Danimarkalı sanatçı Jorgen Hansen 20 Ekim Perşembe günü Kadir Has Üniversitesi Cibali Salonunda bir sunum/konuşma gerçekleştirdi.
Glowing Clay

For several weeks I work with a group of assistants, local and foreign, on big sculptures of tons of clay and fire them on the site so they stand glowing in front of an audience. The shape and idea of the specific work is inspired by the specific places where they are made, the situation, the architecture and the culture.

After feeding the sculpture with firewood for 24 hours the right temperature is reached, and the sculpture is released from the insulation material. There it appears, aglow in the darkness, its hue continuously changing to ever-deeper shades of red, until both colour and heat is completely dispelled. The sculpture acquires a compelling presence as it comes into being under our very eyes, bringing the moment alive and bearing witness to its fleeting presence. Time and change cannot be stopped.

Daylight the following morning reveals the sculpture’s new appearance after its transformation into durable ceramics that only the weather and man’s restless actions can change. As a spiritual landmark it will be a memory of creation and resonance the local site as well as man’s existence in the world.

A ceremony The whole scenery with a group creating the work, the dramatic firing with wood, and the glowing sculpture is a spectacle about life, time and change. The slowly advancing building process and the culminating firing speak to the feelings and the audience becomes part of the work. The firingsculptures can constitute a passage and function as a connecting link between people and between historic epochs. It is a temporarily and fragile monument about life and community and has the elements of a ceremony: The preparation, the collaboration, the culmination, the intense being together and the milestone in the collective consciousness.

Somebody in the audience wrote me after the last project: “There was a pause, around the fire, which has something magical that I have not managed to explain yet, and everyone felt closer to each other, witnessing the becoming of a piece which represented this unity. I noticed that girl, I think she was Portuguese, she started crying and I felt her feelings, I cried as well and I could understand how she felt. The celebration that night was uniting people.”

Ifigenija Simonović, Slovene writer: The difference between Jorgen’s sculptures and other’s is that he works in public on the spot, using classical hand building techniques, this is his speciality. Others work in a studio, they perhaps design on computer and make small models and have large sculptures made in factories - Many people make large sculpture from clay, but he makes it openly, as a spectacle. He communicates with people while making it; his performance is living and life itself. Every move can be watched, firing is not something hidden, and it is a spectacle. A spectacle about people and peoples lives. And there is a social side to the work that is very noticeable, getting people together, having local people in the assistant group together with foreign helpers. In one sculpture he has even incorporated children’s work. It is a common work based on communication inside the working group and outwards with the community.

Vince McGrath, professor at Tasmanian University of art: Day after day scores of people walk over an eight meter burnt shard-rich ground circle that refuses to strike new grass. The circle in the lawns of the University of Tasmania represents the last physical sign of a firing site. It also acts as a visual cue for remembering the dramatic moments of a 24-hour clay and fire performance piece carried out more than 18 months ago. The ruin hints at the ground space of the former object while its upward elevation has been taken from reality and can now only be imagined for what it might have been. Jorgen Hansen’s sculpture is inevitably transient because the object is constructed as the medium for exploring elusive ideas of change and evolution. Hansen sets aside the modernist tradition of the object representing a single truth for one that trawls a broad sweep of opinion as he journeys over borders and into the physical and subconscious spaces of the known and the unknown.

Jørgen Hansen, www.firingsculpture.com
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