

Hungarian University of Fine Arts Doctoral School

2026

Özgür Ilter-Hurley

Tracing Elsewhere: En Route from Being to Becoming through Spatial Dialectics

Supervised by Dr. habil. Szabolcs KissPál DLA

Theses

My inquiry into spatiality and the forms through which it may take effect, particularly as perception is traversed by interruptive happenstances, has brought me to findings that emerged through bringing this inquiry into practice, wherein the situational, conditional, and relational qualities arising within its methods and encounters played a significant role in my ways of seeing. In this regard:

1. Spatial knowledge within this inquiry takes form through the lived immediacies and contingencies from which it emerges, wherein bodies, voices, images, materials, and sites act upon, mediate, and reorient one another.

2. Encounter functions as a connective ground within this artistic research, through which theoretical accounts are mobilised in relation to lived experience and remain answerable to what practice itself makes perceptible.

3. The dialectic between placement and dis-placement takes form as a reciprocal spatial relation whose terms cannot be adequately reduced to a dichotomy of opposing states. Placement is continually made, practised, attributed, and reoriented, whereas displacement names the interruptive relation through which such grounding is perturbed and brought into renewed perceptibility.

4. Across the works, relation can be articulated without requiring equivalence: differing lived points may remain adjacent without becoming one account; proximity need not imply consensus; material traces may travel without carrying their originating social situation intact; and familiarity may deepen perception without authorising possession. Heterogeneous readings can thereby be juxtaposed within a relational field without their differences being consolidated into a univocal account.

5. Methodological continuity across this research is produced through transformation, as seriality, asynchrony, re-siting, opacity, interruption, and psychogeographic practice recur under altered configurations. Their functions are recalibrated by the sites, materials, and relations through which they are mobilised, while the specificities of each medium respond to the spatial problem at hand rather than predetermining its articulation.

6. Artistic mediation of site-derived material is inseparable from the positionality and agency through which that material is selected, re-sited, reworked, and articulated. Such operations activate questions of distance, representation, and authority as matters of methodological accountability, particularly where the conditions encountered through practice risk being converted into grounds for the artist-researcher's own critical authority.

7. The *elsewhere* traced through this research names a relational condition made perceptible through unresolved movements between being placed and reoriented, proximity and distance, knowledge and not-knowing, material persistence and contextual loss, visibility and opacity. Tracing this *elsewhere* does not culminate in a locatable destination, but sustains an *en route* condition within which spatial knowledge remains situated, partial, and revisable.