

Similarity to reality

DLA thesis

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My dissertation revolves around the issues of realistic representation.

To talk about realism, it is essential to clarify what we mean by it, whether I want to use it in the dissertation in a philosophical, art historical sense, or in a descriptive way. Whether this world exists as a theory of existence, and whether it is a questionable epistemological, because acknowledging its existence does not automatically mean that it can be accessed, known, described, or even represented. In this dissertation, I do not deal with issues of theories of existence, and I would also like to approach epistemological issues on the basis of the methodology of art, often different from the consistent reasoning of philosophy.

It is mostly about the relationship between creation and reality, even more about the relationship between the creator and reality, strategies and creative methods that use reality as a starting point. About works for which we can say: it is similar to reality. As it turns out, by that I don't mean exclusively or at all that he faithfully portrays reality.

One of the reasons I spent the last four years looking for opportunities for realistic representation was finding a creative strategy or behavior that made the creative process itself less self-serving, and able to give myself and the viewer a real layer of the resulting work. . . What could be the methods that allow us to say without imposter syndrome that it is true even if it just points out or just diverts it? Of these non-self-evident criteria, methods, and tools, I would like to outline three below that follow each other organically and that I have found in my creative and research practice over the past four years and have proven useful to me.

1. thesis: The criterion of accuracy

Considering the realism of representation as a major consideration, since similarity is a phenomenon based on habits and learning rather than physical feature matching, we can predict that the realism of visual representation can be captured more effectively not through passive copying but through a traceable, verifiable, authentic method.

2. thesis: Signs as effective tools for realistic representation

Approaching the question from the point of view of perception, (visual) signs are the pre-stored units that accelerate and make our prosperity in the everyday material world, but also in the pictorial world, more efficient. Of course, signs do not offer a complete solution to the

problem of representation, but if we approach them as workable tools from a practical point of view, a broader understanding of their types and functioning can also make the issue of representation more nuanced.

3. thesis: Data as a guarantee of traceability and controllability

We can perceive the world as an endless stream of unstructured information that is constantly present, even when no one is watching. If we are realists. So there's a lot of this information that we don't call data until someone notices and records it. It can also be the result of an everyday, automatic collection process such as vision. A realistic work of art becomes traceable and verifiable by referring to data.

4. thesis: Data materialization

If we encounter data in the form of objects painted on canvas with tangible spatial dimensions and not through a screen, we may also be aware that the representation of data can provide increased power, or at least another physical life, if these disembodied entities are not only visualized but also object-oriented. they are planted before us in reality.

5. thesis: The object itself as a realistic representation

This brings us to the last possibility of realistic representation I have presented, and that is when we "display" reality not with different models or signs: images, indices, or symbols, but with the original itself.

In addition to their critical attitudes towards ready-made institutions and pop art consumer society, if approached from a representation, they can also be interpreted as realistic art.