Abstracts

Miklós Lehmann:
Concept and image meet in the cyberspace

Keywords: Internet, cyberspace, social net, medium, virtuality, web 2.0

According to Marshall McLuhan’s analysis, the content of new media is always the old media. This concept has greater significance after the appearance of the Internet: it is a medium which contains all of the previous media. In consequence, the Internet (as a common or comprehensive medium) is a specific amalgam of conceptual or linguistic representations and pictorial representations of concrete visual reality. If one would investigate the relation of concept and image, it is worth analysing their benefits for the cyberspace – because this space is today the first medium for the sharing of representations. Especially interesting is the interlocking of conceptual and visual features of cyberspace which prevailed not (or just in a limited way) in the cases of previous media.

Károly Veress:
Representation and expression

Keywords: image, language, appearance, speaking, structures of adherence

The image and the language are bound up together in our experience. They are opened to each other, they interpenetrate into each other. At some point an action of the image is connected to the action of the language. From the linguistic point of view, we arrive to the intensive world of images. The difference between the image and the language is traditionally considered as a difference between representation and expression. The question is: Is the difference between expression and representation real, or this difference does not really want to be a difference? They have the same structures – the structure of coexistence – and they are keeping their structures. Why and how is our experience organized in the duality of representation and expression? We are searching for the possible answers with respect to a dialogue between cognitive science and philosophical hermeneutics.
Imola Részeg:
The power of technical images to shape reality

Keywords: image formation technique, technical image, visual media, lebenswelt, sense formation

According to some contemporary culture and media theorists – Marshall McLuhan, Jean Baudrillard, Vilém Flusser, Paul Virilio, Vivian Sobchack – the new technologies of representation and visualisation, and the technical images that have appeared as a consequence of these alter the structure of our world as we experience it. As Vilém Flusser puts it, the presence of these pictures changes not only the structure of our culture, but the structure of existence itself. In this paper I will be trying to interpret this change in a phenomenological context, namely, I examine the possibility and the essential characteristics of this process in the mirror of the phenomenological theories of visuality, lifeworld and genesis of sense.

Erzsébet Kerekes:
The Image of Women at the End of 18th Century – the Beginning of 19th Century: the Correspondence of Borbála Molnár and Krisztina Újfalvy

Keywords: female image, woman’s education, gender equality, society, 18th century

My thesis is part of a larger research on the topic: female image and women’s education in the 18–20th centuries. I have searched (with the support of the Domus Hungarica) in Budapest and Cluj the correspondence/debate of Krisztina Újfalvy (1761–1818) and Borbála Molnár (1760–1825) female poets on the issue of gender equality.

They have different opinions and promote two different models on the role of women in Hungarian society of the late eighteenth century.

János Loboczky:
The Visuality of Language and the Concept of the View in Gadamer

Keywords: visuality as a rhetorical instrument; scientific prose; “aesthetic non-differentiation”; lifeworld; view; world-view; “eminent text”; reading as an interpretation

Gadamer deals with the problem of the view and visuality related to the questions of language and aesthetical experience in several important writings
(e.g. in *Wahrheit in Methode* and in the papers entitled *Anschauung und Anschaulichkeit, Hören-Sehen-Lesen, Stimme und Sprache, Über das Lesen von Bauten und Bildern* and *Ausdruckskraft der Sprache*). The starting-point of his interpretation is that it would be misleading to oppose the experience of art to conceptual cognition in an abstract manner. It means, on the one hand, that in the case of the communication of scientific knowledge in so-called scientific prose visuality is the basic device of understanding and making understood. On the other hand, the specific “internal view” of art does not merely make objective beings in the world visual, but our view of the world – prior to conceptual-scientific knowledge – appears in it. According to Gadamer the characteristic feature of art is precisely its being a “world-view”.

*Béla Mester:*

*Elevation of the Host as Verb, Imagery, and Act*

*(A Case Study of History of Ideas)*

**Keywords:** elevatio, gesture, pictorial speech act, pictorial turn, puritanism, speech act

A historian of political ideas used to interpret the spoken or written *words* of political communities of the past, *pictures* shown by them, and their linguistic, or visual *gestures*, as *political acts*. During the interpretation, the switch between the analyses of the former three is often problematic. Interpretation of the words causes the fewest problems, and we have methods for the interpretation of pictures from the history of arts. We are in trouble, when the picture starts moving, or the talking person makes gestures. At first we think the cause of the trouble that of the authors of our *written sources*; later we understand that it is in our own point of view; finally, we recognise that the theories of the history of philosophy about the relationship between the picture and word are useless for our ends. The solution is hidden in a theory of gestures, developed independently from the theories of pictures, and languages. I have met this problem at first in my researches concerning English classics. In the present writing I will show early modern instances from the history of religion and political ideas, with an analysis of the parallel reasoning by *words*, *pictures* and *gestures* in historical situations of early modernity.
**Péter Egyed:**

**Verbal imagery in the process of creation**

Analysis of the conceptions of image on Goethe, Canetti and Nabocov's—
aesthetics of creation

**Keywords:** image, verbal imagery, reality, imaginary look, pictorial memory

Starting with the 19th century, following J.W. Goethe's lifework, the European prose literature showed a major interest in the creation of images. It started an “image-hunting” (Goethe), followed by the elaboration of specific narrative procedures, by writers, concerning the creation of literary images. They painted pictures with words, for example they over decorated the landscape or graphically reduced it to the poverty of its basic elements. As a consequence, the creation of images led to the philosophical definition of the reality; as Elias Canetti's work proves it: “the road to the reality is through pictures”. But this sort of visual thinking implies also the meeting with the great works of the painting, in the form of a specific intention. The paper intends to explain also the process of visual memory and meaning attribution, as they appear in the literary works of Marcel Proust and Vladimir Nabocov.

**László Gál, Gabriela Gál:**

**Visual abduction in architecture**

**Keywords:** abduction, visual abduction, visual coherence, visual architectural abduction

This paper is meant to answer the question whether architectural design flows abductively or not. It starts by clarifying the abduction concept as it was suggested by C.S. Peirce. The investigation area extends toward clarifying the abductive logic, because subsequent developments started out especially in the artificial intelligence field, at the beginning of the 1980’s. Although, mainly they were limited to the comprehension of the scientific explanation of theoretical abduction. L. Magnani’s book from 2009 extended the study of abduction as an essential factor of knowledge in general.

In the works of P. Thagard şi B. Tversky abduction has been related to the abducted visual image and even to architectural design. It also resulted that verifunctional validation does not apply for the visual abduction, as it is nonpropositional. What applies for visual abduction is coherence. This also brought with itself an adjacent demarche regarding the concept of coherence in abduction.
An important part of the paper is a case study about the birth of an architectural project on “Muzeul de arheologie Clujean” (“Archaeological museum of Cluj”). Also in this paper we tried to identify the steps of this demarche. We managed to find out that the architect, having the project’s theme form the beginning, uses undetailed and ambiguous sketches. These sketches are then processed in a specialised program called “Archicad”, which leads to a more elaborate and detailed digital image that satisfies various alternatives which are suitable for the requirements. The demarche is similar to the one explanatory theoretical abduction has, only that in this case the result is the coherent virtual image of the future buildings and not the scientific explanation. The project built based on the drawn sketches is a similar abductive particularization to the construction of scientific assumptions and it happens backward.

This proves that our primary hypothesis is verified: architectural design flows through abductive reasoning, because, in front of the computer’s monitor, the architect creates virtual images and these images are consequences of the formerly drawn by hand sketches.

**Zsuzsa Majó - Katalin Tánczos:**
**Kolozsvár/Cluj: genius loci and globalization**

**Keywords:** lived spaces, genius loci, globalization, city scape, critical regionalism, architectural quality, context

The complexity in understanding a city is due to the multiple points of viewing it: we are not merely observing buildings and spaces as visual or technical objects, we interpret them based on their use, the memories we have connected to them and the feelings they invoke. This kind of understanding is tightly linked with living and inhabiting the space. There are spaces in the city that we understand naturally, there are familiar actions happening around, we have our own memories of them. These lived spaces can be called personal places. They are focus points in the homogenous space around us, and this aspect comes from the specific and lived characteristics of the city. In contrast to these places today’s rapidly increasing globalization produces spaces that are universal. It is a universality that stands against local character but at the same time it is also reassuring, because it provides us with the same products in different parts of the world.

This paper raises the question about the city scape in Kolozsvár based on the concepts of the spirit of the place and globalization as two opposing trends. Which spaces are personal places, and which ideas can best describe the city. We exemplify the main tendencies in the city based on these concepts, while searching for their motivational background. What are the functions that
enforce the local characteristics of the city, and which are the signs of globalization? Which one of these examples has a good architectural quality? How will Kolozsvár’s cityscape modify in the future? How do these examples change the view upon the city? And finally, we discuss what kind of functions and what kind of a quality is needed in the city in our opinion in order to enrich this city’s architectural and urban planning qualities.

**László Marácz:**

*János Bolyai and the Concept of a “Perfect Language”*

**Keywords:** perfect language, Hungarian language renewal, root word, sign system, universal language

The concept of a perfect language, rational language or universal language has been on the research agenda since the seventeenth century. The most influential thinker in this domain has been the German philosopher Gottfried Wilhelm Leibniz (1646–1716). Leibniz was the first to distinguish between two types of universal languages, including *a priori* and *a posteriori* languages. The *a priori* languages are in fact philosophical languages based on symbolic, canonical signs that can be used as a vehicle for making rational thought stricter and for collecting encyclopaedic knowledge of the world. The second type of universal language, the so-called *a posteriori* language is based upon an existing natural language that is being purified and made “perfect”. A perfect language is considered not only to rationalize thought and cognition but also to solve the world’s communication problem. Leibniz argued that German and Latin can be turned into perfect languages.

In this paper, it will be demonstrated that the outstanding Hungarian mathematician from Transylvania, János Bolyai (1802–1860) thought that Hungarian could be turned into a perfect language as well serving the functions assigned to a universal language. Bolyai discovered at a young age non-Euclid geometry by convincingly arguing that Euclid’s parallel postulate cannot be proved. Bolyai started to perfect the Hungarian language inspired by his father Farkas who was a distinguished mathematician himself and by the research initiatives on the Hungarian language by the Hungarian Academy of Sciences in the first half of the nineteenth century as an outcome of Enlightenment ideas. Bolyai considered the Hungarian language to be the basis of a perfect language. According to him, the Hungarian language is especially suited for this function, because it has a true philosophical and mathematical nature. Bolyai made use of the agglutinative structure of the Hungarian language. He used the elementary building blocks of agglutination, the so-called root words as the primary tools for his linguistic work. Hungarian as a perfect language had not only the status of a language of translational
communication in Bolyai’s system but he assigned to it the functions of a *lingua philosophica*. Bolyai’s perfected, purified and simplified Hungarian language is the basic component of his pansophic, encyclopedic Salvation Theorem (in Hungarian Üdvtan). The perfect Hungarian language is a sign system suitable for logical reasoning and cognition. Most ideas on perfect, universal and rational languages have not survived their creators. In the case of Bolyai the situation is even more dramatic. His ideas remained captured in piles of sheets that are being conserved in the Teleki Library in the Transylvanian town of Marosvásárhely.

**Mónika Péter:**

*The issue of cerebration’s monitorization.* The role of computational studies in comprehension

**Keywords:** computational studies, artificial intelligence, Turing-machine, artistique understanding

In my study I try to approach the issue of cerebration’s monitorization from a philosophical angle stressing the importance of the latest brain searching methods, the artificial intelligence and the issue of computation. The computational examinations can be exploited quite well in medicine however they are not capable to illustrate the procession of cognition without questions because the basic cognitive process cannot be examined through them. It is not enough to consider the brain an information processing system. Man’s supreme attribute is being capable of perception and observation. When we process a sensuous information or idea we have a conscious subjective experience which cannot be possessed by the machines. So when we examine the human understanding it is important to make a difference between the function of the brain and mind.

**Irén Kányádi:**

*Image and consciousness*

**Keywords:** analogon, analogy, matter, aesthetic revelation, image creative conscience, object, phenomenon, metaphor, reference

Consciousness of image as a philosophical problem has become a widely discussed topic lately. In addition to the views of Hume, Leibniz and Descartes several alternatives were born, and they were mostly developed on the land of Husserlian phenomenology.
This paper examines the phenomenological description of the perception of image through the relationship between consciousness and image.

We particularly focus on the analysis of immanence of the image, using the concepts of mental images (Hume), images of fantasy and memory, and the concepts of imagined images.

This paper is concerned with two faces of the issue: the relationship between consciousness and image, and imagery in the conscious and the unconscious.

Zoltán Ákos Plesek:
Images and Reflections of the Legitimizing Discourse Games on the Modern Medical Ethos

**Keywords:** medical ethos, scientific ideal, medical values, slogan

The ethical standards in the European healing activities constitute a contradicting structure of values and attitudes. But the process of healing activities needs determined attitude, and one of the criteria of this is to resolve the ethical contradictions. This could be the reason why the formulation of the healing ethos was made using the ethical standards in a selective and subjective way. The contextual basis of this was the idealistic perception of the sciences in the first half of the 20th century. This idealistic perception of the sciences and particularly of the medical sciences was well grounded in the capitalist west and the socialist east.

Today, the idealistic perception of the sciences is not universally accepted anymore, and this makes it possible to trace the individual or group interest beneath the manipulativeness of the slogan type medical ethos.

The following questions can be formulated: what makes the legitimacy of the healing ethos, what possibilities are to solve the conflict between the ethical standards, and what are the possibilities to counteract the effect of manipulative use of the healing ethos. The present paper deals with these questions, and using historical examples, describes the interests behind the different ethos.

I’m starting from the presupposition that the best way to fight manipulation is to be informed and to think critically.
Sándor Antik:
The artistic image abstraction in the 20th century

Keywords: abstract art, iconic image, nonfigurative image, structured visual thinking, projective image, anti-retinal vision, abstract expressionism, abstract photography, digitally generated abstract picture

The theme of my study is not strictly limited to the art movement and artistic style of Abstract Expressionism during the 1950’s, but includes a wider segment of art history, in which a process of abstraction in creative visual thinking took place. A process that began long before. Abstract Expressionism lasts even to this day. In this area of my research I try to explore the motivations of artes poeticae in abstract art and to interpret and illustrate their forms of representation.

My research begins with the analysis of iconic images and the study of the Renaissance perspective. Diagrams and signs of abstract thinking can be found in the very background of these two systems of realistic representation. Several chapters are devoted to the study of direct history of Abstract Expressionism in the 1950’s, to the role of those theories of “pure” vision or “anti-retinal” view shown by the early 20th century avant-garde trends. These visions have preceded the style of Abstract Expressionism, and later, in the 1960’s, they were condensed into conceptual art, bringing the representation of pure concepts in arts, sometimes exclusively through texts. An important objective of the study is to investigate the forms and strategies of abstract art imaging, which use or operate with technical pictures. Abstract photography and digitally generated abstract images are the most characteristic examples.

According to my hypothesis, avant-garde art imaging strategies were dissociated, partially or totally, by the iconic image and its reproduction, engaging more and more to reveal the hidden face of the external world, and to represent abstract phenomena and connections of the metaphysical world. There have been a series of visions and representations of phenomena, life utopias and feelings that haven’t been specific to fine arts before. Images of speed and dynamics emerged, as well as expressions of the utopia of social progress and expressions of human internal state. Artes poeticae of abstract art follow the line of the “cleaning” of vision, or that of “anti-retinal” vision. Under the title of these visions appear specific forms of nonfigurative compositions or constructions, generic forms or developing processes, diagrams of invisible phenomena. This study attempts a convincing presentation of these views and it analyzes the process of abstraction of artistic thinking in a time segment of art history.
**Mihály Jánó:**

“Hic fuit ...”

**Keywords:** graffiti, wall-painting, scratch, mediation

On the frescoes of Medieval devotional buildings, churches and chapels there can frequently be seen the s.c. “Hic fuit...” inscriptions. However, these inscriptions including signatures and dates are generally classified in the graffiti category, they have a distinctive sign: in the scratched signatures there can be usually seen a saint’s figure or immediately close to it. Consequently the inscriptions have been made to underline the saint’s role, to which figure there appears the name of the individual, to consent as a mediator (intercession) to the salvation of the trusting person.

**Zsolt Lázár:**

The concept of power in *Salò, or the 120 days of Sodom*

**Keywords:** concept of power, power, system of the power, film, the film language

The film presents Pier Paolo Pasolini’s concept of power in an extreme interpretation. The sequences used in the film allow more than simply the categorical classification of the concept. They articulate some of the “invisible” dimensions that reveal a deeper view of the idea. Through its film language Pasolini expresses the use of power that’s articulated in a discourse of some of the inherent human characteristics, such as brutality and cruelty. The present study attempts to follow the progress of this discourse and to explore the way the concept of power is expressed through the pictures shown in the film. In our disquisition we follow up those momentums that provide a new meaning to the concept, an action thus we are pointing out the structural characteristics of the film language used by Pasolini.

**Ungvári Zrínyi Imre:**

Perspectives of visual meaning

**Keywords:** images outside the art, visual discourse, visual competence, critique of images

Our everyday thought is mostly an interpretation of static and moving images and sequences of images. The ability to decipher their meanings, identify their components and the connections between them, to formulate and to interpret visual meanings and messages is one of our most common abilities.
Nevertheless, it is a procedure of many factors and a complex system of rules; its strategies of meaning are influenced by several, fixed perspectives of meaning. Visual meaning is realized in accordance with different rules of interpretation in philosophy, in the social sciences, in art and in the media. Hence the different needs for meaning and intentions of interpretation have to comply with said perspectives, critically selecting among the possibilities of interpretation that may occur.