

MOME, Doctoral School

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**Photographic perceptions of visual thinking**

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## Theses

1. Unlike traditional photography on photosensitive material, you can see both the latent and the developed image at the same time in the viewfinder and display of digital cameras. It is almost impossible to separate the two, so it is not possible to judge which is the encoded and which is the decoded image. The resulting uncertainty forced me to reveal the hidden dimension of events in real space.
2. The basic idea of the artwork is to render images of banal objects and routine actions of everyday processes displayed by thermal camera. It is a directed attempt to evoke the hidden side of reality, to depict the world around us and the subjective reality behind which, as a personal motivation, is the resolution of the tension between microworld and objective cognition.
3. The partial results of my research with a thermal camera also support that some findings and products of artificial intelligence can be actively utilized by the artistic imagination and integrated organically in terms of both formal and conceptual structure of the work of art. Along with the revealed heat phenomena, for example, in connection with hair drying or cold/hot water flowing from the tap, we can no longer only discover what happened, but also the alternative reality of the scenes, the tones behind them, even black and white tones—we can see the world in parallel, with a specific approach.
4. The work is the result of a conscious and spiritual activity, so the design projection can also be considered as an artificial model of the artist's state of consciousness. The technical procedures and tools used in my artwork are also evidence that I did not treat them in a way that was foreign to me, and I did not reduce their use to the level of their everyday application.
5. Creation is not only a spatial configuration, but also a simultaneous process, every moment of which requires a decision. As a result of artistic experimentation, the creator finds the ideological contents and the forms of the motifs used, and then organizes them structurally in the most appropriate system. By consciously controlling the phases of the process, the usability of preliminary ideas or the validity of emerging new ideas can be considered. The result of this series of searches and evaluations in my case is the design of the structure, compositional elements and spatial configuration of the installation, the discovery of their conceptual, log-like traces by a desktop placed at the center of the installation.