

# SUMMARY

## *Pittura metafisica* in Photography

A metaphysical artist creates in a way which deconstructs the world and tries to achieve a certain level of shift in reality. That is the exact reason why this approach needs a more specific way of attentiveness (and also conscious decisions to see deeper of the very surface level). It is important for an artist to know the history of the field they're working in – without that it is easy to repeat someone else's mistakes or leave an fundamental text uncited. Metaphysical painting has been extensively covered in art historical discourse, but there is an almost complete lack of foundational material addressing metaphysical photography – therefore, with this thesis, I aimed to fill a gap in the field's research.

In the first chapter of this thesis I have presented an overview of metaphysical painting (*pittura metafisica*), as well as its essence and characteristics. It is important to note that this chapter is based on the works (both written and visual) of Giorgio de Chirico and Carlo Carrà – two artists who are considered to be the founders of *pittura metafisica*. In addition to the founders' works I have researched the discourse of metaphysical painting in art history and art theory base texts.

The purpose of the second chapter is to evaluate the existence of aforementioned essence and characteristics in photography. To be more specific, I have considered the following questions: (1) what are the characteristics of metaphysical photography (and how much do they have in common with the original *pittura metafisica*), (2) how has metaphysical photography been mentioned in art theory, and (3) in which photographers' creation can signs of metaphysical art be found. As the result of the analysis it can be stated that the characteristics of metaphysical photography are in many ways compliant with those of metaphysical painting – e.g. in the picture there is a building with metaphysical qualities, a certain light scheme is used to create a shift in reality (heavy contrasts are not easy to be seen with the plain human eye – but can somewhat easily be caught on camera –, and that can make even an unedited photo drift away from known reality), and in addition photography techniques such as double exposure which help to create a surreal setting. While attempting to create a metaphysical photograph it is important to keep in mind that a photograph is something inherently accordant to real-life, and for that exact reason can happen the tension that is necessary for *pittura metafisica*. In the past, some metaphysical photographs have been made, but it has not necessarily been in accordance with de Chirico's metaphysics (e.g. Arne

Maasik), or in other cases the practising photographers have decided to stay with quite equable approaches (e.g. Gabriele Croppi). In art theory, metaphysical photography is rarely mentioned – I myself was able to identify only one source which writes about ‘metaphysics’ and ‘photography’ in the same sentence.

In the third chapter of this thesis I have gone through my own creative process of creating the series ‘*Pittura metafisica* in Photography’. I have analysed the steps I had made to get to the very final series of my thesis’ practical side, describing how I had created my first works in the traditional approach (which, in this context, shall be called ‘the de Chirico way’), then moved on to integrate the qualities and methods of photography to said approach, and in the end combined the different approaches to create the final and presentable (my own disquisition of metaphysical photography) photo series. In this (written as well as visual) research it has been important to work with the theoretical side simultaneously to the art creation.

Among other things it is often the purpose of an artist to find uncovered areas and niches – and why not art genres that have not yet been transferred from one discipline to another. *Pittura metafisica* requires for the practising artist to use analytical thinking as well as attentive looking, and these qualities offer additional value to every photographer’s professional work.

This thesis, in its current form is final, however, there remains scope for further development in both the visual and written aspects of the research. The theoretical section could be expanded to include a broader range of materials, including a greater emphasis on texts written by artists themselves. In addition to the points mentioned above, further exploration could focus on the psychology of perception, or a more intentional interpretation of the urban space symbols depicted in the images. In the practical part of the thesis, I have chosen to pursue one possible interpretation of metaphysical photography. However, this choice does not limit the potential of the subject – within the same thematic framework, other well-founded approaches are equally valid and remain to be explored.