

Theses

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title of dissertation Transparent thinking

title of master piece Pyrograms: From the space of fire to space. Unique wood-firing effects on paperporcelain and stoneware

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1. László Moholy-Nagy evaluated transparency in terms of the activity of light affecting both objects and experience. One of the cornerstones of modern art, the fundamental reduction achieved by Malevich's square, was interpreted by him in a similar vein, as a frame of projection for light.

Transparency is therefore supposed to be related to artistic thinking trying to return to the absolute zero point of departure.

Repetition, operative in the iconography of the suprematist image, is present in both its vernacular cultural tradition and its modernist afterlife in the dialectic of break and respect (*homage*), with the latter acting to follow a standard and shaping a canon.

2. Nonobjectness as a receptive emptiness (experience of space and material reality) can be extended into an aesthetic dimension which, in the contexts of the nature-based concept of nothingness (East), the theology of creation, minimalism, and simplicity conceived as the integration of complexity, attributes the processing of beauty to the competence of the intuitive and selective look. In this dynamic perspective, value appears as a found object which manifests the transparency of time.

This is radically different from literal transparency as perfect pellucidity which in fact only complements opacity, a sign of civilization crisis.

3. The light sensitivity of this kind of beauty, the transparency of time as a manifestation of light, and the selection and transposition of a ready-made object prepare to outline the phenomenology of photography, which is the par excellence genre of the poetics of light. Based on the significance of the long exposition of moving light, this analytic phenomenology reveals transparent relations between constitutive factors of photography (black/white, dark/light, shadow/illumination, original/copy, invisible/visible, trace/shadow/reflection, reality/image) which are generally interpreted as dichotomies.

The radical meaning of "vision in motion" is light in motion in its due length of time, long exposition. I conceive the time of artwork as the working of time which manifests the

imprint of duration and the transparency of the process to the contemplative look which is ready to transformation, both in conceptual and sensual – implying not only visual but tactile – ways.

This leads to a fundamental analogy between photogram, the most elemental form of photography, and wood-firing ceramics on high temperature. Image, surface, pattern and object is created by an effect of wood-firing which I have summarized and termed *pyrogram*, modeled on the notion of *photogram* coined by Moholy-Nagy and changing its prefix for 'light' to another for 'fire'.

The cooperation with forces (time, nature, chance) that transcend individual control becomes a substantial content in both photogram and pyrogram, and the imprint of duration and the transparency of the process on the works are an organic outcome of this cooperation.

4. The productivity of the concept of pyrogram is verified, on one hand, by tradition, by my research and experimentation in material, and by technological facts; on the other hand, by my masterpieces including sculptures built with community activity; sculptural artworks; and design objects presented in a reflexive installation.