

The subject of the dissertation and the aims of the research

Even in my artistic practice, I have been concerned for several years with the complexity of perception, observation and representation of reality, its possible visualization, and the issue of the spatial viewpoint.

My dissertation is based on the following concepts:

1.

From the 18th century, general faith gradually declined and humanity alienated from the transcendent. Explorations of the outside world and of human existence inspired people to search for scientific and philosophical answers instead of religious explanations.

Certainty and unquestionability began to decay, the possibility of finding exclusive and final answers became increasingly dubious.

As a result, more and more questions arise about the existence and nature of an objective reality, about the different methods of its exploration, the position of the observer, the original purpose/cause (and is there any such purpose or cause?), as well as about the place of the universe in this context. From where and how shall existence be viewed so that answers can be found to these questions? The theoretical problem of 'from where' and 'how' is also present in the choice of the concrete spacial relation.

In my dissertation, I examine the general phenomenon of our age that the spatial position of human observation, the nature of regard, and the impacts of the interaction between the viewer and the outside world gain primary importance in human thinking. Because of the rational and philosophical unapproachability of the ultimate truth, the general unbelief and the endlessness of exploration, this phenomenon is also present in the diversity, the great number of, as well as the fragmentary and dynamic character of possibilities regarding the spatial perspective of viewing.

2.

My second starting point is the hypothesis that the examined phenomenon is general, and beside the arts, it is also characteristic of scientific and philosophical thinking. In my dissertation, I also aim to prove the supposition that disciplines of a certain age are interconnected, influence each other and reflect a common attitude that is characteristic

of their age. By discussing the different disciplines, I aim to demonstrate the similarity inherent in the heterogeneity of artistic answers.

The structure of my dissertation

3.

The vast source material related to my subject and the immense and extremely complicated system of interrelations made their discussion one of the greatest challenges that I had to face. In order to make the conclusion as clear as possible and to avoid that the system of ideas and of hypotheses become too difficult or even chaotic, I needed a sort of framework for my arguments. Therefore, I separated the discussed phenomena by disciplines (science, philosophy, art), and by the triad of viewing, interpretation and representation.

However, for picturing the complexity, the interconnections and the framework-like character of the phenomenon, I included cross-references in the text to inspire the reader to find relations between the chapters and topics by turning the pages back and forth.

4.

First part – science and philosophy

In the chapters of the first part of my dissertation I review the most significant scientific discoveries, theories and philosophical ideas regarding the process of recognition, perception, and the relation between the observer and the observed reality, which deal with the interpretation of space, the position of the observer and the representation of space, and the impact of which may also be detected in the arts. I also discuss the scientific achievements that (that also constitute the chapters of the first part of my dissertation):

- are related to the structure of our physical world, its functioning and principles, and which influence our concepts of perception and space
- are in connection with perception itself, especially with spatial perception, including neurophysiological or psychological conditions of human perception
- are about the modes of representing the perceived world.

I also consider the principal changes that the examined period brought as compared to classical periods, and the conclusions regarding the development of an attitude that is characteristic of the era.

In my opinion, this substantial and typical change can be demonstrated and is worth discussing also in the field of philosophy. I illustrate the approach of our age principally by phenomenological ideas, and with the aid of the mentioned philosophers I consider it a justified hypothesis that the process of finding the ultimate truth / metaphysical substance is incomplete both in sciences and in philosophy. Therefore, emphasis is laid on constant research – thinking our modern era requests a dynamic and free regard instead of a fixed one.

5.

Second part – art

The complexity of visual perception and the scepticism about the visual experience – the deceptive nature of the perceived environment, its ambiguous and not unique meaning, and the representation of the visual (and of course substantial) complexity of reality are issues that preoccupy many artists.

The changes developed in sciences, technology and philosophy also have their impact on the arts.

In the introduction of the part discussing contemporary art, I already touched upon the stylistic tendencies, mainly those of the beginning of the 20th century, in which traditional central perspective is abandoned in favour of novel, untraditional methods of spatial representation.

In the second part of my dissertation I discuss, compare, and systematize the artistic positions that explore the spatial conditions and viewpoints of perceiving, understanding and representing reality. Because of the general character of the phenomenon, I examine all fields of the visual arts.

The aspects of my systematization

6.

The role of the viewer

In the grouping of artistic positions, I found it important to pronouncedly consider the role of the viewer, because in 20th-century art the artwork as an independent reality frequently appears in the physically real space, in other words, becomes part of the viewer's space. On the other hand, the role of the viewer is also intensified because of the disappearance of the monistic viewpoint. The demand for dialogue also results in the creation of artworks that increasingly require the participation of the viewer – thus a growing number of artworks count on the active attendance of the viewer.

7.

Positions

The aspects of my systematization are based on the number, the position, the fixed character of the viewpoint, and the role of the viewer. I divided the solutions into three main categories:

PRESENTING AND APPOINTING A SINGLE VIEWPOINT

A single used or appointed viewpoint may mean the optimal, „right” viewpoint, or the point that makes it clear that the chosen viewpoint is also just one of the possible interpretations.

I separated the situation created independently from the viewer from the situation created with the active participation of the viewer.

The viewpoint independent of the viewer

Presenting the origo

Presenting a projection

The viewpoint dependent of the viewer

Appointing the viewpoint

Finding the viewpoint

CHANGE OF VIEWPONT

An artwork needs the condition of decentralized regard for the exploration of reality's existence. I grouped the artworks with regard to their character whether the pictures created from a mobile viewpoint appear at the same time, from phase to phase, or unitedly, whether they follow each other in time and space, need the attendance of the viewers or involves them, or are created from the interaction of the viewer and the viewed object.

Multi-perspective

Simultaneous use of viewpoints

Merging of viewpoints / projection from multiple viewpoint / Non-Euclidian geometry

Serial viewpoint changes

Presented change of viewpoint

The viewer's role in the process of viewpoint change

Interconnected viewpoints / transposition of viewpoints / Chiasmus

ALTERATION OF VIEWPOINT

The use of an unknown, unusual viewpoint allows for an unspoiled regard come into being, thus a yet unknown interpretation may be born.

8.

Summary of the dissertation and results of the research

In every field (sciences, philosophy and the arts alike), attempts for getting acquainted with and understanding reality proved for me, apart from doubts, uncertainty and fears, that everything is a manifestation of a unified world, in which everything is present simultaneously, and nothing can be separated from the whole, because everything forms a significant part of a common phenomenon.

At the same time, from time to time, a basic and even for myself essential need is also manifest: beside searching, there shall also be appearance and realization if this unity.