



ESTONIAN ACADEMY OF ARTS

Faculty of Fine Arts

MA Contemporary Art

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**HOW TO BUILD A BRICK WALL?
FROM FOUND MATERIAL TO SPATIAL INTERVENTION**

Master Thesis

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Tallinn 2022

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For the helpful bricklayers - Alan Voodla, Johanna Mudist, Alden Jõgisuu, Helena Pass, Terje Mudist, Taaniel Mudist, Laura de Jaeger, Inessa Saarits, Gregorio Migliaccio, and all the others who have helped to lay and transport the bricks.

ABSTRACT

This thesis provides a theoretical background for my artistic practice in working with brick walls built of found material. In my practice, I am interested in building sculptures from found materials that fuse with the surrounding space to become spatial interventions. In this project, I have collected and synthesised different ideas that represent a background for understanding my work. The work provides an account of found material and an analysis of residue bricks from a process perspective. Relying on this foundation, I discuss what it means to build brick walls as sculptural objects and when they become spatial interventions. Finally, an in-depth overview of my work with found material during 2021-2022 is presented: opening up the working process from gathering the found material to actually building and demolishing a brick wall.

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INTRODUCTION

The central motif for my master thesis is a brick wall constructed from found material that has evolved into a series of independent artworks during the course of my art practice from 2021 to 2022. I will treat the works constructed in the series as both sculptural objects and spatial interventions. The final work in the series is made up of found objects exhibited in the main building of EKA, forming an installation as a whole. The practical part of the thesis is supported by the current text.

The purpose of the written part of the thesis is to analyse and to provide background for the practical part of the work by situating the material and object treatment of the work in the context of sculptural theory and history. The second aim of the written part is to open up the work process behind the artworks and to describe the sculptures that have been completed as preliminary work and those that are still in the process of being created.

In the first chapter of the written part of the thesis, I will present the prequel of the master's project and describe how I decided on brick as a material in my work and why I started to build brick walls.

In the second chapter, I will characterise the concept of material as a process and analyse the treatment of material in sculpture art, relying on art practices and theoretical concepts that emerged in the 1960s. I focus on minimalist sculptors such as Carl Andre, Dan Flavin, Donald Judd, Sol Le Witt and Robert Morris as examples. In addition, I will explore the nature of bricks as a residual- and found material in relation to my own sculpture series and art practice.

In the third chapter, I will discuss the central motif of the thesis - the brick wall built of found material as a spatial intervention and as a sculpture. I will analyse the brick wall from the perspective of a geometrical object and show how it relates to the concepts of repetition and composition.

In the final chapter of the thesis, I will analyse the relationship of materiality to embodied experience in the process of creating sculptural objects, and describe the physical experience of building and demolishing brick walls. Furthermore, I will describe and analyse the three walls I built during my studies as the preliminary work and will propose a subsequent series of sculptures that I will exhibit as a thesis project in the main building of Estonian Academy of Arts (EKA).

I would like to express my gratitude to Alan Voodla, who was of great help in supporting the writing of this thesis, and to my supervisor Taavi Talve.

1. PREQUEL OR WHY DO I STOP WHEN I SEE BRICKS LYING ON THE STREETS

"We could write on our walls (as we sometimes write on the fronts of houses, on fences around building sites and on the walls of prisons), but we do it only very rarely."

- Georges Perec¹

Working in the field of sculpture has led me to rather abstract themes and research questions in both my practice and theory. In wider terms, I am interested in the relationships between sculpture, material and space, spatial interventions and composition and repetition as overarching themes. In practice, I have begun to work with found materials, especially clay bricks, and have used them to construct various wall-like objects, which I have treated as both sculptures and spatial interventions. However, there is a background and a pre-story to these themes and practices. As a preface to the work that follows, I will describe how I arrived at such a place in my thinking and artistic practice.

Before committing myself more fully to sculpture and installation, I worked for several years with white paper, straight lines and a computer, which meant that many of my days tended to be spent sitting at a desk. For my birthday a few years ago, my father gave me the best desk chair in Tallinn, called Samurai SL-1², to make my work as optimal as possible. Sitting on the Samurai, in the autumn of 2020 and 2021, as part of an EKA studio project, I worked on a productivity-themed project called "To do or not to do", where I

¹ G. Perec, *Species of Spaces and Other Pieces*. Penguin Classics, 1974, p 39.

² Office chair Samurai SL-1. – Aatrium, <https://www.aatrium.ee/kontoritool-samurai-sl-8.html> (cited on 3. II 2022).

analysed my daily to-do-lists, that were archived over 11 years, and tried to find ways to visualise the recurring patterns in them.

Looking for different approaches and ways to deal with the to-do lists, I rewrote my current to-do list at the time - a list of all the things that are actively important but not yet done - on the brick wall of my studio on Raja street. The result was vaguely reminiscent of a prison wall, with the main motif being the crossed-out items marking the passing of time. I started to keep my to-do list on the wall, crossing out the items I had already done and systematically adding new ones (see Figure 1). At a certain point, the brick wall started to become a motif for the to-do list itself for me, with individual bricks representing the items on the list. But soon the productivity theme started to lose its centrality and fade to the background. At the same time, a new fascination with materials, forms and space developed in me, along with an urgent need for making something with my own hands. Intertwining with my newfound interests, bricks and the wall as a motif became a starting point for my further experiments. The brick wall began to carry only itself, its form and its material. At the end of the to-do list project, I took a break from the white paper and got up from the Samurai, where I haven't sat back again.

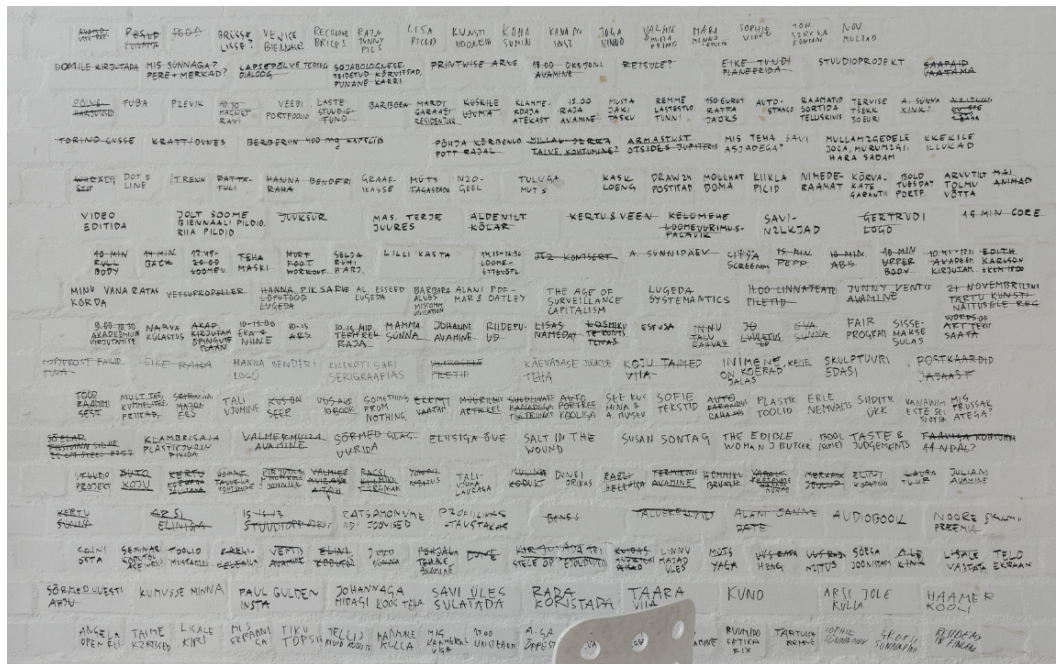


Figure 1. To-do list on a brick wall, Raja studio. Photo by Joosep Kivimäe (2022).

As a part of the practical part of my master thesis, I am continuing a series of sculptures based on the use of residue bricks to construct wall-like spatial interventions. Residue bricks are already used material collected from a wasteland, such as old or waste spaces (for example, a decayed house or a backyard). The process of masonry and the brick wall motifs with their relatively fruitful interpretive ground reflect the intertwining of my previous art practice with a particular form and material. With this in mind, I will first analyse the residue bricks as found material. From there, I will move on to conceptualising brick walls as spatial interventions and sculptural objects, drawing on the work of minimalist sculptors of the 1960s, as well as other theorists and practitioners who explore the relationship between sculpture and material, spatial dislocations, and composition in their work.

2. MATERIAL, CLAY AND (RESIDUE) BRICKS

The central object of my sculpture series is a wall made of residue bricks. As the material is intrinsic to any sculpture, the material's properties such as its appearance, tactility, density, its origins and history, and the specific use into which it is put, are also important in making sense of the particular sculpture. "The materials of sculpture are a part of its subject."³ as David Batchelor has said.

Where does the boundary between sculptural object and material lie, and what is a sculpture in the first place? Since according to the modern conception of the physical world, there are no non-material objects, there is also no reason to speak of non-material art. For example, the material of a runic song can be considered to be sound waves and the nervous systems that decode them, which both have their own physical substrate. Since sculpture has been distinguished from other art forms by its specific relationship with materials, the broadening of the notion of 'material' provides a basis for extending the concept of sculpture. Such an approach strongly bends the boundaries of sculpture as a traditional medium and allows for the conceptualisation of objects traditionally considered to be 'non-material' art. This "collapse" of the specificity of the medium has been a more general tendency in western art since the 1960s.⁴

The focus on the materiality of the work of art has not always been so prominent. Hearing and vision have been generally regarded as

³ D. Batchelor, *Minimalism. (Movements in Modern Art 3.)* Cambridge University Press, 1997, p 38.

⁴ E. Suderburg, *Space, site, intervention : situating installation art.* The University of Minnesota, 2000, p 2.

supreme in the hierarchy of the senses in the Christian culture, since it was believed that through these senses that the divine could be perceived, enabling us to come closer to knowing God.⁵ The other, more tactile senses interacting with physical material, were considered to be lower in the hierarchy of senses, placed furthest from God.⁶ The material in art was considered a "necessary vice", the "lowest" part of the work of art. The artwork had to be subordinate to the divine form and to the expression of its creativity, the mind.⁶ Moreover, historically, sculptures have tended to be made of materials that are resistant to pressures of time, such as stone and metal.⁷ The fact that Michelangelo was commissioned to make a sculpture out of snow can be seen as an exception to this rule.⁸ Along with the post-science revolution physical worldview shifted toward materiality, art has gradually changed, and in the 20th century, the focus on material as an important dimension of the work of art begins to emerge.⁸ Both the material and the perception of material start to be treated as important subjects by the artists. The material begins to carry an independent meaning and to refer to itself, which has a strong influence on the artists of the later generations of the 20th century.

⁵ M. Wagner, Material. – P. Lange-Berndt, Materiality. (Documents of Contemporary Art 31.) Whitechapel Gallery, 2015, p 27.

⁶ T. Raff, Die Sprache der Materialien: Anleitung zu einer Ikonologie der Werkstoff. Waxmann, 2019, p 18.

⁷ P. Hensher, Michelangelo's snowman and other great lost works of art. – The Guardian, 04. IV 2014, <https://www.theguardian.com/commentisfree/2014/apr/04/gauguin-bonnard-lost-paintings-michelangelo-snowman> (cited on 09. IV 2022).

⁸ C. Scheidemann, Material as Language in Contemporary Art. – S. Melville, The Lure of the Object. Yale University Press, 2005, p 76-77.

THE EMERGENCE OF MATERIAL IN 1960s MINIMALISM

In the 1960s, a number of artists emerged in the United States, who later became known as minimalists. Among the best known minimalist sculptors of the period are Carl Andre, Dan Flavin, Donald Judd, Sol Le Witt and Robert Morris. They adopted the view that a work of art should not refer to anything other than itself. Consequently, they sought to get rid of any representation and to concentrate solely on presenting the material itself.

In 1968, Carl Andre said: "The one thing I learned in my work is that to make the work I wanted to, you couldn't impose properties on materials, you have to reveal the properties of the material."⁹ Every material has different properties, and to emphasise or reveal the properties of materials is to take those properties into account. Each material has its own space of possibilities and artists have their own specific ways of shaping, processing or transforming the material. For example, not every material can be broken, modelled or torn, while others can. Richard Sierra has compiled a list of actions to relate to oneself, material, place and process (see Figure 2), in which he lists the activities that can be applied to different materials.¹⁰

⁹ D. Batchelor, *Minimalism*, p 59–60.

¹⁰ R. Sierra, *Verblast*. – Moma, 2022, <https://www.moma.org/collection/works/152793> (cited on 1. III 2022).

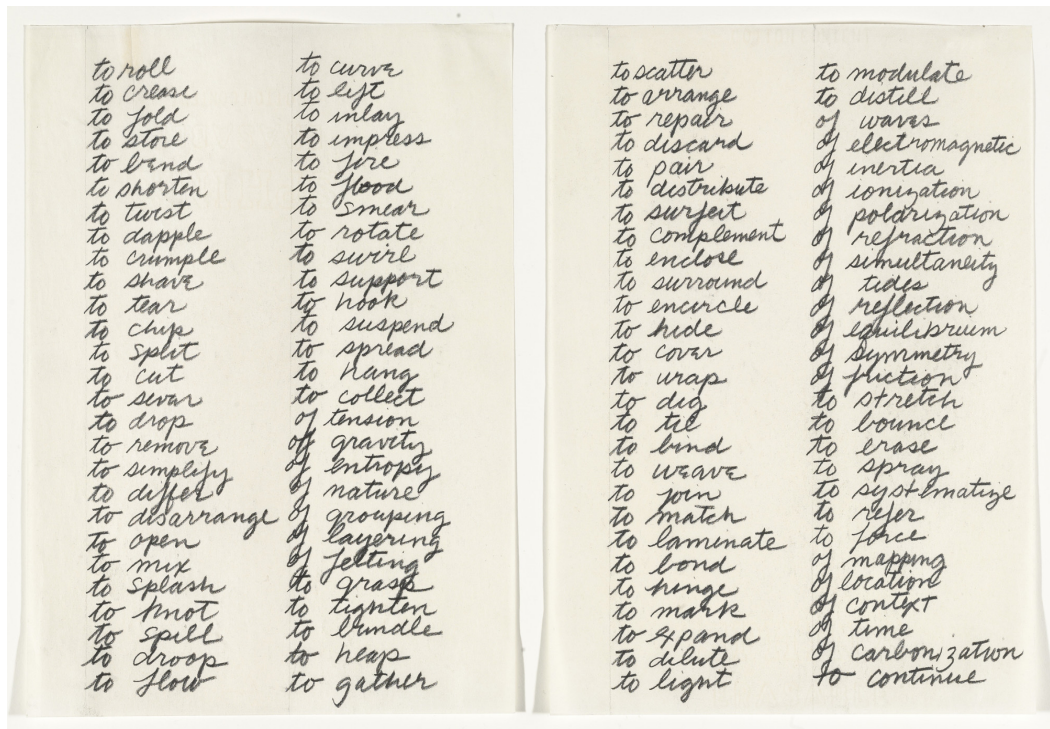


Figure 2. Richard Sierra "*Verblast*" (1967-68).¹⁰

The works of the minimalist sculptors of the 1960s were constructed rather than fabricated or modelled, which resulted from their new approach to the production of the work and their use of industrial materials. Their compositions are not carved or modelled, but rather welded, screwed, glued, bolted, or simply stacked. In this way, the autobiographical trace of the expressive artist on the body of the work disappears.¹¹ In a similar way, I use bricks as industrially produced material in my sculptures.

2.1 A PROCESS-ORIENTED ACCOUNT OF MATERIAL

In everyday experience, the notion of the material activates an image of something static and immobile. Take for example a fired clay brick. Looking at it or touching it, it appears to be something solid, heavy, immobile, and therefore experientially static.

¹¹ D. Batchelor, *Minimalism*, p 12-13.

A more modern approach, however, is to think of the material as a process: *"According to the world-view of modern science, everything is energy - i.e. the possibility of chance, improbable agglomeration, of the formation of matter. In such a world-view, "matter" equals temporary islands consisting of agglomerations in high-energy fields of possibility which intersect with one another."*¹²

According to this view, the hard and solid state of brick is only a momentary state of clay as a material, with the potential to change to another state in the material process. From this perspective, sculptures as a whole are only in a temporary state of the material, although the process itself, the movement between states, can be long and imperceptible to the eye. Although it may seem strange at first glance to think of bricks or a brick wall as a process, it is this perspective that helps us to see the specificity of residue bricks as a material by emphasising the formation and history of each bricks' current state, its particular texture, appearance and shape.

CLAY AS MATERIAL

Clay is one of the oldest building materials, among other ancient and naturally occurring geological and organic materials such as stone and wood.¹³ In addition, because of its plasticity, clay is also one of the most common materials used in the modelling of sculptures. There is something primal about clay that, when moulded into brick form, retains only a hint of its distant past. Clay takes an incredible amount of time to form in nature, intuitively referring to archetypes and its distant past. Sculptor Antony Gormley has described his interaction with clay as being *"as if you're touching the flesh of the*

¹² V. Flusser, *Shape of things: A philosophy of design*. Reaktion Books, 1999, p 23.

¹³ R. Grim, H. Kodama, *Clay Mineral*. – Encyclopædia Britannica, <https://www.britannica.com/science/clay-mineral> (cited on 12. IV 2022).

earth."¹⁴ From a modelling point of view, clay has unlimited potential - it can be given any form. Clay can be used to create sculptures, musical instruments (octaves, flutes, cymbals, bells, etc), ceramics and walls. The infinite possibilities of the potential forms of clay can be compared to Borges' story "The Garden of Forking Paths", which describes a labyrinth, where all the possible combinations of the protagonist's life unfold.¹⁵

The material of my sculpture series is residue bricks, which in turn are mainly composed of clay. Working with bricks, I also explore the relationship of the material to the sculptural object. It is interesting to think about how a material with infinite formal potential can end up in the form of a brick. In an interview with James Putnam, Antony Gormley said of his clay piece "*Field*": "...the clay we use is liberated from its destiny of becoming a brick"¹⁴ - and one of the driving forces behind his work was the desire to liberate clay from its destiny to become a brick. In what follows, I will consider bricks as a material transformed from a malleable material by the human hand into a universal functional object.

2.2 BRICK AS A FOUND MATERIAL

My series of sculptures are built from residue bricks collected in 2021 and 2022. These are mostly bricks in a state of rubbish and seemingly without further potential for use. As my sculptures are composed of found material, the material framework of these sculptures can be called waste materiality, which refers to the recycling, though more importantly to the transfer of the material's

¹⁴ A. Gormley, J. Putnam, In Conversation with James Putnam. – A secret History of Clay: From Gauguin to Gormley. Eds. S. Groom, E. Wall. Tate Publishing, 2004, p 82.

¹⁵ J. L. Borges, The Garden of Forking Paths. Penguin Classics, 2018.

properties that arise during the process of becoming waste to the object that is constructed from these materials.

The discovery of residue or waste materials is often accidental (for example, some bricks have caught my eye when I ride past them on the tram). Bricks come from a variety of places, but more generally, the places where they are found can be described as wastelands. Wasteland is defined as unused land or a destroyed area in the middle of urban infrastructure.¹⁶ Such areas include vacant lots, storage areas, roadsides, backyards, etc. In the historical sense, wasteland was also arable land (forage land) that had not been ploughed up for some time and was mostly used as pasture.¹⁷

The nature of wasteland is well captured in Johannes Luik's description of his experience cycling from the city centre to the edge of the city in his text "Space to Space": *"I see fragments missing. Empty lots - voids that highlight the space around them. Objects around these empty spaces become more of themselves. Their attributes are brought into focus. But little by little these voids get bigger and bigger. The objects of the city become more scattered. Pieces of the centre and pieces of the outside start to mix. I am approaching the end of the city - the periphery."*¹⁸

The wasteland can also be seen as a frontier between past and future, or as a void in urban space where nothing profitable has yet been built. *"Regarding time, wasteland manifests itself as negative time and carries the meaning of a border zone between the past and*

¹⁶ N. Zlydneva, Wasteland as a text of culture. – (Koht ja Paik II) The Estonian Academy of Arts 10, Eds. V. Sarapik, K. Tüür jne, 2002, p 381.

¹⁷ A. Viires, Eesti rahvakultuuri leksikon 3. Eesti Entsüklopeediakirjastus, 2007, p 295.

¹⁸ J. Luik, Space to Space. 2021, p 42–43.

*the future, a sort of blank space in the present.*¹⁹ Such areas await new development and are therefore unmaintained and associated with waste, disorder, decay and various health hazards.²⁰ If there is a wasteland in a city, it means that there has been a man-made structure there in the past. The longer the wasteland has been without human intervention, the more information about the past is dispersed. For example, weathering and the natural decomposition of material will eventually break down a brick wall into smaller pieces of rock and rubble, which at some point may no longer even provide hints about the original structure.

Such destroyed man-made structures are called ruins. Ruins often contain loose or scattered building material that can be easily picked up, making them a good place to collect found material. Although it is often difficult to detect, the material always contains some form of reference to its past – signs of having once been a ruin or a used space. Because of these signs of the past, creating sculptures from found material is akin to building a new ruin. Per Kirkeby for example also creates large-scale sculptures of bricks that resemble ruins [e.g. “*Wanås*” (1994)] (see Figure 3).²¹ In contrast to my work, Kirkeby's sculptures are constructed from new bricks, which give the ruins a strangely novel appearance, emphasising the fact that being a ruin does not necessarily depend on the material.

¹⁹ N. Zlydneva, *Wasteland as a text of culture*. – (Koht ja Paik II) The Estonian Academy of Arts 10, Eds. V. Sarapik, K. Tüür jne, 2002, p 383.

²⁰ C. Harrison, G. Davies, *Conserving biodiversity that matters: practitioners' perspectives on brownfield development and urban nature conservation in London*. *Journal of Environmental Management*, 65(1), 2002, p 95-108.

²¹ P. Kirkeby. – *Sculpturenature*, 26. IX 2022, https://www.sculpturenature.com/en/?attachment_id=8539 (cited on 16 IV 2022).



Figure 3. Per Kirkeby "*Wanås*" (1994).²¹

In slight contrast to Kirkeby's work, the found material used in my project and sculptures created from it also have perceptible consequences for the object as a whole. The material I collect comes not only from wastelands and ruins but also from basements, backyards, and sheds that are not actively used and could therefore by analogy be described as waste spaces.

Origin of the material:

Raja 11,	Tallinn, decayed garden	01. 12. 2021
Raja 11 a,	Tallinn, backyard	01. 12. 2021
Raja 11 a,	Tallinn, corridor	01. 12. 2021
Telliskivi 30,	Tallinn, cellar	03. 12. 2021
Nisu 21,	Tallinn, cellar	04. 12. 2021
Telliskivi 48,	Tallinn, backyard	04. 12. 2021
Salme 11,	Tallinn, wasteland	05. 12. 2021
Kolde pst 56,	Tallinn, garden shed	05. 12.2021

Telliskivi 59,	Tallinn, decayed courtyard	06. 01. 2022
Kopli 72,	Tallinn, wasteland	14. 03. 2022
Paljassaare tee,	Tallinn, coastal zone	05. 03. 2022
Vana-Kalamaja,	Tallinn, backyard corner	11. 04. 2022
Tõllu 12,	Tallinn, shed	11. 04. 2022
Telliskivi 30,	Tallinn, backyard	13. 04. 2022
Paljassaare tee,	Tallinn, dilapidated car park	14. 04. 2022
Tööstuse 60,	Tallinn, roadside	14. 04. 2022
Puhangu 45,	Tallinn, wasteland, shed area	15. 04. 2022
Telliskivi 52,	Tallinn, shed	27. 04. 2022
Kosemetsa 14,	Tallinn, backyard corner	01. 05. 2022
Sirbi 5,	Tallinn, backyard corner	03. 05. 2022
Lühike jalg 6,	Tallinn, corridor	03. 05. 2022

As of 10.04.2022, I have collected a total of about 800-1000 kilograms of found material, most of which are residue bricks.²²

2.3 PROPERTIES OF RESIDUE BRICKS

Collected residue bricks differ in terms of their purpose (construction, fireplace, cornerstones e.t.c), deformed shape, texture, hardness and weight. Depending on the different purposes for which they are used, each stone has a different composition (different proportions of clay, lime and sand) and therefore different characteristics and colouring. Historically, red bricks have been more highly valued than white ones.²³ For example, in Victorian age

²² This figure is a rough estimate of the quantity of bricks and the average weight of bricks over a long period of time, which is an average of the opinions of many experts (e.g. Art Allmägi, Marko Odar, Mart, the bus driver of the EKA).

²³ The History of Bricks and Brickmaking. – brick architecture, 2017, <https://brickarchitecture.com/about-brick/why-brick/the-history-of-bricks-brickmaking> (cited on 7. IV. 2022).

London, due to the heavy fog, bright red bricks were chosen to make buildings more visible.²³ Although the amount of red pigment in brick production was reduced over time, red remained the most desirable colour for bricks and has kept its value.²³ It is also red bricks that I value most highly in my own brickwork.

The characteristics of bricks are also largely determined by the firing process, which turns the clay into brick. The higher the temperature at which the clay is fired, the stronger the resulting brick. The different strengths of bricks are well illustrated by a video on the Youtube channel “Crazy Hydraulic Press”, which shows the durability of bricks from different eras under a hydraulic press.²⁴ The darker colour of the bricks is an indication of the higher temperature at which they were fired and hence their strength. Many different ways of manufacturing bricks have been developed, and modern brick factories can produce millions of bricks every year.²⁵ The properties of a brick are also affected by the subsequent exposure to heating after the initial production. If the brick is exposed to live fire for a long period of time (for example, a fireplace brick), the fire will burn off the substances that make the brick hard, making it lighter and softer over time.

When building sculptures of the residue bricks, I am fascinated by the traces of their past that are left on them. In the same way, I find beauty in the traces that I leave on the material in my own process of working. For example, the wall mix that fills the space between the bricks records the imprint and negative space of the removed bricks

²⁴ Crazy Hydraulic Press, Hydraulic press cs old and modern bricks. 17. III 2022, Video recording, 6 min 43 sek. Available: Youtube, https://www.youtube.com/watch?v=6_LgrbAsoME (cited on 30. III 2022).

²⁵ D. Marshall, What is Clay Brick. – About Mechanics 22. III 2022, <https://www.aboutmechanics.com/what-is-clay-brick.htm> (cited on 13. III 2022).

(see Figure 4). The traces are like fossils that hold information about the past.



Figure 4. Pieces of hardened wall mix with traces, Raja studio. Photo by Katariin Mudist (2021).

Signs on bricks carry information about deformation and age (how much they have been used), strength, natural processes (moss covering) or their context of use (for example, soot covering, etc.) (see Figure 5). In addition, bricks may bear factory stamps with information about the place and time of their manufacture, or sometimes peoples' names are engraved on them. Most of the bricks used in the work are likely to have previously been a part of a wall or a building. Thus, the bricks carry their past life of having been in a wall in another place and time.



Figure 6. A view of the found material. Photo by Katariin Mudist (2021).

3. FROM BRICKS TO A BRICK WALL

Although the focus on the found material for my sculptures is important, it is also important to look at the objects built from them from the perspective of a finished whole. The brick compositions created can be broadly divided into sculptures or spatial interventions that provide a conceptual background which I will explore in more detail in the following chapter.

3.1 THE WALL AS A SPATIAL INTERVENTION

Sculptures relate to space, by breaking it up or interacting with it. As in the work of minimalist Dan Flavin,²⁶ the exhibition space for my sculptures can determine not only the placement of the work, but also its entire form, giving the brick walls the dimensions of an installation and site-specificity.

Ray Charles has said: *"for sculpture, it is not so much space as container that is important, but space as dimension. Sculptors do not create works in order to place them in a space, but use space to create their own works."*²⁷ The use of space in a sculpture can be understood from both - the perspective of the volume of the work itself, i.e. the sculpture as a three-dimensional work inevitably takes up space, and from the perspective of the more general space in which the work is situated. The latter implies that the sculptor can make use of existing space as part of their work. When the viewer physically enters the space of the artwork whilst taking into account the parameters of the space and reconfiguring them, the work can be

²⁶ D. Batchelor, *Minimalism*, p 55.

²⁷ C. Ray, *Thoughts on Sculpture I*, Public Program of the Menil Collection. 23. X 2015, Available: Youtube, <https://www.youtube.com/watch?v=ki6aCFPAjJI> (cited on 02. III 2022)

called an installation.²⁸ In an installation, the space used provides the experience of the work, but when the space itself becomes the original material of the work, the work can be said to be a *spatial intervention*.

The popularity of artistic interventions emerged in the 1960s, when artists sought to radically change the role of the artist in society, and thus society itself.²⁸ The term "artistic intervention" applies to art that is specifically designed to interact with an existing structure or situation, whether it is another work of art, an audience, an institution or a public space.²⁹ In the case of a spatial intervention, the artwork interacts with the space but the space also interacts in turn with the artwork, forming a whole in a dialogic way.

For example, Neeme Klm's "*Crusting Wave*", created in 2021 at the Tallinn City Gallery, depicts layers of paint carefully peeled away on the walls of an empty gallery space where they have accumulated over decades.³⁰ In his work, Klm deals more directly with the space itself; he does not add anything external to it, but rather reveals the qualities of an already existing space. Gordon Matta-Clark's "*Splitting*", 1974 (see Figure 7), is a more scaled example of spatial intervention. This is not just a room, but an entire house, which Clark has divided in half, leaving the resulting "cut" open in the middle. In both interventions, the space of the work has become the work itself.

²⁸ E. Suderburg, *Space, site, intervention : situating installation art*. The University of Minnesota, 2000, p 4.

²⁹ Art Intervention. – TATE. <https://www.tate.org.uk/art/art-terms/a/art-intervention> (cited on 16. IV 2022).

³⁰ T. Luuk, *Kooruv laine*. – Digigiid, 2021, <https://digigiid.ee/naitused/neeme-kulm-alice-kask-edevuses-uksi/kooruv-laine> (cited on 16. IV 2022).



Figure 7. Gordon Matta-Clark *"Splitting"* (1974).

My series of brick walls is site-specific throughout - the spaces of the works determine their form. However, in some compositions there is a greater presence of space - it is not simply a matter of placing an object in space, but of spatial intervening in an existing one. These interventions do not appear at first glance to be brick walls but are site-specific found material forms that relate to the space and its architecture.

3.2 THE WALL AS A SCULPTURE

The painter Ad Reinhardt has said: "*Sculpture [object] is something you bump into when you back up to look at a painting.*"³¹ An art object can be seen as something that can be physically in front of you or obstruct you. From this perspective, the brick wall presented as a work of art needs no further justification. While objects in everyday life have a purpose according to their function, presenting an object as a work of art negates the familiar purpose of that object by presenting it outside its usual functional role. This dislocation breaks down the habitual functional categorisation of the previously familiar object, and the same principle is exploited very successfully by ready-made art. My walls can also be seen as sculptures from this perspective.

THE WALL AS A GESTALT-OBJECT

Minimalist sculptures of the 1960s are based directly on the presentation of material, symmetry and modular units that form a whole through repetition. For example, Robert Morris's three-part work "*Untitled (L-beams)*" (1965) presents three modular units arranged in space - all the parts are symmetrical to each other (see Figure 7). He has asserted the value of forms in which wholeness predominates, as opposed to forms that are fragmented. Furthermore, he recommends the use of simple forms for sculptures that create a gestalt experience, as in his work "*Untitled (L-beams)*".³²

³¹ J. Halberstam, Body unbuilding: on cuts, stitching and anarchitecture. – The Architectural Review, 18 III 2019, <https://www.architectural-review.com/essays/body-unbuilding-on-cuts-stitching-and-anarchitecture> (cited on 15. IV 2022).

³² D. Batchelor, Minimalism, p 23–24.



Figure 7. R. Morris *"Untitled (L-beams)"* (1965).³³

A gestalt is the experience of a whole rather than of separate perceptual elements, which is true of essentially any kind of object perception.³⁴ In most cases, the object, for example, sculpture is not experienced as arms, legs, head and body all at once, but as a whole, as a human figure. The perceived object as a whole is thus always constructed at some level of abstraction, which renders invisible the underlying elements contributing to the construction of that whole.³⁵

³³ J. McMahon, Robert Morris, (Untitled) L-Beams. – Smarthistory, 9 IIX 2015, <https://smarthistory.org/robert-morris-untitled-l-beams/> (cited on 9 IV 2022).

³⁴ H. Gleitman, J. Gross, D. Reisberg, Psühholoogia. Hermes, 2014, p 184.

³⁵ H. Gleitman, J. Gross, D. Reisberg, Psühholoogia. Hermes, 2014, p 189.

Art often appeals to the gestalt, whereby artists both create and deliberately dismantle gestalt experiences.³⁶ The creation and disruption of the gestalt begin with interacting with the perceiver's expectations - in the case of the creation of a gestalt, the aim is to create as much predictability as possible, that can be created by relying on repetition, symmetry, the similarity of elements, closeness, enclosure, shared past, etc.³⁷ The experience of a brick wall presented as a work of art is also first and foremost a gestalt experience - the wall is perceived as a holistic object, familiar from everyday life, with its expected repetitive brick pattern and clear and pure symmetrical form.

While the gestalt experience is created by all the visual cues that seem to reinforce expectations, it is disrupted by information that goes against expectations.³⁸ In this way, the wall could be seen as simultaneously creating and disrupting the gestalt experience - while the wall as a conventional object belongs more to the urban street or to the wasteland. When presented in the exhibition space its presence disrupts conventional contextual expectations, which in turn focuses attention on the qualities of the wall itself, originally hidden behind the functional gestalt.

³⁶ L.Kesner, The predictive mind and the experience of visual art work. – Frontiers, 16. XII 2014, <https://www.frontiersin.org/articles/10.3389/fpsyg.2014.01417/full> (cited on 9 IV 2022).

³⁷ Gestalt Principles. – Interaction Design Foundation, <https://www.interaction-design.org/literature/topics/gestalt-principles> (cited on 9 IV 2022).

³⁸ L.Kesner, The predictive mind and the experience of visual art work. – Frontiers, 16. XII 2014, <https://www.frontiersin.org/articles/10.3389/fpsyg.2014.01417/full> (cited on 9 IV 2022).

THE WALL FROM THE PERSPECTIVE OF COMPOSITION AND REPETITION

David Batchelor has said:

*"In most of the work, one basic regular unit or module is repeated - between two and 120 times - to form an overall regular shape. This repetition is generally relatively artless: "one thing after another" as Judd put it. The simple forms are not complicated by dynamic or unstable arrangement, and nor is there any added ornamentation. They are resolutely abstract. And they are quite literal: the materials are not disguised or manipulated to resemble something they are not."*³⁹

For example, a work based on repetition is Carl Andre's *"Equivalent I-VIII"*, which consists of 120 bricks⁴⁰, which in turn form eight forms in different size combinations (see Figure 8). The repetition is associated with similar forms, bricks within forms, and the space between forms that emerges from the whole.

³⁹ D. Batchelor, *Minimalism*, p 11.

⁴⁰ Reference to Carl Andre's series *"Equivalent"* (1966)

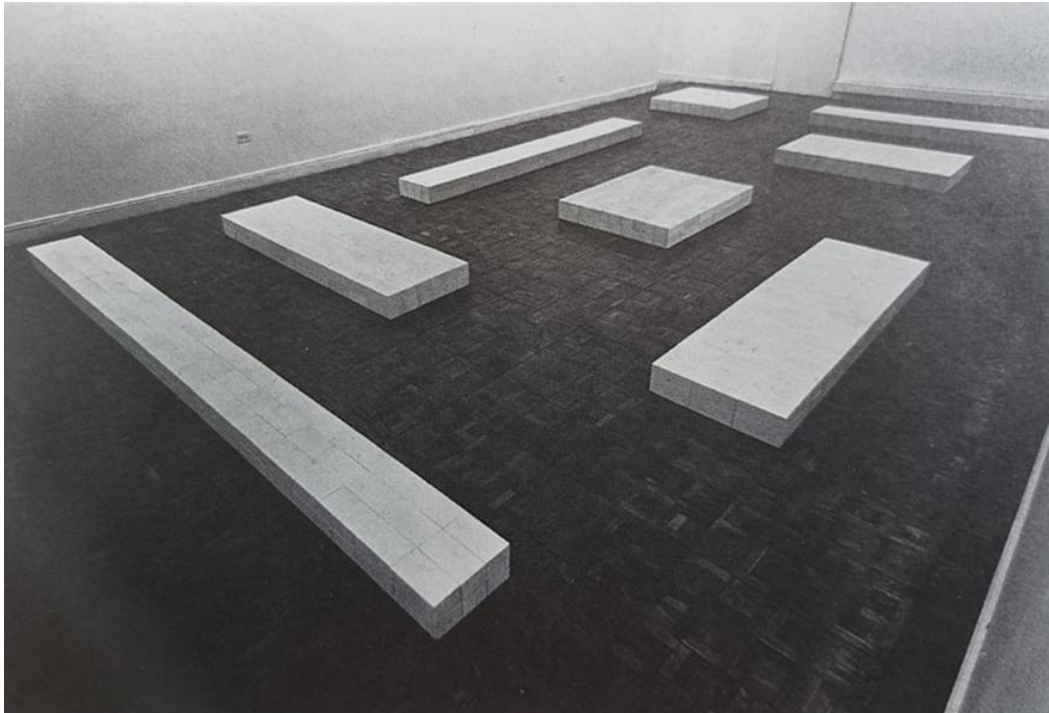


Figure 8. Carl Andre *"Equivalent I-VIII"* (1966)⁴¹

Repetition also plays an important role in the construction of the series of sculptures created as part of this thesis. The sculptures, which relate to space, are composed of modular units that, by repeating themselves, create a broader whole, or a gestalt-form. There are several works built across the main building of EKA and, as the sculptures are made of the same material and have a recognisably similar form, they can be said to reflect each other.

Looking closely at my sculptures, the bricks can be abstracted into simple rectangles based on three-dimensional compositions. All the minimalist works are also based on a three-dimensional composition and consist of a square, a cube or a rectangle. For Morris, the grid pattern of the works preserves the integrity and morphological continuity of the basic unit. A work that has been "moulded" by explicit decision, rather than by stabbing craft, has "a sense and

⁴¹ D. Batchelor, *Minimalism*, p 59.

appearance of openness, extensibility, accessibility, openness, repetitiveness, equality, directness (and) exchange".⁴² Both Morris's series of sculptures, those of other modernists and my own, are based on modules. For Morris, there is an implicit possibility of variable configuration in the idea of the module. A work in which the units are simply positioned, rather than fixed in place, always carries the idea that they could be rearranged. In other words, even if modules have a certain shape, they have the potential to be something other than what they are at a given moment. Information about past states and the potential for future possibilities thus becomes part of the artwork.

None of the minimalist works are placed on a pedestal - the works are not separated from the viewer's space by such means. The sculptures from the 1960s are placed either directly on the floor or on the wall.⁴³ In this way, there are no ornamental layers between the audience and the artwork, the overall whole is pure, there is no attempt to bring the sculpture closer to the viewer or to make it more comfortable - the only elements are the viewer, the work and the space in which it is placed.

A good example of this is the aforementioned series of sculptures by Carl Andre, "*Equivalent I-VIII*" (see Figure 8), in which eight forms form very different compositions in the same space. This series is based on combinations of universal bricks of varying volumes, focusing mainly on space, the form of the material and the material itself - the bricks. The material is simply spatially organised, without any Real intervention by the artist.⁴⁴ My sculptures can also be seen as

⁴² D. Batchelor, *Minimalism*, p 39–40.

⁴³ D. Batchelor, *Minimalism*, p 11.

⁴⁴ D. Batchelor, *Minimalism*, p 13.

different compositions in space, which can vary from a large-scale wall to a few bricks - in each case the form and volume of the work vary and so does the space around it.

4. MY BRICK WALLS

In the following, I will analyse the process of building and dismantling found material sculptures based on my own experience of building brick walls. I will discuss the sculptural walls already built before the thesis project, and describe the series of sculptures and spatial interventions to be created as part of the thesis.

4.1 CONSTRUCTION AND DEMOLITION OF THE WALLS

The construction of sculptures from residue bricks does not only involve the laying of bricks. In addition to the search for the bricks, the reuse of the found material requires a lot of physical and logistical work. The pre-bricklaying process involves locating the bricks from the wastelands and spaces, picking them up, lifting them onto a carrier or a transport vehicle, transporting them and then setting them down again. The whole process involves, to a very large extent, the physical handling of the bricks. I have hand-held each brick a minimum of 4 times before the start of the wall construction alone, and a minimum of about 8 times⁴⁵ during the whole construction process (on average about 15 times). The shape and weight of the bricks are designed for lifting them and laying the wall - they must not be too large to be grasped with one hand, nor too heavy to cause excessive hand fatigue during a long bricklaying process. As I have recycled my own found material, the process of moving the bricks is complemented by the process of cleaning off the fossilised wall mix from the previous bricklaying.

⁴⁵ 1. Lifting the stone from the site and placing it in the bucket/on the pallet. 2. Lifting the stone from the bucket or from the pallet to the means of transport. 3. Lifting from the means of transport to the pallet 4. Lifting from the pallet to the destination near the future-to-be-wall. 5. Lifting from the ground to the wall 6. Picking up the loosened stone and placing it directly on the pallet 7. Lifting the stone from the pallet directly to the means of transport. 8. Lifting from the means of transport to a new location.

The weight of the stones also plays a part in the process of construction. All the bricks are a little bit different, but their base form remains the same.

On average, a standard brick weighs about 2,2 kg.

My average brick weighs about 1.87 kg.

The heaviest brick weighs about 3.74 kg.

My lightest brick weighs about 0,59 g.

On average, a standard brick measures $22.5 \times 11.25 \times 7.5$ cm.

The average size of my bricks is about $19.6 \times 11 \times 6.8$ cm.

My largest brick measures $30.2 \times 12.1 \times 13.9$ cm.

My smallest brick measures $3 \times 4 \times 2$ cm.

Having been through a number of bricklaying processes, I can say that the weight of an average brick is a bit too much for my body for a longer stacking process. The weight and dimensions of the brick are designed for average hands. The average man's palm width is 19.304 cm⁴⁶. My palm width is 17.2 cm, which is a little narrower than the average man's palm. The difference is small - just two cm, but during longer construction processes, this small gap will start to show over time, giving the walls I build a bodily quality.

Hanna Piksarv has described the relationship between her body's dimensions and her own work as follows: *"When I work, I experience very clearly how I can only make as much as I can, and the size and volume of my work depend on the dimensions of my own body. There have been many occasions when, in the process of completing work, I have not managed, reached or been able to. In such cases, there is a*

⁴⁶ What's the Average Hand Size for Men, Women, and Children? – Healthline, 7 VIII 2019, <https://www.healthline.com/health/average-hand-size#takeaway> (cited on 13. III 2022).

feeling that the body is limiting, not allowing me to carry out what was planned.”⁴⁷

On the one hand, the dimensions of the sculptures are limited by my own physical capacities, but on the other hand, their form often begins to be determined by the more general dimensions of a human body. For example, if the purpose of a wall is generally to separate people and limit their field of vision. For this purpose, it is sufficient if the height of the wall is slightly more than the height of the average person.

I am familiar with a large part of my bricks: their colour spectrum, size, volume, texture, weight, etc. For example, if a softer and more friable or more heavy and stable stone is required for a wall, I know my options. I have come to know each stone individually through the frequent and repeated handling of bricks, from which a certain bond has developed between me and them.

The handling of the bricks, as well as the process of laying the bricks, is generally very repetitive. The making of the sculpture is essentially placing one brick on top of another, and doing so hundreds of times in succession. The stacked wall is the result of the constant repetition of one act - repetition in time and space. It is through the intense repetition of the working process that I have become most familiar with the bricks, their properties and the process of working.

⁴⁷ H. Piksarv, *Kõndimisest, korjamisest, kandmisest*. 2015, p 21.

The construction of one brick-wall sculpture can be broadly described as follows:

1. Bricks must be collected.
2. You need the following tools: a bucket, a drill, a stirrer, a trowel and some wall mix (if you have helpers to help you with the bricklaying, you would need buckets and trowels for the helpers).
3. For safety, you also need work gloves (good strong rubber ones that don't break right away and don't let water through) and safety goggles, face mask against dust (construction dust in the lungs and eyes is a health hazard).
4. In addition, it is important to wear sturdy footwear as bricks can easily slip from hand onto toes.
5. The easiest way is to lay the stones on a pallet and then move the pallet with a pallet jack. You will have to place the bricks on and off the pallet by hand.
6. Leave your bricks within about a metre of where you are going to lay the wall - this distance will allow you easy access to the bricks and the wall for construction.
7. Pour a portion of the wall mix into a bucket and pour some water over it.
8. Connect the stirrer to the drill and mix the wall mix with water. PS! Make sure you keep your back straight!
9. Add water or dry wall mix as needed until the mixture resembles mashed potatoes.
10. Use a trowel to put the wall mix under the bricks and up their sides. Knock the bricks into the wall mix with a hammer. The ideal thickness is a few centimetres.
11. Use the edge of the trowel to remove the wall mix that has been squeezed out between the bricks and place the wall mix onto the next brick.
12. Repeat the process.
13. You will also need to remove any pieces of dried wall mix that have fossilised on the bricks from previous construction. You will need a

hammer, safety goggles and an iron spike for this. To loosen the fossil chunk, you need to place the iron spike as a wedge between the brick and the chunk and hammer the other end of the spike. The time required to break up the dried wall mix can vary from a few seconds to a few minutes.

14. Part of the process involves cutting the bricks down to a proper size, as the found material is of varying dimensions. In addition, there may also be a deliberate desire to lay the wall in a non-standard way. In this case, there will be irregularities and gaps in the stacking, which will need to be filled with pieces of a very specific size that do not exist in the general range of brick dimensions. Splitting a brick is similar to the removal of the wall mix from the brick, but requires more effort and time. To halve a brick, place it a little higher (for example, halfway on top of another brick or on the edge of a pallet). Place one end of the metal spike where you want to cut the stone in half and start hammering the other end of the spike. This procedure will take between two and ten minutes, and most of the time the stone will not split where you want it to. The best rocks for splitting are the softer ones that are already a bit burnt.
15. Safety is important! Regularly check that the composition you are building is perpendicular to the ground.

The processes of wall construction and demolition follow the same path in reverse. R. Smithson has described that *"...panorama seemed to contain ruins in reverse, that is-all the new construction that would eventually be built. This is the opposite of the romantic ruin because the buildings don't fall into ruin after they are built but rather rise into ruin before they are built."*⁴⁸

Smithson finds similarities between the moment when a house is still being built and the moment when a building is already in ruins - the house rises to ruin before becoming a house (and then ruin again).

⁴⁸ R. Smithson, The Monuments of Passaic: has Passaic replaced Rome as The Eternal City? – Artforum, New York, Detsember, 1967, p 46.

Although the path of these processes is similar, the demolition of a brick building is quicker than its construction. There are many ways to build, and finding your own way takes time. Demolition is the removal of a track that has already been built and is therefore quicker.

Usually, stone walls are built on the assumption that they will be durable and stay up for a long time. My sculptures are built as if they are meant to last a long time, but inevitably as they are built in an exhibition space, one of the processes of building them is their quite immediate demolition. Demolition involves drilling the bricks loose from the wall mix with a punching drill and then separating the loose bricks from the whole, one by one. Both building and demolishing brick sculptures is a long and tiring job, and even after being in the process for a long time, I get the feeling that I am building them just to demolish them. On the other hand, there is a certain charm in the temporary nature of these walls. How many bricks can be removed from a wall for it to remain a wall? At what point does a wall cease to be a wall? J. Vivian has said that there is no such thing as a half-built brick wall. There is either a wall or a pile of bricks.⁴⁹

⁴⁹ J. Vivian, *Building Stone Walls*. Storey Publishing, 1978, p 2.

4.2 MY PREVIOUS WALLS

As of 10.04.2022, I have built three brick sculptures from the same material I have found.

FIRST WALL

"...Of course, he knew that he wouldn't learn the trade so easily, but he could try. In the beginning, this learning was taken quite seriously. They had even collected a small pile of bricks here and there, mixed a bucket of mortar, and then tried it out in the woods. It may not have been of much use, but at least they learned the most rudimentary techniques, so Karman and Treiberg didn't have to make complete fools of themselves in the eyes of the Canadian inspector when they started work....".

-I. Külvet⁵⁰

Like Karman and Treiberg in Ilmar Külvet's short story "The Mason", I collected a small pile of bricks from here and there and practised bricklaying, using the process as an experiment for future sculptures. I built my first brick sculpture in November 2021 in my studio on Raja Street (see Figures 7-8). My first wall was slanted, single and half a metre high. I built it in about five hours.

⁵⁰ I. Külvet, Müriladuja. Looming, 1990, p 6.



Figure 7. Side view of the first wall, Raja studio. Photo by Katariin Mudist (2021).



Figure 8. Front view of the first wall, Raja studio. Photo by Katariin Mudist (2021).

I used the largest and most stable stones for the foundation of the wall. In the third row of bricks, one brick was intentionally dislocated, and all further bricklaying had to take account of the resulting displacement. The position of subsequent bricks was affected by the previous ones, creating a domino-like effect. A similar effect has been exploited by Jorge Méndez Blake in his brick sculpture *"The Castle"* (2007) (see Illustration 9). In this work, the brick stacking is dislocated by F. Kafka's book *"The Castle"*, which begins to influence the shape of the subsequent layers of bricks. The point of Blake's sculpture is to visualise the potential wider impact of an idea, I conceived of my own brick dislocation on a more material and structural level.



Figure 9. Jorge Méndez Blake "The Castle" (2007).⁵¹

The process of dismantling the first wall was rather quick. Due to the coolness and humidity of the room, the masonry had not petrified too much and I was able to simply push the wall over, so it fell into pieces (see Figure 10).

⁵¹ K. Sierzputowski, A Single Book Disrupts the Foundation of a Brick Wall by Jorge Méndez Blake. – Collosal, 14. II 2018, <https://www.thisiscolossal.com/2018/02/the-castle-by-jorge-mendez-blake/> (cited on 15. IV 2022).



Figure 10. Demolition of the first wall, Raja studio. Photo by Katariin Mudist (2021).

This building experience gave me the courage to work further with bricks as a material. In going through the process, I became aware of the specific possibilities of this found material, as well as its limitations. As F. Kafka has said: "*Those who are ignorant naturally consider everything possible.*"⁵²

THE SECOND WALL

I built my second found sculpture in December 2021 as part of a studio project in the monumental gallery of the Sculpture Department of EKA (see Figure 11). This modular composition was vertically double-layered and two metres high. Converting the working hours

⁵² F. Kafka, *The Castle*. Oxford's Worlds Classics, 2009, p 52.

into one person's work⁵³, the construction process took about 43⁵⁴ hours. Unlike the first attempt, the second sculpture is a finished work. It is a brick wall made of found materials, placed in the centre of interior space. By moving it from its usual location to the exhibition space, the wall becomes a sculptural object.



Figure 11. The second wall in front view, EKA monumental studio. Photo by Katariin Mudist (2021).

Random rubble is a traditional method, also used by the Celtic people, of building walls from the bricks, using irregular stones collected from the surrounding area. The shape and size of the individual stones selected determine their position in the wall.⁵⁵ The construction

⁵³ Building the sculptures is a time-consuming process, so I had to find extra labour.

⁵⁴ Recalculation of the time worked by a single person based on the number of assistants and calculation of the total number of hours worked by all assistants: $(22 - 18) \times 2 + (23 - 9) \times 2 + 7 = 4 \times 2 + 14 \times 2 + 7 = 8 + 28 + 7 = 43$ (hours)

⁵⁵ I. Cramb, *The Art of the Stonemason*. White hall, VA: Betterway Books, 1992, p 11.

process of my second wall and the random rubble walls is very similar; the sculpture has more brick dislocations than the first one, which also determines the position of the bricks that follow them.

The first sculpture was based on the displacement of one brick and the ripple it caused on the following bricks. The resulting brickwork forms a kind of mosaic, resembling a data structure or pixels (see Figure 12–13). In this sculpture, the bricks are positioned in the wall in an almost irregular manner. The construction of the second wall is like playing a game of Tetris, in which one has to form a single whole of disparate pieces. Jimmie Durham's *"A Stone Rejected by the Builder"* (2006) depicts a damaged brick on a pedestal that the builder can no longer use for his own work. I use all the bricks I have collected.



Figure 12. Detail view of the second wall. EKA Monumental Studio. Photo by Katariin Mudist (2021).



Figure 13. Detail view of the second wall. EKA Monumental Studio.
Photo by Katariin Mudist (2021).

Due to the use of found materials of different qualities and the non-traditional way of laying the bricks, the end result may leave a more shabby impression than usual, and an untrained eye may even

say that it is a careless way of laying bricks (as the wall is laid by Ivan Denissovich, the hero of A. Solzhenitsyn's book)⁵⁶. In reality, however, it is quite the opposite - building a wall with different bricks requires much more patience and careful work (rather like the Man of marble who builds the walls in A. Wajda's film)⁵⁷ (see Figure 14). When laying my brick sculptures, I have to look for and choose the right bricks, because the unstable bricks and the way they are placed at an angle create nooks where not every brick will fit. I often have to hammer larger bricks down to smaller sizes to fill the specific volumes that arise, due to the lack of suitable pieces.



Figure 14. Building the second wall, EKA Monumental Studio. Photo by Katariin Mudist (2021).

⁵⁶ A. Solženitsõn, *Üks päev Ivan Denissovitši elus*. Hea Lugu, 2018.

⁵⁷A. *Man of Marble*, 1977.

DEMOLITION

Unlike demolishing the first wall, I couldn't push my second wall over because the wall mix holding the bricks had already petrified in the dry, warm room. In addition, pushing over such a heavy load could have damaged the floor. In order to dismantle the sculpture, I had to drill out each brick individually with a punching drill and then separate the bricks one by one from the whole (see Figure 15). The demolition process of this composition took about five hours.



Figure 15. Demolition of the second wall. EKA Monumental Studio. Photo by Katariin Mudist (2021).

THE THIRD WALL

I built my third sculpture wall in February 2022 as part of the Young Sculptor Award Exhibition in the ARS Project Space (see Figure 16). This wall was one and a half metres high (about three metres above the ground). The work process of constructing this composition, calculated in terms of one person's time, was about 99 hours⁵⁸.



Figure 16. The third wall, ARS Project Room. Photo by Katariin Mudist (2021).

The third sculpture is distinguished from the others by its site-specificity. It is an installation, as you can walk inside the work. My earlier sculptures were much more isolated objects, but the fusion of this installation with the space reduces the independent objectness of the built forms. Space is an inescapable part of the

⁵⁸ Recalculation of the time worked by a single person on the basis of the number of assistants and calculation of the total number of hours worked by all assistants: $12 + 3 + 12 + 10 + 14 + 14 + 14 + 10 \times 2 = 15 + 22 + 28 + 14 + 20 = 37 + 28 + 34 = 37 + 64 = 99$ (hours).

piece - the work uses the possibilities of space as its working material and therefore it is a spatial intervention.

My third wall is not a single object, but four separate forms stacked of bricks. The separate structures span the entire 12 metres of the project space. At the same time, the built composition does not take up much space at all compared to the first wall. The experience of this work also presupposes a gestalt effect that weaves the visually visible brick columns and the negative space between them into a coherent wall.

The laying of this installation differs from all the previous ones - there is no dislocation effect on further bricks, and the laying follows stronger rules than the construction of the other walls. The process of laying the stones is still unconventional - the bricks can be laid vertically or parallel to the floor, but not at an angle as was possible with the previous sculptures. The area for laying this installation was very limited due to the shape of the posts - the bricks had to follow the boundaries of the posts and could not be tilted in or out excessively for safety reasons (see Figure 17). Due to the limited space, the laying of the bricks was extremely time-consuming, as the space was narrow and very specific in shape - one and a half bricks could fit in one direction of a layer. The construction process involved a great deal of searching for suitable bricks and hammering out smaller pieces from the larger ones.



Figure 17. Detail view, ARS Project Room. Photo by Katariin Mudist (2021).

4.3. MY FUTURE WALLS

As a part of my thesis project, I will build a series of found material walls, consisting of both sculptural objects and spatial interventions. The compositions to be built will form a holistic installation spanning the main building of EKA. With this choice of location, I hope to evoke a growing recognition (e.g. when walking through the building) and a sense of gestalt in the viewer, which will cause the later compositions to merge with the earlier ones.

The plan is to focus the series on sculptural objects, from which various smaller-scale spatial interventions will evolve. The three-dimensional compositions would exploit the centrality of material, modularity, repetition, geometrical patterns and repetition, in a similar way to the minimalists of the 1960s. Site specificity would add spatial relationality to the objects and enhance the materiality and expand the notion of the wall. The compositions of these found materials, by virtue of their prior use in a wall, have a certain “wallness” quality to them even if they are not directly constructed as walls. This “wallness” is carried by the properties of the material and by the traces of its previous wall-building process such as pieces of fossilised wall mix.

I plan to build the first wall between the pillars in front of the main EKA building. This composition would be site-specific and provide a moderate barrier to movement and to the human line of sight when entering and leaving the building. I think it is important to introduce my sculptures to the viewer at the outset, in order to hint at subsequent sculptures and interventions in the spaces around the house and their connections. I also plan to build a small-scale composition in the gallery space and use corridors and less accessible staircases, corners, angles and projections for interventions.

SUMMARY

The purpose of the written part of my thesis was to analyse the process and provide a theoretical background to my artistic practice. The goal of the practical part of my thesis is to create a series of spatial interventions of found material sculptures, which will be exhibited in the main building of EKA.

In the first part of the thesis, I discussed the backstory for the project and explained how building the brick walls as sculptures grew out of my general art practice. The second chapter provided a working conception of the material and described why it is important for my sculptures. In this part, I took an in-depth look at the material as a process, looking at the formation of bricks. I also introduced the material of my sculptures and interventions - the residue bricks and their characteristics and discussed their use and relationship to the sculpture. I discussed the places where I found the material - wastelands and -spaces and analysed their connections to my art practice.

In the third part, I discussed the concept of installation and provided a context for understanding my work as spatial interventions. I reflected on the meanings and relations between an installation and a spatial intervention relying on theoretical concepts and art practices that emerged in 1960. Finally, I described my own practice and the physical construction process of collecting the found material, constructing the sculptures and demolishing them. I analysed my previously built three sculptures based on the previously presented framework and introduced my plans for the upcoming thesis project.

This thesis forms the backbone for my future artistic practice. The project has helped me to see connections in my more general artistic

practice, which I can draw upon to more firmly define my artistic endeavours. For the sake of completeness and coherence of the thesis, I have left out a lot of ideas related to bricks and spatial compositions, but I consider everything left out as inspiration for the future. Working on this project has expanded my understanding of sculpture and built a solid foundation for future projects.

KOKKUVÕTE

Käesolev uurimistöö “Kuidas ehitada telliskiviseina? Leidmaterjalist ruumilise sekkumiseni” loob teoreetilise tausta minu praktilisele teosele, milleks on telliskiviseinte ehitamine leidmaterjalist. Oma kunstnikupraktikas tegelen leidmaterjalidest skulptuuride loomisega. Leidmaterjalid on valitud vastavalt sellele, kuidas nad sulanduvad ümbritseva ruumiga, seetõttu kujutab minu tegevus endast ruumilist sekkumist. Käesolevas projektis olen kogunud ja sünteesinud erinevaid ideid, mille eesmärk on luua minu teosele selgitav taustsüsteem. Magistritöö kirjalik osa annab ülevaate leidmaterjalist ja analüüsib praaktelliseid protsessi perspektiivist. Toetudes nimetatud infole, arutlen ma selle üle, mida tähendab ehitada telliskiviseinu kui skulpturaalseid objekte ja mis hetkest alates muutuvad need ruumiliseks sekkumiseks. 2021-2022. a. toimunud tööst leidmaterjalidega olen koostanud põhjaliku ülevaate, mille eesmärk on avada kogu tööprotsess, alustades leidmaterjalide kogumisest ja lõpetades ehitamise ja lõpuks seina lõhkumisega.

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Matta-Clark *"Splitting"* (1974)

Méndez Blake *"The Castle"* (2007)

Neeme Külma *"Kooruv laine"* (2021)

Per Kirkeby *"Wanås"* (1994)

Richard Serra *"Verblist"* (1967–68)

Robert Morris *"Untitled (L-beams)"* (1965)

APPENDIX

Appendix 1 - Documentation of the work process of my previous walls



The process of mixing wall mix, ARS Showroom.
Photo by Helena Pass (2022).



The process of building the second wall, ARS Showroom.
Photo by Katariin Mudist (2022).



The process of building the second wall, ARS Showroom.
Photo by Katariin Mudist (2022).



Author with the second sculpture, EKA monumental studio.
Photo by Helena Pass (2021).



Demolition of the sculpture with a drill, EKA monumental studio.
Photos by Helena Pass (2021).

Appendix 2 - Documentation of the work process of the “Wallish interventions I-XII”



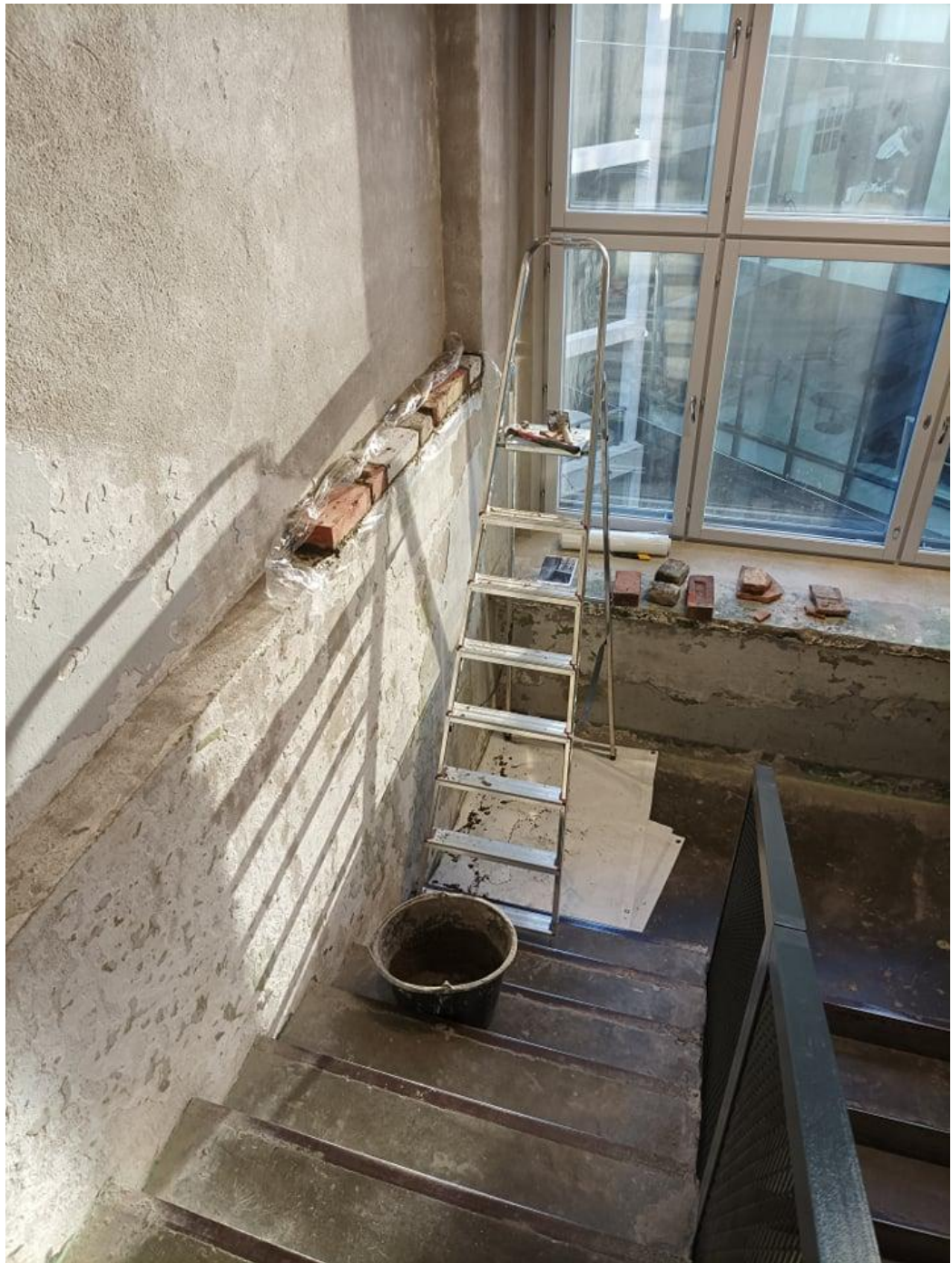
Detail of the material.

Photo by Katariin Mudist (2022).



The process of building the “Wallish intervention I”.

Photo by Alan Voodla (2022).



The process of building the “Wallish intervention III”.
Photo by Katariin Mudist (2022).



The process of building the “Wallish intervention VI”.
Photos by Helena Pass (2022).

Appendix 3 - Documentation of the “Wallish interventions I-XII”



“Wallish intervention I” (162 × 255 × 44 cm).

Photo by Helena Pass (2022).



“Wallish intervention II” (14 × 220 × 26 cm).

Photo by Helena Pass (2022).



"Wallish intervention III" (14 × 174 × 13 cm).

Photo by Helena Pass (2022).



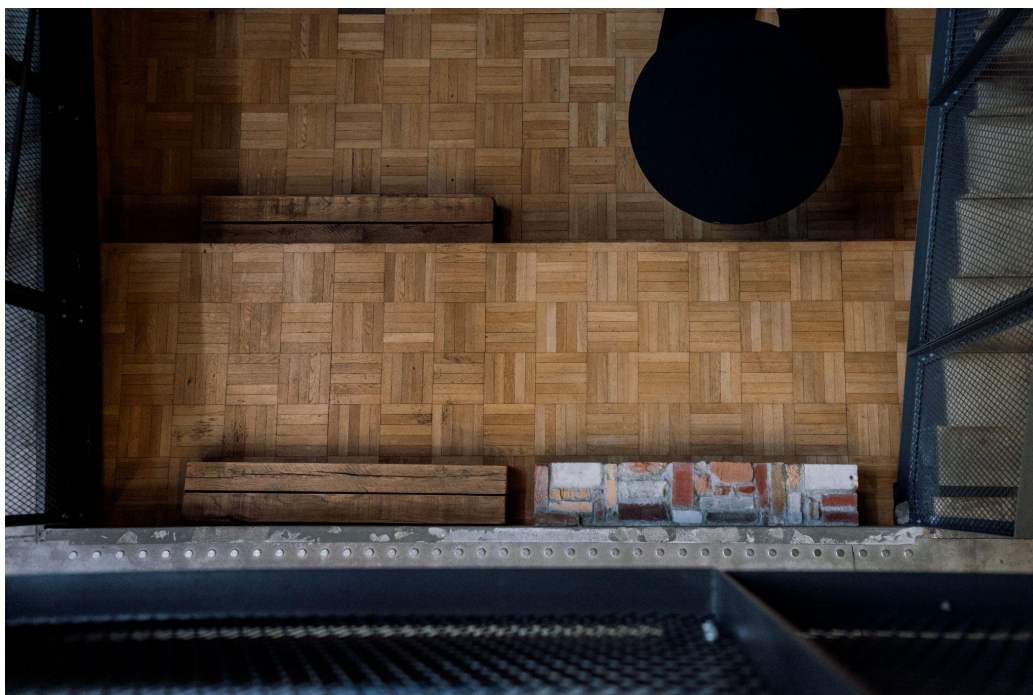
Detail of the "Wallish intervention III".

Photo by Helena Pass (2022).



"Wallish intervention IV" (238 × 115 × 35 cm).

Photo by Helena Pass (2022).



“Wallish intervention V” (150 × 15 × 27 cm).

Photo by Helena Pass (2022).



“Wallish intervention VI” (126 × 69 × 15 cm).

Photo by Katariin Mudist (2022).



Detail of the “Wallish intervention VI”.
Photo by Katariin Mudist (2022).



"Wallish intervention VII" (118 × 40 × 23 cm).

Photo by Katariin Mudist (2022).



"Wallish intervention IIX" (225 × 61 × 10 cm).

Photos by Helena Pass (2022).



"Wallish intervention IX" (71 × 25 × 12 cm).

Photo by Helena Pass (2022).



"Wallish intervention X" (88 × 158 × 45 cm).

Photo by Helena Pass (2022).



"Wallish intervention XI" (88 × 26 × 12 cm).

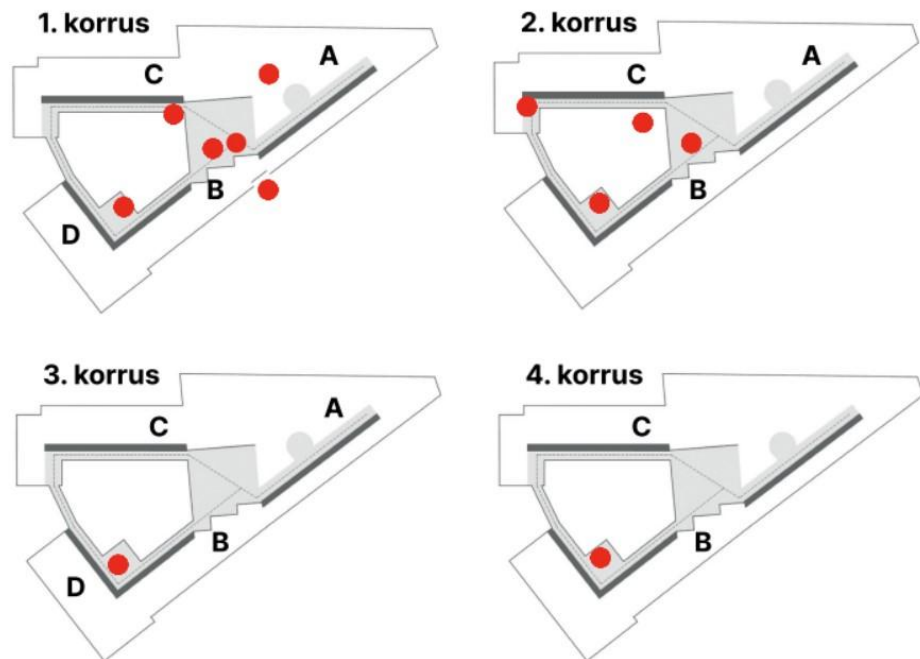
Photo by Helena Pass (2022).



“Wallish intervention XII” (171 × 232 × 12 cm).

Photos by Helena Pass (2022).

Appendix 4 - Map of the interventions



CV

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Education:

2019-... Estonian Academy of Arts, Department of Contemporary Art, MA
2020-2021 KASK & Conservatorium School of Arts Gent,
 Department of Illustration, MA
2014-2018 Tartu Art College, Department of Media Design, BA (cum laude)
2016-2017 Moholy- Nagy University of Art and Design Budapest,
 Department of Media design/ Department of Animation, BA
2002-2014 Gustav Adolf Grammar School (Swedish language)

Solo shows:

2022 (coming) Tartu Art House Monumental Gallery
2021 "Introspektor", Valmiermuiža Brewery shop (curator Lilian Hiob)
2021 "The presence of people absent", EKA Gallery (curator Maria Helen Känd)
2020 "The Festival of Disbelief", coauthor Maria Elise Remme,
 Pärnu City Gallery Artists' House Gallery
2020 "The hesitators", Jakobi Gallery
2019 "Indoors", TYPA Printing and Paper Arts Centre
 and Stella Soomlais Studio Gallery
2019 "The Hesitators", Võru City Gallery

Selected Group Shows:

2022 (coming) KUNO Biennale (curator Patricia Carolina, Megan Auður)
2022 Young Sculptures Award Exhibition, ARS Projectspace (III prize)
2022 "Double Time", Uus Rada Gallery
2021 Tallinn VI Drawing Triennial "Impulse", ARS Projectspace

(curator Loit Jõekalda)

- 2021 "Chicken show", Uus Rada Gallery
- 2021 Estonian Artists' Union's 21st annual exhibition, Tallinn Art Hall
(curator C. Apostol and S. Preiman)
- 2021 Kaunas International Illustration Biennale 2021, Kaunas (LT)
- 2020 "Out of Oneself", ARS Projectspace (curator Maria Helen Känd)
- 2020 "Artist at work" Virtual Show (curator Mae Variksoo)
- 2020 "Contact", Haapsalu Graphic Design Festival, Haapsalu City Gallery
(curator Marko Kekishev)
- 2019 Annual exhibition of Tartu Art, Tartu Art House (curator Martti Ruus)
- 2019 "Individuality", Haapsalu Graphic Design Festival, Haapsalu City Gallery
- 2019 "Individuality", TYPA Printing and Paper Arts Centre
(curator Marko Kekishev)
- 2019 "4th International Poster Biennale Lublin", MCSU, Lublin (PL)
- 2019 „Cyprus Poster Triennial 2019", NeMe Arts Centre, Limassol (CY)
- 2019 „Tartu 6+6 Kaunas", Viljandi City Gallery
- 2018 „Meediaketas", Gallery Noorus
- 2018 "Dialogue", Haapsalu Graphic Design Festival, Haapsalu City Gallery
- 2018 "I live here", Tallinn Design Night Festival, Telliskivi Creative City

Animations:

Biographical film about Konrad Mägi "Art is the only way out"

In collaboration with the director Marianne Kõrver and Eero Epner.

- 2020 Premiere in the cinema Sõprus (01.11.2020) (EST)
- 2019 Premiere at the Musei Real di in Torino (29.11.2019) (IT)

Short animation "The Hesitator"

- 2021 CITYA Tallinn Screening "City as a medium" (EST), Animation Nights New York 2021 (US)
- 2020 2Annas (LT), Dunedin International Film Festival (NZ), Animac (ES)
- 2019 Cefalù film festival (IT), La Truca (CO), Ars Independent Festival (PL), Media Art Festival (KOR), SICAF (KOR)

Short animation "Sirens"

In collaboration with the director Julia Tudisco and animator Lydia Reid.

2020 Tricky Women "Up and Coming Award" (AT), Animafest Zagreb (HR)

2019 PÖFF SHORTS (EST), Cardiff Animation Festival (UK), Feminist Border, Arts Film Festival (MEX), Anifilm (CZ)

2018 14th Monterrey International Film Festival (mention from the film jury)

Residencies, workshops and internships:

2022 (coming) Internship at the 59th Venice Biennale in the Estonian Pavilion (IT)

2022 (coming) Today residency (EST)

2022 KUNO course "ARcTic, Art and Climate" in Abisko (SE)

2021 KUNO Express course woodfiring Symposium "RITUALS" (LV)

Scholarships and Prizes:

2022 Young Sculptors Prize - III prize with the site-specific installation "Wall"

2020 Rotalia Foundation scholarship, Rotalia Foundation (USA)

2019 I prize at Laterna Magica with the short animation "The Hesitator"

2018 Best Graduation Project of Colleges of Applied Sciences

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2021 Kerly Ritval, Puhtast impulsist vana kooli näituseks, Sirp, nr 31, 2021

2021 Maria Helen Känd, Kevadnäitusel nagu Rootsi lauas, Edasi.org, 18.03.2021

2021 Hanno Soans, Pildi sisse minek, Sirp, nr 48, 2020

2020 Johanna Roos, Maarjamaalaste uskmatuse ilmutab end näitusel, Pärnu Postimees, nr 189, 2020

2020 Grete Tiigiste, Ei mahu endasse ära, err.ee, 18.06.2020

Since 2022 member of the Association of Estonian printmakers.

Since 2022 member of the Association of Estonian Young Contemporary Artists.