

**HUNGARIAN UNIVERSITY OF FINE ARTS  
Doctoral School**

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**Utopias of forming – objects and narrative circumstances in ‘space’**

Theses of a DLA dissertation

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**2010**

## **The subject and starting point of my research:**

The chosen subject concerns me in the sphere of the narrative circumstances of the space when demands for objects and interventions form spontaneously and the original nature of raw rubber that was originated from latex is metamorphosed. However, the forming network traces it back to the origin of archetype intuitively where thousands of narrative possibilities of aspects are activated when perception and observation are told.

My first object was the floating net being exhibited in SKC Happy Gallery, Belgrade, in 1997 and the objects were movable and mobile.

The nets made in 1991 got me to the subject: most of my works at that time were 2D pictures which were created from plastic nets used in packaging potatoes and onions and appeared as applications, relief, layers – collages, sometimes assemblage-techniques grown out from these ones.

The subject matter manifested itself in the objective motifs of a realistic point of view: horses, fish, etc, which are forming abstract parts slowly and turning into three-dimensional works. The almost embracing effect of the transparent net appeared in floating and stretched form. As for the colour, the most frequent ones were the standard pepper-net, the red potato-net and the green onion-net; irrespective that the colour meant very little to me. Since the aim of the net was only to hold and embrace the space that I had articulated- marked, I started to use rubber to get a more striking signification on the wall, so it got onto the space gradually. My rough demand for creating rubber statues arose from the above-mentioned as bending and perforating the material itself had a newer dimension in the space. Moreover, I realized that the determined physique could change completely: since the spatial restriction could escape at any moments due to the characteristics of the material (rubber). I started intervening the raw rubber in the space, letting it escape in some cases, for which a good example is my work titled '*Nyújtott háló kiürült*': the plasticity of the relief was simulated by piles of rocks split through rubber.

As I hung the net on the wall, perforated or bent the rubber – I changed the shape in order that the marked places- spaces could illustrate structure, depth and new level. The designations inspired only light sometimes as my first rubber-objects were completely black lit by a strong beam of light. It was of this type, for instance, the creation entitled '*Az erősen a fal szemébe néztem*'(1996): a pair of tyres applied from two creased car tyres fixed to the wall appeared only as black mass due to the effect produced by the strong illumination.

The fact that rubber waste contains metal pieces (waste) that cannot be recycled by the industry inspired me in one of my installations (*Zarathustra*, 2001) to highlight this metal-refuse by piercing into each other.

## ***Cultural history of rubber as material***

Considering the physical characteristics, we know that 'latex' is liquid (tree-sap) collecting from live trees growing around the equator: it gives the basic material of raw (natural) rubber. During industrial production, polymers proceed from latex; even until the early 19<sup>th</sup> century when Charles Goodyear appeared, they had not

been able to solve the problem of permanent bond of polymer chains (vulcanization) i.e. besides the suitable temperature sulfur also needed. Delinking of the sulfur chains means devulcanization.

It is well-known that the rubber has the effect of damping vibration and impact as it is flexible, extensible and first of all it is a cheap material.

Rubber in everyday life can be used in many ways, therefore it partly wears out, becomes deformed and gets old, it is shapeless, however, it is extensible, flexible, can be moulded and recycled. Besides these, it is cheap enough so that the mass/weight coherence cannot influence the selling price of it, consequently it is a preferred raw material in dental surgery, in case of summer and winter tyres in motor traffic, and the insulation and proper closing of doors and windows is unimaginable without caoutchouc packing.

### **a) Perishing**

During rubber manufacturing, optimal characteristic rubber is produced. Hereupon, features of rubber usually only perish. This quality perishing is degradation. In case of my rubber statues, it can be realized that the folded and pierced rubber pieces get creased and ruptured making an impression that they really got perished.

### **b) Hysteresis**

Rubber becomes deformed under the influence of power but it gets its original shape after ceasing of power impulse and it gives back the energy that has been put in the deformation. In case some of my rubber statues, the power, the stretching generate the association of the already not flexible material, they tend to reach the point of the explosion and they seem almost in every moment to spin back into the original form.

The conceptual meaning of rubber as a material manifests itself in the aspects of stretching, flexibility and last but not least hysteresis and ageing. It definitely means a functional life circle, in which spatial orientation, dynamic movement and being recognized are highlighted not the incidental static spatial vanishing and achronism.

### ***Context of modern***

‘Everything is sculpture. I consider any material, idea arisen boundlessly in space’, says Isamu Noguchi. ‘Sculpture is thinking’, states Joseph Beuys. György Jovánovics gives another interpretation of sculpture: ‘this way we can explain what is after 1970’.

### **My statements, evaluation – basic conception**

#### ***1. Intuition***

I would like to emphasize intuition separately because this impulse occasionally gets me to take an imperative series of actions, I could define it as spontaneity. As I am not able to form it in material, I immaterialize it within creative possibilities. This creative medium, which many times cannot be defined properly, generates the moments of stretching from noise to rattling through bending in material and media as well.

In the conceptual art the immaterialized sense produces an associative state, highlighting mainly tectonics of the form in the context of material-rubber; from another aspect, in the generated state of a more complex audiovisual interpretation, also the 'audio frequency can be folded' (Hz) in a certain case – 'folding objects – folding of sound'.

I have studied the techniques that derive from bending the 'physique' of the flexible material and cutting of them, moreover, they generate brute force in the 'space' by adding some hard material.

I have looked for visions where the basis of the human perception and cognition is the world of the plain archetypes. This attitude simplifies the texture of the material by revealing intrinsic expectations.

Rubber in my works appears as a sculptural basic material; however it is present as a ready made element as well.

My research followed two directions. On one hand, in the visualized context of sounds and noises based on my projects realized in music-multimedia; on the other hand, built on the free spatial intervention caused by the material (rubber) itself I rejoin 'the space, the interspace left empty between either » people and objects « or even between figures and signs' (in books, on paper) in the exhibition hall or outside.

### **Conclusion – cognitive perception, interpretation of archetypes**

The anagrams of the non-blocked 'default': square, oblong, circle and ellipse do not have a direct influence on the forming world of archetypes within the scope of contemporary view, as the object itself stimulates the dichotomy between the association and virtual vision.

Utopias of forming by all means deal with the primary sense of the archetype in 'space' based on the temporal features of physical-mechanical impacts of rubber.

Deliberate choice of the space is not the precondition of the resigned values of perception: rubber manifests an evolutional materialization from the state of birth (white) to the state of ageing (grey) and perishing (black); moreover rubber – because of the faster pulsation of our days – can represent destruction and falling out of consumer society in the world marking our era and beside this.

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