

**Hungarian University of Fine Arts**

**Doctoral School**

**REMEMBRANCE – AN ATTEMPT**

**Artistic experiments towards a better access to memories**

**DLA dissertation theses**

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The diverse dimensions of remembrance are constantly present in my works. The present essay examining my works from the point of view of remembrance creates in fact a framework, and has a structuring effect. Remembrance is the link, the common mental process lending a backbone to happenings. It is the thread linking together my diverse creations, so different in topic and technique.

### Thesis I

I shall first of all describe the concept of remembrance, as I propose to interpret my works in that framework.

Psychologically speaking, remembrance is the summoning up of an existing memory. If – for whatever reason – the imprint of the memory to be summoned up cannot be found, we speak of forgetting. Stepping away from the psychological meaning of the concept of remembrance, I have come to the conclusion that as far as my creative activity is concerned, remembrance consists of more than this simple process of summoning up memories. Expanding the concept of remembrance towards social aspects, and progressing through the universal human images (archetypes) encoded into the individual and collective subconscious, I have come to presume the existence of a common knowledge, a universal intelligence. This offers an explanation to the congruent functioning of phenomena perceived – in a normal state of consciousness – as individual and independent, in a powerful unity of which man is also an organic element, but which he is, in most cases, only able to perceive in an altered state of consciousness.

My first thesis is therefore that my artistic work is not an attempt to stop evanescent time, it is not a memorial for moments gone by, and therefore is not a process of remembrance in the strict, everyday sense of the word. It is much more a process through which the unknown and dark patches of memories become visible. They don't set up a memorial, but instead discover, resolve contents that were up to that point hidden and unknown.

Creation is therefore a "remembering" process, taken in the widest sense of the word. The act of creation is the process of summoning up subconscious, forgotten contents, the calling forth of memories sunk in the waters of the unknown, which can in fact be interpreted as an act of recreation. I don't create remembering, but rather remember through creation, so remembrance is not a source, but a goal.

The process of creation is that of tracing back, and the point of departure is not a clear, neat, reconstructed and summoned-up memory. Creation leads me to the calling stimulus the finding of which enables me to discover long-forgotten memories. I'm not looking for a prefabricated answer to my questions, but much rather create my own answer through creation.

### Thesis II

In the course of the analysis of my work, I have again and again come across the proofs of the existence of a common mass of knowledge. During the creative process, I am able to summon up "memories" that are not covered by the psychological definition of the term. I can't find the concrete imprints of these memories either in my individual or my collective memory. And still, I "remember" them, and come to realize, once the work is finished, that it strangely resembles something about which I had no conscious knowledge. I simply surfaced, appeared during the creative process.

My next statement is therefore that there exists a common mass of knowledge enabling those who connect themselves to it to overcome the limits of time and space, and to perceive deeper contents situated far from our physical reality which were unattainable before.

One layer of this mass of knowledge has been described by Jung as the collective subconscious. We all possess – in our subconscious – the common, genetically encoded

memories of our human existence. Another layer, which has been scientifically proven not long ago through the latest findings of quantum physics, is called the Earth's Intelligence by some authors, and morphogenetic field by others. According to latter, the Earth function as a large-scale hologram, just as the human brain does. The hologram points are related to each other, and communicate with each other. And the human being can, in a certain state of consciousness, connect to that field.

My conclusion is that the memories that can be found in that field are one of the sources of artistic creation.

### Thesis III

Getting connected to the morphogenetic field is possible in a state of altered consciousness, as, when fully and normally conscious, our senses are engaged by matters linked to the surrounding world. In the present dissertation, I have analysed a number of modified states of consciousness, and have finally reached the conclusion that creation is in itself a modified state of consciousness, for many of its features correspond to the characteristics of modified states of consciousness.

The state of artistic inspiration is a meditative state of consciousness. This is the reason why it is possible, in a state of inspiration, to connect to the above-mentioned mass of knowledge, which functions as a network.

One of the tasks of the creative person is therefore to bring to the surface and confer visibility to the hidden contents, "memories" stored in that network. This is how creative work becomes a mission: that of transmitting knowledge, in the form of art, towards the beholders who also carries, hidden somewhere in their subconscious, these "memories". During creative work, the artist explores these dimensions, brings these contents to the surface and visualizes them with the help of his artistic tools, presenting them to the public, thus also initiating certain processes of remembrance in them.

### Thesis IV

The above show that there exists an objective reality independently from us. We can take the Internet as an analogy. If we dispose of the adequate tool with which we can connect ourselves, then we can download knowledge from this common mass of knowledge. The next thesis of my research is that connecting to this objective reality implies ultimately a very subjective work of self-knowledge. We must penetrate deep into our inner world in order to access these contents. Creative work is an excursion into our inner world during which openness is essential. Creation is a road leading both to far-off regions and across whole generations and historic eras and also deeper and deeper into one's inner world.

Thus, the creative process is not a trip planned in advance. The world discovered unveils itself during the process; it is not a safe trail, not a familiar walk on which one can progress steadily, but an adventure in which I entrust myself to the flow and dive into the unknown with openness, endeavouring thereby to discover the innermost part of myself.

As a result, the discovery of the outer world leads in the end to the discovery of my own inner self. In the course of the creative process, my own identity emerges from these individual, autobiographical, collective, conscious and unconscious memories, and from now on the set and stored-up images become unalienable parts of this new identity. For me, creation is not part of life, it is life itself.

## Thesis V

Whether speaking of painting, photography, drawing, installation, the question remains the same: through what artistic strategies may we reach reality?

The results of my research enable to declare that creative work is a two-way road: either we can remember, with the help of various tools, an objective reality existing independently from us, or we can create our own subjective reality then becoming a memory. I think that, even though it seems contradictory, I'm simultaneously progressing both ways during my creative work. The two ways meet somewhere and unite in me, and make up together my personal reality.

The meeting of those two layers has brought forth my works, it constitutes the framework of interpretation of my paintings, of my installations, my pictures, my films. This is what I explore in diverse registers, with the help of different techniques, and in diverse genres. The interaction of these two extremes calls forth the world I create, or re-create through my works, playfully questioning firmly established truths and treating assumptions as if they were fundamental facts. This is how my particular artistic world, my individual mode of remembrance comes into being.