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BODY SCULPTURE

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Doctoral Thesis Summary
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As it can be deduced from the chiasmus of the title the subject of my thesis is the sculptural depiction of the human body. To clarify the point in question, I am going to try to illustrate the integral parts which possibly build up the motivation, the method and the layers of meaning of creating such a sculpture. It may seem evident that what I really speak of is nude, however, whilst we use that term for all kind of representations of a nude human figure not only in sculpture but in painting and photography as well, my attention is solely turned towards the sculptural representations of the human body, or parts of the body and in relation to that towards the body itself, for which reason I insisted on using the word body and its compounds.

My hypothesis was that rendering the human body into matter is the realisation of a projection behind which lie a set of complex body conceptions. It is projected, elaborated through the work of the sculptor, in some sense even if they model, or follow a particular pattern. This set of complex body conceptions is built up for a long period of time, consciously in part, through the mimetic works of professional training, and also unconsciously, assimilating the cognition of innumerable images, ideas, notions. I consider the subject to be very intricate, therefore instead of an art historical overview and classification, with which perhaps I would have stayed close to the surface, I headed for my own alternative way in search of an answer; the governing clue of which is an analytical introspection, the observation and dissection of my own creative process. And as such, it is inevitably personal, maybe revealing and subjective at times, although my intention was the exact phenomenological examination of this process. I rely on the theorems of cognitive sciences and present quotations while wording my conjectures and realisations. Beyond the oscillation between my impressions and the theoretical understanding, however, a sense of doubt may arise as to how much the visual processing of my experience and its phrasing would be superimposed. My assumption is that the conceptual language and the visual language are as compatible with each other as for example to read sheet music and listening to music.

Structurally, my dissertation could be divided into three larger parts. In the three chapters following the introduction [*Through my body (A testemen keresztül) / The body of the stone. The stone body (A kő teste. A kőtest) / My torsos. Incomplete sculpture bodies (Torzóim. Hiányos szobortestek)*] I aim to list the components of the body conceptions projected to matter as theses. The middle part contains analysis of my seven works [*Corpus (Corpus) / Body Citations (Testidézetek) / Scar. Stigma (Seb. Stigma) / Hommage á Courbet (Hommage a Courbet) / Body of Myths. Lilith (Mítoszok teste. Lilith) / Couple torso (Pártorzó)*], picked tendentiously in favour of my reasoning. In the third part there follows a more voluminous, synthesis-like chapter [*Sacral and profane bodies (Szakrális és profán testek)*], and lastly the final chapter [*Body-cases. The weekdays of an idée fixe (Test-esetek. Egy rögeszme hétköznapijai)*], which is an outlet illuminating the involvement of my processed body conceptions in so to speak practical situations. This threefold division is obviously not so measured, the analysis-containing middle part pointing back at previous chapters on occasion, and predicts the thoughts of the third part at other times, where, however, I reverse the order in which the sculptures were analysed by a grouping experiment. I believe that the nature of my text is literary rather than scientific, and for that reason I only call my train of thoughts theses out of formality, and these are as follows:

I. In order to begin to understand and analyse the set of body conceptions named as the subject of my hypothesis, I need to determine my own body notion. This idea of the human body, covering the part of body perception of the consciousness, is building up concentrically. The

external limit of the body is the outer covering layer, the skin. Outer and inner are subjects to clarification, from the border of my senses all the way to the border of my knowledge. This formula can be turned to the interpretation of the analogy of up and down, of microcosm and macrocosm, where the centre-like consciousness builds up the notion of the infinite universe as inner image. A new point of view has arisen by the added layer of reflection to the concentric system: the body perceived inside can be seen outside (Narcissus situation). A newer layer for the sculptor is the act of projecting the body to matter, such as the next step of cognition of the body conception (Pygmalion situation). I have to address the concept of the unity of soul and body. My excerpts, and quotations rely on different areas such as psychology, philosophy, religion, mythology.

2. I have to know and understand the chosen medium of my projection, the stone, its true nature and its layers of meaning, as it has a decisive impact on the characteristics of my projected body conceptions, not only directly, through the work process, but also relating back, creating the perception itself inside. At the same time since I have determined the spatial place of my body conceptions in a concentric structure, I can also reflect on its place in time as well, in a linear system. I can compare the biological time of my body and the stone, i.e. the dimensions of geological time. This ratio is similar to the spatial ratio relative to my body conceptions and the universe. By knowing these proportions the sculptor escapes the crushing feeling of insignificance, which can not only be a consolation, but a fulfilment, too, while projecting the body conceptions of the flow-experience to stone, being part of the cosmogonic time. It is my opinion that the sculptors of prehistoric and ancient times and the ones living today are irrationally close to each other in this process.

3. Through the analysis of my own sculptures, whilst examining their background stories of formation, and sources of inspiration (this part contains the most subjective and personal, although the most concrete information), I realised that the memories behind my works are far deeper than I had recognised during the work process. Back then I only thought of them as the antecedents of each other as I was experimenting with newer versions of certain formal problems. In some cases I unearthed experiences from my childhood step by step; expressions of which is rather difficult as they are mainly images, voices, impressions, however, brought them up from their subconscious state, my body conceptions, from which my future sculptures are projected, become more nuanced.

4. I arrive at a synthesis-like reasoning after the analyses dealing with details, layers of meaning, and comparisons. I divide my body conceptions into two groups based on the completed sculptures and the stored experiences, grouping them around the concept of profane bodies versus sacral bodies. I note that their appearances are usually not chemically pure, therefore a line of demarcation cannot be drawn between them either; they are more like some kind of a proportional mixture. While the profane body belongs to the everyday life of biological and collective nature of self and race preservation, the sacral body reaches dimensions outside the biological lifespan, based on one's anxiety about the unknown, or one's preparation for the other side. These are the bodies of the crossing overs, who come from somewhere (who are born), and go somewhere (who die), and to these bodies the most rites are attached everywhere in the world, in every religion. In this context lie the sources, the past and present, and probably the future of the body sculpture.

In the outlet, as a conclusion, I show how dealing with the set of body conceptions such as this one, does not stop with the last line of a thesis, nor does it begin on its front page. To cultivate, enrich and understand it like an *idée fixe* is a continuation; systematising and refining it being an unending task. The bigger the cohesion is, the more accurate is the reference point and the coordinate system will be in the orientation, which is not all that simple in the chapter "after the end of art". If a sculptor keeps on seeing in this approach the possibility of the sculpture in a human body and in every sculpture the projection of the complex body conception, if they can touch the form of the impermanent body in the cosmogonic time by reaching into matter, and if they can think of their colleagues thousands of years ago as yesterday's, then they might be less deluded by today's make-believe busyness and illusion of progress, and perhaps they will be more convincing in passing all of that on to future generations.