

Hungarian University of Fine Arts, DLA department

Expanded film – the nightfall of the cinema

The examination of the revaluing of the film and the changing of the viewer's habit, when the author's film appears in an exhibition or gallery, which goes together with a re-arranging of the screening's structures, that means the research about the process of the re-order – will be developed on the base of my own film works from the last ten years.

Theses of DLA dissertation

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Since the beginning of the 1990s, I have been making experimental films. I have created the majority of the films in collaboration with my artist colleague, Nándor Hevesi, under the pseudonym Igor and Ivan Buharov. We work mostly with the analogue film technique. Although, our films were intended to be screened at the cinema, instead, they have started to appear in galleries, museums, exhibition rooms and at biennials.

Because of this, the main part of my doctoral work is focusing on personal examples. Consequently, I am examining my own experiences about how the structure of film screening or presentation changes when it is shown in an exhibition area.

As the installation of motion pictures is often recognized as an expanded cinema, I find it necessary to dedicate one chapter to the artistic formation called Kaos Camping I am part of, which have been operating for one and a half decades. Kaos Camping use lots of analogue projectors and hundreds of footages we found or made for an outside or indoor performance.

Furthermore, I find it important to mention the collective LaborBerlin. The reason is that as a member of this small lab, I am able to get a first-hand experience on how an analogue film lab works, how it can preserve the value of the analogue film technique, as this is the basic technique in my artistic work, and how the knowledge of this seemingly dying technique can be handed over.

I have summarized my thoughts in my thesis with the detailed description and presentation of my own installations shown in exhibitions. So, that is why the analogue six-channel installation, "The Six Worlds"<sup>1</sup>, the multi-channel video installation, "Rudderless"<sup>2</sup>, as well as the installation, "The Inarut Prophecy"<sup>3</sup>, are examined among few others.

My master work, the feature film "Most of the souls that live here", is a collaborative work with Nándor Hevesi. The title we have found indicates how freely we think about the plasticity of a film in different situations. The 93-minute long feature film had its cinema premiere in 2016 after two and a half years of preparation, shooting and post-production. Although, the film was mostly shot on 16 mm film materials, one can find parts of super 8

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<sup>1</sup> Kornél Szilágyi - The six worlds – super 8 film installation, diplomwork, 2010, 6 pieces super 8 projectors, 6 printed pictures on tull canvas, super 8 loops, moving senzors

<sup>2</sup> Igor and Ivan Buharov: Rudderless, 12 channels video installation, 2012, super 8 digitalized

<sup>3</sup> Igor and Ivan Buharov: The Inarut Prophecy, video installation, 2015, 2', super 8 digitalized, projector, cupboard

materials, taken from our short film “The Price of Memories”<sup>4</sup>, which has been and is shown in different exhibition areas. The shooting of the film took place in different stages, in-between these stages, a 15-minute long thematic short film, “Scarcity is not an objective fact of nature”<sup>5</sup>, was made, as well as the video clip, “Class Power”<sup>6</sup>, which was created together with the music group, Dolly Rambo. These short films were presented on biennials and in exhibitions. The quality of the scanning of the 16mm material gave way to the possibility to create a filmstrip of 30 images, each image is with scripts taken from the book, *Hacker Manifesto*<sup>7</sup> by McKenzie Wark’. The filmstrip was exhibited in various places under the title “The offsprings of scarcity”<sup>8</sup>.

Therefore, already at the moment of the shooting, we were, sometimes consciously, sometimes unconsciously, thinking about the different possibilities of the presentation. Or they just happened to be created freely. As we were shooting once or twice in a month for a few days, the time in-between these stages gave space for an organic development of the story or of the storylines of the different characters, taking new turns. In the editing phase, the sequences of the shots kept changing rather easily with help of a big enough table and slips of paper referring to the names of the different shots. The above mentioned examples prove that a film can be effortlessly shaped or edited for the purpose of an exhibition.

It can be stated that my master work and the films based on it support my argument in my thesis.

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<sup>4</sup> Igor and Ivan Buharov: The price of memories, video, 2015-2016, 11’, color, super 8 digitalized

<sup>5</sup> Igor and Ivan Buharov: Scarcity is not an objective fact of nature, video, 2015, 15’, color, 16 mm digitalized

<sup>6</sup> Dolly Rambó: Class power, video, 2015, 2’40’’, color, 16 mm digitalized

<sup>7</sup> McKenzie Wark – *Hacker Manifesto* (2004) ISBN 9780674015432

<sup>8</sup> Igor and Ivan Buharov: The offsprings of scarcity, 30 frames filmstrip, 2015, color, 16 mm digitalized, blew up to 35 mm