

Theses

Libertátia, is the name of a free pirate republic off the coast of Madagascar, which established in the 16th century. We all know the story of Captain Mission, who was the founder of the enclave. Daniel Defoe's pen name was Captain Charles Johnson, who written stories on Piracy.

The existence of Libertatia was treated as a fact by historiography for almost 300 years. In 1972 a group of historians ain't found anything of Libertatia on the spot. This was the end of reality of Libertatia. Historiography considers it literary fiction even if the XVII. century pirate utopias, and especially the speeches of Captain Mission, can be considered as ideological forerunners of the Great French Revolution (Freedom, Equality, Brotherhood). The genealogy of Pirate Utopias and Enclaves was spectacular , before 1989 in the Hungarian, alternative, cultural scene, which can still be traced today.

Thesis 1: Libertatia is not a geographical place.

In the final 10 years ('80- ies) before the change of regime in Hungary, the different parts of Western freedom and culture were available in Hungary. Musical trends, patterns of dress and behavior appeared, which Hungarian artists were able to create with their own local tools. Behind the Iron Curtain the artists created their own special cultural territory with a new creative industry, based on the deficit economy.

In the cultural point of view this was the "underground culture" in Hungary but the social point of view this was somekind of "overground" (over society) as its actors consisted of children of Pest and Buda citizens and intellectuals, graduate artists and students of universities and colleges. Hungarian "underground" culture, considering its social base, can by no means be considered a cultural phenomenon coming from below. We need to think of it as a film or an opera in which all the scenery, costumes and scenes are designed. It all started with one pose: Gergely Molnár posed as a pop star as the head of a "punk" band, which was not punk really and there was no music really, but it was an acting performance, which became the first well known "punk" attitude in Hungary.

Thesis 2: Underground featuring "Overground".

The Love of a Cannibal (man eater) is one of the first Hungarian video works. Video was the newest genre in visual art of '80-ies and it was more interesting than the film for a while. For the conception of the directors Cantu Mari and Kati Pázmándy, the most significant Hungarian artists contributed: László Rajk, Gábor Bachman, Tamás Király, György Kozma, Péter Janesch, and János Másik. This film is almost unknown even in the art scene, completely unique experiment. Freedom of creation was its primary goal; video collage in the world of film, operetta in the world of trash, which inspired by the Susan Sontag.

Thesis 3: Film (genre) is a visual mediator of utopias and dystopias.

The '80-s (as cultural age) is not a period without precedent, because socially critical pop culture appears as early as the late 1960s. And we know socially critical patterns for hundreds of years. In the middle of XX., in the '60-s, William S. Burroughs and his partner Brion Gysin were the representers of the NEO DADA genre. Cut Up (originally a Dadaist invention by Tristan Tzara) as an editing method integrated into different types of arts. Cut Up has become a lifestyle for pop stars, allowing to cut up, and rebuild themselves. And these methods continue to prevail. The Cut Up is a useful effect for the contemporary subculture, and the mainstreams visual system as well.

Thesis 4: "Everything is the same differently" ...