



Celluloidra Revolverrel

Toward the Organization of a Hungarian
Underground Experimental Film
Subculture

A Celluloidra Revolverrel held its first professional event on August 29–30, 2024, bringing together a group of filmmakers, aestheticians, and philosophers. The event's founding curator was Mihály G. Horváth, a researcher and experimental filmmaker.



A Celluloidra Revolverrel is a grassroots scientific and artistic platform aiming to organize contemporary Hungarian experimental cinema and connect it to the international discourse.



On a global scale, experimental film represents the most radical form of visual culture based on moving images. This moving-image subculture—historically characterized by its connection to the visual arts in both its artistic vision and creative methodologies—is undergoing a global renaissance today. In recent decades, there has been a growing interest in experimental film festivals, academic conferences, journals, digital archives, workshop programs, community labs, and film clubs. Today, there are numerous hubs and distribution centers for such activities across the globe.

In contrast to this international trend, experimental filmmaking in Hungary is virtually nonexistent today. Its underrepresentation marks one of the most significant shortcomings of contemporary Hungarian visual culture. The heroes of Hungary's once-celebrated Balázs Béla Studio or Kőbánya Amateur Film Studio are fading into oblivion—along with them, we bury a tradition of internationally significant artistic achievement. Aside from a few isolated directors, underfunded or entirely independent underground creative groups, marginalized DIY publishers, and a handful of academic researchers, experimental cinema in Hungary lacks both a discourse and a platform.



A Celluloidra Revolverrel aims to address this gap.



On August 29–30, 2024, the initiative organized its first complex professional event dedicated to experimental film at the Kaleidoscope House in Esztergom. Its primary goal was to consolidate the academic discourse around experimental film, facilitate debates, and generate and widely disseminate collective knowledge.

To achieve this, the event combined three interlinked activities: a film festival, a professional conference, and a series of workshop programs.

Over 300 contemporary experimental films from nearly 50 countries were submitted to the festival's first open call, of which a professional jury selected 76. Over the course of two days, seven hours of film were screened across four thematic categories:

1. **Transmedia experimental film, video art, and computer-based art**
2. **Ecological, biological, and chemical process-based experimental films**
3. **Manually and directly manipulated experimental films**
4. **Détournement, found footage, and narrative experimental films**



Additionally, an independent category was dedicated to **expanded cinema**, featuring performative presentations. These included multimedia performances by internationally recognized visual artist collectives—such as *Kaos Camping* and *blanche the vidiot*—as well as emerging performers.







The curated selection from over 30 hours of submitted “classic” (screen-based) films was presented in thematic blocks, each accompanied by academic presentations offering theoretical and historical context. These lectures were delivered by university faculty, researchers, and artists representing nine different national and international institutions.





The presentations featured insights from renowned independent artists and award-winning scholars, sharing perspectives on experimental film through their own research and creative practices. The talks included:

- Botond Biró: Montage and Historicity in the Films of Radu Jude
- Róbert Fekete: Transgressive underground – The cultural image of the Cinema of Transgression of New York
- Péter Forgács: Memory Archive of the Future
- Mihály G. Horváth: "The film enters the hypostasis of the ciselante: the phase of deepening elements that end in self-destruction" – The dawn of Lettrist experimental cinema
- Gábor Gelencsér: Centaurs – The linguistic and political radicalism of the BBS experimental films
- Zsolt Gyenes: Hybrid Techniques in Contemporary Experimental Video Art
- Zsolt Gyenge: The Gallery as an Experimental Space for Moving Images - A Phenomenology of Video Art
- Martin Helstáb: Changes in the interpretation of transhumanism with the evolution of cinematic arts
- Péter Lichter: The found footage film and the "uncanny": the possibilities of the avant-garde horror
- Beja Margitházi: Experimental Radioactive Documents Visual and Aural Techniques in Photofilmic Traces of Chernobyl
- Bori Máté: The Sensuality of the Cosmos: The Intertwining of the Human and Planetary Planes in Daïchi Saïto's film eartheartearth
- Gergő V. Nagy: Autofellation as a metaphor for found footage film practice in Luther Price's Sodom
- Márió Z. Nemes: Post-digital aesthetics and technocosmic horror
- Dorottya Szalay: The (Socio)Critical Potential of Confronting the Female Body – Interpretations of Teresa Tyszkiewicz's Experimental Films
- Ervin Török: The Place of Experimental Filmmaking in Film Education
- Tamás Vida: A Girl and a Gun: The New Wave, Art Film and Film as Art
- Zhuoran Zhang: Fashionable Fetish - Guy Debord and Situationist Film

Another central goal of the event was the dissemination of technical knowledge, with a particular focus on popularizing experimental techniques for working with film formats. In addition to international screenings and scholarly lectures, interactive workshops were held, introducing participants to technical methods such as film emulsion scratching, safe degradation, celluloid painting, and rotting. These workshops were led by filmmaker and film restorer Endre Dózsa and animation filmmaker and art educator Jona Tóth.



In light of the outstanding international response to its first event, **Celluloidra Revolverrel** has set out two grand undertakings to be realized by the summer of 2025. In order to jointly achieve the dissemination of academic knowledge related to experimental film and the transfer of practical filmmaking skills, **Celluloidra Revolverrel** is committed to:

- 1.) editing a comprehensive volume, scheduled for publication in 2025-2026, and
- 2.) developing the thematic structure for a regular series of workshop programs:

1.) The event was recognized by numerous academic researchers and directors as the beginning of a reorganization of Hungarian experimental cinema. It is no exaggeration to say that the materials gathered during the event are of reference value. In light of this, **Celluloidra Revolverrel** has designated as its primary professional objective the editing of a summary conference volume and catalogue. The volume will include scholarly versions of the presentations delivered at the event, transcripts of the roundtable discussions, as well as a curatorial overview of the selected film program, accompanied by still images. The publication is expected to be released between 2025 and 2026 in print.





2.) A key takeaway from the event was the recognition of the lack of an institutional framework for contemporary Hungarian experimental cinema. The exceptional quality and quantity of American and Canadian films in the selection can primarily be attributed to the existence of long-standing, well-established institutional systems.

Hungary possesses a historically significant and internationally influential tradition of experimental film, along with cult-status institutional milestones — yet these have largely been forgotten. As its second major objective, **Celluloidra Revolverrel** is committed to developing a regular workshop program. Through the transmission of practical and technical knowledge, this initiative aims to fill the institutional void in experimental filmmaking — and with it, to lay the groundwork for organizing a Hungarian underground experimental film subculture.



2024. Augusztus 29-30.
Kaleidoszkóp Ház, Esztergom



FilmFreeway



I. Celluloidra Revolverrel

List of Contributors

Our Conference
Presenters:

Botond Biró: Montage and Historicity in the films of Radu Jude

In dialogue with studies about montage in contemporary Romanian cinema, I argue that the montage technique in the films such as *Bad Luck Banging and Looney Porn* (*Babardeală cu bucluc sau porno balamuc*, 2021) and *Do not Expect Too Much from the End of the World* (*Nu aștepta prea mult de la sfârșitul lumii*, 2023) is structurally different from intermedial collage (Pethő, 2022). In these two films by Radu Jude, the juxtaposition of archival images of late stalinism and contemporary neoliberalism is a means of producing a historicized interpretation of our present-day reality, which invites the viewer to reflect on the abstract nature of history. I argue that the new montage – implementing the ideas of Walter Benjamin – places the production and reproduction of History in the centre of political critique.

In order to support my claims, I use George Didi-Huberman's book, *The Eye of History*, in which the author interprets and contextualizes the photomontages of Bertolt Brecht in the light of the philosophy of history of Walter Benjamin. In Didi-Huberman's interpretation, Brechtian montage was able to redistribute the aesthetic regime of his time through the concept of alienation (Didi-Huberman, 2018). In this respect, montage aims to decontextualize images in order to reassemble them, revealing the complexity of the representation, instead of its apparent simplicity.

Discussing the selected films within the framework of the theoretical avant-garde montage tradition, I argue that it renders visible the specific aspect of contemporary Romanian cinema, which reflects on the reconstructibility of the historical past with cinematic tools and aims to search for aesthetic solutions to social problems.

Keywords: theory of montage, philosophy of history, Walter Benjamin, political aesthetics

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Róbert Fekete: Transgressive underground - The cultural image of the Cinema of Transgression of New York

The cinema of transgression of New York was a loose-knit underground art collective associated with the Lower East Side and surroundings, announced in a 1985 movement-forming manifesto by Nick Zedd. The central ambition of the manifesto was to revitalize the East Side underground film scene, which was blossomed in the 1960s, and to put into practice a radically subversive, politically motivated aesthetic, which in the works of the six artists who formed the group's core, Richard Kern, Tessa Hughes-Freeland, Casandra Stark, Tommy Turner, David Wojnarowicz, and Nick Zedd, was inextricably intertwined with the question of underground autonomy and the critique of hegemonic cultural production.

The focus of my presentation will be to expand on these latter connections. My aim will be to present transgressive cinema's understanding of underground culture, including underground cinema, concentrating my reflections upon the relationship between alternative modes of filmmaking and cultural emancipation. In doing so, I aim to understand underground culture through the concepts of affirmation and carnival, and to highlight the aspect of transgressive cinema where visceral transgressions and moral subversions turn works into active socio-political agents.

Keywords: underground film, affirmation, carnival, transgression, cultural emancipation

Róbert Fekete, doctoral student at the ELTE Doctoral School of Philosophy, holds a Master's degree in Aesthetics from the University of Pécs.

Forgács Péter: Memory Archive of the Future

Péter Forgács is a Hungarian independent filmmaker and intermedia artist from Budapest, whose films and installations have been selected for the courtesy of Museum of Modern Arts New York, the Pompidou Center in Paris, and the Berliner Kunstakademie. His work spanning more than forty years is marked by such works as the Private Hungary series (1988-1997), the interactive installation The Danube Exodus (2000-2002), and the unique cinematic adaptation of Wittgenstein's Tractatus (1992).

Péter Forgács's art is dominated by the themes and motifs of the interaction of current media technologies and historical-cultural memory; the aesthetic possibilities of collective trauma processing across generations; the medial embeddedness of thinking and, last but not least, what the future holds for all of these for us. The very catchword of the discussion is the latter: the future, various meanings and interpretations of it, but above all, the role of art, especially the alternative ways of filmmaking, in a world where the expansion of new media is radically reshaping our understanding of history, culture and ourselves.

Péter Forgács's partner will be Róbert Fekete, a doctoral student at the ELTE Doctoral School of Philosophy.

Mihály G. Horváth: "The film enters the hypostasis of the ciselante: the phase of deepening elements that end in self-destruction" – The dawn of Lettrist experimental cinema

The title quotation is from the iconic cinematic foreword *Esthétique du cinéma* by Isidore Isou. In this writing Isou announced the primer works of the pioneers of Lettrist cinema in a 1952 single issue journal: *ION*. The film scripts, essays and manifestos listed in the journal are not only the iconic initials of Lettrist experimental cinema, but are also the most radical documents of the parisian post-war avant-garde.

The Lettrist filmmakers invaded film culture under the banner of extremist negation and the revolutionary superseding of the cinematic image. This objective was expressed in their works through a twofold aesthetic praxis; the fanatic destruction of the constitutive elements of the moving image and at the same time, the radical transgression of the boundaries of cinema. In the process of negation, the Lettrists programmatically mowed up and scribbled over their typically trashed filmstrips, carried out for the first time in the history of cinema a critical separation and collision of image and sound, and to top it all, have also targeted to unmask and to dismantle the mechanisms of representation. But it was the other pillar of their twofold aesthetic – their creative efforts to transgress the boundaries of the medium – that proved to be truly epoch-making. Their expanded séances, which shifted the focus of film culture from the projected image to the immediate corporal participation of the viewer, remain to this day an inescapable reference to the contemporary experimental cinema scene in Paris.

In this presentation, alongside with the current literature on Lettrist cinema (see: Bovier, 2023), I will focus on the 1952 debut of the Lettrist pioneer directors and will attempt to present the radical film practices that were announced by the journal *ION*.

Keywords: lettrisme; postwar avant-garde; expanded cinema

Mihály G. Horváth, a dedicated researcher of lettrisme-situationnisme, decomposes filmstrips as a hobby and is a film restorer by profession. He graduated from the Faculty of Humanities at the University of Pécs with a major in philosophy and minor in film theory. He is an alumni member of the Kerényi Károly College for Advanced Studies, and is currently a student at the Moholy-Nagy University of Arts and Design.

Gábor Gelencsér: Centaurs – The linguistic and political radicalism of the BBS experimental films

Thanks to Gábor Bódy, experimental filmmaking at the Balázs Béla Studio took on the character of a series or a group in the 1970s, and thus – together with a few other works – "institutionalised" experimentalism within the institution. The Linguistic Series, the K/3 group pieces and the other experimental works represent two different versions: while all explore the new linguistic possibilities of the medium, in one the search for language and the medium itself becomes the subject, in the other linguistic radicalism is associated with socio-political meaning. In my presentation, I will put the experimental films of the decade in groups according to the aspects above, then examine the films of the latter variety in detail, and through three case studies, seek to answer the question of how socio-political meaning is linked to the mainstream of feature films.

Keywords: Hungarian Film History, Balázs Béla Studio, Experimental film, Linguistic Series, K/3 group

Gelencsér Gábor (1961), is Associate Professor at Eötvös Loránd University, Film Studies Department (Budapest, Hungary). His research interests are related to Hungarian cinema after WWII and Hungarian film adaptation. Recent works: *Közelkép. Porték, témák, formák a Magyar film történetéből* [Close-up. Portraits, Themes, Forms from the Hungarian Cinema] (2022); *Lopott boldogságok. Premodern Magyar melodramák (1957–1962)* [Stolen Happiness. Premodern Hungarian Melodramas (1957–1962)] (2022); *A Titanic zenekara. Stílusok és irányzatok a hetvenes évek magyar filmművészetében* [The Orchestra of the Titanic. Styles and Trends in the Hungarian Cinema of the Seventies] (2002, 2023).

Zsolt Gyenes: Hybrid Techniques in Contemporary Experimental Video Art

The lecture will explore the main characteristics of contemporary, electronic, analog and hybrid, experimental, abstract audiovisual works of art. It will be an artistic statement, illustrated by the author's own examples, and will focus on his recent opuses, such as ElectroLandscape, Vortex and Mashed Wall, which have been presented at international festivals in the USA and Europe over the last two years. Perhaps the most original part of the lecture is a presentation of the author's ongoing experiments with a 'prepared television'.

Keywords: 'analog feeling'; prepared television/wobulator; combinations of different techniques; hybrid forms

Dr. habil. Zsolt Gyenes DLA,
media artist, associate professor (MATE Rippl-Rónai Institute of Arts and Theatre)

Zsolt Gyenge: The Gallery as an Experimental Space for Moving Images: A Phenomenology of Video Art

Since the 1960s, video art has innovatively integrated moving images into visual art practices and museum spaces. However, for me, the true experimental nature of video art is not in the projected moving image material but rather in the continuous re-creation of the apparatus. The always different spectatorial position in each installation requests the viewer's constant re-positioning, and results in a self-reflexive bodily experience of the medium's possibilities. This departure from the traditional cinema setting in projection methods results in unusual perspectives, time experiences, and affective presence that crucially defines the reception and interpretation of these works of art.

In this presentation, I aim to explore the experimental nature of video art as it manifests in the creation and design of its apparatus through the phenomenological examination of moving image installations. I will investigate the altered dynamics of attention, the phenomenon of bodily self-reflexivity realized through physical presence in the installation space, the reinterpretation of the film frame in multi-channel installations, and the emergence of affective effects in large-scale "gallery cinema" involving entire gallery spaces.

During the presentation I will primarily illustrate the theoretical insights with contemporary or relatively recent examples that I have personally seen in exhibited form, thus having physically experienced the nature of the viewer's experience influenced by the given installation setup. Thus works by Chantal Akerman, Jesper Just, Julian Rosefeldt and Ragnar Kjartansson will be presented.

Keywords: video art; installation; phenomenology; spectatorship

Zsolt Gyenge is Associate Professor at the Moholy-Nagy University of Art and Design (Budapest, Hungary), where he teaches courses in avant-garde cinema, film history and visual communication theory. His research interest include interpretation theories (phenomenology, hermeneutics), moving image installations and Romanian Cinema. He is the author of the book *Image, Moving Image, Interpretation: A Theory of Phenomenological Film Analysis* (published in Hungarian). He is currently working on a research on the phenomenology of moving image installations. He is the editor of the scholarly journal on design and visual culture *Disegno*, and is also active as a freelance film critic.

Martin Helstáb: Changes in the interpretation of transhumanism with the evolution of cinematic arts

As in the sculptures depicting animal-human hybrids from the Stone Age, in the literary appearances of alchemists who desire eternal life and Frankenstein's monsters from the 17th century, the ideas that laid the foundation of transhumanism also played an important role in cinema and motion pictures from the 20th century. The sci-fi movie genre has been rich in its depiction of cyborgization and the extension of human existence since its beginnings. In my presentation, I will primarily focus on the development of those motion pictures that reflect the circle of thought in their technique too. The principles of transhumanism underwent great development in the second half of the 20th century by its main advocates, such as Max More and his wife Natasha Vita-More, or FM-2030. Over the course of a few decades, their manifesto has evolved from the hope of eternal life to aspirations to extend life and improve the quality of life by the conscious use of technology. By this time, experimental filmmakers, video and transmedia artists sometimes used their works as futurist propaganda, sometimes as a satirical critique of progress. The AI-influenced movie production of our time can point both to our distance from the posthuman state of singularity and to our gradual integration into it.

My personal connection to the topic is my constant dependence on technology through my immunotherapy that keeps my chronic disease under control. I have processed this topic in some of my films, and I include the experiences of these into the presentation.

Keywords: transhumanism, techno-optimism, science-fiction, artificial intelligence

Martin Helstáb is a film director and art teacher. He's been writing, developing and directing numerous short films since 2013. His animation and mixed-technique films have been awarded at international festivals, his first feature film, Zazongpari was released in 2021. He worked for the Warner Bros Studio in Malta for a year. He is currently doing the post-production of his second feature film.

Peter Lichter: The found footage film and the "uncanny": the possibilities of the avant-garde horror

My presentation will focus on the a brief historical overview of the found footage film form (or genre) and how these films use a certain kind of "uncanny" aesthetic. The Freudian concept offers exciting possibilities for the study of found footage films: it suggests that the recycled material, because of the "decontextualisation" and abstraction, can use the aesthetics or the effects that may be similar to the horror horror genres.

In my presentation I will use my own filmic examples from my film practice.

Keywords: unheimlich; found footage film; horror

Péter Lichter (1984) is an assistant professor at the Department of Film Studies, PTE BTK, author of several books on film history and director of numerous experimental films.

Beja Margitházi: Experimental Radioactive Documents Visual and Aural Techniques in Photofilmic Traces of Chernobyl

The proposed presentation explores the performative photofilmic and aural practices used in the artistic works of Alice Miceli (*Projeto Chernobyl* (2007/2011), Lina Selander (*Lenin's Lamp Glows in the Peasant's Hut*, 2011), Daniel McIntyre (*Lion Series*, 2011–2014) and Clara Casian (*Birdsongs: Stories from Pripyat*, 2016) extending beyond journalistic representations of the contaminated environment of Chernobyl. Instead of focusing on the 'spectacular' decompositions of the objects and buildings in the area, these artists seek experimental modes of collecting ecomaterial evidences and 'documenting' the impalpable materiality of gamma rays, still present in Chernobyl Exclusion Zone.

The presentation investigates the performative strategies of these 'experimental documents' which move beyond the aestheticism of simply being a 'material witness' (Susan Schuppli, 2020): either by introducing human agency to trap radiation through non-human technology (see Miceli's X-ray images), or embedding the indexical materiality of radiation in cultural references and cinematic remediations (like in Selander's film installation), or converting personal narratives and diary-like meditations on radioactivity to damaged celluloid montages (McIntyre), or mixing archival and new footages, recordings and soundscapes (Casian) – simultaneously pointing to the consequences of nuclear trauma and environmental pollution in the Zone.

Keywords: radioactivity, (eco)trauma, experimental film, performativity

Beja Margitházi is assistant professor at the Department of Film Studies at Eötvös Loránd University in Budapest, Hungary. She was the founding editor of *Filmtett* monthly film magazine, then website (2000–2008), and is co-editor of *Metropolis* Hungarian journal of film theory and film history (2019–). She is the author of the book *Az arc mozija. Közelkép és filmstílus* [The Cinema of the Face. Close-up and Film Style] (2008) and co-editor of the anthology *Vizuális kommunikáció* [Visual Communication] (2010). Her research interests include classic and cognitive film theory, visual studies, theories of trauma, documentary film.

Bori Máté: The Sensuality of the Cosmos: The Intertwining of the Human and Planetary Planes in Daïchi Saïto's film eartheartearth

This presentation will focus on Japanese-born Daïchi Saïto's experimental short film eartheartearth (Canada, 2021). He shot the film on 16mm film in the Andes, in the heart of a natural ecosystem threatened by centuries of nitrate mining and geothermal extraction. Saito goes beyond the intention to create a mere reconstruction of ecologically traumatic events. Instead, he "tunes" the viewer into the so-called "eco-trauma experience" through the film's soundtrack, which features the breathing and heartbeats of saxophonist Jason Sharp, and the almost abstract, sensual images manipulated by hand in post-production.

In the course of this presentation, I will discuss how the film, through its radical formal strategies, questions the notion of 'reflection' (Haraway 1992, 2016; Barad 2007, 2014) as a mode of knowledge production and how it seeks to connect the human and planetary planes by activating the memory of the senses.

Keywords: eco-trauma experience; haptics; experimental cinema; entanglement

Bori Máté is an experimental filmmaker and currently a Doctoral Student at the University of Applied Arts Vienna. Her articles and essays have been published both in Hungarian and English in such journals as the Quarterly Review of Film and Video, Millennium Film Journal, ACTA, and Metropolis.

In 2023, she was the guest editor of the international journal, *Illuminace's* special issue, "(Eco) Traumatic Landscapes in Contemporary Audiovisual Culture." Máté's films were screened at festivals like Berlin Critics' Week, Rotterdam International Film Festival, Jihlava IDFF, and Oberhausen Short Film Festival.

Gergő V. Nagy: Autofellation as a metaphor for found footage film practice in Luther Price's Sodom

Sad but true: only 1% of men alive today can give themselves a blow job. This privileged 1% is at the centre of Luther Price's *Sodom*: it's particular loneliness and sublime joy, its isolation and its confinement are the main themes of the work. This presentation argues that this special bodily arrangement and sexual activity in Price's film can be interpreted as a visual metaphor for the treatment of the film material and the found footage, and from this perspective both Luther Price's activity and the radically and erotically introverted, material-centric avant-garde, the „avantgarde existing in sign", as András Petőcz puts it, can be put into a critical perspective.

Price's metaphor of self-interpretation is both laudatory and condemnatory: on the one hand, it posits the discovery of one's own material as a sacral possibility, and on the other, it represents erotic self-consumption as self-enclosure. In this way, *Sodom* presents a particular critical theory of radical avantgardism - one that evokes the theories of Renato Poggioli as well as certain transgressive efforts of the contemporary American avant-garde (AIDS-art; Cinema of Transgression).

Keywords: found footage, sensuality, autofellation, transgression, avant-garde

Nagy V. Gergő is a Hungarian film critic, screenwriter and dramaturge. He has published articles and papers in major and minor cultural publications. The last film he co-wrote is called *Larry* (2022).

Márió Z. Nemes: Post-digital aesthetics and technocosmic horror

In my presentation, I examine the post-digital aspects of found footage filmmaking with the help of Aristotelis Maragos' film *The Timekeepers of Eternity* (2021). Maragos's film is an appropriation of the 1995 Stephen King adaptation, *The Langoliers - Prisoners of Time*. The director reworked the three hours long original TV movie into sixty-three minutes, but the central strategy here is not the recontextualizing, but the material transformation of the film-image. Maragos printed out the frames of the original film, then re-animated the sheets of paper while crumpling and deforming the paper. This solution embodies a post-digital way of thinking in which virtuality and materiality interpenetrate each other inseparably, while the aesthetic effects are created by the tension of these dimensions. All of this is particularly interesting from the point of view of the legendarily "trashy" CGI monsters of the 1995 adaptation, since Maragos "covers up" the titular entities with the help of paper deformations. In this case, it is as if the digital withdraws from the representation to permeate and invade the materiality of the film, as a kind of technocosmic horror that is unrepresentable but enables all representations, which also expands the visual possibilities of horror aesthetics.

Keywords: found footage, post-digital, material transformation, appropriation.

Márió Z. Nemes (1982) is an assistant professor at the ELTE MMI Department of Aesthetics. Poet, critic, esthete. He is a member of the artcollective *Technologie und das Unheimliche* (<http://www.technologieunddasunheimliche.com/>). His most recent book: *Ectoplasm* (art essays, Symposion 2020)

Dorottya Szalay: The (Socio)Critical Potential of Confronting the Female Body – Interpretations of Teresa Tyszkiewicz's Experimental Films

Teresa Tyszkiewicz is a leading figure in Polish (feminist) avant-garde art, whose cinematic works from the 1980s, focusing on the representation of the sexualized female body, have been consistently underrated in art history. Even when texts dealing with these works go beyond a stubborn examination of the films in relation to the erotic visuality of Tyszkiewicz's former collaborator Zdzisław Sosnowski, they rarely escape the schematising interpretations of Anglo-Saxon feminism. Yet Tyszkiewicz's non-narrative experimental films go considerably further: pursuing an individual strategy and constructing a uniquely subversive system of symbols, they engage in an active dialogue with the reality of Polish state socialism in the 1980s, with messages hidden in creative formal language.

The presentation attempts to categorically distance itself from the analytical attitude that legitimizes Tyszkiewicz's work based on Western references, and instead makes room for readings that support a critical mapping of Polish social conditions. In doing so, it becomes apparent that Tyszkiewicz's cinematic works also serve as a means of reporting indirectly, and sometimes directly, on the local context and the realities of Polish women under the communist dictatorship. They expose the (central) appropriation of the body and the socio-political dimensions of the claustrophobic experience of the domesticated space, while highlighting the inherent patriarchal functioning of state socialism, the anti-woman agenda of the anti-communist resistance, and of the Polish Catholic Church.

Keywords: feminism, Polish avant-garde, socially critical art, sexuality

Dorottya Szalay is a women's rights expert and activist. She holds a PhD from the University of Theatre and Film Arts. She has been a visiting researcher at the VŠMU in Bratislava, the AVU in Prague, and the CFMDC in Toronto. She is a staff member of NANE Association and the Hungarian delegate of the WAVE (Women Against Violence Europe) Advisory Board.

Ervin Török: The Place of Experimental Filmmaking in Film Education

Rosalind Krauss's seminal text "Sculpture in the Expanded Field ", published in Hungarian in the '90s, describes the medium as a cultural "expansion" of the medium. The conclusions of Krauss's text apply not only to sculpture, photography or film, as her interpreters have 'expanded' her conclusions, but to all media, and her text is relevant not only in the context of neo-avantgarde art practices, but also in relation to current media practices. In my lecture, I would like to attempt such an 'expansion', namely to link Krauss's conclusions to the issue of Studies in Hungarian Film.

The Hungarian film discourse and education system has less regard for film as historically changing media techniques and as social and economic practices. Compared to the dominant feature film practices, not hegemonic (Gramsci) filmmaking (from documentary to ethnographic film, from private filmmaking to experimental film practices) have received less attention in Hungarian film education.

However, in the accelerating media reorientation (further catalyzed by the latest media platforms), Hungarian film education is spectacularly losing its discursive legitimacy and methodological base. Digital culture is beginning to challenge the unquestioned foundations of Studies in Hungarian Film, If it does not want to lose all its cultural relevance, film education has little choice but to run ahead and focus on free experimentation, on possible cultural "expansions" of what is called: film.

Keywords: experimental film, film education, Rosalind E. Krauss, media technology
Ervin Török is a lecturer at the Department of Visual Culture and Literary Theory at the University of Szeged, and editor of the online journal Apertúra.

Vida Tamás: A Girl and a Gun: The New Wave, Art Film and Film as Art

Though, like obscenity in the words of former US Supreme Court Justice Potter Stewart, one may "know it when one sees it", one needs only a cursory review of the literature on art to see that its precise nature is notoriously hard to define. As a consequence the inclusion or exclusion of any given discipline under that umbrella is similarly problematic. My presentation will trace the development of the concept of the „art film”, arguing that it should be viewed not as a genre of film which deviates from standard Hollywood aesthetics, as film journalism frequently uses the term. In the midst of American domination of the international film market on the one hand, and the destruction of much of European film history on the other, European filmmakers and critics of the post-war era were keenly interested in the perception of film as art, not simply as a matter of prestige, but out of commitment to a philosophy of art in general and cinema in particular, which continues to influence our understanding of the discipline. I will show the outlines of this artistic programme in the context of its antecedents and consequences.

Keywords: New Wave, art film, philosophy of art

Vida Tamás is a doctoral student of philosophy at the University of Pécs. He was a member of Kerényi Károly College for Advanced Studies and the founder of its workshop for film theory and -history, Dissecting Table Cinema.

Zhang Zhuoran: Fashionable Fetish - Guy Debord and Situationist Film

Does film carry concept, or is film structured by concept? Is film an object of worship for fetishists, or a tool for fetishists to play with? Guy Debord's emphasis on the notion of alienation in his Situationist Films highlights, to a certain extent, the character of the image as "primitive violence". In the formation of subjectivity within the symbolic order, "being" in the image is in a state of confusion and dispersion, governed by the forces of dispersed, heterogeneous stress impulses and natural rhythms. Guy Debord therefore opposes any subsequent re-screening and boldly exposes the film's "capitalist fetish" nature to the public, highlighting Situationist Film's critique of the social totem of capitalism and "intellectual relativism", which is rare in the history of experimental film.

To a certain extent, Situationist Film puts more emphasis on separating and deconstructing than on matching language, cinema and real power, and by examining each of these elements in a more microcosmic way, it critiques our passive acceptance of the mechanical images of daily life. At the same time Guy Debord criticises the social relations established through the mediation of images. The "detournement" of images and language in Situationist Film shows the public the reality of capitalist society: it has become a Spectacle.

This lecture extends the theory of detournement in Situationist Film to the fetishistic nature of the modern image, and rethinks whether cinema can serve as a substitute for communication and action where the subject is not yet present.

Keywords: situationists; Guy Debord; experimental cinema

Zhuoran Zhang is a student of the Doctoral Program in Philosophy at the Doctoral School of Human Sciences, University of Debrecen. She holds a Bachelor's degree from the Beijing Film Academy Modern Creative Media College and a Master's degree from the University of Sussex, with a thesis entitled "Salò, or 120 Days of Sodom: Sade and Pasolini on the Intersection and Contradiction of Sadism". She was a committee member and vice-president of the Beijing Film Academy Modern Creative Media College Student Union from 2017 to 2020 and a member of the Qingdao International Young Artists Committee from 2020 to 2023.

She has won several awards for her experimental films, was nominated by "China New Talented" in the Experimental Film category of the Berlin International Short Film Festival and has received third place in the student category of the "National Youth Cup" National University Art and Design Exhibition.

Workshop Activities:

Endre Dózsa: DIRECT ANIMATION

During the workshop, participants can try out one of the most elementary forms of filmmaking: frames are made with their own hands, not with a camera. This method has been used by experimental filmmakers such as Norman McLaren, Stan Brakhage and the contemporary Steven Woloshen. The filmstrip is a canvas on which you can draw, paint or scratch, either frame by frame or in a single pass. You can use it to create new moving images or even recycle old "scrap" film. After the workshop, the finished works will be digitised and can be viewed online after the festival.

Endre Dózsa graduated as a film and television director from the Media Department of Sapientia EMTE in Cluj-Napoca and holds an MA in Film Studies. He has made several documentary, animated and experimental short films using digital and analogue techniques. He is currently a student at the Master's Degree in Documentary Filmmaking at SZFE.

LINK: https://youtu.be/N9bILphtvS4?si=fWH5_QmPO7SMX_FE

Jona Tóth: Animated Dada Jam

The participants can get to know the basics of creating animation, and can have a say in the development of the plot for a few phases.

Anyone who wants to join can place and move anything under the camera. Whether it's a Nietzsche volume or the edge of a pizza slice left over from yesterday, an ID picture...

It will be possible to add color filters and drawings to the movement.

Animation is one of the best tools for maximizing creative control, and this game is perfect for unlocking it. Let's approach it a little more freely and playfully. You can connect for a few minutes or even hours. Perfect recreation for all age groups. Passers-by can admire the final work.

JONA TÓTH, He/She graduated from the Vocational High School of Fine and Applied Arts and College, majoring in motion picture and animation, with his experimental animation film *Shadows*, and obtained his diploma in animation production. His work, *Pipás*, was screened at several foreign festivals. (Cinanima, KAFF, ICONA, First-Time Filmmaker Sessions - by Lift-Off Global Network, International Inter University Short Film Festival, Student World Impact Film Festival, Kaaffilm International Short Film Festival, Rising of Lusitania - AnimaDoc, Autumn in Voronet...) *We Killed The Devil* was nominated for the Alphabet Award, *Illustrations by Cristina Silveira: Salve a escola!* became the winner of a competition announced for his volume.

He/She is interested in the fluid mixture of mixed techniques, in the use of comics, animation, experimental film, installation, graphics...

He visited several educational institutions for moving images, and currently teaches at SZFI.

LINK: https://youtu.be/7WB77oedjNk?si=06_zYTCTmYnHOS7

Performers:

Bodnár János Kristóf (blanche the vidiot)

Bordás Máté

Csoboth Dorka

Heilig András

Hernádi Csaba (Sunday Soros és Oscar Karakovskij)

Hevesi Nándor (Kaos Camping)

Kis Árpád (Kaos Camping)

Mészár Norbert

Péter Szabina (blanche the vidiot)

Szegedi Fanni (Gingershot)

Szeredi Csaba (Kaos Camping)

Szilágyi Kornél (Kaos Camping)

Takács Máté (Sunday Soros és Oscar Karakovskij)

Tóth Jona

Technical Staff:

A. K. Gregory (dokumentáció)

Bakai Márton (host)

Baranyai Péter (host, operatív munkacsoport)

Bolyán Borbála (konyhamester)

Dózsa Endre (technikai közreműködő)

Fekete Róbert (előzsűri, szakmai lektorálás)

Gép Katalin (host, materiális és immateriális támogató)

Gép Sarolta (host)

Gertner Zoltán (host, technikai közreműködő, operatív munkacsoport)

Heilig András (technikai közreműködő, dokumentáció)

Horváth Benedek (dokumentáció, chauffeur)

Horváth Boldizsár (security)

Hőgye Ádám (előzsűri, riporter)

Husztli Melinda (host)

Kali Ágnes (host)

Káli Levente (dokumentáció)

Kontsek Ildikó (materiális szponzor, host)

Lakó Tibor (technikai közreműködő)

Madarász Gép Vince (security)

Melocco Lili (dokumentáció)

Peszeki Szilvia (nyomdászolgálat)

Reuter Réka (dokumentáció)

Révész Bence (host)

Sapataru Márk Alek (technikai közreműködő)

Sziklai Amadeusz (host)

Pilló Hanna (pult)

Vági Viktória (pult)

Vézi Réka (dokumentáció)

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