

.CHB_InsideOut
Budapest Sketch
19 – 21. Sept.



Curated by Fanni Magyar

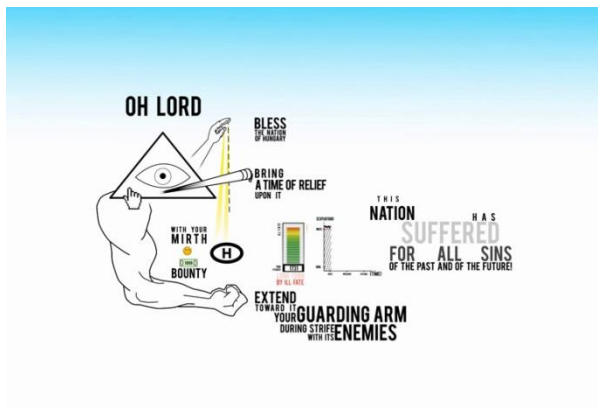
After a short intro – animated adaptation of the Hungarian National Anthem –, two docu-animations will be shown. The genre of docu-animation derives from the topics and the interdisciplinary attitude of the artists. While the *Blue Pelikan* (trailer) deals with an important subcultural and economical, political phenomenon of the 90s in Budapest, the *Kulo City* is about the characteristic mood of the artist subculture around and after the millennium in Budapest.

The selection ends with a fictional and timeless chalk animation about the absurdity of modern society by László Csáki.

János BRÜCKNER (1984, Budapest) graduated in Hungarian language and literature from Eötvös Loránd University, and in painting from Hungarian University of Fine Arts. In his artworks Brückner thematizes the various phenomena of the social media and the popular culture, through featuring and highlighting some typical symptoms. Our daily life is defined by the visual and virtual "mem" culture of the information society, and the consumption and reception of large amounts of various data. In his paintings, new media works and other project-based artworks, Brückner puts these banal contents into a new context.

Hymn 2.0

2012, 1'33"



Hymn 2.0 has a basically contradictory intention: it aims to make understandable the messages of the Hungarian National Anthem on an international level. For this animated adaptation of the Hungarian hymn Brückner used the English language and symbols of the infographics, the and the mass media.

László CSÁKI (1977, Mosonmagyaróvár, HU) finished his studies and his DLA in video art at the Moholy-Nagy University of Art and Design (MOME) in Budapest. Earlier he lead the Faculty of Media Design at MOME, and lectured applied photography at KREA Art School and animation at Budapest Collage of Communication and Business (BKF).

Csáki's activity covers the disciplines and in-betweens of film, fine arts and design. In his creative practice he focuses on the filmmaking, mostly all of his work of art and design works are closely related to his films. His autonomous and applied film activity refers to the genres of animation, documentary, short film, commercial, and music video. His works can be characterized by the variety of techniques and genres and the simultaneous presence of animation and real scenes. Most of his works are literary adaptations. His animations are characterized by the using of motion as technical and narrative elements.

He participated at several Hungarian and international film festivals: 17th Brooklyn Film Festival; Animateka International Animated Film Festival; Vilnius Shorts; Anilogue International Animation Film Festival; Istanbul International Short Film Days; 2005 Berlin INTERFILM; Budapest Hungarian Film Week; Taiwan International Animation Festival; Vilnius TINDIRINDIS; Ljubljana ANIMATEKA; Bucarest DaKINO International Short Film Festival; Zagreb Film Festival ; Rome MedFilm Festival; Milano Film Festival; Brussels Short Film Festival; San Jose Cinequest, etc.

Blue Pelikan, trailer
2014/15, 2'33"



The *Blue Pelikan* is a documentary animation film. Csáki turned from the fictional subjects to the genre of documentary in 2004. For showing reality *Blue Pelikan* uses tools of animation films instead of tools of classic documentaries. The story about the faking methods of international train tickets is told by four characters. The characters recall several memories which are interrupted in the film with historical documents, details of TV and radio programs. From the end of the 80s until 2002 this „easy way” of faking official documents was a typical crime in Hungary. It was based on the finding that train tickets were filled with indigo paper (branded Blue Pelikan), which was easy to remove with household cleaners and reuse for optional destinations.

Blue Pelikan is the first episode of a short documentary-trilogy. The working title of the next part is *The Way of Pálinka*. All the three episodes use the train as a central motive, but all of them tell different stories. The film is planned to release in 2015.

KULO CITY,
2010, 42'00"
1st part 23'00"

Director: Danila Kostil
Art director: Heni Kiss, Attila Stark, Danila Kostil
Producer: Andrea Ausztrics



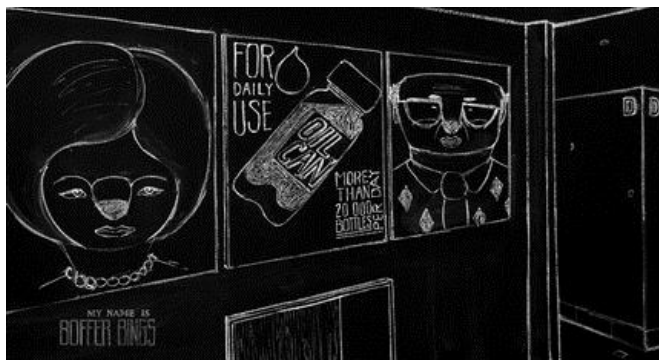
The *Kulo City* short film is based on the comic book created and designed by Attila Stark. “Budapest is a dirty, crappy place. But we still live here. We have to” – this is how *Kulo City* begins. The short film is the documentary animation adaptation of Attila Stark’s comic book and consists of

three individual episodes. *Kulo City* is the imprint of parties, enthusiasm and lethargy of Budapest at the Millennium - generational, comic, ironic, contemptuous, cool, yet staggering. The comics or more precisely the sketchbook diary shows downtown locations in the day - and more often nighttime, portraying its weird protagonist's (Kula Jani's) adventures while adding zest to his existence, thus making this world an unique creation. A psychology diagram is what *Kulo City* probably resembles most, a diagram that shows the ordinary man existing in our consciousness, as well as its relation to the surrounding environment. Yet, this place filled with surreal creatures, hopes, disappointments, alcohol, weed and a spate of bars and clubs does exist and it is called Budapest. In this version of the city all the familiarity disappears; the well-known locations are reshaped to portray the scenery of the inner world beyond the mind.

Attila STARK (1979, Baja) graduated from the Hungarian University of Applied Arts. Stark is known as a street art-activist and graphic artist. His works are based on the urban life, the symbols of subculture and the characters of his stories. These characters are mostly ironic and humorous at the same time, they try to define and comment our everyday experiences, our entities. Attila Stark is one of the most determining actors of Hungarian underground art life in the 2000s. His works are the visualizations of the atmosphere of this subculture. His individual works as well as his works in contribution with the Group 1000% determine the features of the city centre of Budapest.

Danila KOSTIL born 1984 in the USSR moved with his family to Budapest, Hungary in 1996 where he finished his studies at Eötvös Lóránd Science University Faculty of Russian Language and Literature and Moholy-Nagy University of Art and Design Faculty of Film and Media design. His first feature length documentary was *Kulo City*, which was an experiment to combine live action, stop motion and other animation techniques at the same time. With his unique approach to visuals and his passion to explore and experiment new ways Danila is constantly searching for new opportunities for storytelling. He lives currently in Barcelona, but he is active as a director in many other countries: Hungary, Croatia, Czech Republic, France, India, Serbia and Russia.

László CSÁKI: *My Name is Boffer Bings.*
2012, 20'00"



Csáki first met a chalk animation during his studies. He was interested in telling stories and illustrate motions by using white chalk on the blackboard. The chalk animation is based on a novel by Ambrose Bierce titled *Oil of Dog*, which tells a secret story of a family getting rich from oil. The thriller drawn with white chalk uses lots of humor to tell the timeless story of greediness and obsession, actualized on the modern society as well. The animated adaptation of the grotesque novel with its simple black and white scenes calls the style of film noir.

The film was rewarded as a chalk animation with the Annual Award at the festival of Art Director Club in New York, and it got the Main Prize and Film Critics Prize at the Kecskemét Animation Film Festival.

The screening program going to be shown all day long between 19 – 21. September inside (.CHB) as well.