

Thesis Booklet for PhD Dissertation

The Textual Relations of the Artwork

**Writing Methods and Techniques for the Use of Text in Visual Arts, with
Special Reference to Hungarian Artworks Created at the Turn of the
Millennium**

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Background, objectives, and outline of the dissertation

The comparison of art forms, in its many varieties, goes back to antiquity, and since the 20th century it has also become a vast field of research into *illustrations* that assume the primacy of linguistic content, *ekphrases* that aim to rhetorically capture visual correlations, *emblems* that subvert the hierarchy of image and text, *book objects* that often function as a complex of the two but are still primarily considered mediators of writing, and *visual poetry* that emphasises the pictorial expressiveness of letters. With the expansion of the internet and the rise of media and cultural studies, inter- and transmedia correlations have become the dominant research field of the turn of the millennium. However, there is much less qualitative scholarly literature on how the process of interpretation of works of art is determined by the textual content that is an integral part of the work of art and surrounds it in the context in which it is presented, and the lack of comprehensive analyses is particularly striking in the field of contemporary Hungarian visual arts. Both the fact that the role of textual content has expanded and that the effect of writing has become a central organising force for certain artists have been pointed out by many when discussing certain oeuvres, but there has been no significant attempt to examine these connections more comprehensively, to reflect on them theoretically, and to contextualise them historically. In fact, there is still no research available in Hungarian on how textual content has an impact on the reception of visual art objects. This dissertation aims to contribute to bridging these research gaps.

The dissertation focuses on the hermeneutic role of textual contents which appear as artworks or are used as part of artworks, and which determine the position of the exhibition primarily in the context of Hungarian art around the turn of the millennium. At the same time, a few chapters are devoted to the media and cultural-historical contexts, as well as to the international tendencies that have had a major impact on the new methods of the use of texts. The chapter “Text, Image, Body, and Legibility – The Metamorphoses of Representational Techniques” attempts to explore the cultural-anthropological relations between corporeality, visuality, and textuality; approaching from the historiography of the era of primary verballity and the analysis of ritual practises that can be drawn from biblical texts and through the emergence of various forms of writing, to questions concerning the use of texts in the visual arts, including, for example, the matter of *speaking objects*, such as the sculptures and utensils that are given a voice through inscriptions. Moreover, it claims that the development of discourses related to artistic representations is significantly influenced by technological changes, since they are able to shed new light on the way we view the system of relations

between image- and text-like content. However, alongside a tradition of comparison and competition that goes back thousands of years, the defining role of textual content in determining meaning is also evident in ancient sculpture, in panel painting (which distinguished itself from architecture and became autonomous), and in contemporary post-conceptual works; naturally, the functions and extent of this role vary. In parallel with the spread of new and renewed media in the context of the industrial revolution of the 19th century, the artistic paradigm of classical modernism emerged, leading to a radical transformation of the image-text relationship. The chapter “Liberated or Captured Images? – New Methods of the Use of Text in Visual Arts from the Emergence of Photography to Post-internet Art” therefore aims to provide an overview of the significant turning points and recent strategies of the use of text in the field in the West, including the practice of naming and titling as well as the revolution of the relationship between textual and visual representation. The focus is primarily on works by canonical artists (e.g. Henri de Toulouse-Lautrec, Marcel Duchamp, Paul Klee, Francis Picabia, René Magritte, Joseph Kosuth, Roman Opalka, Jenny Holzer) on the basis of which the blossoming of image-text relations can be traced and whose inspirational influence can often be perceived when examining contemporary Hungarian art.

Following the mapping of international contexts, the dissertation introduces the Hungarian art of the second half of the 20th century through a sub-chapter outlining text usage techniques of Hungarian artists working in the Bauhaus style. The chapter “Transgressive Experiments Inside and Outside the Exhibition Space, Within and Beyond the Borders – The Subversive Power of Text in the Discontinuous History of 20th Century Hungarian Art” presents progressive artistic strategies that appear relevant to the topic (e.g. Simon Hantai, Lili Ország, Miklós Erdély, Sándor Altorjai, László Lakner, Krisztián Frey, Endre Tót, Gyula Pauer, Orsolya Drozdik). The fact that conceptual art, which considers the materialistic realisation of the artwork to be secondary and is strongly motivated by thought and language, and its “concomitants” (in Central Europe, mainly interpreted within the neo-avant-garde) made visual art the subject of meta-reflection brought with it a rethinking of the tools of the scene, and this resulted not only in a reduction of the image, but also in a kind of expansion of media. In the chapter “Word in the Image Today – Thematic Intersections and Techniques from the Regime Change to the Present” the forms of manifestation of the image-text relationship in recent Hungarian works are examined, focusing on certain crucial issues. The Hungarian art of the past decades appears to be particularly suitable for demonstrating the plausibility of the various ways in which texts are used in visual art, their meaning-making potential, and the uniquely diffuse nature of reception, by means of the illuminating, perceptive method of art analysis.

Besides the fact that the various pictorial and textual elements are interconnected in multiple and often intricate ways (presupposing both literary and iconographic knowledge in the reception process), they often reflect the inconclusiveness of the contexts which provide space for the play of signifiers (e.g. Vera Molnár, Péter Molnár, Pál Gerber, Aatoth Franyo, Gyula Várnai, Lajos Csontó, Sára Richter, Emese Benczúr, Szabolcs Süli-Zakar, Marcell Esterházy, Luca Oberfrank).

The chapter “The Role of Textuality in the Museum Experience – Exhibition as a Meaning Network” examines the text types that appear in contemporary exhibition spaces and the potential of written content to organise meaning through the exposure of contexts, analysing exhibition titles, names, concept descriptions, captions and commentaries by artists and experts, and texts integrated into the works themselves. The analysis of text types which are not directly integrated into the materiality of the artwork and appear to take a supporting role, but which, in most cases, are the basis of the appropriation of meaning, is just as instructive as that of images with texts, since it reveals contexts of different scale and quality. The chapter exemplifies the practical applicability of the categorisation of intertextual relations through the analysis of a project based on the transition between different genres and artistic disciplines, namely *Metanoia Park*, which came into being through the collaboration between poet Gábor Magolcsay Nagy and artist Bea Pántya. The analysis does not seek to interpret autonomous literary sources intended to be read in isolation, but instead focuses on the artworks created for the visual event of the exhibition; as part of these, it discusses the texts that have an impact on the spatial setting. The final chapter of the dissertation, on the other hand, dives into a deeper analysis of a project which is also based on a collaboration and (due to the pandemic) was presented as a volume before its appearance as an exhibition. The essay “The Eternal Cycle of Attention in the Post-Truth Era” examines the material of the exhibition *Fictures* by photographer Tamás Varga and underground artist Árpád Burai, and it analyses the images made with an archaic photographic process, the accompanying misleading captions, and a series based on a fusion of grotesque, magical, and sometimes absurd prose texts, in the context of the media landscape dominated by post-truth and fake news, in which image and text become tools of manipulation through mutual reinforcement.

Outline of the applied methods

From the standpoint of the dissertation, the theoretical formulations that do not focus on the boundary between image and writing or on the identifiability of the two are more instructive

than the issue of comparison. Each of these, image and writing, always seems inexhaustible when viewed from the perspective of the other, and even when they appear in a fused form, they do not coincide completely. In the perception process, to see an alphabetic inscription as an image, we must, at least momentarily, ignore its signifying (i.e., linguistic) function; conversely, when we start reading it, its pictorial contexts (material, surface, brushwork, etc.) become unnoticeable. Consequently, a visual art object bearing text can provide an opportunity to confront the impossibility of recording meaning and the permanent displacement of the function of the signifier. Jacques Derrida sees Ferdinand de Saussure's concept of the sign, based on the clear correspondence between “signifier” and “signified”, as the final stage of logocentrism and proposes as an alternative road to interpretation, through the demonstration of the inherent figurative nature of the text and the ambiguous and contradictory nature of signs, an attitude based on the displacement of fixed correlations, which this essay occasionally seeks as well. The dissertation, however, mainly calls upon literary reading methodologies and media and cultural studies approaches in light of texts (displayed in the image space), visual art installations, and exhibition settings based on written content, and thus seeks to show the image-text problem in its phenomenality and the process of how the two interact in reception. The thesis of the dissertation is that with the help of interpretations that do not consider textual elements as ancillary, but treat them on an equal footing with other visual elements, validate semantic associations and poetic aspects, and open up the space for the movement of meaning experienced throughout interpretation, a more comprehensive picture of the role of textual use in influencing the understanding of visual art can be formed. Instead of focusing on the forced periodisation and categorisation of the modes of the use of texts, the analysis concentrates on presenting intermediality and the aesthetic performance of visual art texts, building on the now widely accepted understanding that non-literary texts can also be effectively analysed using literary and cultural studies methodologies.

The dissertation uses the objectives of Marshall McLuhan and W. J. Thomas Mitchell as a basis for discussing medial issues, and the analyses of art often build on the objectives of Hans-Georg Gadamer's philosophical hermeneutics and Horst Bredekamp's approaches, which implement the visual theoretic adaptation of John L. Austin's concept of the “linguistic act”, which draws attention to the agency of artworks. According to Bredekamp's theory, the performative character of artworks is related to the fact that art products are not usually created for purely aesthetic purposes but serve a specific purpose or role within their social and cultural context. Accordingly, the impact of artworks is also determined by the functions they may have in a given cultural context. This recognition also helps us to interpret visual art texts, which

often make excerpts from literary or philosophical works a determining element of the *visual act* or assign new functions to quotations from popular culture. Performativity, according to Bredekamp, derives from the *energy* carried by the image as a force field that urges the viewer to specific actions.

Therefore, the dissertation focuses both on visual artworks that use different modes of writing and/or textual effects to facilitate or hinder interpretation and on contemporary exhibitions that are operated by the interaction of installed visual and textual content, with theoretic support drawn mostly from the curatorial concept. The research of Symon Morley, John Dixon Hunt, David Lomas, and Michael Corris serves as the main source of inspiration in mapping the international aspects; however, the dissertation criticises Hunt's typology to describe text usage patterns, ultimately arguing against the John L. Austin fact that attempts at classification inevitably obscure subtle nuances. The textual network of the exhibitions is organised by a web of marked and unmarked quotations; the works bring artworks into play with the help of texts built into the surface of the image, or sometimes through other writings and installational solutions associated with the image. In the space of the image, these references begin to behave and function in a way similar to guest texts as understood by intertextuality theory, strengthening or hindering linguistic conventions and cultural assumptions through the change of context. To explore these, the dissertation relies on Gérard Genette's theory of *transtextuality*. Genette's system of categories, which was essentially developed to describe the relations between literary texts, is also suitable for the analysis of exhibition texts, with some adaptations. The concepts of *intertextuality*, *metatextuality*, *architextuality*, and *hypertextuality*, or even a term (*paraimago*) invented as an analogy for *paratextuality*, may also be suitable for the analysis of museum texts. In the meantime, the constant repositioning of texts in new positions of use, the perpetual chain of meanings – recognized though deconstruction – and the operation of textuality in the duality of presence and absence become observable.

A thesis-style list of new scientific findings from the dissertation:

Examining the relationship between image and textual content, the research revealed that the history of the two can be described not only in the dynamics of competing practices, that is, the *paragone*, but even more so as the expansion of complementary forms of representation, which are often coextensive and have aesthetic effects. The interpretation of artworks is determined by a continuous intermedia exchange, in which the meaning-organising power of textual

content has – essentially from the very beginning – played a prominent role. Although it seems that with the rise of discourses emphasising the autonomy of artistic disciplines, as well as the disciplinary marginalisation of visual arts, the presence of these textual contents has received less attention, their role in determining meaning has never been completely lost in the history of Western visual arts. To illustrate this, the dissertation addresses the media-archaeological context of the unfolding dynamics between writing and visual representation, placing attention on the complex relationship between the imagery of the human body, its text-generating power, and its text-carrying potential, which – as a result of changing attitudes – has been subject to ever-shifting interpretations across the ages.

The illustrative mode of representation based on the figurative representation of texts considered authoritative and understood to be referential, which had been based on the principle of textual correspondence for most of the history of Western art – partly as a means of communicating knowledge – lost its monopoly in the 19th century. From then on, “textuality” became less and less a recollection of content and more a direct presence of textual function. Instead of a text dominating the relations of the image mostly at the level of figurative drawing and from the outside, the immediacy of the materiality of writing becomes dominant; thus, the word is no longer transcendent content waiting to be formed in the image, but is itself an “embodied”, pictorially given material. Consequently, it can no longer be a facilitator of correspondences, but is rather present in the artworks as a force that is also shaped by the material correlations of representation, usually making the discouragement of meanings visible. Since the spread of photography, the most influential artistic processes have been dominated less by the evocation of a vision that enables a recognisable vision or by narrative than by the subjectivised approach to reality and a subversive mode of representation, as can be seen in the diverse use of textual content of different qualities (e.g. the genre of collage), or in the illegible graphic or picturesque representations that formally evoke texts (e.g. automatic writing, non-figurative images of calligraphic nature). Of course, it cannot be stated that the artworks do not use canonical texts from then on, but they are no longer the basis of a coherent (self-)organisation of meaning, of truth mediation; what is more important than their recognisability is the deconstructed representation and their placement on the same level as other image-constructing elements, also because their presence often serves to subvert and possibly transcend the hierarchical structure of the previous image-text and text-text relations. Decontextualized and recontextualized literary texts thus acquire a new quality and are often on par with public discourse contents deriving from popular culture, from electronic and digital

media, and the evocation of their visual rhetoric has become increasingly widespread since World War II.

In conceptual art – which replaces artefacts, the physical objects of creation, with an idea, concept, or message – the status of written texts inevitably changes. Although writing is only one possible medium among others, it appears particularly well suited to clarify the opposition to classical representational traditions and the need to distance oneself from them. Alphabetic marking is equally well suited to the recording of expressive ideas and more complex concepts, giving it advanced status among the other possible media available to conceptual artists. The linguistically constructed content, which is often (pre)constructed from a single rhetorical gesture or is occasionally more complex, can generally be treated as a coherent text. It tends to appear in the form of typographic inscriptions, and this process is equally in contrast to the language form of collages and decollages, which present the diffusion of meaning in a material-centred way, as it is to the illegible picturesqueness of calligraphy inspired by oriental scripts, as well as to the practice of pop art that integrates mainstream information.

In the new media age, there are once again significant changes in the field of text usage in visual art, the scale of which is difficult to estimate at the moment, but it is expected to be similar to that of conceptual art. While Internet art has led to the complete (self-)dematerialization of the artwork, to image-text combinations dominated by machines and codes, post-Internet art is once again focusing on questions of materiality, and here textual and visual content can be examined as post-digital materials. This is because they always refer back to a signified that previously had no real materiality and to texts that were previously only accessible on computers, as a temporary vision generated by codes.

The study of the tangible changes in the use of texts in visual arts and of newly emerging techniques is initiated by reinterpreting canonical artworks that focus on textual content. Outlining international contexts provides the basis for an analysis of Hungarian visual art of the 20th and 21st centuries, which discusses the practices widespread before the regime change in a historical context and selects artworks from the period since then that build on textual contexts, focusing on a particular issue and occasionally referring to the forerunners of these textual experiments. The use of text in Eastern European conceptual art is characterised by prompting solutions that subvert linguistic coherence and disrupt thought patterns, which can be seen as undecipherable alternative attempts at language creation in opposition to the political regime of the time. In Hungarian art after the regime change, however, the use of texts in works with a topical political orientation became more direct, since critical gestures carry less risk. The artworks that deal with texts often call upon the issue of globality and identity politics or open

up to the viewer/reader in the sense of self-reflexive or theory-oriented propositions related to transcendence; these works are sometimes interpreted as spectacularly provocative gestures or as figures of the private sphere.

The works, which encourage the co-existent interaction of visual and textual content and, at the same time, the oscillation between the duality of the viewer-reader approach, acquire new meaning for the recipient even at a higher level of organisation in the context of textual content. This has provided the basis for a more comprehensive analysis and theoretical reflection on the intertextual relations to be identified in the exhibition context, the insights of which can also serve as a starting point for the critical practice of art.

The dissertation does not attempt to categorise the methods of using texts; instead of establishing a comprehensive taxonomy, it examines aspects that help to better define the textual practices of Hungarian works of the 20th and 21st centuries. The specific visual content of works that only evoke texts, often misleading perception by the repetition of forms, can be termed *textual simulation*. The use of *foreign scripts*, for example Chinese characters, can serve not only to amplify cultural differences and to represent the foreignness of the illustration, but can also indicate, for example, the cultural codification of the dichotomy in the image-text relationship, which is taken as evident on the basis of alphabetic writing, and the phonocentrism which determines our way of thinking. The confrontation of different writing systems or texts in different languages is also an expressive process, and we can usually approach these works, which use *code-mixing*, through the understanding of the mobilised content. However, if they are not actualisations of a conventional *writing technique* yet can be spelled/translated, then we can talk about *cryptography*, i.e., *cipher text*.

If a text is identified as one using Latin letters, a second sense of legibility may also arise: into what level of meaning can the details, offered to the vision, be organised? Sometimes the not even a fragment of a letter is present; sometimes punctuation or even numbers become the central organising element. Even if the identifiable letters cannot be read together to form a meaningful word, they still can serve as an *acronym* or even as a cipher for the artist's *monogram*. At a higher level of analysis, the use of a word or a syntagma usually opens up space for interpretation towards some more abstract theory. Units of a sentence or a longer part become interpretable as a more complex rhetorical figure, as an evocative of verbal and written speech acts. The visual representation of the figurative function of language can also be examined in depth; the continuous production of *rhetorical figures and tropes*, the impossibility of recording meaning, and the series of shifts interacting with visual effects are occasionally manifested in a more concentrated way than in lyrical text use.

Attempts to identify the source of the text always confront us with the fact that no single utterance can exclude itself from the dialogue with tradition, and it can unwittingly become an evocator – rehabilitator and/or deconstructor – of texts and genres. For practical purposes, a distinction can be drawn between *quotations annotated by the artist, collected from different entities* in a project, *deriving from a characteristic text* or from an *unknown source*. If the written element on the image surface is an extract deriving from a religious or poetic text or a scientific or philosophical work, i.e., a *characteristic text*, it can be referred to as a *sacred, literary, or academic guest text*. The matter of recognisability can vary widely, especially in the evocation of content that is widespread in popular culture but which is forgotten over time (e.g. song lyrics or film dialogues).

Following the identification of guest texts, it is possible to examine how the readability of the text alters as a result of the changes in media, material and form, and other visual content. The adapted content can be evoked by the visual artwork in an affirmative, *constructive* (e.g. epiphanic), disconfirming, i.e., *critical* (e.g. in the forms of irony, grotesque, or absurd), or *deconstructive* way, subverting the original context, even questioning the coherent meaning-making and the applicability of the categories of value. It is possible to raise the question of the *literalness* of the appropriation, whether the quotation appears marked or unmarked, and how recontextualisation affects the interpretation of the text. Repetition, according to Derrida, always implies a differentiation, a difference, and this is even more prominently manifested in the context of the visual content. The co-occurrence of textual and visual rhetoric solutions can also be observed when, for example, punctuation marks are converted into graphic symbols in a series of repetitions, presenting the game of iterability that can transcend the limits of language, and the possibility of oscillation between two modes of perception – the attention of a reader and a person observing an image. The layout of the evoked texts, the divergence from the usual pattern of punctuation in European book culture, the font size, typeface, and style may all be subject to examination. The latter, moreover, also affect legibility and in many cases have an evocative role. As foreign characters can refer to other cultures, certain typographic solutions can also refer to media-technological contexts and eras, simply by emphasising their *modern or classical* character.

The fact that the words appearing in the picture activate certain genre codes due to their rhetorical forms does not necessarily mean that they have a specifically identifiable antecedent, but it does mean that when they are set in dialogue with a certain textual tradition – even when seen as part of the tradition – they can be enriched with new layers of meaning upon reception. It is very often possible to identify a *poetic or prayerful method of discourse*, but a work also

often bears traces of the diary-like subjectivity, and at other times these genre codes operate with varying intensity but in mutual interaction.

It is not only textual genres that can be activated by the visual identity of textual content, but also collaborative expressions such as the *emblem*; the *tapestry* regarded as an accessory of rural culture, which makes an impact even in its anachronistic nature; the *comic strip*; or, more often, the *advertising poster*.

In relation to the materiality of a text, it can be stated that there is a fundamental difference between a text being an art object and being only a part of it. In the former case, we can speak of a *textual work* or *textual installation*, which, as part of conceptual art, is usually only a possible manifestation of the content of thought and therefore materially reconstitutable; however, the same content can be positioned by the artwork description as, for example, the *documentation* of an action. The latter case is when the text is presented to the recipient as *content applied with/as extraneous material* or *directly inscribed in the artwork*. This effect of insertion or inscription usually enriches the image with a new quality. *Differences in material and colour*; the *distinctions in surfaces and textures* often jointly establish textual otherness. But even if the homogeneity of material and colour is not disturbed by the inscription, it may result from the difference of the surface, so that the visual body of text may appear as a *relief*. At the same time, the letters on the medium can become the *central building blocks* of the work, and the *texture* or *form-building texts* can create a unique visual order and establish figurative correlations, thus emphasising the visual function of the writing, usually at the expense of legibility. One specific formal order can be seen in the *palimpsest*, where the layering of legible text elements results in a web-like surface or a surface that approaches the visual nature of graphic scribbles.

From the point of view of the mode of representation, it is a special case when the text is given as a *negative form*, that is, when it is formed from the surrounding materials, as if to emphasise its absence, but also when the textual display is performed by *engraving* or *perforation* (that is by breaking through the material of the artwork). A more common process, however, is the representation of the text as a *positive form*, which can be achieved through the application of a different support material of text, through spatial highlighting from the surface, or even through simple surface-forming processes, such as painting the letters.

The way texts are written determines not only their legibility, but in many cases it can also refer to cultural traditions (e.g. *calligraphy*), artistic styles, periods (e.g. *graffiti[-like] representation*), media technologies and the eras that gave rise to their use (e.g. *typewriting*,

digital text), or can even serve to conceal the personality (*handwriting*) or even the handwriting of the creative subject from the interpreting gaze (*typographic text print*).

One of the central questions in the analyses is the way in which the texts adapted in the image or around the artworks determine the process of meaning-making, and whether the functioning as an *intermedium* serves as a decisive factor of the aesthetic experience. In the use of texts in visual arts, qualitative differences that are felt more strongly (or given as a preliminary judgment) in the original context of the source texts are often eliminated, or at least weakened; sometimes the aesthetic potential of simple linguistic inventions, fragmented texts, or clichés becomes stronger, due to the rhetorical performance of the visual content and the specific reception situation, the oscillating perception between seeing as an image and reading as a text, which guides the reception experience of these contemporary artworks.



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List of publications related to the dissertation

Hungarian book chapters (3)

1. **Áfra, J.:** A városi propaganda archeológiája: A roncsolt plakátok Géczi János életművében = The Archeology of Urban Propaganda: Lacerated Posters in the Oeuvre of János Géczi.
Utánközlés nyelvi változat,
In: immu Pets : Képversek, kollázsok, dekolázsok / Géczi János, Művészetek Háza,
Veszprém, 38-71, 2023.
2. **Áfra, J.:** Képteremelő anyagság, anyagtermelő képiség = Image-producing Materiality, Material-producing Imagery.
In: Új közvetítések = New Mediations. Szerk.: Török Krisztián Gábor, MODEM, Debrecen,
15-29, 2023.
3. **Áfra, J.:** Botrány és jelenlét.
In: Pictures / Varga Tamás; Burai Árpád, Brownhand Books, Debrecen, 5-7, 2021.

Hungarian scientific articles in Hungarian journals (14)

4. **Áfra, J.:** A digitális bennszülöttek párhuzamos valóságai: Új közvetítések.
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5. **Áfra, J.:** Az olvashatóság határán: Frey Krisztián kiállítása a Ludwig Múzeumban.
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6. **Áfra, J.:** Hasonmások szózuhatagban: Lakner László retrospektív kiállítása.
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7. **Áfra, J.:** Szöveg, kép, test és olvashatóság: A reprezentációs technikák metamorfózisai.
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8. **Áfra, J.:** "Kezdetben volt az Ige, és az Ige Istennél volt?": Evangélium 21.
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9. **Áfra, J.:** A figyelem örök körforgása egy igazságtagadó korban: Burai Árpád - Varga Tamás.
Pictures.
Magy. Műh. 59 (2), 34-57, 2021. ISSN: 0025-0201.





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11. **Áfra, J.:** Felelősség és terápia: Gyógyír.
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12. **Áfra, J.:** Késleltetett előhívás: Asztalos Zsolt: Emlékmodellek.
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13. **Áfra, J.:** A városi propaganda archeológiája: A roncsolt plakátok Géczi János életművében.
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14. **Áfra, J.:** Fokról fokra tűnik el: Vera Molnar: Machine Imaginaire.
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15. **Áfra, J.:** Az ismétlődés nyugalma: Mánia: Csendes stratégiák.
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16. **Áfra, J.:** Kemény és puha felületek: Fátyol Zoltán és Kányási Holb Margit: Kettő az egyben.
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17. **Áfra, J.:** A textualitás szerepe a múzeumi élményben.
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18. **Áfra, J.:** Kép épül, szöveg bomlik: Metanoia Park.
Irod. szle. 10, 16-27, 2014. ISSN: 1336-5088.

List of other publications

Hungarian book chapters (6)

19. **Áfra, J.:** Az örök visszatérés változó alakjai: Burai retrospektív = Changing Forms of the Eternal Return: Burai retrospective.
In: Burai retrospektív = Burai retrospective. Szerk.: Süli-Zakar Szabolcs, MODEM, Debrecen, 31-48, 2022.
20. **Áfra, J.:** Reménykedés és tanúságtétel: Takács Zsuzsa A (vak)remény című verse fényében.
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Szerk.: Bódi Katalin, Bodrogi Ferenc Máté, Debreceni Egyetemi Kiadó, Debrecen, 9-25, 2019. ISBN: 9789633181188
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