

Hungarian Academy of Art
Doctoral School

INFORMATION-ARCHITECTURE

Theses of a DLA dissertation

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The subject matter of my research

- 1) Information architecture has relevancy not only in the domain of computer technology.
- 2) Art as an essential form of communication does nothing else but to order information in particular systems. Each work of art has its immanent principle of organization, thus the state of art can be adequately analysed from the perspective of the system principle.
- 3) I first discovered the effort to frame the connections between mapping and art in the writings of Lev Manovich, particularly in those which dedicate a special attention to the relatively new relation of art and computer technology, raising a series of novel theoretical and aesthetic questions. In his works, Lev Manovich has made us familiar with the following terms: mapping, mapping art, data art, meta-media, data modernism, meaningful beauty and remix, to which I intend to add the following categories: time-mapping, ego-mapping (involving the criteria of ego-trip, monologue and self mapping).
- 4). Modelling is a form of mapping through which the invisible actually becomes perceivable. In spite of its material features and concrete nature the model is closely related to fiction and utopia, always intriguing questions to me as forms of expression based on free association while ignorant of the physical borders.

How did I start? What did I reach?

Mapping, system, architecture and modelling, although initially not structured around the concept of mapping, have always been the key notions of my artistic activity. Only recently have I recognised that my preoccupations can be fitted into the post-medial aesthetics of Lev Manovich, which has encouraged me to expand my analysis on the grounds of the new theoretical context and its notions.

- 1). First, I have compiled a list to select and define the terms suitable for describing what systematic art is.
- 2). Also, I have made an inventory of my works (installations, plan-works) which can adequately demonstrate (or illustrate) the terms discussed while raising current theoretical questions. In the early 90's I was engaged in installation art (cf. *Ecce homo*, *Glissando*, *Grassity*, *Metaxy*, *What is different in the infinite?* *Simultaneous contrast*, *I err therefore I am*) and later became interested in plan art (design art) (utopia)(cf. *Gödel*, *Theorica musica*, *Melancholia*).
- 3). However, it is almost ten years since I have been employed in seeking the perspectives of digital (software) mapping (e.g. *Fragmentation*, *Lilith*, *TimeMap*, *Zevgar-variations*, *Music Center*, *Dance*), guided more or less intentionally by the contemporary artistic trend of immaterialisation. My experiments carried out in the fields of software have resulted in tools which allowed for different ways of mapping, such as metamedia, timeMapping, data art,

dataMapping.

4). The final phase of this process led to the development of my original INFORMEL graph-designer software, which is ready for publication and free. INFORMEL is a general data-visualisation and database-management application which enables the user to produce his/her own database tailored to individual choices and purposes. It is an adequate means of navigation inside the database suitable at the same time to produce a layered visual system and thus allow a quick viewing of the database contents. As such, it can be equally well used in live presentations (e.g. lectures, lessons, conferences, portfolios) and in representing certain chronologically linear processes as series of graphs (e.g. in art history, history, sociology, sociography etc.) The software produces two-dimensional graphs based on the database re-drawing the graph whenever a change occurs in the former, therefore the different stages of the database make up a (saveable and printable) series, which can be useful in case of databases subjected to continuous alterations. The graphs always show the complete database. INFORMEL (.exe) does not require installing.

5). The masterpiece titled Alice in Paradise is a set of two pictures in which I was preoccupied with the relations between static and motion pictures where temporal succession and process representation is at the same time a search for the appropriate form imposed by the „one master – one piece requirement”, in other words, the artistic attitude continuously overwriting (perfecting) itself (c.f. meta-media, timeMapping, mapping)

Other publications on this topic:

- József Tasnádi - <http://www.artpool.hu / installation / document.htm>, 1998
- József Tasnádi - *Black and/or White. Operating with certainties means as much as to be wrong* – In: Cat: Denk.werk.statt. Graz., Next Verein für Bildende Kunst, Graz, 1998, p. 5-10
- József Tasnádi – *Monológ*, Balassi Publishing House Budapest, 1999
- József Tasnádi – *Monológ*, CD-ROM, artist's edition, 1999
- József Tasnádi - *Weiss-Schwarz-Spektrum* - In. Julius Buch: Budapest - Frankfurt - Stuttgart an der Donau - Balassi Publishing House Budapest, 1999. p. 20
- József Tasnádi - *Ecce Homo* - In. Cat: Wenn ich das nicht krieg geb'ich keinen freiden... - 5. Internationale Projekt für Bildende Kunst, Graz., 1999, p. 10-11
- Dejan Grba / József Tasnádi - *Metafore ce nestati* - DANAS - com_medi@ , Beograd, 17 January, 2001, p. 5
- Kép-alá-írások, Művészek a művészetről* – Edited by József Készman, Publisher: M.A.O.E. 2004, 230-236 o.