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To Fumio Nanjo
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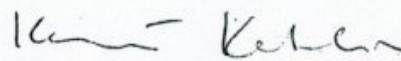
Budapest, 25th of Febr.

Dear Fumio Nanjo,

I hope you remember me, one of the members of the AICA board in the last period. I forgot that my mandate had expired so I planned to hand over my abstract for the XXXII Congress in Paris in February. Now I ask you to take it into account if you think it possible.

At the last congresses I studied the connection between memory and different art genres i.e. museum-installations and monuments and between memory and the new space-constructions /ritual and liturgical/ of contemporary art. I would like to continue to explain this subject at your congress by the title "Landscape as the place of memory".

The paper deals with a contemporary phenomenon of Hungarian art in a Central European context. Central Europe is a traditionalist region of the West. In the present transformation which also deeply overthrew the culture, the role of the memory seems to be increased. Artistic memory shows the development of a new memory-system which differs from the selective, form and concept building process of memory. It seems to be less selective, it gives more places to feelings. According to this model the imaginative, conceptual and emotive elements of memory have the same importance and work together in an interactive way as cognition. At the same time they reveal themselves. This new memory-system appears in the landscape-type works of art. Partly they are in connection with the landscape as a genre and its 19th century tradition i.e. the with its remembering character in Central Europe. Among the landscape-like works I deal with installations, works of nature and living art.


Katalin Keserü