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The visuality of poetry as an ontological question

Theses of DLA Dissertation

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Theses

In my thesis, I have examined the attitude of artistic creation arising from the realm of ontology. In order to do so, I have looked at the work of two artists, Mark Rothko and Dmitriy Prigov, in relation to being as an immediacy of creativity and receptiveness. Although Rothko is perceived as an abstract and monochrome painter, in my thesis, I have approached him as a metaphysical artist intending to create an abstract effect on/out of concrete existence. In my view, his abstraction is nothing but the concrete and complete silence, faced with the intensity of existence, presenting nothingness in its cosmological sense. The realm in which he creates the effect cannot be approached intellectually, i.e., its essence is far from the notion of abstraction; it is the concrete in itself, an event of existence which reveals metaphysical nothingness in its totality. I see Dmitriy Prigov's work as exhibiting a similar concretisation of metaphysical nothingness, but instead of Rothko's attitudes of privation, simplification and silence, his works highlight the advent of speech of the image. The nothingness is captured by the meticulous exposure of the details that continuously repeat, eventually resulting in a state of incomprehension.

Taking it as an example, as I mentioned in The Introduction, the piece by Charles Ives called *Unanswered Questions*, my thesis is also a series of unanswered questions. The eternal question is related to life itself, not in an intellectual mode, not at the level of meaning, but life as the being of presencing. The research is running through my thesis as a liberation of thinking. It is not by chance that there are no answers to the questions. Every attempt to answer would be an adulteration of the original questions revolving around the wholeness of life and being. The question

in this case is not directed to an answer as an abstract definition but always to a denuded concrete presence, the vivid totality.

Accordingly, there are the following theses:

First thesis:

The essence of art is the addressed question in itself.

Second thesis:

The question that means the essence of art is also the unanswered question.

Third thesis:

The notion, the formulation of the question is only an approximation of Nothingness and/or the totality of being.