

HUNGARIAN UNIVERSITY OF FINE ARTS
DOCTORAL SCHOOL

Degree of connection

A dialogue between Saints and superheroes within - or outside - the boundaries of fine art

Theses

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2023

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The thesis entitled **The degree of connection** juxtaposes biographical icons depicting the lives of Saints and comic books telling the stories of superheroes. Starting from the theme of the hero, the common meeting point of the two researched mediums is established in storytelling, in addition to the same fine art categories of representation. Despite the fact that the receiver's focus - the perspective - is placed elsewhere by both subjects, the research sees an identity in the receiver's behavior, that is, in the connection. It also tries to verify the latter with an online survey. It talks about dialogue, even though at first it seems that the two researched mediums do not have a common language. The "tangible" clip: it will be a final exam art work. By deliberately placing its history in the middle of the dissertation, it gives us the opportunity to "look out" if we want. It is our decision to interrupt the theoretical exposition and immerse ourselves in a work of art and then continue reading, or to open the (virtual) cover of the *Codex Contemporary* after reading the dissertation. (issuu.com/veronikafilo/docs/also & issuu.com/veronikafilo/docs/masodik)

The degree of connection is actually the ENCOUNTER. The inseparable thesis & masterpiece conveys and illustrates through the icon of Veronika's Shroud / The Story of King Abgar and Andrei Rublev's *Holy Trinity*, and explains with the help of Tarkovsky's film *Rublev*. This level of the thesis does not prove.

To start what we have to say, we will give the Gadamer-Derrida debate (the non-meeting), to end what we have to say, Northrop Frye's questioning and world view, a novel fragment that rhymes perfectly with it (by László Krasznahorkai), and - just to be safe - an AI answer.

We have to realize that from the combination of the dissertation and the master's work, we cannot know whether the recipient actually encounters the discussed topics in reality, i.e. whether the icons depicting the Saints and/or the superhero comics are located within or outside the boundaries of man? However, can we find answers within ourselves regarding Saints and superheroes approaching, exceeding, or brushing our boundaries?

Everything we talk about is primarily fine art, from the assumptions to the approach, through the descriptions and techniques to certain analyses, excluding the basic statement and the conclusion. In addition, the boundary-pushing dissertation also tries to convey the theory of what *similar-same-identical* means in the theological approach to icons in the simplest possible form. Since it is mostly about icons, orthodox Christian theology could not be left out. Aware of this, the thesis strives even more strongly for mutual understanding instead of agreement.

Our assumptions

- ◁ people are influenced by the saints ▷
 - ◁ people are influenced by superheroes ▷
 - ◁ people love stories ▷
 - ◁ people like stories they can identify with ▷
 - ◁ it is vital for people to get away from the reality of everyday life every now and then, so people especially love those stories that they can admire ▷
 - ◁ people can read pictures ▷
 - ◁ people are curious about their limits, even more curious about the "final" limit, as far as they can go ▷
- everyone has limits, *but*
 - not all people venture beyond their own limits.
 - every person has a story *and*
- no matter how much you know, everyone wants to connect with others with their own story.

Our claims

(about the icons)

Icons are always understood in the same way whenever a person was born.
The rules of this world are not the same as the rules of that world.
The icon always looks the same, but this similarity is not always the same.

(about the superhero genre)

The superhero comics are always look different, but they are always unreal.

(about the two of them)

- ◆ Both the speech bubble and the halo switch the receiver to another dimension.
- ◆ Both genres actively count on the recipient, you cannot passively become a part of an icon or of a comic book.
- ◆ There is a huge difference between re-creation (icon painting) and re-production (superhero production).
 - ◆ He who is the same in front of himself and same in front of the world - from then he will be who he is.
There is no way to miss to meet with yourself. Neither here nor there.
 - ◆ There is no ready-made recipe.