

Terra Incognita

– The Expanding Field of Media and Abstraction in Art

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2013

Abstract

The abstraction and reality cannot be held apart. There is an other side to photography less widely known among the people. Between concrete and representational photographs we find the niche of Abstract Photography. Concrete Photography is not connected to outside reality; it represents itself. Whatever is considered abstract in Fine Arts, can be rather described as concrete in photography!

In today's post-photographic era all former statements of photography are being questioned; the critic of photograph is being realized via its own tools and its own mechanisms. Photo becomes painting, painting becomes photo, still picture is in motion while motion picture slows down, almost to a still position. Art can in no way be ruled by (strict) rules; what counts is the necessity of the moment.

Nowadays every information strives to code into the binary simplicity of numbers, the new world tongue and world order that surrounds us. The circle has closed.

In what way can the structure, rhythm and system of essential elements of tone/music be set down in another medium, such as motion pictures? How can this be conceived at all? In what way does the one medium affect the other? What kinds of transpositional processes must be performed for a genuine, convincing artistic statement? Can synchrony generate an unexpected artistic experience? Is multimodality aimed at a unity of senses greater than that of the individual medium (media)?

Keywords

abstract photography, concrete photography, postmedia, expanded media, visual music

1. The Other Photography and Abstraction

There is an other side to photography less widely known among the people. This covers solutions taking a distance or even denying the illusion of outer view, of everything that is photo-like. Yet we do still talk about photography being made (also) this way, their justification for existence cannot be questioned. They are about the world in a way that they do not build on its illusionist reflection (by copying or mimicking), but build a new world very spectacularly. This process is supported by the medium; its characters bear the code to this unique possibility. Such is the way how we proceed from Abstract to Concrete Photography.

Nearly hundred years ago, Alvin Langdon Coburn (1882-1966) suggested in one of his writings that an exhibition of abstract photography was organized (*The future of image-like photography*, 1916). More than 70 years passed by until this proposal became reality. Coburn was the inventor of Vortography; a device made of 3 mirrors where the technique was placed between the photogram and the prepared camera. With the help of this construction, he shot his pictures without camera around the end of 1910s. From abstract solutions to images completely denying recognisable shapes the range has become wider than he originally was counting on. Coburn was among the first ones to show that the creative use of photography can uncover and apply a completely new face of the medium.

The dream Alvin Langdon Coburn's: an abstract photography exhibition could be realized at the end of the 20th Century only. Large-scale exhibitions in this subject had been organized in the United States of America first (*Abstraction in Contemporary Photography*, 1989; *Photography and Abstraction*, 1989), then in Germany (*Abstract Photography*, 2000), followed by Austria with three exhibitions (*New Reductionism*, 2002; *Abstraction Now*, 2003; *Fotografie Konkret*, 2006), England (*Optic Nerve*, 2003), France (*Un monde Non-Objectif en photographie I., II.*, 2003, 2007) and Spain (*Abstracción*, *EXIT*, 2004). The subject is in the air and it is a topic of contemporary thinking even in our days.

The fact that a medium like photography, taking its objects exclusively from the outside reality and the question, whether such an art can have the justification of taking distance, moreover, deviate from this inevitable physical relation – can be regarded as a fundamental topic on the field of photographic abstraction. Examples

prove that a new, exciting world opens up by utilising these solutions that may claim great public interest. Here should be mentioned that, photographic abstraction was positively fashionable in the Western world of the 1950s and 1960s (see Group Fotoform, – Subjective Photography). Today's emerging new media and their gaining power lead to a renaissance of interest in this topic.

In the past twenty years – as was shown in the list – one great exhibition followed the other in the subject Abstract/Concrete Photography; their main aim was to clear the notions (again) and the misunderstandings. Among others, these exhibitions featured works dating back to older years, and the two separate groups of abstract/concrete solutions (we shall try to clear these notions later even more); the geometric character and the loose, calligraphic-organic style. At the same time, comprehensive books have been published; mainly in Europe, edited by the German Gottfried Jäger. A valuable summary on this topic was published also in Spain (EXIT 14, Abstracción / Abstraction, 2004). Furthermore, we can find comprehensive material on the Internet (eg. Abstraction Now).

There is no perfect protecting mechanism against entropy. We can ease our lives by continually cleaning up; thus leading our way of thinking on a certain path. Repeatedly we have to re-think the already existing; it is an illusion to think that things do not change. As a result of continuous changes, cleaning up may qualify even as dangerous; yet we do not have any other chance but to be always on the lookout, to examine processes, events and things. Here we shall seek answers to the question: what makes the difference between the medium of photography and its big cousin fine arts, in particular its two-dimensional branches painting and graphic. This comparison, this change of perspective may help to understand the ways and characteristics of photography more clearly.

If we make things plain, fine arts can be divided into two big groups: representational and non-representational fine arts. Former is a collection of illusionist solutions, whereas non-representational fine arts equal abstract forms of expression. Abstract can be further divided into organic/calligraphic (also informel belongs here), and geometric (such as Concrete Fine Arts) characters. Though holding mostly realistic characteristics/depiction, the sign system of fine arts has abstract character, which is due to no direct (physical, automatic, analogue) contact between the outside reality and the depiction stock filtering through the subject; thus this is completely created, made.

These basics are different in photography, which is mainly due to this medium's distinctive relations to the reality seen on the outside. Similarly, we can outline two main groups here: representational and non-representational photography. However, these notions have different meanings. The descriptive character is illusion itself, which – according to the division by Moholy-Nagy – can be connected to exact seeing. Photography's true novelty compared to previously known mediums – such as painting – is this: photography-like character as a special feature. Non-representational photographs are not photography-like, and have seemingly not much in common with photography. This is the area that interests me in particular. Visually describing arts, when representing quality that may be mistaken for the outside reality, cannot speak in their own tongue; depicting outside reality does not equal arts. Despite the looks of it, fine arts can be illusionist at their best; this means a distancing from living reality in every corner (particular colour world, lights, highlights, rearrangements, montages, exaggerations...). Arts can only be artificial; the other can be only illusion. The medium of photography realizes this distancing at each and every point; it is coded in its mechanism such as in black-white abstraction, the specific eyes of the lens, the depth of field, the rasters, the very short exposures (is there such a thing as moment?), long exposures (recording non-existing light conditions). Yet the quality of this abstraction is utterly different than in case of drawn/painted pictures. Photography has to build an automatic, immediate, analogue physical contact with the outside reality that is essential to become tangible in the process of exposure – otherwise we cannot talk of photography. This automatism is the creator of photographic character. Non-representational photography equals concrete expression, which makes the difference to fine arts even more accentuated. Between concrete and representational photographs we find the niche of Abstract Photography. While in fine arts, concrete expression is a characteristic branch of abstract arts (see terminology by Theo van Doesburg), in photography it is non-representational expression itself. Let us consider for a moment the Dutch artist's definition that dates back to 1930. Doesburg speaks of a kind of arts exclusively building upon geometrical elements, however does not extract these from nature but finds them ready in their own concreteness. Thus, concrete arts are in no form a mimetic expression. This is the first school in arts history breaking with sensual observation of visible reality in order to build upon its own tools; lines, basic geometrical forms and colours. The fact that non-representation itself is concrete expression in photography derives from the characteristic relation already

mentioned – namely, that the photo connects also physically to the reality seen on the outside, and that this means a re-evaluation and shift of notions (concrete becomes even more concrete). Between representational and concrete we find the category of abstract photo interpolated in. Every kind of photography where the recognizable vision's illusion visibly transposes, becomes distorted and modified can be called abstract. The umbilical cord to the reality seen on the outside does not disappear, however, the change is recognizable and so even the viewer is forced to become conscious about it. Whenever it is not quite clear what a photograph shows, we grew accustomed to posing the question what is it? because we know that it has to represent something known, something recognizable. We are abashed if left without enough reference point. Albeit it would be enough to loose our old expectations and open up to other solutions, to alternative ways. It has been known for long that the world is not simple, linear and calculable...in short, that it is full of contradictions. Yet it might be exactly this that makes our world so exciting, so full of surprises. Abstract Photography includes a particularly wide range of photography from close-ups (eg. macro, micro) to solarization and to almost entirely distorted, unrecognizable expression forms. Here abstraction grows stronger when compared to the photograph-like arts we are accustomed to and we expect, thus allowing us the statement that notions shift towards modifications (when compared to manual visual expressions).

Let us briefly summarize the contents. Technical pictures (photography, film, video etc.) have double characteristics. On one hand side, they have reproductive character. This means a non-breakable automatism-based physical connection to the outside reality, where automatism is indicated by the machine (apparatus). On the other hand, all forms of such pictures additionally have a manipulative character: being made. This character is connected to the creator, the maker, the person. If it was not manipulative, we would not talk about arts in this respect. The two characters always occur together and at times the former, at other times the latter grow stronger. Furthermore, this medium is characterized by the reproductive nature in most cases hiding manipulation, the made product. In case of other photography this second nature dominates and may take over so strongly that nearly nothing of the reproductive character is left over; in extreme cases only the photography of mere (abstract) light (e.g. luminogram, which is a special type of photogram, where the object between light and the light-sensitive surface disappears). All the above mentioned prove that – due to photography's twofold aspect – thoroughly varied visual depictions and creators' various points of view do have justification of existence. By stressing the manipulative character, emphasis is put on the procedure.

Abstract Photography idealizes an object while Concrete Photography objectifies an idea (Jäger 2005). Abstract Photography, thus is connected to reality seen on the outside like an umbilical cord while Concrete Photography is not connected to outside reality; it represents itself.

If in his famous work (*Understanding Media*, 1964) Marshal McLuhan held the medium for the message; why could it not be stated that, Concrete Photography is the message (itself). The concrete photographer does not make abstraction, but realizes things which did not previously exist (Jäger 2005). The difference between fine and photographic arts strikes even when looking at the creating process. In former art, working process usually forms one whole. In case of photographic art we can separate various working layers. In connection with the exposure the – already mentioned – physical connection to the reality seen on the outside may be realized. This is the exact character. The deviation from the reality seen on the outside is firstly coded in the medium and secondly in this connection, it becomes reality in the creator's intervention processes (period of modification/abstraction/concretization). In this respect, camera and various laboratory-interventions with analogue techniques, and interface and software in digital solutions have a crucial role.

In his summarizing work *Vision in Motion*, László Moholy-Nagy listed and systematized the eight varieties of photographic visions (1947, 207-208 p.). More than half a century later, Gottfried Jäger divided Abstract Photography into three major groups (2002).

The two systems can absolutely be synchronized. The exact seeing by Moholy-Nagy is parallel to representational photography (e.g. reportage). The abstraction of the visible (Jäger) is harmonized with simultaneous (e.g. superimposition) and distorted seeing (e.g. solarization, which is a fabulous aesthetic over-exposing effect). The eye of the camera and visualization of the invisible (Jäger) are equivalent to Moholy's rapid (e.g. snapshot), slow (e.g. long exposure), intensified (e.g. macrophoto) and penetrative seeing (e.g. X-ray). The two mentioned divisions by Jäger concern a wide range of Abstract Photography. The eighth category by Moholy is 'abstract seeing' (e.g. photography without camera), with its pure abstract-based solutions can be considered as a sub-group to Concrete Photography. This is called the materialization of pure visibility by Gottfried Jäger, for example luminogram.

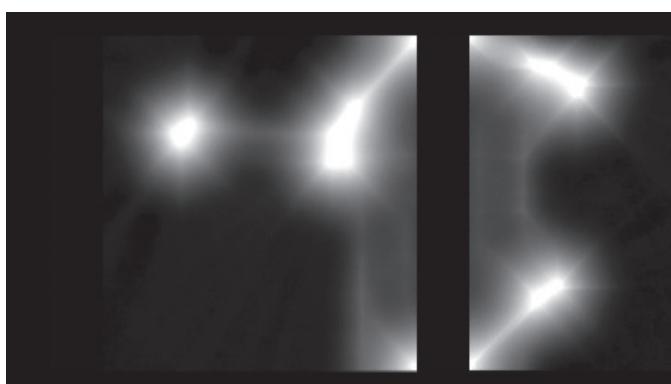
As we could see, the notions and solutions of descriptive/representative, Abstract and Concrete Photography are not always clearly distinctive. As abstraction concerns a too wide and too plastic range; thus it is more difficult to grasp it. Neither can descriptive and abstract solutions be divided from each other clearly; the transition is continuous, the transition line blurry. The actual introduction of the notion of Concrete Photography (Jäger, 2005) turns the light on the extremes (exact seeing and pure abstraction). This helps in cleaning up. A shift in (regular, fine arts) notions derives, thus, from the peculiarities of photography. Here, in the area of photographs, abstract is connected to the reality seen on the outside, whereas concrete cannot be merely geometric (see Fine Arts, Concrete Fine Arts). Whatever is considered abstract in Fine Arts, can be rather described as concrete in photography! Along somewhat analogous lines, we may consider how differently the notion concrete in literature, music or fine arts is received.

In search for some interesting examples from the palette of arts to illustrate the above, Moholy's division still seems to be useful in most cases.

The series Every Playboy Centerfold (2002) by the American artist Jason Salavon can be connected to simultaneous and penetrative seeing. In his work the photographer averages 120 commercial nude photographs with the help of digital techniques (software). Identical pixels strengthen each other and sketch a special image of zeitgeist from the brown-haired and dark-skinned female ideal of the 1960s to the blond-haired and fair-skinned beauties of the 90s. The British Neil Reddy joins the slow- and abstract seeing (e.g. Three Feet to Infinty, 1996). To the apparatus, a new world is born; long exposure in a prepared chamber (camera) puts a concrete image world into reality. The American Christopher Giglio's series Cathode Rayograms (1997) was created in memoriam of Man Ray. Slow, simultaneous and abstract seeing can be associated with the pictures. Wherever reality, illusion, abstraction and concrete solution can hardly be separated from one another, the artistic catching of the light phenomenon generated by television's cathode-ray tube is completed. The Spanish Dario Urraz is one of the first representatives of contemporary mixed-media (e.g. Melted Field, 2003). The system created by Moholy-Nagy here loosens up; simultaneous, distorted, intensified and abstract seeing pair with hybrid techniques. Photography, painting and virtual graphic melt together in the computer's melting pot. The many-quoted and borrowed systems (by Moholy-Nagy, Jäger) tumble over, and a new, exact and at the same time abstract expression comes true in the prints Digital Scores (after Nicéphore Niépce) by Andreas Müller-Pohle. The world's oldest remaining photograph is transformed into digital codes. The eight-hour long exposure (slow seeing) of Niépce creates an abstract image for the eye. Similarly, Müller-Pohle's trans-coding makes invisible information visible, and at the same time (likewise) reflects on medial basic functions; on original analogy, on derived digitalism. The American Takeshi Murata vibrates his expression form on the verge of still and motion picture (e.g. Untitled – Silver, 2006). His distorted seeing builds upon the characteristics of digital processes; generates records with codec-failure which is a nice example of the often occurring territory tagged the aesthetics of mistakes. In his works, sound and picture are involved inseparably (which makes it very similar to the arts of Jeremy Blake). Also the writer of these lines has prepared numerous oscillating works on the verge of still and motion picture where photographic image is the basis (slash_slash, I do not feel any nostalgia, 2009-2010, see fig. 1). The works reach their final form in course of multiple modification stages. Penetrating seeing has its roots in CT (Computed Tomography) and MRI (Magnetic Resonance Imaging) pictures. Distorted seeing is being shaped by effects and software skills. Here, too, the aesthetics of mistake do gain importance; by utilizing programs originally designed for different reasons and thus their real function unknown to the creator

(e.g. in medicine), but this is exactly what makes it all exciting. Rapid and slow seeing become reality by setting the process apart into still images, in order to then slow them down and melt them together (new time management). The space of sound and picture strengthen each other.

Again, we can pose the question: how does the strategy of artistic expression change and expand under the impact of media, but foremost, the new media? We have to question the well-known (index-based, documentarist) photographic expression forms and we have to investigate the existence of other ways of making photography (see e.g. with the lumino-loop, MPG2, hi-fi stereo sound, 2010).



1. Zsolt Gyenes: Still from slash_slash, Computed Tomography pictures, software modification, animation, 01:24, loop, MPG2, hi-fi stereo sound, 2010.

grams by Joachim Lischke or with Computed Tomography images). For example in the CT works of Kai-hung Fung (e.g. Within One's Heart, 2007-2009), abstraction and reality cannot be held apart. Here, again, we can experience that two – seemingly contradictive – notions belong together; their border line can be at best thin as hair. Each picture is full of information. Penetrating seeing offers the viewers an unusual perspective of the outside visible world. Computed Tomography (CT) is analysis and synthesis in one; cutting into slices and reconstructing in motion or in three-dimensional (virtual) form.

Photography can overstep its own standar characteristics. An example hereof can be the works of Michael Wesely (e.g. Open Shutter, 2004). His continuous exposures of nearly three years question even the genre of photography. On his pictures, the buildings appear ghost-like. The houses and other objects being built and destroyed during the exposure are emerging and disappearing simultaneously in compressed, frozen slices of time. Another example for removing the space-time continuum in the photographic way is the project and installation Cyanogramm (1995) by Ute Lindner. The same work has continually changed its looks for nearly half a year, in front of the viewers' eyes. Time expanded the fixed photograph.

As demonstrated with examples, the boarders of photography steadily move, change, modify. Analogue photography has become a memento today and has mostly melted into the world of digital images; while most photographic images do not appear by themselves but in form of various mutations and hybrids. Beautiful, plastic examples for hybrid technique can be found among genre movies (such as Robert Rodriguez: Sin City, 2005, or Zack Snyder: 300, 2007). Experimental (other or expanded) photography can be regarded as a summary of various procedures, practices and processes. This is situated on a very wide horizon; it reaches from the Camera Toss technique to the Digital Score by Andreas Müller-Pohle. Former can be considered as new folk art where the Camera Tosser throws the camera coolly into the air while making longer exposures. Ryan Gallagher, inventor of this technique, plays in a flusser way, works against the skills of the camera/apparatus.

Abstract and Concrete Photography, as well as other photography can be regarded as a counter-practice and a critic to traditional photography. In today's post-photographic era all former statements of photography are being questioned; the critic of photograph is being realized via its own tools and its own mechanisms. These other approaches build a bridge over technological abysses and between various media; they break down boundaries between photography and other (visual) media and melt into their medial environment.

It is good to look at abstract/concrete photographs! They make the already interested, curious viewer even more open. The viewer becomes a partner; together with the creator they can take their part in deciphering the new world opening up to them.

2. Light-calligraphies – Subjective Report

Most of my photo-pictures do not represent what is visible in front of the camera but that intangible (space-time) interval that is realised at the time of the exposition. This visual abstraction sways away from the visible reality but is at least as realistic as well. The borderlines merge. We only meet a narrow domain of it (see single view-point and non-transparency) in connection with the contemplation of the outside, visible reality, the actual, full reality. The abstract picture approaches the true reality with a defining nature – with this unique method of expression we are able to broadcast it and talk about it in a more credible way.

My first photographic calligraphy was created by the approximately 3-second drawing around of an object assembled from paper by means of a moving, prepared source of light. Later, I created a similar series of nudes with a similar technique where the same form, body appears several times in the picture/pictures. The light-box provides a more intensive light experience as for example the paper picture, and reminds us of the trans-illuminated glass windows as well. We can say that similar to the screen, in the light-box we can see the picture and the hidden



2. Zsolt Gyenes: DE2755, Light-calligraphy, Photography, Inkjet print, canvas, 60x80 cm, 2006.

source of light simultaneously. As I was progressing on my individual path of creation, the lightcalligraphies separated from the object and appeared as the main characters (fig. 2).

One of the central problem of my over 25-year long artistic career, therefore, is the organisation of light.

Photography is an excellent medium to realise this. It is the medium that is amazingly fast. The truly instant character was realised by means of digital photography. Photographic pictures have a richness of tone – not comparable with anything else – which spreads from white, through the endless scale of greys, to deep black. The abstract, artificial white-black appearance of the pictures provides a foundation for the visual abstraction. Colours might be far too similar to visible reality.

For me, therefore, writing with light actually means a kind of drawing or writing. The lines of light are curved calligraphically, they are intertwined, cover each other, give way to each other, they argue, unite so as to extinguish each other for good... Decoration is not for its own sake: it intends to represent emotions. Western art has long been admiring the unsurpassable gracefulness, fineness and simplicity of eastern calligraphies. By increasing the scale, the curve of calligraphy assumes the larger-curve movement of my body.

The careful dislocation of symmetry and the application of clean forms and tones can (also) be considered as one kind of manifestation of the attachment to eastern thinking. Examples of fine art (painting) inspire me continuously. The borderline between photography and other media is often just a very thin borderland which, as we approach it more and more, gets thinner and thinner and might even disappear with time.

I am not really interested in the representative ability of photography, on the contrary, its constructive – manipulative side intrigues me far more. We know: reality and abstraction cannot be sharply divided (it is that thin dividing line again). Conspicuous manipulation – in case of any photography – puts in the foreground the question: what do we actually see? We search for the analogy – this also belongs to the characteristic feature of the photo-medium. I am interested in the point where photography breaks away from its own basic medial features and – even without putting the above-mentioned question – the message

works. One great device of picture abstraction – for me as well – is solarisation or the integration of the solarisation effect. From among its versions – the less wide-spread – positive solarisation is the more interesting. Solarised pictures turn the tones partially into negative, while the edges are strengthened, they get a double tone. The positive solution refines this coarse intervention and at the same time it also evokes some uncertain effect (positive? negative?). Analogous solarisation is an incalculable, hard to reproduce process. This is one of the bases and guarantees of its interesting nature, its magnificence. It is much easier to achieve this effect with the help of the computer (e.g. Photoshop) though the level of eventuality mentioned above falls behind that of the analogous. In the right hands, the technique can achieve individual, authentic, solarised or similar artistic effects digitally as well.

The mystery of light is of enormous scale, intangible even without us wanting to over-mystify it. Moving light, which plays the lead role in my photographic works, materialises on the surfaces. The light-lines and surfaces perform a mostly undulating movement. The light (happiness, the transcendent, divine), the movement (passion, dynamics, life, space-time) and the shadow (darkness, inhibition, material) as ancient constituents, are doing their job in connection with the pictures as well. The light-packed art of László Moholy-Nagy opened way to new territories of visual arts; thus they deserve attention even today. If the 20th century was the century of light in art, then the 21st, perhaps, will be that of electronic light, but mostly that of the pixels.

In connection with my work, the realisation of large sizes is an important factor so that the spectator can enter the space of forms and tones, thus losing the impression of photography. The 60x80 picture size that was realised in the first series did not satisfy me (the instant increasing of the size had technical obstacles). One solution in connection with exposition was the decreasing of light sensitivity (to 50 ISO, as a result of which the size grew significantly). Thus resolution improved somewhat. The features of the

pictures in terms of form and tone (e.g. all-over) and the – already mentioned – smaller size induced the assembly of several pictures, thinking in panels. The work under the titles Diptychon and Triptychon were created according to this. The double picture refers to the (folding) writing table rather than the altar picture. The light-coils winding expressively – the appearance of which is organic but at the same time somewhat mechanical (wire-like) as well – run into the invisible horizon-point, wind into that direction. Increased emotions are projected onto the surface of the canvas. The work divided into three parts shows a more relaxed state, a (horizontal) movement. Fitting between the panels is wilfully unpunctual, thus also emphasising the looser connection of the works, their improvised nature and connection towards each other.

Searching for the contemporary artists of abstract/concrete photography, I came across creators whose art or

some significant element of it became important for me as well. The moving light sources, strictly framed compositions of Robert Vizzini which, however, build on the eventuality of light calligraphy, or the informel after-pictures and all-over light-sweeps of Roderick Packe provided confirmation for my work. The improvisational camera use of Hubert Kretschmer or Andreas Müller-Pohle also became important for me, and even more the eye-hand of the latter who, when exposing, does not look into the view-finder. All of them represent the more lyrical line; their treatment of tone is wide, of a rich span.

I will summarize the creation of my series below. First of all, I create a laboratory in my studio the circumstances of which can be reproduced at any time. I work exclusively in complete darkness (which, given my circumstances, means evening – night work). An important element of the laboratory, the subject of the pictures is a row of bulbs. The bulbs are constituted by flashing sources of light, the operation of which can be (more or less) regulated. I use a digital camera for the exposures. Checking is possible right away which makes my work, selection and the direction of changes during the procedure much easier. I also tried to use analogous cameras (6x6 and Leica-size). Apart from the fact that quality/resolution (for the time being) is somewhat better, I have not seen any advantages of the traditional technique over the digital (quite the contrary) in this project. Therefore, I abandoned these experiments. As the background to the lights, I use aluminium foil (as a unique way of casting light, to jazz up the lights). I set relatively long exposures (4-10 seconds). A significant, defining feature of the action is that the meetings, the differences and derailments of the flashing points of light and the movement of my whole body are projected on the light-sensitive surface (and then are coded into numbers in the inside of the digital camera). I do not look into the camera for a second, I take the picture blind. The curve, the fineness or the vexed nature of the movement is recorded in a dominant manner. Without exception, music is being played during the exposures. Recently, music has come so much to the foreground that it provides the basis for the ritual, determining it. The thematically re-occurring composers are Steve Reich, John Cage, Josihisa or Xenakis. The electro-acoustic sound, repetition and rites open unknown gates. The choice of music also depends on the actual mood. The different movements, dynamic solutions are looking into the direction of the features of moving pictures. During the exposition of the pictures, I am continuously selecting and deleting so that certain less successful solutions do not influence me later (this completely changed my earlier method of photography when hours, sometimes days had to pass before one could evaluate). The selected photographs end up in the black box of the computer, where a modification process starts (with Adobe Photoshop). The photography-base is kept all along. First, I desaturate the colours of the pictures (this essentially means the extraction of the colour contents), then, by multiple reversal, I solarise their tones. A little bit of brownish or bluish colouring remains; thus the monochrome effect is complete. After refining, I measure the works for the final format (by also preparing the margin for the stretchers if printing is done on canvas). In the first series, printing was done on canvas. I have already tried different materials (e.g. flax, different canvases marked Artist – the market is limited). There are no big differences from the aspect of appearance and the print but with respect to durability, we cannot know anything for sure. I have selected exterior (water-resistant) ink for the printing (InkjetPrint). The producers guarantee long decades of colour and tone retention. We'll see! As their final form, my pictures with canvas as a base are placed on stretchers (with stapling from the back).

The title of the series – which, providing some minimal, obscure information, can be interpreted as a reference point – has changed recently. The four-digit number – used earlier – is the marking generated by the digital camera (also showing chronology), to which two more letters were added (DE). The strictness of the letter and the numbers also refers to a mechanically repeatable process (see the automatism of the computer). The markings also have a personal nature. In the army, everybody's weapon number – as a brand burnt in – had to be fixed in our memory from day one till the last day. Even after thirty years, I still remember the two letters and four numbers (DE6703). More than a quarter century after my compulsory military service, these pictures are my indelible marks, which are to stay in (my) memory.

My work, as intended, form a poetic series in which light has an organic (e.g. the intestines) and mechanical (e.g. wires) appearance; its visual marks – moving further away from its origins – are organised into common spaces.

I made a video-work which was the documentation of the preparation of the pictures, but at the same time it was independent creation as well. Two different projections of the same action are displayed on two parts of monitor. On the first one: the documentation, but the highlighting by slowing down and the ethereal effect are also emphasised. While the one next to it has a moving picture animation effect, the extension of the still

pictures exhibited in time; what the eye of the camera sees, the ritual, through the manipulative intervention of the creator/artist.

3. Photo After Photo and Hybridity

With computer environment gaining space, even in photography, a new period has started. Can masses of image information realized in pixels, having virtual character and recorded in a mathematic way, still be called photography? Naturally, in the old sense of the word: the answer is no. This problem necessitates the re-thinking of media; re-defining their role and their mechanisms, and deleting notions and phenomena.

Photography adding a new quality to showing the world. Its reproductive and manipulative character carry together what emerged to surface as new quality in relation to the depiction of outside reality. In accordance with new solutions of image representation, analogue photography generated a new creator-embracer attitude and behaviour: 'It contributed to the dethronement of the handicrafts, made everyone an artist, upgraded the accidental, the given, the insignificant, the fast, and shifted attention from the composing and the execution of the artwork onto visual attractiveness and informational value.' (Rötzer 1998) The world quickly became describable with the new technique and was laid to the experimenters' feet – e.g. accidental composing – as expression opportunity. Even today, these parameters and opportunities have determinant validity in relation to all kinds of technical pictures.

Nowadays every information strives to code into the binary simplicity of numbers; the new world tongue and world order that surrounds us. In one way or the other, the circle has closed; we can reach the point from where we started in the beginning. The world is becoming describable by reality's illusion occurring in ways and in qualities never seen before; yet never before has it been so far away from the outside (physical) reality we can sense and experience. Information fully becomes manageable; and whatever can be fully taken apart (processed) can be in another form (also) put back together. The final solution cannot inform about the origin. Analogue photography is aimed at the past; whereas similar-looking digital mapping is aimed at the present (perhaps the future).

The (illusion of) linearity has finally crumbled up. Photographic image continues to play a decisive role in our culture (and more...). 'The digitalization of pictures can be considered photography's dusk. (...) It becomes unrecognizable, while whirling together with image fragments of other origins. Or it can be considered cross-wise: photography takes part in digital universality, whereas it receives new, wider range of tasks.' (Müller-Pohle 1998)

In this – here accentuated – experimental (essentially the artistic), other sphere the aspiration occurs more intensely for a photograph to look like a painting while for a painting to look like a photograph – though neither is. The boarder line between still picture and motion picture disappears, blurs, too. In digital environment, various media and previously separable solutions completely merge into one another. Until the new age, an artist's main tools had been paintbrush and paint; succeeded by photo(-graphy) in the 20th Century; while it shall be replaced by software in the 21st Century; however – and this is crucial, as well – former media, solutions and techniques merge into the new ones. Furthermore, we should not forget that digital picture has the potential to carry a more perfect illusion than analogue picture; – much too perfect to be true (e.g. sharpness, colour clarity).

Digital modifications have contracted a strong marriage with photography lately. We, too, live in the age of remixes. The ever-existing-things are essentially being tailored to the respective age's, in this case to these days' needs. Knowledge – that counts – originates from at least two and a half millenniums ago. 'Laotse, Kungtse, Buddha, Zarathustra, Herakleitos, Pythagoras, – all of them like Janus; one side of their face looks into the past and laughs, the other side of their face looks towards the future and cries. (...) No doubt, recent events are the ever deteriorating consequences of those old days. No doubt, there has been a crisis. And no doubt: the great people having lived approximately six hundred years before Christ and representing the spirit of the ancient times had seen and known what has been happening ever since.' (Hamvas 1943, 6-7 p.)

Computer environment has its very own peculiarities. Such is, that countless copies can be done, there is no quality deterioration, deleting is done within a second, various previous drafts can be immediately brought back and applied, used elements can be copied anywhere. This medium exceeds the peculiarities of a medium in general – it has post medial-hybrid character.

The montage theory, the montage way of thinking has gained new powers in the digital environment. Montage is basic in every artistic expression; furthermore, even thinking, writing and talking are montage-like. Everything that is being edited, constructed, thus made belongs here. Expression forms basically building on the fourth dimension, such as motion picture, distinguish countless montage types, for example parallel, inner, intellectual and linear montage. Within a montage, collisions mean the important source of tension that is crucial for the artwork's life-likeness (e.g. Eisenstein). In photographic art, Rejlander, Höch and Heartfield have contributed to universal arts with different constructing methods. Latter – of those listed above – has applied a solution that can prevent the melting together so usual nowadays, where various elements (media) can be distinguished only difficultly. The sequential, motion picture building-method by Vertov can be – from a certain point of view – regarded as preliminaries of today's sample/remix solutions. From the area of fine arts, from numerous examples and forefathers, let us highlight the commonly painted paintings by Basquiat, Warhol and Clemente where various individual styles emerge salad bar-like on the canvas. Warhol himself was an emblematic personality of the technique of remixing.

Montage and remix are related notions, solutions. If we are looking for the preliminaries of motion picture that led to today's widespread, hybrid-like solutions, we have to mention the works of the pope and creator of video-arts, Nam June Paik. The characteristics of video, as the first electronic medium, can be recognized mainly in its new type of time management and electronic modifications – in relation to that occurring previously to film. Electro-magnetic interference makes an immediate depiction of synthetic colours with their possible distortion forms. Together with Abe, Paik created the one of the video-synthesizer, which was the basis for the electronic mixer to come. An emblematic realization of this new type of time management was first executed in the tunnel effect and other, similar circuit, closed solutions. Video is a transition to computer. In his work Beatles Electroniques from 1966-69, Paik electronically modified a live television broadcast previously recorded (with camera). Sequences – together with the sound material Four Loops by Ken Werner – do not underline the heroism of pop icons, but presents the four Beatle as media victims. Similarly, Paik is also was a reformer who sensed and advanced today's solutions in a genius way in relation to his works such as Global Groove (1973), or Good Morning Mr. Orwell (1984). He mixed television and satellite live broadcasts; thus creating a specific – rather chaotic – remix on the basis of neo-avant-garde, pop culture and television expression, as their medley. Also Werner's loop counts as revolutionary in electronic music; however, its roots reach back to (electronic/electro acoustic) experiments by John Cage, Pierre Schaeffer and Pierre Henry. Here we have to mention the minimal-action I am Sitting in a Room (1969) by Alvin Lucier, or the electronic (composed on a tape) repetitive pieces by Steve Reich (e.g. It's Gonna Rain, 1965; Come Out, 1966). True demonstration and metaphor of the characteristics of (techno)medium and space (as a special medium) was Lucier's work. Medium = noise (error). Noise = modification. Modification = meaning (new work). Abstraction is being carried out by technical modification. While analogue repetitions (re-recordings and adding the environment as noise) take Lucier's text over to a musical composition which thus transforms its original meaning completely; digital re-recordings on a similar conceptual basis are gradually succeeded by computers, superseding the unchanged quality information that will be relieved by the frames of software... Differences and similarities occur alongside each other. Concrete musical phenomena – recording and remixing concrete sounds by speeding, slowing, rewards playing, superimposition etc. – are regarded as the ancestors of remix, which is, consequently a music technological process in its origins. Remix is embedded in electronics, experimenting and new media.

In the popular music-culture of the 1960s, greatest public attention was paid to the (neo-avant-garde) experiments by John Lennon and Paul McCartney (e.g. Tomorrow Never Knows, I am the Walrus, Revolution 9). The list of experimenting artists can be continued endlessly, for example with Kraftwerk, Art of Noise, Frank Zappa, Björk or Aphex Twin. In today's progressive pop music culture, one could highlight the remixes of DJ Food or Thievery Corporation.

The division into elements, succeeded by their re-editing (by adding, subtracting, modifying, changing, superimposing, melting etc.) may lead to a new style, a new sound, a new design etc. Technique plays a crucial role in this; it defines quality. Basic technology of audio-vision remix is editing and thinking in time lines, stripes and layers. A unique polyphony is born where – besides horizontal – vertical relation between the individual elements gains power. In relation to movies, the connection (montage) of the individual images (shots) to each other results in a horizontal (linearly depicted) relation. A new dimension is created by a collective upturn of images settled behind each other (layers), and their transition into each other. An example for the former: The Eye is Never Filled (2005) by Ken Nordine; for the latter: the art of Jeremy Blake.

As referred to previously, digital technique is creating revolutionary new possibilities by full manageability. Basic functioning structures are micro modules (0.1, pixel etc.) and macro modules (sample etc.). Remix is neither editing nor re-cutting; it is true re-editing. Naturally, the boarders overlap. The cut-up technique (such as cutting and re-editing recorded material on video or audio tape) counts as (ancient) remix-solution.

The ideology of permanent-in-change can be realized in loop, as the characteristic manifestation of new narratology. Predecessors lead back to Dziga Vertov's film-sequence-editings or for example to Malcolm LeGrice's experimental movie Berlin Horse (1970). In the latter, repetitions, variations generate a non-linear structure. From the middle of the 20th Century, loop-technique (still) appears on fields such as mobiles, loop-movies, moving advertisement boards, musical experiments (e.g. Werner, Beatles), and towards nowadays some pieces of DJs and VJs. In the past thirty years, endless play has gained space even in video-arts, and is still becoming more and more popular. As an early example we can name here the Video Paintings series (1981, 1984) by Brian Eno, or the video-installations by Bill Viola. In the early 21st Century, the art of Jeremy Blake distinguishes itself in this respect.

Modern age's (avant-garde and neo-avant-garde) all-denying, redeeming mentality has long been superseded by another tendency. In the past thirty-forty years, mid-cult, a popular art has come into the limelight. It seems that today's popular is avant-garde. Even the new experimental expression forms derive from here (e.g. Matrix by the Wachowski brothers, VJ/DJ culture). Furthermore, we must not forget that newly emerging media have so far all created new expression forms – through the good offices of curious, discovering artists. Post-medial manifestations of our days result in a new, melted (hybrid) expression form and technique that is, yet again, different from everything else we have seen before.

Photography builds the basics to most (analogue) picture forms (e.g. film, video, xerox, hologram). With the appearance of computer environment, previously independent media have merged together and are now appearing on the same platform. We have overcome multimedia a long time ago. In the new post-medial environment, still and motion picture have entered a new relation to each other. Albeit we (all) know that motion picture is but a series of still pictures that seems so likely, so perfectly moving by merely an illusion. With new techniques and usage of software, still picture's ability to move has become much more easy, flexible; whereas motion picture can be taken apart into still pictures in the blink of an eye. This penetrability led to a raise in quality never seen before. Consequently, photography's rigidness can swing over to dynamism. Photos played after one another and transiting into each other are within a hair's breadth of motion picture effect. Among the forerunners we shall mention diaporama in the 1970s and 1980s. With the emergence of digital photo frames on exhibitions, the mentioned depictions are being made easier technically, as well. On the technically opposite side we can mention the renaissance of slides. Newest media bring back the popularity of previously widely used and liked classical techniques. However, of course, this is true for a certain confined art circle only. Looking again at the new dynamic photo series emerging in computer environment, we can say that new technical solutions (which were, with no exception, originally designed for the commercial world) have over time and in the hands of artists generated new expression forms. Another open area are e.g. the possibilities within –already mentioned – digital photo frames; however, it seems, its abilities are more limited than expression/presentation modes of e.g. DVD-based solutions. The medial environment of DVD-players, projectors, monitors and sound boxes have – even in respect of still picture's and motion picture's penetrability – proven to be one of the best useable environments, tools even today. Pictures and series taken by lens-based tools can be made dynamic, moving in countless ways. Such ways are the already mentioned formal/rigid/deliberate (partly) transitions (e.g. Jeremy Blake), the morph-technique (e.g. Ken Nordine), or the slowing down of motion picture where only the patient eye can realize that what they see is moving, and not still photography (e.g. Bill Viola).

Frequent cuts (montage a la Eisenstein) characteristic for avant-garde was succeeded by the use of long shots (inner montage) in the 1960s. While the former editing solution lives on in music and advertisement videos, the latter can be connected to new-narrative solutions where we see a continuously, mostly very slowly rolling river of pictures (such as in Takeshi Murata, Blake, Nordine).

Animation technique; frame-by-frame-thinking has a special significance in our time, as it plays a crucial role in every movie from Hollywood-type of movies to experimental films. Photography, dynamism, remix-solutions, still and motion pictures occur together, in a penetrating way within computer environment. The melting pot for independent elements is: the software. This is what takes over the role of previously separable and nameable mediums. In addition, one further element occurs: non-linearity. Non-linearity and interaction are inseparable. Since the time of avant-garde, arts have been especially sensitive when it came to this area. Computer environ-

ment in itself, in every aspect suggests interaction to the embracer, the user. Moreover, talking of interaction in relation with computer is senseless, as it is the essence of it... Before the appearance of computers a great number of excellent or genius artists have experimented with involving interaction. Here a perhaps rather less known artist shall be foregrounded: Nikolaus Utermöhlen (1958-1996) who had published his series of bakelite discs so they were playable separately as well as together; the increasing number of variation possibilities thus creating new constellations again and again.

László Moholy-Nagy, if he was alive, would most likely be the pleader for these new forms of artistic expressions; a determinant creator and theoretician with an experimental approach. As – in fact – photography in motion happens today!

What are the distinguishing factors for the photograph-based dynamic, moving artworks and videos of our time? If we browse the world wide web and find appropriate pages introducing progressive solutions of contemporary arts and perhaps offering download (here we do not think of YouTube, much rather of e.g. UbuWeb); we can see that artworks marked mixed media, remix and mix-tape claim a rather distinctive style.

In which way have the role and working method of creators changed – along with the fast and continuously changing techniques – in the past years? It seems that not only the individual media have merged into one another, but so did previous roles, too. Tasks have shifted; seemingly contradictory forms appear together, moreover, they have merged into each other. A computer can replace an entire studio staff; for the lone creator this means a whole selection of new possibilities. Then again, the need for collaboration has gained strength in the past few years. Architects, artists and economic professionals have been working together in research and development laboratories and institutions.

It is not enough to use industrial software to be original. It is minimum requirement to move them from the routine, e.g. by lining up image diagnostic software to artistic creation and thus allowing our artworks a visual appearance that opens up new perspectives. Mixing of software can, again, strengthen individual expression. Useful computer programming know-how – thus – becomes conspicuous; it becomes determinant.

We live in an age of remix and hybrid solutions. Everything can go along with, be replaced by, or exchanged for everything. In the right hands, with some expertise things can ripe together. Hybridism has got the potential to be the metaphor of our age. The (classic) technique of remix builds upon a certain type of source or medium; whereas hybrid solutions create new species by extinction and merging of various mediums. Let us take a look at some precedents from the wide array of photographic image-based still and motion pictures! In the past thirty years, Andreas Müller-Pohle has carried out countless photographic experiments based on shifting regular medium functions. Determinant factors in the creating process are the role of the chance, motion and posterior selection of a great number of works in the series *Transformance* (1979-1982). In other pieces of work, besides the odds, also the building character of the action is dominant (e.g. *Signa*, 1989). The gesture of recycling belongs to the domain of remixes (*Cyclograms*, 1991-1994). Coding and de-coding, as well as transforming with computer opens up new possibilities in the medial re-structuring of photography-based pictures. Internet's secondary reality may become a genuine motif basis (*Blind Genes*, 2002, *Spammars' Directory*, 2005). Müller-Pohle has opened new doors to contemporary creators who play a crucial role in re-thinking photographic image in our days. The averages by Jason Salavon are condensed visualisations of typical eras (eg. *Homes for Sale*, 2002). Similarly to the American Salavon, also the German Thomas Ruff catches his pictures on the Internet in order to then remix them (eg. *Substratum*, 2001-2004). The Spanish Dario Urzay surprises the embracer thinking in categories with true hybrids (e.g. *Insider* – dispersion rojo, 2003, *Red leap* – negativo, 2003). All three artists stand for the renaissance of digitalized new abstract photography.

Let us summarize the names of some artists who have opened the doors towards a new narrative; whose still and motion picture – after using the abilities of software environment – continue to live in dynamic solutions never seen before. The boarders were crossed by forerunners like – the already mentioned – Le Grice, Paik or Eno. In the art of the tragically short-lived Jeremy Blake (1971-2007) traditional medial forms and expressions disappear and blur (eg. *Guccinam*, 2000; *Mod Lang*, 2001; *Station to Station*, 2001; *1906*, 2003; *Century 21*, 2004; *Sodium Fox*, 2005). Photo becomes painting, painting becomes photo, still picture is in motion while motion picture slows down, almost to a still position. In his time-extended works the viewer meets a new type of montage in which the ceaselessly flowing picture series proceeds uncut, moves forward with a partly-metamorphosis. The artworks mentioned go ceaselessly round and round (loops). Various elements (photo, graphic, movie, digital image) merge into one another in the unsolvable conjunction of computer layers. Similarly, sound(space) fuses inseparably with picture. Also the American Takeshi Murata is a corresponding reformer

artist. In his art, the aesthetics of software-errors (codec) generate a ceaselessly flowing underworld (eg. Monster Movie, 2005). By the same token, sound fuses with uncut photographic image flow. The special remixes of old movie fragments come back to life in utterly new, unprecedented ways and may thus flutter the dove-cots. Art can in no way be ruled by (strict) rules; what counts is the necessity of the moment.

4. Synchrony – About a Visual Music Experiment

In what way can the structure, rhythm and system of essential elements of tone/music be set down in another medium, such as motion pictures? How can this be conceived at all? In what way does the one medium affect the other? What kinds of transpositional processes must be performed for a genuine, convincing artistic statement? Can the set of tools of composers, for example, be expanded if they translate the message of another medium (e.g. pictures) into their own (medial) language? Does or can the implemented system of notation or language provide a means of access between these modalities (media)? Can synchrony generate an unexpected artistic experience? Is multimodality aimed at a unity of senses greater than that of the individual medium (media)? Where is the limit to being able to use different sensory organs at one time in synchronicity during communication and reception?

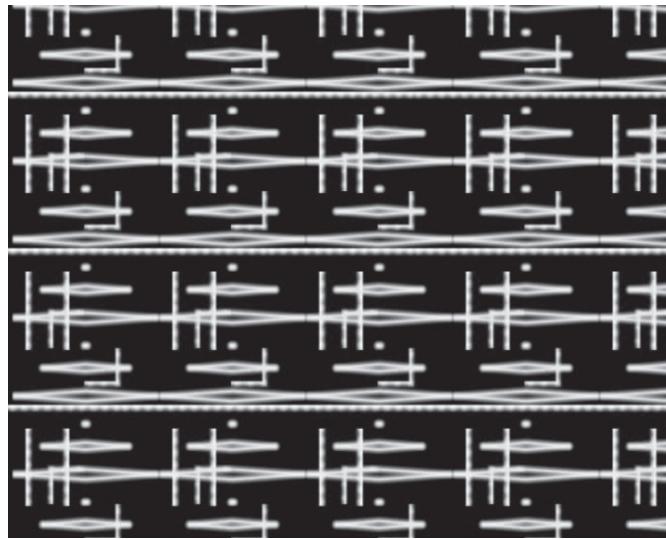
The essence of Synchrony is the simultaneity of pictures and sound in such a manner that the different modalities (methods) follow from one another (fig. 3).

A new path has opened for artistic forms of expression that strive for totality; it is the digital universe, which is available to everyone and can also be allowed in a professional context. The environment of the hardware and software naturally forms a part of the spirit of gesamtkunstwerk and of the multi or hypermedia. An ancient dream – or one that has been around for at least 300 years – has become or can become reality.

Visual Music is a specific type of art. It is principally the use of musical structures that is alluded to in connection with the visual expressions. The music can be transformed into pictures by various means. Methods and solutions are included in this realm where the tones/music is translated into visual forms that can be related to or integrated into it. The music or tones can also be transformed into visual forms in a direct manner. A solution in the opposite direction can also be imagined, when the pictorial elements are converted literally into sound. Visual Music stands in a close relationship with abstract motion pictures, although not all VM is in the abstract pictorial realm. Visual Music is a form of artistic expression with an intermedial character, and which is going through continuous changes even today. The computer has also created new possibilities for it. The earlier (traditional) media merge inseparably in the digital platform. This is made possible by the open permeability between the digitally encoded information.

Visual Music can be divided into three main categories. There is static, dynamic and pure VM.

Both two dimensional, or more rarely three dimensional forms and media can be included in the first category. Sound is not united with the visual forms. Here we are talking of an individual interpretation or rendering, which primarily makes an attempt to give the music a visual shape. In a very broad understanding, abstract fine art can also be connected to this. An appropriate example of this static type can be Paul Klee's painting entitled Fugue in Red (1921).



In relation to dynamic Visual Music, motion pictures steps into the forefront as the medium. The work can be silent, or sound can also be associated with it. Here we are talking about an expanded visual structure in time, which is like music, but just happens to be moving pictures. Quite a few characteristic examples can be related to this from the exciting, wide-spanning field of abstract film, such as Viking Eggeling's Symphonie Diagonale (1921).

Pure Visual Music is the third category in our system. The works that can be included here also incorporate music. You hear what you see. Norman McLaren's Synchromy (1971) is an outstanding early example of

3. Zsolt Gyenes: Still from Synchrony Opus 79, Visual Music, 01:17, loop, MPG2, hi-fi stereo sound, 2013.

this type of synthesizing solution. Interactivity can also be given a prominent role in this. We have returned to the beginnings, essentially a magical era where sound and sight again appear together, where speech (and writing), singing/music and pictures again naturally permeate one another. During the course of history these things had become too specialized and separated from one another. Today, in this new magical era the different media again fuse and even merge.

The activation of the multifaceted sensory organs together can uproot the viewers, recipients and the artists themselves from the customary constellation of space-time in a more intensive manner. Once our sensory organs are utilized in an integrated manner they are not restricted to the reception of the everyday, meager information content of time and space.

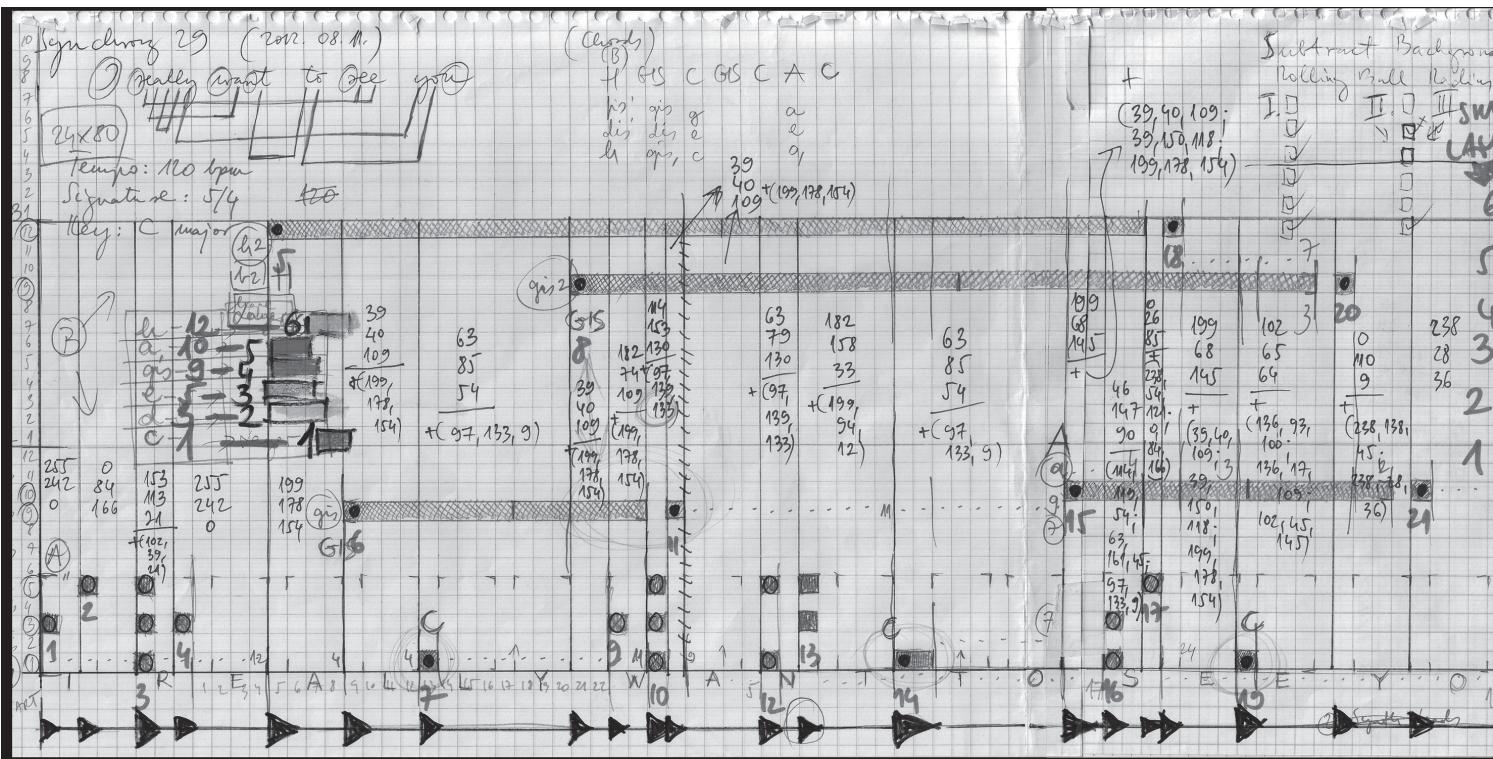
Colors and color combinations can awaken similar sensory-aesthetic effects as tones, or more precisely chords and harmonies. It is particularly this realization that for centuries may have driven artists and scientists to seek out the correspondences and analogies – those that are direct or that are based on less strict precepts – between colors and tones. The possibilities for integration themselves can be considered exciting intellectual/artistic adventures and experiments. Since Newton (1704) the colors of the spectrum and their system or progression one after another have been taken as a basis from the point of view of the ordering of tones. The Russian composer Alexander Nikolayevich Scriabin (1872-1915) was perhaps the only one who did not make an analogy of the individual tones in accordance with the sequence of the colors of the rainbow. The system of correspondences that he developed resulted in much more exciting and open individual transpositions. Overtones based on synesthesia were also integrated into his methods.

Amongst the methods of painting and employment of colors canonized in the Middle Ages, the cangiante treatment of colors is quite interesting, where the strict system is loosened in a modern manner, pure colors dominate and their sequence is not fixed (e.g. Michelangelo's frescos in the Sistine Chapel). The change in hue can primarily be seen in the shadows of drapery, where for example the yellow surface all at once simply changes to green. A few colors are left out of the sequence in this application. This way of thinking is highly similar to the subjective, individual system of synesthetes, and so in Scriabin's employment of colors as well. It is very important to emphasize that it is not complementary color pairs that are placed next to one another.

It is necessary to be wary of mechanical correspondences between tone and color, because from the point of view of artistic expression this most often leads in the wrong direction. We can see fundamental differences between the (medial) nature of color and sound. As an example, the reasons for this are that two colors next to one another have a harmonic effect (monochrome or color family), while two tones next to one another (half tones) are dissonant. Therefore, perception of color is absolute in nature, while in contrast perception of tones is relative.

Many have also examined the connection between form and color. Here, according to theory, circles can be filled in with blue, squares with red and triangles with yellow. The variation (1989) by the German artist Ingo Glass proves more interesting and, perhaps, better connected to our times, according to which circles are red, squares blue and triangles, still, are yellow in color.

In the following I will briefly introduce the essential components of an installation of mine with an intermedial character. The integrated work *Synchrony* '12 originated from a found set of lyrics (I really want to see you; – George Harrison: My Sweet Lord), whose sound I transformed with the aid of a computer and appropriate software. The visual appearance of the lyrics, their texture and the relationship of the letters to one another served as a basis for a score where afterwards I attached pictures to the sounds or groups of sounds – also on the basis of an individual system (see fig. 4). The moving picture was realized through the technique of animation (frame-by-frame). The starting point for the arrangement and development of my color-tone correspondences came from the examples of Scriabin and Alexander László, as well as individual synesthetic practices that are similar to the cangiante color sequences. I dreamt up the colors that could be matched with musical chords and fundamental tones. I entrusted the blending of colors for the intermediary tones to the computer. I noticed interesting relationships in connection to my system built upon sensations (synesthesia). The relationship of complementary items to one another, as well as their placement on the circle of fifths created a regular system. The other parts of the installation are made up of the Score Transcriptions, and a few of the frozen scenes from the animation also appear. The loop-animation – synchronized with the sound – occupies a central location in the (exhibition) space. In their final form the text, sound, still and moving pictures create a unit emerging from a core, where the integration and transposition of the individual media represent the bridges.



4. Zsolt Gyenes: Score for Synchrony 29, C-print, different sizes, originally coloured, 2012.

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