

Szabolcs KissPál | *L'autre monde*, 1998, 3'05"

Szabolcs KissPál (1967, Romania) graduated at Art Academy Cluj, then he was studying at the Faculty of Painting and Intermedia at the Hungarian Fine Arts Academy where he got his DLA degree. Szabolcs KissPál has a multidimensional practice, he is working across a wide range of media, including photography, video, installation and conceptual interventions. Moving on the intersection of new media and visual arts, his works focus on issues related to perception and on social and political issues of the contemporary society. KissPál playfully arranges experimental models which are impressive in their perfection and both relevant and poetic. They combine attractively low and high technology with objects or actions, which are cautiously and subtly emotional. He often refers through his works to technology or the history of culture. In the late 2000's, his focus moved from reflection of art in an formal, experimental way to widely critical historical, social and political aspects. His installations and videos were widely shown internationally in Europe, Asia, and the United States, in venues such as the Venice Biennial, the Whitstable Biennial, W139 Amsterdam, NCCA Moscow, the Seoul Media Art Biennial, Apexart and ISCP in New York, Prague Biennial and at exhibition in the Akademie der Künste in Berlin. Besides renowned Hungarian art awards, he was nominated for the Nam June Paik Art Award as well. He lives and works in Budapest, Hungary.



He made his short film-piece, '*L'autre Monde*' (1998), in terms of formal experimenting with the medium of the film and the video art in the 90's. That is a work that consistently undermines the viewer's expectations. Here, KissPál uses 'found' Super-8 material showing images of a summery flower-garden and of a woman with a background of atmospheric music for piano and orchestra. But the film is damaged and the harmonic sequences are punctuated by salvos of apparent machine-gun fire with increasing frequency. Only at the end do viewers realize that the sounds are not due to the imagined horror scenario: the sounds stem from the rat-tat-tat of a sewing-machine. Finally, the images on the one hand and the sounds on the other converge, as the sewing-machine is shown drilling holes in the film. At the same time, the title *L'autre Monde* is a pun on the name of the poet Lautréamont (actually Isidore Ducasse, 1846-1870) who had fondly imagined a fortuitous meeting of a sewing-machine with a broom on an operating table – a notion which had later appealed to surrealists. Likewise '*L'autre Monde*' shows the poetry of a non-fortuitous meeting of a sewing-machine with a film-reel.

Dóra Maurer

Dóra Maurer (1937, Budapest) is one of the major figures in the Hungarian art scene since the 1970's, both through her art and her influence as a professor of the Hungarian Fine Arts Academy. The beginnings of her mature and internationally remarkable work date back to the late 1960's. She studied at the Faculty of Painting and Graphic Art, although, from her first artistic period, she created works with conceptual intention in a different mediums. She creates cycles of piece of arts that modify a certain rational system or conceptual basis. She also expanded the scale that the media used. Beside the traditional graphic and painting medium, she



has also used photographs, films, musics, speeches, performances, assemblages, texts, and others. Her artistic development clearly headed through mathematically and combinatorially arranged photographs of minor hand movements, through body actions and land art to paintings using pure geometrical forms. In Dóra Maurer's work, geometric, mathematical, and conceptual systems all appear. These are the processes in which her mind works while creating art. Her cinematics activities are composed an integrate part of her artistic work. She developed her process art, mostly photo series based on minimal movements, into the medium of film. In her films, beyond the dimension of picture, color and sequence of motions, she involves musics, talk-sounds, noises and text as well. Her artistic and pedagogic work was honoured with numerous awards and scholarships internationally. She had solo exhibitions in Budapest, Stockholm, Nürnberg, Bottrop, Vienna, Bratislava, Paris, Graz, Brno, among others. She lives and works in Budapest, Hungary.

Timing, 1973/1980, 10'00", 16 mm

Performer: Dóra Maurer

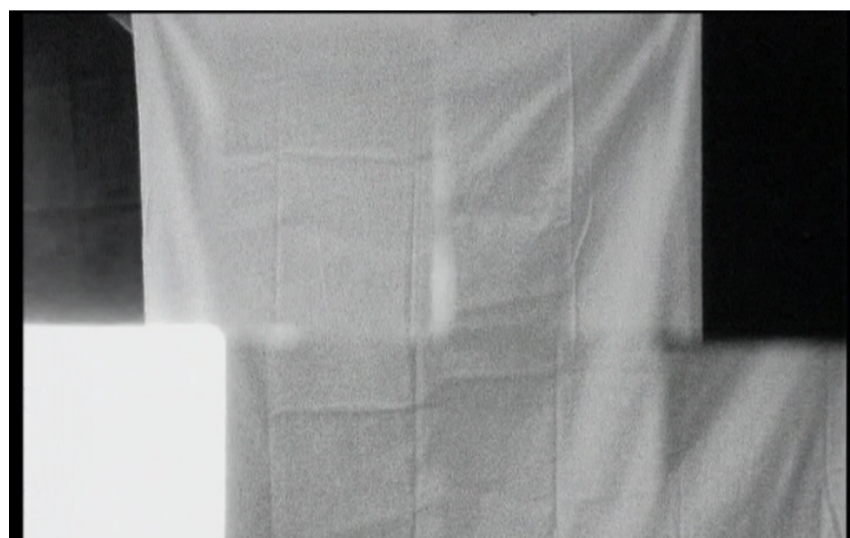
Camera: János Gulyás, Károly Stocker

Production: SUMUS Wien-Budapest

Time is measured by folding a piece of white linen in front of a black background: I fold it altogether seven times, one fold more each time, always starting a new. The proportions of the cloth correspond to the picture-size of a 16-mm film, its length is that of my two outstretched arms. (D.M.)

"Timing has a remarkable place among the films of Maurer not only because of its clear structure and its ingenious basic idea, but also it stands on the crossroad of all her endeavours she has hitherto made. Of course, it is a "displacement" like so many works of her, but this is only a modest aspect of the film. Here one is folding a canvas into two, into four,...into thirty-two - until it becomes impossible to fold it. But we must not forget that this canvas is the same proportion of the cinema screen, and the metaphor "the canvas of the painter = the canvas of the filmmaker" is particularly emphasized by the fact that while folding the canvas, the screen is also dividing itself (and shrinking)."

(László Beke, „Objective tenderness”, in Ronte-Beke: Maurer, Munkák/Arbeiten/Works 1970-0993)



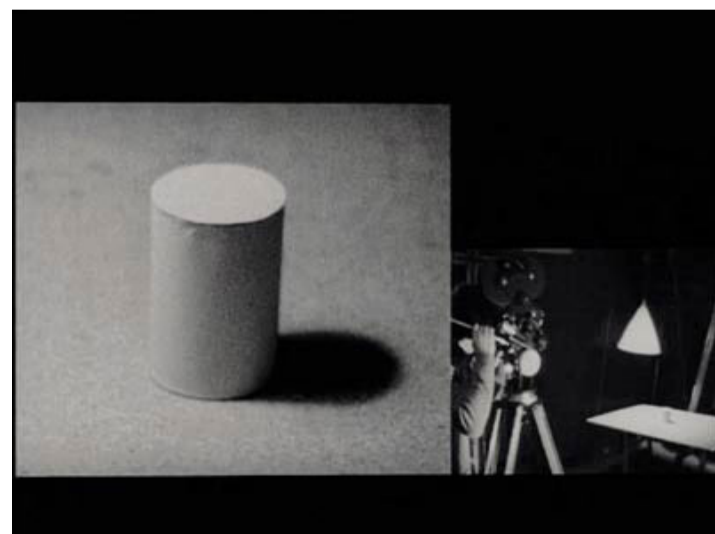
Relative Swingings, 1973, 10'00", 35 mm

Camera: János Gulyás

Sound: Zoltán Jeney

Production: Béla Balázs Studio, Budapest

"Gabor Bódy announced a 'Series on the Language of Film' in 1973 in the Balázs Béla Studio with the aim that representatives of different branches of art contributed with experimental films to the investigation of the tools of expression in cinema. At the time of the announcement Maurer had already completed her Learned Spontaneous Motions, where a young lady, reading a book, played with her wisps, made faces etc., and the same gestures got repeated again and again. Here repetition gave a new meaning to the 'direction' of the motions. In the Relative Singings, on the other hand, we were witness to the relativisation of meaning related to motion. The



only 'theme' (or better leitmotif) of the film is a lamp hanging from the ceiling. The 'action' is given by the swinging or still standing of the lamp - in relation with the standing or moving camera. We can easily imagine all the variations, from the 'unmoved lamp + unmoved camera = unmoved image' through 'unmoved lamp + swinging camera = swinging image' up to 'swinging lamp + swinging camera = unmoved image'..”

(László Beke, „Objective tenderness”, in Ronte-Beke: Maurer, Munkák/Arbeiten/Works 1970-0993)

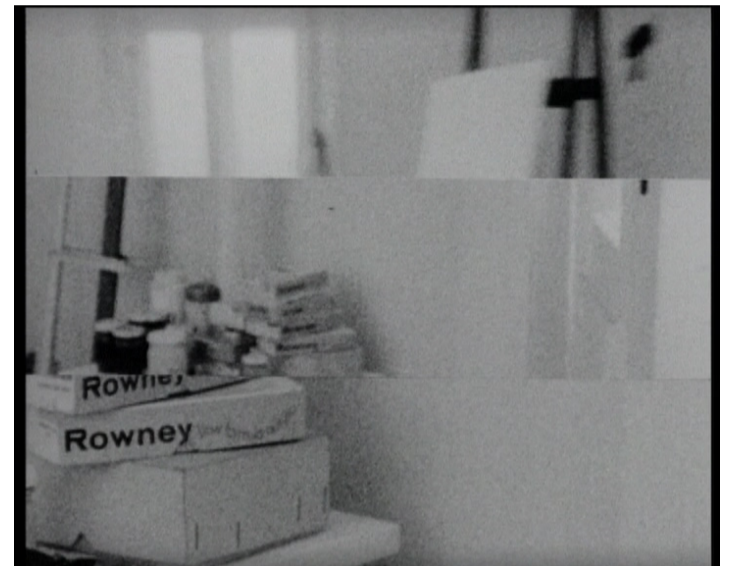
Triolets, 1980, 12'00" 35 mm, 16 mm

Camera: Béla Ferenczy

Singer: Eszter Póka

Production: Béla Balázs Studio, Budapest

The elements - the changeable objectives of the camera (normal, wide angle and tele), the recorded subjects (interior, exterior, moving or unmoving human figure), the sound characters were divided into three groups and combined with each other in 30 sec long variations. The image, divided into three horizontal fields shows three separately recorded 1 sec camera swings made from the same subject, copied afterwards mechanically together. The sound corresponds to the camera swings by improvised vocal glissandos. An attempt to expand space producing changing montages of the elements, inducing it automatically by the shifts in time. (D.M.)

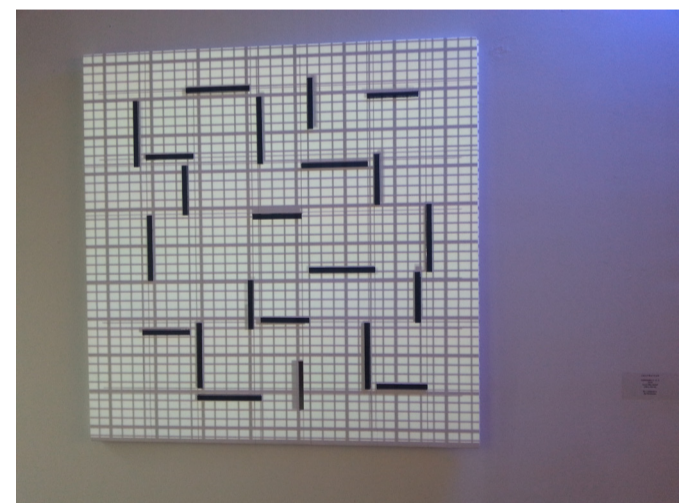


Ákos Matzon & Pixelnoizz | Lightbands reanimation, 2013 relief-mixed media

Through the oeuvre of the Hungarian artist, Ákos Matzon (1945, Budapest), he continues the traditions of classical avantgarde from the 20's. The constructivist minimalist avantgarde tendencies, originated in Russia, was dominant in Hungary in the same time as well. Matzon's work, which is related to artists, such as Malevich, El Lissitzky, Moholy-Nagy and Kassák, is developed in his own way. After his studies at the Hungarian University of Technology, he began to deal with painting intensively in the mid-1980's. The monochrome surfaces and the reductive, geometrical vocabulary of his paintings and reliefs still contain some architectural characteristics. His art exists at the border of painting and plastic arts, that is expressed through abstract geometry.

Pixelnoizz (1976, Budapest) is a Budapest born and Berlin based media artist, graduated at the Faculty of Intermedia at the Hungarian Fine Arts University. He creates computer code based digital images and interactive installations. His wild range artistic work explores the potential of the new media and develops new methods. Pixelnoizz's trough his interdisciplinary approach generates new visual art from non-existent digital data.

In the co-operation of Matzon and Pixelnoizz, the barriers of generations and disciplines are crossed as well. Matzon's eternity-suggesting work is brought into motion trough a digital manipulation. The projected moving elements make the changing potentials of the seemingly changeless abstract geometrical piece of art visible. The controversial methods and technics set up a new, third artistic being, which could not exist without one another. Still, it contains some art-historical references, while displaying many possibilities of the future as well.



Gábor Bódy

Gábor Bódy (1946 – 1985, Budapest) was a Hungarian film director, screenwriter, theoretic, and occasional actor. He explored the experimental filmmaking and language of film. Bódy is one of the most important figures of Hungarian cinema and one of the pioneers of the international avant-garde movement. His technical know-how and theoretical knowledge was absolute unique.

He studied history and philosophy at Loránd Eötvös University and later filmmaking at the Academy for Theater and Film Arts. During his university days he became an influential member of the Béla Balázs Stúdió (BBS). BBS was a studio for free-minded artists in the era of socialism, where short and experimental films, later also full length feature films could be made in an atmosphere of relative liberty. He established various experimental and avantgarde projects at BBS and also, began to deal practically and theoretically too with the cinema as the visual language of motion picture. He reformed the language of the cinema radically and developed his unique and specific style, that is based on the art of montage and editing. This kind of editing was rather psychological instead of the art of traditional story-telling. His style could be characterised by the concepts of “new sensibility” and “new narrativity”; sometimes discribed as „film-poetry”. He was creating, exploring and expanding the language of motion picture by giving them a new quality. In addition, he purposed to translate the contemporary avant-garde approach to motion picture in order to create a new audiovisual language and structure.

At the beginning of his career, he took on the challenges of the new media technologies in the arts, first as an experimental filmmaker and then in the world of digital video. He created three emblematic feature films. In the last years of his life, Bódy Gábor dealt with the medium of video. He made several experimental shorts in that format.

He lived in Berlin and Vancouver as guest of artists-in-residence programs, taught at the Berlin Film Academy DFFB, gave lectures (about “Total Expanded Cinema”), travelled through various countries with film programs, and published video cassettes and books. In 1980, he established “Infermental”, the first international magazine of video cassettes. His movies were presented in such significant festivals and locations as Berlinale in Berlin and at the Modern Museum of Art in New York.

American Torso, 1975, 95', 35 mm excerpt

The scene is from Gábor Bódy's debut which was also his graduation thesis film at the university, completed in 1975. This scene sums up the experimental and poetic atmosphere of the movie, that can be seen as a substantive and feature pattern.

American Torso won the Grand Prize for best new filmmaker at „International Filmfestival Mannheim-Heidelberg“ and the Hungarian Film Critics prize for best first film. The film which depicts the lives of Hungarian 1848 Revolution veterans in the American Civil War features Bódy's experimentalism at the fullest. The whole film was re-edited using his own method called „light editing“ in order to make it resemble a wracked silent film from the late 19th century.



Narcissus and Psyche, 1980, 95', 35 mm excerpt

In the 80s, a widespread interest for Bódy Gábor's work arose, following the repercussions around his second feature film "Narcissus and Psyche" which spread particularly in the movement of independent and avant-garde cinema. Narcissus and Psyche was the largest-scale Hungarian production of its era. This epic production based on a Hungarian writer poetic work Psyché. The emphasized scene from the drama has a strong surrealistic mood and contently sum up character. He won with this movie awards in Cannes, Locarno, Budapest, among others.

