

# Kontrapunkt No. 2: Exploring the Artistic Process

## - conversations between the artists -

After our initial self-interview for our first Kontrapunkt project, our conversation and reflections unfolded and evolved into an ongoing dialogue among us: Rita Besnyői, Vica Gábor, Lieta Marziali, and Luca Sági. Between June and November 2023, this conversation centred on our artistic processes as we prepared for our upcoming group exhibition in Amsterdam, *'Permission to Speak.'*

Here, we four members of Kontrapunkt Collective start to reflect more on our processes, our connection and on the change we experienced during our latest collaboration.

### What is your approach to your creative process?

**Luca:** My working method in the case of the Kontrapunkt No. 2 project is the same as always. I cannot work without having a concept, keywords, thoughts and ideas. I analyse the subject and do a wide research around it before I start working on the pieces. Searching for the most suitable technique and material which can best serve the concept and create an integrated object is essential to me. Each material and detail of my object has a symbolic meaning and a background story.

After I had watched, read and listened to the chosen inspirations, I took some notes and wrote down keywords. Then, I collected associations of mine and started my research on the topics.

**Lieta:** I always spend a very very (very) long time working things out in my head. I do a lot of research, which could take many forms. Normally it's very random, with one idea taking me to another. I do this a lot when I write too. I always have to have so many windows open on my computer. I used to think I needed a way to distract myself, but actually now I am so much more conscious that all these strands of thinking eventually become connected, and it's like I need to go to "another place" before I can come back with clearer thoughts.

I never really make trials with materials. It is extremely rare for me to approach making unless the idea is super clear in my head, and this can take a long time. When the idea is clear, then my making can be very fast, unless I have some technical issue I have to resolve. Mostly this is due to the fact that I work only with found objects, so for example if I put a hole through something and then I don't want it any more, I don't have another piece to work with. So I am always constrained by what I can do with them or not. But I really love this. Not forcing the materials the way I want them but letting the materials dictate how I can work with them. It's like working in a collective with them too!

This takes away a lot of the unnecessary thinking: for example, "I could do it this way, or this other way"..., because often there is only one way it can be done. Also, this makes me feel that maker and materials are on equal terms in the process, not one dominant over the other.

**Rita:** It always depends on the piece, or the theme from which the project grows. Most of the time I have an emotion, a problem or a question in me, which is living and working underneath my everyday movements. Something that is starting to bother or interest me. Or something I become aware of and want to understand more deeply. It can also be a big value in my life that makes me so happy that I have to make it appear physically, as an object. But it can be a fear, a disappointment, a difficulty I could not solve for a long time.

First I have a feeling about the piece, a colour, a foggy shape or a movement, an impression I want to create for the viewer to understand my original inspiration. And my brain starts to play with it unconsciously. Whenever I have a quiet moment, during cooking, driving, or sleeping with my kids. How can I make that impression be strong and straight enough? To make it as naked as I can. And this goes on in my head until I find an idea that I consider strong enough to start working on.

After that, I usually make small and very fast try-outs to figure out materials, scale and connections, or start to make smaller parts, which might come together later.



Rita Besnyői: Postcard, digital media, 2023

**Vica:** (July) My working method depends on the project and on my circumstances. Currently, as we are moving from Edinburgh to Glasgow, everything is packed in boxes, and I don't have access to my tools. Therefore, I am only able to think and draw at the moment, and the preparation period for our current project is more thoughtful due to the situation.

(2nd answer, October) At the moment, my working method is absolute chaos. As I started university, commuting between Edinburgh and Glasgow and having a busy family life, I struggled to find free moments to work on this project. All I can do now is plan in my head and think about my ideas repeatedly. It is very far from ideal, but I am curious about what I will create while completely lacking time.

## When and how do you incorporate your work into your daily life?

**Luca:** I like prioritising my tasks and projects but also working on those in parallel, somehow. I start the physical making part on the one with the closest deadline and/or an immediate income return, while at the same time, I can start planning other projects. For instance, even if I am working on an engagement ring, during the making, in my mind there is much more than how to fill its shape. My thoughts are always with me, so in a way I can constantly work on each project.

**Lieta:** (July) This is a very difficult question. In a way, all the time! My brain is always doing something related to one project or another all the time. It's like having apps open working in the background. My practice is made up of many things, so wherever I am doing something makes up studio time, and wherever I am is studio space.

(2nd answer, October) Kontrapunkt is really helping me find the strength not to stress so much. As we share our process, especially in our calls, I realise how I am not alone in this, how I can both give and receive advice on how to cope. I think working in this collective is giving me a more sustainable way of looking at and managing my projects. I can "see" the person I am when I give advice, and I can be more that person. And I can "see" the person each of the others is when giving me/the others advice and also be more that person. So I don't have to use just my resources (which is scary): I can channel myself into a different position and I can channel myself also into the position of the others. I think this is quite amazing to observe.

Sometimes it can be overwhelming to have several projects (plus everything related to the house/family) going on at the same time, but in fact, in the end, I find that everything influences each other and there is more cross-pollination of thoughts and ideas. So sometimes it is scary, especially if I have tight deadlines, but I have learnt to go with it and to trust the process more.

**Rita:** Whenever I have an hour. I have very limited time in the workshop, so I have to be well-prepared with thoughts, decisions and materials once I get there. And this is why I can be very effective in the actual making.

**Vica:** (July) Finding time for work in our daily lives can be challenging. In my case, I have to be flexible with my working hours because of the children. I usually try to work whenever I am alone and don't have any other duties, like going to university.

(2nd answer, October) While the children are at school, I am attending my lectures and other university tasks, so at the moment, the only time when I can work is between 21:00 and 24:00, or I work on days when I skip uni, which is not the best, but this is the current situation.

## When do you typically engage in deep thinking and when and how do ideas tend to come to you?



Vica Gábor: I Stand Still, object in 9 pieces, copper  
62 x 70 mm, 2023

**Luca:** Most of the main ideas come to me when I have at least a half day to do focused research but I can also progress further by collecting information, and reading articles while I am using public transport. There, I usually take a screenshot of the important details or send myself the found useful link and then, at home, I reopen them and make some notes on paper or in my notebook/sketchbook. Sometimes, when I already have some ideas based on my notes, I make some sketches or quick models.

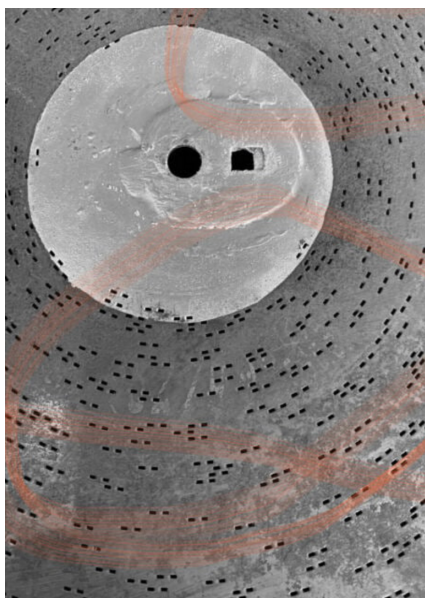
**Lieta:** Again, like I said above, my thinking is always with me. It is always happening in one way or another. Sometimes it can also be overwhelming because in a way it never stops, and I have had to learn to give the brain some breaks. But then, when I give it a break, that is often when the ideas pop up! So do the breaks really work??

Often ideas also will come when I least expect them, and I think this is because I am not under so much pressure to produce them. One example is the rare time when I need to do some ironing and I think this is because this is a very quiet time for me, doing a very mechanical job, however short. A lot of the time, it also helps to describe or talk things through with friends/colleagues, especially certain ones. Ideas tend to crystallise more for me not through making but through talking them through. It's as if the words themselves were materials and as I verbalise them they become more concrete.

**Rita:** My best thinking time is in the evening, when I sit next to my children's bed, waiting for them to fall asleep. We usually talk over how the day has gone, what plans we have for the day after, and this allows each of us to calm down and find stillness in our head and in our body as well. When they finally go quiet, my thoughts start to run in their own way, and that is when my questions about making and my actual process start coming forward. Despite having very limited time in the workshop, ideas come easily there too, when I can spend quiet moments there and I can surround myself with the try-outs, photos, fragments and materials I have already collected. I usually leave everything messy on the table, and wait until they "move" closer to each other and find their place in the process.

**Vica:** (July) When it comes to thinking and generating ideas, typically, when a new project begins, it starts to occupy my mind. Eventually, the idea for the project will come to me. From there, I engage in a thinking process where I question and explore the concept further. I analyse why it is important, how it can be simplified, and how I can make it more direct.

(2nd answer, October) As the deadline is approaching fast, I think more and more, and I have some solid ideas that I am keen on trying out. So, the whole process of thinking became fascinating, really.



Luca Sági: Postcard, digital media, 2023

## Do I have any fears about starting new projects?

**Luca:** I am always excited about a new project because of the freedom of possibilities. Even for me, it is vague where I will go, what I will find and what the result of the process will be. This is like a journey and I enjoy travelling! My only fear is about deadlines.

**Lieta:** (July) Always! For me there is always such a mix of fear and excitement! I made a decision a while ago to only work on projects that really interest me, but still, a new project is a new project. My biggest anxiety is normally having a deadline as my brain doesn't work well with deadlines. Also, I really believe that art itself does not work with deadlines. Art and ideas happen when they happen, and they cannot be forced. If I have a deadline, normally this will stay in the back of my mind, and this will help getting the thinking process going maybe a little quicker. But if the deadline is quite near, this tends to give me more preoccupations than inspiration, so it can be a big block for me. It has taken me a long time to get used to my rhythms, but now I am very confident in them. Unfortunately certain deadlines can be disruptive of these rhythms, and learning to work towards them can be challenging.

(2nd answer, October) Deadlines are super stressful for me at any time. When I was younger, they used to push me. Now, they are just scary and I try to work towards them at a steady pace. HOWEVER, I am now learning so much more to trust myself and the process.

Working with Kontrapunkt I see how at the beginning of every meeting we share our worries, and by the end, after just one hour, we have solved so much and we all leave in a much more positive mental state. By sharing our weaknesses, we put everybody else in a position to share their strengths so that we can all help each other. I am now trying to apply this method/way of seeing things to my process: I can find the strongest parts of myself more easily and they help they weak parts. I am very behind in this project, but I trust myself so much more that I am not just being reckless, leaving work at the last minute. I trust that this is the way it is because it is the way it is. And it will be done. And well.

**Vica:** (July) Starting new projects can bring about fears and uncertainties. It is normal to experience these emotions. However, I find comfort in recognising that I have faced similar fears before and successfully overcome them. Reminding myself of past achievements helps me push through the initial apprehension.

(2nd answer, October) Usually, I have fear at the beginning, but when I have ideas, fear blurs, and I am more curious to see what will happen next. Fear comes with being outside the comfort zone and fades away with the process.

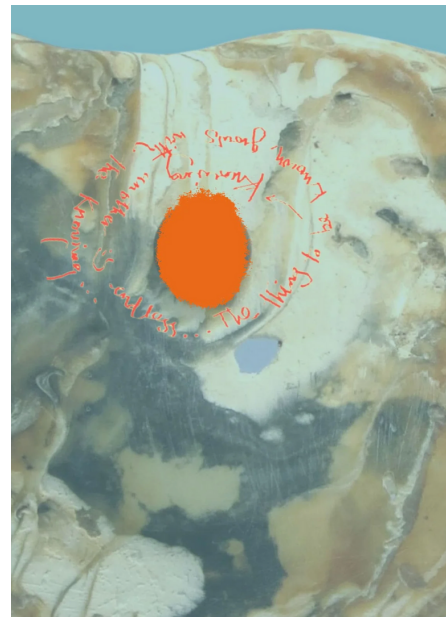
**Rita:** Starting a new project is a wonderfully exciting and happy moment for me. I am full of expectations. What pieces are going to emerge? Can I reach visually and emotionally what my original idea was? Can I go beyond my technical limits? Maybe this is the right time to deal with something I was planning for a long time already...

How do you approach starting a new project?

**Lieta:** I normally let it simmer for quite a while. I need to be aware of it sitting in the background of my head. It is like installing a new sponge in there, which then can start absorbing ideas. It is normally a very slow process (so tight deadlines can be an issue, as I mentioned above).

Once I am in, then it doesn't matter about contamination. In fact, as I mentioned before, this is really good and necessary and also unavoidable for me and how my brain works. So I think that clearing smaller things to do is about having a neat base, like a neat desk, to start with. In fact, I do this even when I am making.

I collect photos on my phone in different spaces, like folders, Instagram saves or screenshots, where I can search later what it was that caught my attention some day, for any reason. When I start a new project, my first thing to do after drawing up the frame of the whole concept, is to look back at all these saved fragments, and select the ones which are still of interest to me, or which can somehow be connected to the actual work. I also collect materials constantly: in the streets, in my father's car repair workshop, in our garden, among my inherited goods, everywhere. I have a complete list in my head of all the things I have in stock, and the only thing is that I should take out the right items at the right moment. This spontaneous game played simultaneously in my head and in my workshop is the essence and most joyful part of the creative process for me, I think.



**Vica:** (July) A new project raises new questions: How is this particular topic relevant to me? What do I think about it, and what does it mean? Where have I encountered this question earlier in my life, and how do I answer it today? To reflect on these questions meaningfully, I need to release other problems and concentrate on the topic. The question has become integrated into my daily life.

(2nd answer, October) At the moment, I am inspired by combining seemingly unrelated elements. I also want to explore this in my research and understand how a methodology could be developed based on this starting point.

## Why did you choose your inspiration? Why is it important to you?



Screenshot of a Zoom meeting during the summer of 2023 (clockwise from upper left): Lieta, Vica, Rita, Luca

**Luca:** My inspiration is totally influential on me and literally part of my life in two ways. 'Wooden Toy' by Amon Tobin is my alarm sound. I wake up by listening to this song every day, it frames my days. Whenever I am facing a tough day, the first few minutes are always calm due to the track. Why is this melody so special to me? Because it was part of an unforgettable experience when I was able to see live Amon Tobin's ISAM show, a breathtaking audio-visual performance. The harmonisation of all details, the sound, rhythm, visuals, and venue was so incredible that it totally changed my expectations not only about music and concerts but about doing something at the highest level. I feel that striving to reach the maximum and perfect is the minimum.



Rita Besnyői: Disco in My Head, necklace  
aluminium, copper, iron, magnets 230 x 230 x  
65 mm, 2023

**Rita:** I am interested in simple questions about my life: Why am I here? What can I teach my children about the world? Am I going the right way? Can or should I keep up with my decisions forever? How can I find connection to other people? What should I give up while getting older? Weöres Sándor was 35 years old when he wrote the book *Towards Wholeness*. And I love to read and digest fragments from it time and time again because they are so true. And they might help me understand my behaviour as well.

**Lieta:** I chose my inspiration for various reasons.

**THE IMPORTANCE OF TEXT** - Text is always really really important for me, so words are where I find my ground. Sometimes I find that someone else has been able to express something, like an idea or a feeling, that is inside me, that I haven't found the words for. Also, words are how I reflect on pretty much everything. If I can find the words, then everything gets clearer in my head. It is a method and a solution at the same time. This is why titles are so important for me in my work, as well as statements: they are not something that "goes with" the work, to explain it or something, but they are an absolute integral part of the work: everything has to exist together. And so, when I had to choose something, I went for a particular book that has been an important and enlightening read for me.

As for the book specifically, there are many layers here:

**THE PERSON WHO GAVE ME THE BOOK** is a very dear friend who was also very important for my personal development. This is my art BA tutor, who encouraged my reflective practice and really showed me the way to access and guide my own self. We have a tradition of exchanging books, sometimes for birthdays etc, but sometimes just when we see something that we think the other will appreciate. And this was one such present from him. We both like walking and the landscape, and we are always both aware of how the external landscape we walk in can be a metaphor for the internal landscape we try to navigate. This book is exactly about that journey.

**THE TYPE OF BOOK** - As mentioned, this book is exactly about the journey of navigating our internal self through our presence in the world around us. More specifically, it is how we navigate ourselves by measuring ourselves against the universe, or in this case the mountains: how we learn about ourselves, our strengths and limitations, and how we exist in the world around us.

**WEDDING** - When Ian and I got married, we had a very simple ceremony in our garden. We chose our music and also a text that we wanted to share. We both had read this book and both found that its teachings were perfect to symbolise how we go about our life together. So we created a small extract combining some quotes and we asked Terry, the person who gave me the book, to read it aloud during the ceremony. So the book is also now forever tied to our celebration.

**KONTRAPUNKT** - I find that Kontrapunkt has been a bit like the mountain in the book: since we have started working together, it is how I can find myself within a collectivity. Navigating Kontrapunkt really helps me navigate myself: it helps me observe, understand, accept my worries and my strengths and everything else in between. Like the mountain, it is both a tough mirror to look at who/what I am, and a cocoon to help this develop.

**Vica:** I chose collages as my inspiration because I enjoy the concept of combining two completely different elements to create a new composition and tell a story. Collages offer a unique sense of freedom and control and require another type of decision-making process. I find them incredibly exciting. Elsworth Kelly's postcard collages particularly caught my attention because they express humour, freedom, and courage to me. I thought they would be a great starting point for this project.

And the postcards, which are an essential element of the four collages I have chosen, represent a unique form of communication. They are simultaneously open to the public yet can be incredibly personal and intimate – a paradox that I find intriguing.

**As the project continues, how do you find the balance in your work in progress? How do you know it's finished? How do you balance concept/idea and making/aesthetics/technique/materiality? Does one take precedence over the other?**

**Lieta:** This has often been a difficult, even scary, part of being an artist. If I start the actual making it's normally because I have reached some conviction that my concept is good, that I can say/explore/understand something with and through the work. On the other hand, there is the anxiety coming from insecurity that it won't work quite as I want it to. I think this has got a lot better over the years as I have learnt to understand the way I work and, above all, my rhythms of working. So now I trust my process more: I know that I need to allow myself time to clarify the concept in my head, but also to leave myself time to express that concept in a way that I find satisfactory. The making process then allows me to understand my concept in a much deeper way, especially when I have to make technical/material/aesthetic decisions.

All these decisions help me build a hierarchy of what is truly important for me in the work, so that 1 - everything can work together, and 2 - I can eliminate as non-important everything else. And of course sometimes I ask myself a lot of "what if I do this or that" questions, but I have learnt to realise that, actually, if my hierarchy is clear, then I know exactly what it is worth for me to add and what isn't. Sometimes I realise that a certain extra technique or material or colour can symbolise something more and add to the concept, but most of the times, as I go along, I realise that the more I add the more I actually take away from the strength of the concept. That's the point when I get clarity, and more often than not the work is a lot more pared down/simpler and has clarity too. And the finished piece is a happy conclusion for me not because I "like" it or because I think people "will like" it, but precisely because I have reached trust and conviction in my clarity and the piece is a vehicle for sharing that.

**Vica:** Aesthetics within my creation is a complex question. I aim for a method whereby the concept is so strong that every inch of the piece reflects it – in this scenario, I no longer need to worry about the aesthetics. What I mean is the moment when a new aesthetic arises through the maker's concept and personality. It is freedom, freedom from rules and the typical jewellery expectation of perfection. It is in this liberty of the maker that I want to be.

**Luca:** For me a meaningless "empty beauty" is not enough. I need some time to research and understand my subject, then create the concept and find the most convenient materials and techniques. When I am ready with these phases, I can start the physical work. Of course, sometimes the image in my mind and the reality look different. In this case, I spend hours fine-tuning the details until I get the combination of the closest visualisation to my concept and a pleasant aesthetic to me. This process also takes time, and that is why I mentioned before that deadline is my biggest enemy. Knowing myself I am so critical and maximalist, that I could always change something in a piece, so when I reach the point where my concept and the materialisation meet, I am already a little bit happy...

**Rita:** My goal is always to stay as simple as possible, understandable, and create the possibility for the viewer or owner to be connected and engaged with the concept and the piece itself. As the pieces are always fuelled by a personal emotion, it is very important for me to be able to share this feeling with people who wear or see my objects. If we get the chance to talk about the background of the piece, it generally turns out that many of us have similar problems, emotions, periods in our life. This is really the value of the creation: when I can discuss and observe these common relations, so that I can draw strength from it myself.

Regarding the process, this means I have to ask myself constantly with every element if I really need it for the original idea to be clear. I prefer solutions that speak for themselves, and can be as simple as a piece of stone. But I also find myself sometimes challenged by technical issues and tricky solutions, which I enjoy figuring out to reach my target.

I changed a lot over the years. I am now more patient with the process, but I can still make sudden dangerous decisions. At these points, I try to go back to the very start and ask again if I am really saying what I wanted to say in the beginning.

I also noticed that, besides patience, I need to trust in the process I chose. In my recent projects I used various monotone, really lengthy, but also relaxing, meditating methods. I like to build up forms from elementary small pieces, pixels which can create and mean something more after they fuse into a bigger structure. This long, long process allows me to go deeper into my thoughts and emotions about the source of the project.

**These new questions emerged as we neared the end of the project:**

**What has changed most significantly since the beginning of this project? Have you undergone any personal changes, and has your methodology changed during the course of the project?**

**Luca:** My methodology hasn't changed yet, only the level of my anxiety about whether I can finish the objects before the opening of the exhibition... I still follow my plans and the results of my research but because of the lack of sufficient time, I can imagine that at some point I should be flexible and allow for some changes in technique/material/method.

**Vica:** During this process, a lot has changed. In my personal life, a significant change is that I have completely overhauled my diet. I gave up coffee, dairy products, bread, and other carbohydrate-rich foods. This transition didn't happen overnight but unfolded over several months. This dietary change has also had a ripple effect on different aspects of my life, influencing how I cook and eat. The result is that I now have more energy and enjoy better, longer sleep. All of these changes positively impacted my time management and productivity. I often experience anxiety, and effective time management and increased energy are great tools for managing my worries.

**Lieta:** Not necessarily since the beginning of this project, but more generally I have noticed quite a change in my approach in a full year of working with the Kontrapunkt Method. It is helping clarify things in my head when they are too messy. I think it is helping not only in my work, but also in my personal life. It helps me with finding focus and perspective.

If I have a complete functional block, I can see that I can go into my Kontrapunkt space in my head: how would we approach this? And I can maybe start to find the "team" inside myself and to resolve an issue faster and more efficiently.

In this project in particular, I have definitely found that my anxieties are so much lower. In fact, I have been so much more chilled and confident about my rhythms of thinking and making, and also about my making processes in general. For example, I feel that I can make decisions with myself much more firmly and efficiently. My questioning process is streamlined and therefore my answering process is as well. It's as if so many things in my head are finding their right position. I believe this is because of the space we have created for the group. As I mentioned earlier, it's like having four heads to think with instead of just one, and I can tap into that tacit knowledge that we are sharing with each other when we talk but also when we are separate in our working spaces.

**Rita:** Although we exchanged inspirations in spring 2023, and my mind started to work on it immediately, I had no time at all to start effective work during the summer. I started the actual pieces on 5 October, but certainly before then I had quite clear visions, or at least a feeling, about the essence of each piece, or what I wanted to visualise through them.

I can say that my patience has developed a lot, because it just had to. I had no chance for second attempts or to start over. Every decision I had to make was eventually because of deadlines, and that made me very decisive sometimes, but other times it just crippled the process for days...



Vica Gábor: On the Way, ring, copper, Tyvek, cotton cord, 65 x 25 x 8 mm , 2023

**Have the given inspirations changed in your mind through the process? Was it easy to work on them?**

**Luca:** I was curious about our choices and even though I found the quotes, collages and the song inspirational, at the beginning for me it was not easy to start working on them. Maybe because of a certain pressure that to the collective members these are important pieces, maybe because three of them were unknown to me. During the research period, when I was collecting information about them, it became more and more clear the way I could "translate" them to my language. After getting the first ideas through my research, the process was accelerated. I feel that through the design and making process I have a much closer connection to the inspirations than before.

**Rita:** Everybody sent a very personal, yet so precious inspiration for the project. This kind of made it serious from the start, however the process could stay a joyful (okay, sometimes stressful) game for me right until I finished the pieces.

In the beginning I had the feeling that any inspiration could be mine as well. It was hard to separate them as concepts, as each of them is dealing with our behaviour, seeking freedom and balance, evolution on the road of our life, how to live in harmony with ourselves and others, and how to give value to the world. At least this is my interpretation...

For instance I went with intuition in case of the music. When I heard it, I immediately visualised a marionette figure, directed by invisible threads, limiting movements and thoughts at the same time. It was so exact and clear for me, that I quickly had the plan already to visualise it like a shackle coming around the neck, guiding back thoughts again and again in my head, never letting me go. After months, when I heard Luca's own interpretation of this song, which she articulated as a pure, amazing experience, I had the feeling that maybe I got it wrong, and maybe this is not what I should do. But during the process and our further conversations I realised, that the two interpretations were not that far away from each other at all.

In case of the book, when I started to read, I could not get to the end of it, because I found some strong, nearly shocking sentences in the first two chapters, so that I had to stop there. I felt that this should be very similar to my own choice of inspiration, directly as well, not just as interpretation.

I really found the postcards lovely as visuals, and not just the four selected ones, but the whole postcard collages project itself. Beside the fact that Vica is the collage woman among us, I felt that she did not choose this because of visual reasons, and much more because of seeking spontaneity and hidden connections to her own life, and this is how I found the common point.

For me, the hardest part was my own choice, obviously, because I had my original difficulty with it. I sent it as inspiration in order to share the hard work about taming my desires, and I had really no concept or even an idea for that piece. And then it happened - through our dialogues - that I could turn this question into a statement, finally, which is more than precious for me.

**Lieta:** Not really. For me it was always a question that the inspirations, although very different, all showed our individual search for something very similar: personal focus, a way to anchor ourselves and find solid ground for ourselves. And so many other things that I felt we are all searching for. In fact, Rita has already just expressed this in a much better way in her answer. So for me the most difficult part was always to separate these inspirations, because the more I thought about them over the initial months, the more my brain brought them together. And in fact, still just a few days before the exhibition, when the pieces are practically all finished, in my head I cannot separate them and say "this piece is for this inspiration". I can only find elements in ALL of them that relate in one way or another to ALL of our inspirations.

I believe this is a great metaphor for what for me is happening with Kontrapunkt, and what Kontrapunkt is for me: four minds and bodies thinking and working individually and yet also connected.

(2nd answer just before the opening) I solved the puzzle! The pieces had to be finished for it to all come together. I cannot quite explain how this happened, and I will reflect on this after, but for now I am just rejoicing in seeing the process unfold. This is the magic of Kontrapunkt.



Rita Besnyői: *Taming Desires*. necklace; ready-made cartridge, cherry wood, copper, silk  
1130 x 19 x 19 mm, 2023.

**Vica:** No, it wasn't easy. I knew Rita's text very well, so it was easy to connect with it since I've been reading this book by Weöres since I was 17, from time to time, again and again. With Lieta's choice, I decided to work with one sentence that mostly spoke to me. Luca's choice of a song was the trickiest, as I found the music a little disturbing, but not in a negative way. I must find the right word. In Hungarian, we say 'felkavaró,' which is something that can be both negative and positive simultaneously, and this is exactly what the music is to me.

**And finally, what have you learned about yourself in this process of over seven months? What is the conclusion?**

**Rita:** To put a trust in the process. No matter whether you are working on a challenging piece, or dealing with your kids, or searching for the meaning of life. With real input, the outcome can be nothing else but precious.

**Luca:** I've experienced several things during the process. One of them is that time management still needs to be improved. Deadlines have always been my nightmare and though I start working on time, somehow my pieces are just finished at the last moment. On a positive note, I feel that due to the collective inspirations and the members, I could free myself and experiment with techniques I had not used, like glueing and paint spraying.

I also realised that over these months I've learnt so many new skills which I was able to use in the making process. For instance, recently I've been attending a book binding workshop which in turn has helped me work on the paper piece about Lieta's choice. Practising older knowledge, combined with new skills is the most enjoyable method for me, so I'm very grateful to the girls that we motivate each other and grow together.

Vica: In this process, my main realisation was that even when I want to look forward, I still look back at old sketchbooks, unfinished pieces, texts, unrealised ideas, and so on. As we reflected on our process throughout this interview, I realised that I am completing unfinished business here: I am graduating again, but this time on my own terms. I somehow found a freedom I had lost during my time in an educational institution. Now, with each project, with each step, it is returning to me, and I can use the knowledge I gained during the last four years with this newfound freedom. I am curious to continue and looking forward to our next project, and I'm excited about the conversations among ourselves and with the visitors.



Rita Besnyői: Black Box, neckpiece, aluminium, copper, glass, string, paint, 80 x 80 x 600 mm, 2023

**Lieta:** As I mentioned elsewhere, I have had a chance to re-look at and engage with my mental and working processes with different eyes. As I shared my way of working with the group, it's as if I could observe everything from their point of view. This has provided me with a more detached perspective on how I work and, with this, a more critical way to analyse, accept and/or change/improve. For example, when it comes to timings and deadlines, I am even more accepting of the fact that if my thinking is not done, the making will not come. But in the end, invariably it does. And both in and on time. Also, it has been great to re-accept that, even in my maker capacity, not only am I mainly a "brain" (rather than "hands") person, but also a "word" person.



Luca Sági: Process- work, collage, mixed media, 2023

It works for me, and that's fine. In terms of improving, I think working with a group has given me some extra impetus to work even more on time management, especially as I get anxious. However, I am also more sure of how things do come together, even if at the last minute, and sometimes this is not because of human "error" but because that's how it should be. Sometimes it is hard for me from an emotional/social point of view to feel the responsibility of being in a group, especially when it comes to "reading" the room and reacting accordingly. But working in and with the group has, once again, given me the chance to explore these sides of me that perhaps I had not wanted to observe and confront in more depth.