

## Theses

The present state of arts is controversial , the age we live in is either the end of arts or is burdened with the controversy of arts coming to an end . The philosophical evaluation of artistic effect reflects this situation, stating the influx of post-modern art lacking in value , its inflation, the dangerous, deteriorating influence of estheticism and its neutral or existentially ineffective zones , together with escapism bearing features that reinforce the defencelessness of viewers cut off reality.

1.

Arthur C. Danto's creative statement for artists says that arts have entered into a post-historic phase, where, from an artistic point of view, anything goes, it is the time of total plurality " *what is left for artists is to do what they please*" and from the outside this freedom can only be restricted by morality.

2.

In the present controversial state of arts it is important for the artist to find the area which can justify creativity and meaningful work.

The following statements also support the new demands on arts: " *The time has come to rediscover ' the act of seeing' – together with thoughts and emotions – to return to arts, in a way that arts can be significant and useful for our lives.*"

( Bill Beckley / Robert C. Morgan 1998. )<sup>1</sup>

3.

Accepting Böhringer's idea according to which theory is indispensable for clear viewing, creative artists should reconsider their work from this angle. "Theory

<sup>1</sup> Quoted by Nikolettá Házás (edit.) in the preface to Changing concepts of arts

should be present from the beginning, otherwise the building of the vehicle is mere self-deception. *How should man know why to build ?* “ ( italics mine- SI )<sup>2</sup>

Without theory there is no *exploration of depth* of which the philosopher and theologian, Paul Tillich speaks regarding the quality of artefacts.

4.

As a creative consequence, it might be claimed that without theory arts cannot fulfil the function of reminding which can be counted as one of the criteria of Danto's moral mission . It is the responsibility of arts to remind people in a way that will enable them to see behind the “texture” or “veil” of the artefact – in Tibor Fabiny's words – the reality - secret borne by tradition.<sup>3</sup>

5.

Besides theory, an other decisive element of artistic work is the ability of realisation and forming in the sense of the Greek *techné*.

A basic part of this is to comprise and transmit the existing thesaurus of thoughts and traditional knowledge. Through *techné* , the artefact is the result of the common will and craftsmanship of generations. Valeria Dienes's thoughts shed an essential light on the role and place of traditions :

*“ Intuition is a cognitive approach that is hesitant to utter words conveying ready-made thoughts or constructions with worn-out conceptions, and if it cannot create never-heard, never constructively used words to describe the never-ever seen thing it is talking about, yet it is still able to submit the existing thesaurus of human thought to such modelling that the revitalised words, enriched with not beauty- but reality- searching metaphors, should bring down from heaven to earth something that reflects our own selves.”<sup>4</sup>*

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<sup>2</sup> Hannes Böhringer: Almost nothing. Art of living and other arts, Budapest pp.50-52

<sup>3</sup> Tibor Fabiny: The Scholarship and Art of Hermeneutics , in Iconologia és műértelmezés , Szeged, 1998, p. 11.

<sup>4</sup> 4. Valéria Dienes: In Sándor Sik ' s Aesthetics, p. 132

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## List of the Art Works:

Genesis, 1991

*tapestry, hand made boundle technique, wool, 160x 190cm*

Genesis/ II.-1993

*hand made boundle technique, wool, 160x 150cm*

Genesis III. ,1994

*gobelin technique, wool, 160x 190cm*

Childhood memory/I.-1995

*gobelin technique, wool, silk ,160x95cm*

Childhood memory/ II. -1996

*mixed technique, wool, 110 x 110cm*

Gates I.1997

*mixed technique, wool, viscid silk, 70x70cm*

Gates II.-1997

*mixed technique, wool, viscid silk, 55x55cm*

Gates III.-1997 *mixed technique, wool, viscid silk, 37x47cm*

Walls -1998

*mixed technique, wool, viscid silk, 39x44cm*

What makes apart... -1999,

*mixed technique*

*wool, viscid silk, 30x30cm*

What makes apart...II.1999

*mixed technique, wool, viscid silk, 30x30cm*

What makes apart...III.1999

*mixed technique, wool, viscid silk, 30x30cm*

What makes apart...IV. 1999

*mixed technique, wool, viscid silk, 30x30cm*

The Fountain, 2001

*mixed technique, wool, viscid silk, 90x75cm*

What makes together, 2001

*mixed technique, wool, viscid silk, 30x40cm*

Hands, 2003

*serigraph, batik canvas, hand painted, 150X 120cm*

Hands/ II, 2004

*mixed-ikat, wool, flax, 120X120cm*

Pray, 2003

*serigraph, hand painted, fleeze, 40x40cm*

Pray II./, 2003

*serigraph, hand painted, fleeze 35x40 cm*

Walls I, 2004

*mixed technique, cotton, flax, 40x45cm*

Walls II.,2004

*mixed technique, cotton, flax 40x60 cm*

The Book of Life, 2005

*Individual- ikat, wool, 128x 114 cm*

The Carpet, 2006

*Individual- ikat, wool, 125x135 cm*

That Carpet, 2007

*Individual- ikat, 200X150 cm*

Hope, 2007

*wool, individual- ikat , 150x150cm*