

HUNGARIAN UNIVERSITY OF FINE ARTS Doctoral School

THE RELATION OF THE TWO-DIMENSIONAL DRAWING AND THE THREE-  
DIMENSIONAL SPACE IN CONTEMPORARY ART

Theses of a DLA dissertation

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In my essay I examined the relation of the contemporary drawing and space. The basic point of my research plan was my own works, majority of them use some forms of drawing (as well) and besides the fictitious space of drawing they often have a relation also with the real space. I studied works of art, in the cases of which the drawing does not leave the surface of picture, however, it has or a content either a formal connection with the space situated in front of it (above, under or next to it). Before examining contemporary works of art, I considered important to present a historical outline of the relation of the two-dimensional, illusionistic space and the three-dimensional, real space in the fine arts. The result of my research is that the antecedents listed in the historical part of my essay render important help to understand and classification of contemporary works of art. Furthermore, it is proved that historical continuity can be discovered with contemporary works regarded without antecedents.

## Thesis 1

In my subject-matter of research I searched reply for the question how the fictitious image space of a drawing independent from the real space could influence and change the latter. First I examined contemporary and 20-century modern works of art, later I started to look for earlier examples and study the way of development of this kind of representation. Drawing as a separate field of fine arts did not exist before the 20<sup>th</sup> century; it had a subordinate, complementary role to other fields of fine arts almost in every case. Notwithstanding that original drawings appeared in the 16<sup>th</sup> century, large-size drawing-installations dealing with the space have only been made since the middle of the 20<sup>th</sup> century. As I could not find unambiguous examples in earlier periods, I decided to employ indirect method and examine not only the appropriate representation methods adequate to my starting point of research but also the use of space representation tools continuously changing within built space, which was observable in painting and architecture earlier. The method proved to be successful; the novelty of it is that it became provable that historical continuity can be discovered with contemporary works regarded without antecedents.

When outlining the history of image space, I dealt mainly with the space of western painting (examining image space of other cultures would broaden out the frames of the essay). I did not aim at completeness to present the changes in connection with image space in western art either; consequently, I outlined several important stages of its relation with the real space from the point of view of the essay. The reduction seems to be effective, as following the changes could get a more concise and characteristic interpretation.

I divided the relation between the fictitious and real space into two parts: on one hand, I studied the thought, content relation between the image and real space through works of art. I made the conclusion that in these cases the image space has no direct relation with the real one, so it does not create a space illusion in the fictitious space which continues the real space or which would refer to it. On the other hand, I examined the illusion producing, physical relation. From this point of view,

the main interest of me was the forming and cessation/transforming of the Renaissance perspective. In these cases I studied the space illusions are produced *behind* the picture-plane. Naturally, it can be ascertained that the space illusion is present in very variegated forms. A separate chapter deals with an inordinate form of perspective, with the anamorphoses, in which case the illusion being independent from the picture-plane appears *in front of* the base-surface first. In several cases, it is not the tool of the representation, but the aim of it is directly producing illusion. In my opinion, the antecedents examined can be found in the works of art of contemporary drawing that are listed; and I regard one of the important results of my essay to compare these works with the earlier works of art using the image and real space in a similar way.

## Thesis 2

Relatively few researches were carried out in connection with the subject-matter of contemporary drawing in Hungarian language area, and it is less elaborated and researched compared with other fields of art. The available background material and the listed works of art are originated from foreign countries, mainly from American and German areas.

The 20-century changing role of drawing, the becoming original field of art resulted in renewing of interest by the end of the century. Since the 1970-ies several large-scale exhibitions have been organized examining the actual situation of modern and contemporary drawing. In parallel with it, it has received a more important role in the market of work of art, and exhibitions, galleries have appeared dealing with only drawings, moreover, it has been offered a large scope in higher education as well. I consider that it would be important to open up the art historical roots of contemporary drawing more precise, since the history and development of it have continued in a parallel way with other fields of art, notwithstanding that it fulfilled a subordinate role before the last century.

Contemporary works presented in the essay all use one kind of form of drawing. I would have liked to study drawing in the traditional sense and today representation of it, so I chose works at which the line does not leave the plane. If it goes out to the space, on one hand, it makes a connection automatically with the real space outside the work of art; consequently the putting the question is no longer applies. On the other hand, there are new problems arise mentioned in the introduction of Chapter 1 in connection with defining drawing: whether the stereoscopic line is a drawing or an installation or a statue.

## Thesis 3

Studying the great number of written documentation made possible to demonstrate the presence of visual problems (delineation conventions) where they are not visible yet according to my subject-matter.

I supposed that the operation of image systems would be demonstrated with the help of period written and image documents. Consequently, in order to reach my goal I had to deal with historical topics more than it had been planned before, however, I managed to prove that since the

Renaissance the artists have been in possession of tools with use of which they could have produced works of art similar to those contemporary ones I examined. The period view and intellectual demand precluded the possibility of creating works of this type, but I think that demonstration of the *possibility* is of high importance. Furthermore, one important result of my researches that the antecedents which are not visible or not detected (present only latent) up to now have become visible. They prove that efforts not referring to antecedents in many cases could have much deeper roots.