

Jakobovits Márta

METATERRA

SENSORY PERCEPTIONS & EXPERIMENTS
IN CERAMIC MATERIALS.

Presentation and Interpretation of my Ceramic Works & Experiments
between 2000-2004

DLA THESES

DLA Dissertation
University of Art and Design
Budapest
2006

Generally speaking, ceramics is a unique and generous medium of our existence, a mediator between different layers of time, able to convey ancient messages and fill them with nowadays sense of life.

Meeting ceramics meant for me the gift of the infinite possibilities offered when working with clay and dealing with materials.

In the creative process of exploring the feelings and sensations of materials I discovered special ways of spiritual freedom.

Focusing on sensations and experimenting with materials gradually became for me a growing creative attitude, the main stream in my activity of working with and teaching about ceramics.

Ceramics became for me the basic means of self-expression, and particularly, the possibility of following the impulses of natural simplicity.

Taking into consideration just my ceramic activity, beyond the undeniable universal references, it is also evident an obvious East-European determination of my thinking and of my creative attitude.

Having a special existential history and living in a closer connection with the nature around us, we still keep more alive the memory of ancient times messages and the clay and other natural materials have more relevance for us .

Living in Romania after graduating the Ceramic Departement of the Visual Academy in 1971, in our special historic situation of several decades of isolation and the difficulties we faced in getting professional information, strengthened the desire to listen to the inner voices in order to build up a personal way.

Through this thesis, I am presenting a selection of sixteen works from the period between 2000-2004, and the experiments related to them in order to obtain special material effects.

In the visual arts, and in the arts in general sensory perceptions are basic elements and have very important functions as they can induce particular experiences and convey peculiar messages.

When we consider the great flux of the art history one can discover a powerful, continuous tendency - from the beginning up to now - in which the sensations of the materials and their expressional possibilities have decisive importance.

Ceramics through its materials and technical possibilities is an infinite field of sensations, is a permanent challenge for the artists.

Dealing with sensory perceptions and experiments with ceramic materials gradually became the basic principle in my work and also an effective guide line in my teaching activity.

In my commitment in material investigation, I become more and more convinced that in the field of the expressive possibilities of ceramic materials, even if we take the simplest ones, the most humble material and the simplest possible technique, there still are unknown and unexplored territories.

In the visual culture of today, moving forward stubbornly and continuously towards virtuality, the contact with material sensations and tactile experiments can have rewarding and challenging effects.

In our post-postmodern time, when digital arts and virtual images begin to dominate our visual culture, we can still discover unknown possibilities through touching materials, as they can stimulate and even refresh our visual thinking.

If we concentrate on the "feelings" and sensations of materials, this can be an effective way to get a deeper comprehension of the possibilities offered by materials, to the more efficient use of the so called "meta-language of the materials", exploring their special messages .

Beyond the optical and physical effects they activate the most ancient layers of the subconscious and they awaken the precious, instinctive knowledge gathered within us during the centuries.

Through this, for the artists, the sensations of the materials become effective means of orientation and interpretation of our existence, with the mythical sense and powerful desire and ambition to embrace the world and to get nearer to the source of primary wisdom.

These are the principles of the present thesis and the basic principles of my whole creative creed.