



**bauhaus
lab**



bauhaus lab budapest – C3 Zentrum für Kommunikation und Kultur

Activity and outcome sum up:

The artistic research that C3 coordinates in Budapest is one among several different, self-sufficient but contacting projects, with László Moholy-Nagy's relationship to film as its point of departure. The programme kicked off with workshops jointly organized with the Intermedia Department of the Hungarian University of Fine Art, chaired by Ivan Ladislav Galeta, Dóra Maurer, Hans D. Christ, Tanja Siems & Theo Lorenz and Jan Brüggemeier. It was from the discourse of artists participating at the Budapest workshops that the idea arose of a device that can not only project motion pictures but can simultaneously move the projections. Since the *simultaneous or polyfilm* idea that Moholy-Nagy discusses in his well-known Painting, photography, film features the synchronous projection of three films, we chose to build a version with three projectors, and gave it a name that refers to Moholy-Nagy's classic *Light-space modulator* (Lichtrequisit, Light Prop).

The polyfilm modulator is the result of genuine interdisciplinary work, and proves that real cooperation is possible between artists, engineers, programmers and theoreticians, though specialization seems even more entrenched today than at the time of Moholy-Nagy. The premiere of the polyfilm modulator was held in August in Budapest Kunsthalle and featured the first films made. The machine can show three films at the same time, using projectors that can be turned by 180 degrees horizontally, and 45 degrees vertically, performing any movement within these limits. More than a device, the polyfilm modulator can be considered an „open work” that enables anyone who can handle the simple program to make and present a simultaneous (poly)film of their own.

Miklós Bölcsey presented the Camera Obscura Performance in frames of the Crash!Boom!Bau! Festival in Jena and later in Budapest. In his performance Bölcsey involves the audience to create the dark space for the image: he asks participants to hold a large black tarp. It is in this space that the fleeting images of the outside world become visible as they are projected on smoke, a translucent material or a bottle. These interesting, anamorphic images of reality can even be recorded with a digital camera, establishing a curious relationship between darkness, light and vision, and the laws of physics on the one hand and digital technology on the other, a method

that dispenses with the century-old procedure of developing images that are wrapped in darkness.

Participating artists: Gábor Áfrány, Miklós Bölcskey, Edina Cecília Horváth, k27 (Réka Mózes, Péter Gurszky, Márk Radics), Katarina Šević, Ádám Lendvai, Beatrix Szörényi, Szabolcs Tóth-Zs.

Engineering: Tibor Meszes, custom machine designer

Motor controller (CNC): PLEXIPI Prototyping GmbH

Videostream synchronization: Tamás Maurer, programmer

Concept and coordination: Miklós Peternák, Éva Kozma, Evelin Páll, Dóra Maurer

Timetable, Budapest bauhaus lab:

8. 2008. - 12. 2008.	Research Moholy-Nagy / Bauhaus /Film
12-15. 02. 2009.	1st workshop Leaders: Ivan Ladislav Galeta, Dóra Maurer, Miklós Peternák
19-21. 3. 2009.	2nd workshop Leaders: Hans D. Christ (Wurtembergischer Kunstverein Stuttgart)
3-4. 4. 2009.	3rd workshop Leaders: Dr. Tanja Siems & Theo Lorenz, Jan Brüggemeier
12-13. 5. 2009.	Camera Obscura Performance (Crash!Boom!Bau! Festival, Jena)
23. 08. 2009.	Polyfilm modulator presentation and screening (Budapest Kunsthalle)
23. 08. 2009.	Camera Obscura Performance (Kunsthalle / Heroes' Square Budapest)
9. 2009. – 12. 2009.	post-production period