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DLA Dissertation / DLA Disszertáció

Hungarian University of Fine Arts / Magyar Képzőművészeti Egyetem

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Thesis title: A Paraphrase of Craft

MASTERWORKS / MESTERMUNKÁK – Synopsis

The works presented here as masterworks complement the arguments of my DLA dissertation and reflect my ongoing engagement with its central themes. I chose to present an ensemble rather than a single piece, as this group of works traces the trajectory of my practice in relation to the thesis. Each piece is, shaped by my own background, connected to the dissertation's central concern—the understanding of craft in relation to art and the social imaginary.

1. News from Home

Roof tiles (Tageszeitungen, napilapok, dnevne novine), 2025

Installation, newspaper, roof batten

This work is built from the overwhelming flood of news pouring in from the outside world—a torrent almost impossible to absorb in either scale or content. For those living abroad, this is especially acute: news consumption becomes a way to maintain the illusion of belonging, yet the information itself is often incomprehensible, exceeding human scale. From this noisy, relentless, and dehumanized flow of information, I worked with newspapers from across the political spectrum—German, Hungarian, and Serbian—transforming them back into something of human scale. The piece is as much about the process of making as about the material itself, both mental (information) and physical (paper). The newspapers were processed by hand: crumpled, “digested,” turned into pulp, and formed into roof tiles shaped on the artist's own thigh. In this gesture, the hope of reconstruction from ruins and waste is embodied in the reshaping of broken language.

2. Stummer Diener

Installation in collaboration with Gergely Laszlo, 2013-2014

Object (wood), text, video and a performance

The title of the installation, Stummer Diener (mute servant), comes from the German name for a furniture type popular in middle-class homes during the Biedermeier period. It recalls a style, a way of life, and a general mood that emerged from the wealth of the nineteenth century bourgeoisie. Though equivalents existed in England, France, and Scandinavia, the term Biedermeier refers specifically to the style of the Central European region under Germanic influence at the time. It remains a cultural trace fundamental to the shared identity of these countries today.

Stummer Diener is a paraphrase of the original furniture piece, reconfigured as an installation for books and performance. It was designed and executed with precise

references to the original style and materials—maple wood, veneer placement, stain tones, and joints. It is at once an object and a device for continuous performative act.

The installation draws on Max Frisch's 1958 drama *Biedermann und die Brandstifter* (The Fire Raisers). The performance incorporates seven selected admonitions spoken by the fireman: a choral voice that anticipates disaster, able to warn and to extinguish, but not to prevent. Visitors to the exhibition stand in a circle around the object and ritually read the marked passages from the books repeatedly.

The installation consists of one object (Stummer Diener) and seven books of Frisch's drama with highlighted quotations. The performance is recorded and edited as a video.

3. News from Nowhere

ongoing work

Series of objects, wood, dimension variable

As a point of departure, this series of objects revolves around the role of craft in contemporary society. Although rarely addressed in critical theory or recognized as central to ideology, craft nonetheless carries significant political and economic dimensions. It remains present in the materialization of ideologies and in initiatives for social change.

The title of the work refers to William Morris's visionary novel *News from Nowhere*, published in the 1890s, which presents a utopian vision shaped by early radical socialist thought.

The objects appear at once mundane and strangely ambiguous, hovering between familiarity and loss in our practical memory. The work also investigates associative and narrative aspects of defunct symbols and collective memory, playing with the idea of possible future models of forms out of use—or the prospect of their future reconstruction.

Each piece is hand-crafted in wood, stained, and polished. Dimensions range from small objects (approximately 20 × 25 × 30 cm) to large individual pieces up to 2 × 4 m.

IMAGES:

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News from Home

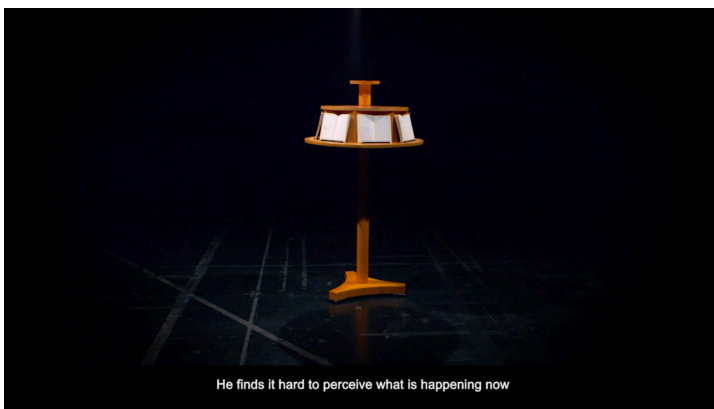
installation view, "These Walls Are Not Here To Defend Us", OFF Biennale Budapest, 2025





Stummer Diener

Object (wood), 150x90x90cm, 7 books, placed on the object, video and a performance



Video: https://www.youtube.com/watch?v=md9dbyT1Y_c



News from Nowhere

installation view, "And Berlin will always need you", Gropius Bau, 2019

