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LASZLOVSZKY ZSÓFIA

THE UNPRESENTABLE

FROM THE AMERICAN AVANTGARDE TO DAVID LYNCH

Doktori értekezés | Moholy Nagy Művészeti University of Art and Design

Supervisor: Szirtes János DLA habil. professor

Fülöp József DLA habil. professor

MOHOLY-NAGY
művészeti egyetem
university of art and
design budapest

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THESES

1. THE LABYRINTH LIKE CONSTRUCTION IN THE NARRATIVE TAKES AWAY THE VIEWERS OPPORTUNITY TO RETURN TO THE REFERENCE TO REALITY, RELIEVING HIM/HER OF THE INTERPRETATION PRESSURE OF THE INTELLECT, THUS TAKING THE FOCUS TO THE RECEPTION OF THE BASIC (RAW) EXPERIENCE. ABANDONING THE RULES OF ORIENTATION IN THE MOTION PICTURE – FOR EXAMPLE UNSAID STORYTELLING, NON-LINEAL NARRATIVE – WHICH IS TREATED BY THE INTELLECT AS THE ABSENCE OF CONVENTION, LEADS TO THE QUERY OF THE VIEW ON REALITY.
2. THE FILM MONTAGE SIMILAR TO THE MECHANISM OF HUMAN MENTALITY IS CAPABLE OF CALLING FORTH THOUGHTS FROM THE UNCONSCIOUS LAYERS OF THE MIND.
3. THE FRONTIER OF VISION AND REALITY CHANGES DYNAMICALLY DEPENDING ON THE RECIPIENT'S APPROACH.

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