

VISUAL ESSAY

# Processes as Objects

Rebeka Sara Szigethy

My printmaking practice explores the “objectness”[1] of stones, pebbles, and cobbles. Informed by Heideggerian Object Oriented Ontology, my work expands how we define objects. It presents them as things with histories, “irreducible in both directions: an object is *more than its pieces* and *less than its effects*.”[2] In the series *Souls* and *Eclipse* I complicate and question the boundaries of objects. Using photograms, a photographic process that results in a loss of visual information, the objects in my series are presented in unusual ways that work to defamiliarize viewers and invite them to focus on the unknown or overlooked qualities and aspects of the object.

In the series *Souls* (figs. 1–5), I display stones in a way that reinforces their “objectness” by hinting at an inner depth – the photogram technique seemingly removes their surface, which gives viewers the illusion of looking inside them. The visual uncertainties caused by tonal differences question the objects’ material qualities and boundaries. In the *Eclipse* series (figs. 6–7), I visualize how an event can also be seen as an object through employing “flat” imaging techniques. Again, using the photogram technique, which allows me to render a four-dimensional event into a two-dimensional image, I am able to hint at the eidetic properties of objects. Such events cannot be directly recorded in *Souls*, but the shapes in both series are still similar, highlighting that the holes, surfaces and connections we see are not mere topography – they are the marks of events in the objects’ (hi)stories.

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**Rebeka Sara Szigethy** is an MA student in Fine Art at the University for the Creative Arts in Canterbury, UK. Born in Hungary, she is currently living and working in Folkestone, UK. She holds an MA degree in Hungarian Language & Literature (Karoli Gaspar University, Budapest, Hungary) and a Foundation Degree in Printmaking (Obuda School of Art & Design, Budapest, Hungary). Her visual, scholarly and literary works have been published both in English and Hungarian. Her portfolio is available at [www.works.io/rebeka-sara-szigethy](http://www.works.io/rebeka-sara-szigethy).

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[1] I deliberately avoid using the term “objecthood” as that would allude to Michael Fried’s concept of the same name. In *Art and Objecthood*, Fried uses the term “object” in a restrictive way, which is not compatible with OOO.

[2] Graham Harman, *Object-Oriented Ontology: A New Theory of Everything* (London & New York: Pelican Books, 2017), 53. Emphasis in original.



Figure 1. Rebeka Sara Szigethy, *Souls I*, 2018, photogram, 20 cm x 9 cm. Courtesy of the artist.



Figure 2. Rebeka Sara Szigethy, *Souls II*, 2018, photogram, 11.6 cm x 9.1 cm. Courtesy of the artist.



Figure 3. Rebeka Sara Szigethy, *Souls III*, 2019, photogram, 8.7 cm x 9 cm. Courtesy of the artist.



Figure 4. Rebeka Sara Szigethy, *Souls IV*, 2019, photogram, 15 cm x 12.5 cm. Courtesy of the artist.

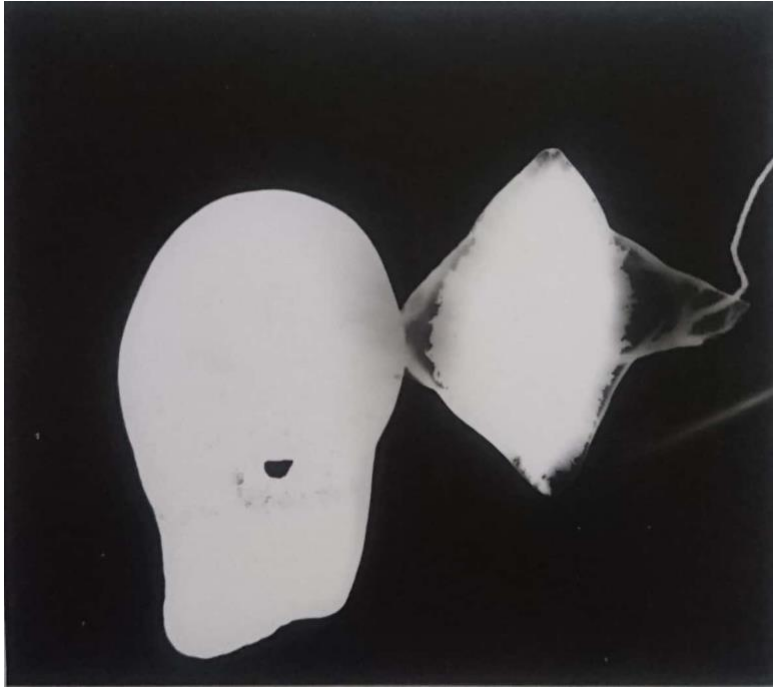


Figure 5. Rebecka Sara Szigethy, *Souls V*, 2019, photogram, 12.4 cm x 11 cm. Courtesy of the artist.



Figure 6. Rebecka Sara Szigethy, *Eclipse II*, 2019, photogram, 20.3 cm x 25.5 cm. Courtesy of the artist.



Figure 7. Rebeka Sara Szigethy, *Eclipse III*, 2019, photogram, 20.3 cm x 25.5 cm. Courtesy of the artist.

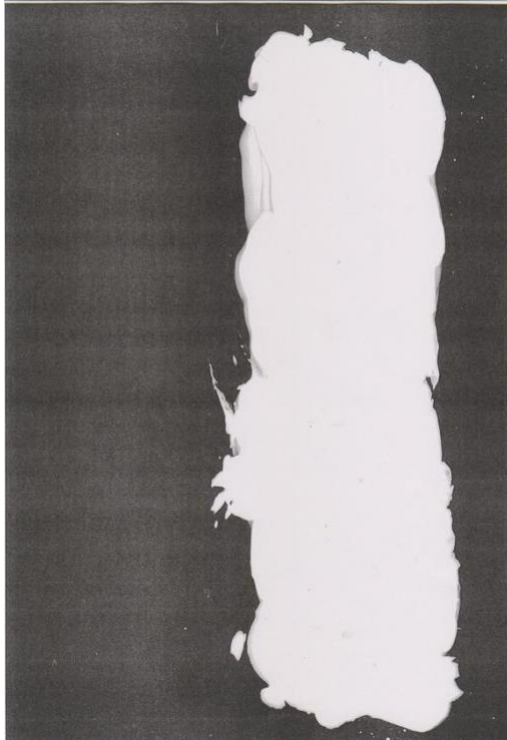


Figure 8. Rebeka Sara Szigethy, *Hand and Matter*, 2019, digital GIF file, 577 pixels x 848 pixels. Courtesy of the artist.