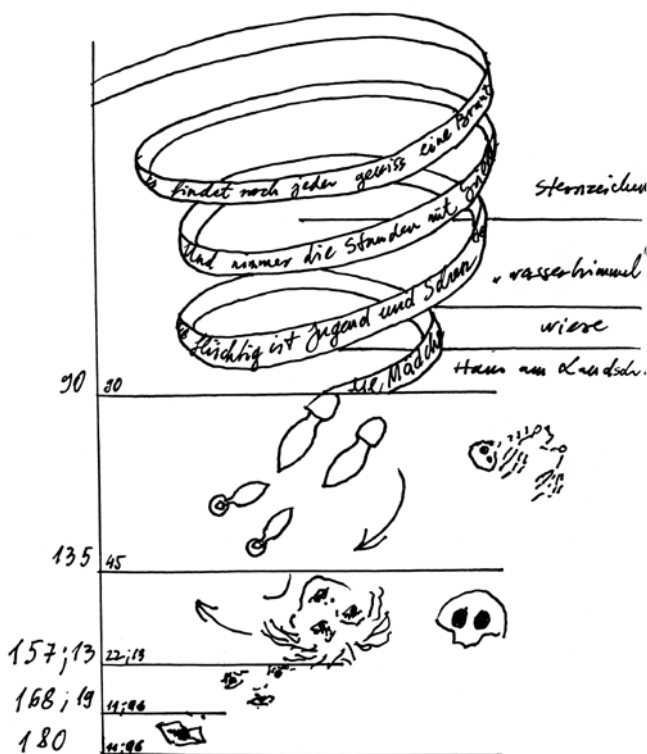


# GÁBOR BÓDY

## VIDEO WORKS



Published for the exhibition

Der Stand der Bilder/The State of Image

Akademie der Künste, Berlin, 2011

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Translations: Gamma Bak, Miklós Erhardt, Karoline Kerkai, Linn Löffler,  
József Mélyi, Jim Tucker

&

Mikhail Lermontov The Demon (excerpts): Erich Weinert (German),  
Jim Tucker (English, based on the German translation),  
György Radó / Árpád Galgóczy (Hungarian)

Søren Kierkegaard Either/Or (excerpts from the “Diary of the Seducer”):  
Emanuel Hirsch (German), Robert A. Bretall (English),  
Tivadar Dani (Hungarian)

Novalis Walzer: György Rónay (Hungarian), Jim Tucker (English)

Text transcriptions, editing & technical assistance: Rob Dawson,  
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# GÁBOR BÓDY

## VIDEO WORKS

Production:

C3 Center for Culture & Communication Foundation  
Budapest, 2011

**Gespräche zwischen Ost und West / Conversation between East and West**

1978

Video, black & white, sound, 3 min.

With Marcel Odenbach

Köln – Budapest / Germany – Hungary

Production: Gábor Bódy

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**Der Dämon in Berlin / The Demon in Berlin**

To the Anthology of Seduction (Part I), based on Mikhail Lemontov's poem: The Demon

1982

Video/super 8, colour, sound, 28 min., original language: German

Production: Gábor Bódy, supported by the DAAD Berliner Künstlerprogramm

Camera and editing: Gábor Bódy

Music: Sukhi Kang, Folkmar Hein, Gábor Bódy

Electronic video effects: Gunther Gude

Sound: Folkmar Hein

Cast:

Tamara: Andrea Hillen

Dämon: Christoph Dreher

Driver: Knuth Hoffmeister

Fiancé: Torsten Hillen

Shadow-play Demon: Jacqueline Ronarde

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**Die Geschwister / Siblings**

Video plan for a feature film

1982

Video, colour, sound, 27 min., original language: German

Production: Gábor Bódy, supported by the DAAD Berliner Künstlerprogramm

Music: László Vidovszky

Editor: Gunther Gude

Cast: Tabea Blumenschein, Udo Kier, Margie Ellgaard, Vera Bódy

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**Die Geisel / The Hostage**

Video drama

1982

Video/super 8, colour, sound, 22 min., original language: German and English

Production: Gábor Bódy, supported by the DAAD Berliner Künstlerprogramm

Cast: Shaun Lawton & others

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**De occulta philosophia (after Agrippa von Nettesheim)**

Philo-clip

1983

Computer/video, colour, sound, 3 min.

With Llurex (Egone Bunne) and Volkmar Hein

Production: DFFB, TU Berlin and Gábor Bódy

### **Either / Or in Chinatown**

To the Anthology of Seduction (Part III), written by Gábor Bódy based on The Diary of the Seducer from Søren Kierkegaard's Either/Or (edited by Robert Bretall)  
1984  
Video, colour, sound, 37 min., original language: English  
Production: Video Inn (Vancouver), Tag/Traum Video (Cologne) and Gábor Bódy  
Camera: Gábor Bódy, Ivo Zannata, Garth Fleming, Paul Wong  
Music: Hank Bull, Eric Metcalfe, Billie Jean, June Katz  
Assistant director: Paul Wong  
Cast:  
Johannes: Zoltán Lipics  
Cordelia: Deborah Fong  
Vancouver Philosophical Society: Hank Bull, Kate Craig, Eric Metcalfe  
Lecturer: Emmett Williams  
Al Pierobon, Ivo Zannata, Trolley Bus, Garth Fleming, Lisa Frenette, Gamma Bak, Jeanette Reinhardt, Ms. Susie Wong and others  
Narrator: Patrick Ready  
Production manager: Joe Sarahan  
Technical crew: Garth Fleming, Paul Wong, Ivo Zannata  
Production assistants: Gamma Bak, Lisa Frenette  
Sets & props: Anastacia McDonald  
Wardrobe & makeup: Jeanette Reinhardt  
Thanks to: Morningstar/Boystown, Rick Erickson, Ms. Susie Wong, Western Front Society, Be-Bop, Fernando Design, Dommy McDonald, E.F.G.Design, Ivo Zannata/Epoxy Studio, Mary Jane-Way Accessories.  
Financially assisted by: The Canada Council Dept. of External Affairs  
Shot on location in Vancouver. Thanks to the city and citizens on Vancouver, B. C., Canada.

### **Theory of Cosmetics**

1984/85  
Video, colour, sound, 12 min., original language: English  
Production: Video Inn (Vancouver) and Gábor Bódy  
Text by Søren Kierkegaard from: "Diary of the Seducer", published by Robert Bretall  
Tv lecturer's text by Gábor Bódy, translated by Gamma Bak  
Music: Hank Bull, Billie Jean & street sounds from Chinatown Vancouver  
Cast:  
Johannes: Zoltán Lipics  
Cordelia: Deborah Fong  
Ivo Zannata, Trolley Bus, Lisa Frenette, Gamma Bak, Jeanette Reinhardt  
Vancouver Philosophical Society: Hank Bull, Kate Craig, Eric Metcalfe  
Narrator: Patrick Ready

---

### **Dancing Eurynome**

Mytho-clip  
1985  
Video, colour, sound, 3 min.  
In cooperation with Thomas Schmitt  
Production: Tag/Traum (Cologne) and Gábor Bódy  
Loretta Harth as Eurynome  
Camera: Manfred Scheer, Klaus Sturm, Gábor Bódy  
Choreography: Jochen Ulrich  
Music: Der Plan

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**Novalis: Walzer**

Lyric-clip

1985

Video, colour, sound, 3 min., original language: German

Production: Lichtblick, WDR (Cologne) and Gábor Bódy

Camera: Joachim Ortmanns

Editor and video effects: Martin Potthoff

Music: Beethoven "15 Walzer", Nr. 1; Detlev Kühne, Tom Dokoupil

Sound: H.-U. Werner

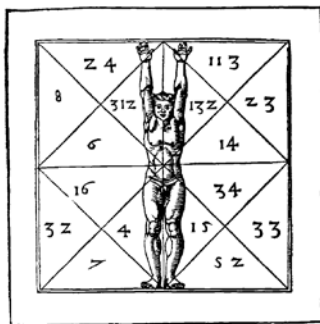
Sound effects: On-Line Studio

Narrator: Christian Honerkamp

Contributors: Dani Schneider-Wessling, Hari Hoffmann, Nina von Kreisler

&amp; Anna, Connie, Ina, Rotraut, Gabi, Ula, Puppe, Antonia, Claudia, Barbara,

Sabine, Blue Shell

**Illustrations**Above and back cover: From Cornelius Agrippa von Nettesheim: *De occulta philosophia*, Cologne, 1533Cover: *The structure and timeline of Novalis: Walzer*. Drawing by Gábor Bódy, 1985**GÁBOR BÓDY - Biography**

Born in Budapest, August 30, 1946. Studied philosophy and history at the Eötvös Loránd Tudományegyetem (ELTE) Budapest. Screenplay writer and collaborator on a number of films, including *Agitators* (1969, dir. Dezső Magyar). He writes his thesis, *The Attribution of Meaning in Film*, in 1971, in which year he also makes his first film (*The Third*), and is elected a member of the Béla Balázs Studio (BBS), which breaks with a tradition of requiring a degree in directing. He lectures on the language of film; to illustrate his points, he makes the montage film *Hunting Little Fox (Syntactic Groups)* in 1972. At BBS he organizes the studio's first experimental film project *The Film Language Series*, with the participation of visual artists, musicians, and writers. He finishes *Four Bagatelles* and is cameraman for composer László Vidovszky's film *Aldrin* (they would later collaborate on many films). *The Film Language Series* are later shown (to name two) in Amsterdam (at the *Works and Words Festival*, De Appel Gallery, 1979) and Genoa (*Nuovi aspetti del cinema sperimentale europeo*, 1980). From 1971-75, he studies at Budapest's Academy of Theater and Film Arts in the Department of Film and Television Directing. His thesis film *American Torso* wins the 1976 25th Internationale Filmwoche Grand Prize in Mannheim, and the Hungarian Film Critics' Prize. He makes *The School of Motion Pictures* for School Television. He is one of the founders of the K/3 experimental group of the BBS. Makes the computer film *Psychocosmos*, 1976. Begins shooting *Cosmic Eye*, then is stopped by the authorities, who confiscate the completed material. Directs two television dramas: the 1977 *Soldiers*, based on J.M.R.Lenz' play, and *Chalk Circle* after L. Hsing-Tao, in 1978, which wins the Hungarian Television Critics' Prize. His documentary analysis *Private History* (1978) with Péter Timár wins the Film Critics' Prize at the 1979 Miskolc Film Festival. It is later shown in Oberhausen and Melbourne.

He lectures (*Infinite Image and Reflections – Total Expanded Cinema*) at the Edinburgh Film Festival; leading up to this was his 'infinite mirror tube', first delivered at the 1973 Tihany Semiotics Conference. In January, 1979, he begins filming *Psyche* after Sándor Weöres' work of the same title. This is made in three versions, with Patrícia Adriani, György Cserhalmi, and Udo Kier in the leading role. *Psyche* wins a special prize at the 1981 Hungarian Feature Film Festival, and is shown in Cannes (Quinzaine des Réalisateurs), Locarno (Bronze Leopard Prize), Fuera da Foz (CIDALC Prize). He toured the United States with *American Torso*, *Four Bagatelles* and *Psychocosmos*. Completes *Motion Studies 1880-1980 – Homage to Eadweard Muybridge* (1980). He marries Veronika Baksa-Soós (Veruschka Bódy), an historian living in Düsseldorf, who later also becomes his collaborator. They have a child, Caspar, on August 14, 1981. He lectures on *Approaches to Film as Language* at universities in Budapest and Debrecen (ELTE and KLTE). Directs *Hamlet* with János Szikora at the Kiszfaludy Theater in Győr; a television version is also made (1981).

Beginning in 1982, he receives a scholarship from the DAAD for the Berliner Künstlerprogramm and realizes with Astrid Heibach the first edition of *INFERMENTAL*, the first international magazine on videocassettes. He completes *Die Geschwister* and *Der Dämon in Berlin*, based on Mikhael Lermontov's romantic poem. The latter is selected for the international anthology 'The Second Link', which toured beginning in 1982, in Banff, New York (MOMA), Los Angeles, and Amsterdam. It travels to Japan in 1984, where a Japanese-language version of the catalogue is published. He teaches at the Berlin Academy of Film (DFFB) and holds seminars, 1982: *Die kreative Sprache der Kinematographie*, 1983: *Das schöne Licht*, 1985 (Feb.) *Special Effects* 1985 (Fall) *Computergesteuerte Bild- und Tonkompositionen*. The latter gives rise to the *Zeittransgraphie* project led by Martin Potthoff. He writes a synthetic study entitled *Bedeutungszuordnungen in der Kinematographie* (Attributions of Meaning in Cinematography), 1983. His

retrospective opens in Berlin at the DAAD Gallery, and simultaneously his films are screened at the Arsenal Cinema. He makes two new videos, *Die Geisel* and *De occulta philosophia*. Completes his third feature-length film, the *Dog's Night Song* (1983). Bódy himself plays the lead role; his cameraman is the American Johanna Heer. *Dog's Night Song* is screened at the Montreal and Taormina festivals in 1984, and shown on ZDF in 1986. He supervises the edition of *INFERMENTAL III* (BBS, Budapest). Writes the screenplay *Fiery Angel* (1984) based on Valery Bryushov's novel. Works in Vancouver on a stipend from the Western Front and Video Inn Satellite Exchange. Here he makes the next stage (intended as the third) of the *Anthology of Seduction* trilogy, *Either/Or in Chinatown* (1984-5), then, based on this, the *Theory of Cosmetics*. The latter wins the 2<sup>nd</sup> Marl Video Prize in 1986. *Simultaneous Screenings* is shown in 1985, at the Kossuth Club in Budapest and simultaneously in seven other cities (Amsterdam, London, Brussels, Barcelona, Berlin, Rome, and Lyon). Assembles materials for Budapest's K-Video group as part of eight 1-hour video anthologies for the E.M.A.N. (European Media Art Network). Finishes *Dancing Eurynome* (a 'mytho-clip') and *Novalis: Walzer* (a 'lyric clip'). Finishes his film novel *Psychotechnicum* (*Gulliver's Travels to Digitalia Before Everything*). Works on the program for *New Video Genres* and a Bauhaus film.

He ends his 1981 autobiography thus: „I have decided to devote my life, henceforth as well, to freedom, love, art, and science.” On the day of his death, 24th October 1985 in Budapest, WDR television broadcasts his video *Novalis:Walzer* on its program 'Lyrics'. In December a retrospective screening is presented in his memory at the Arsenal in Berlin. In February of 1986 he is awarded the FIPRESCI prize during the Berlinale for his lifetime achievement. There follows a series of memorial and honorific events and screenings presenting his work: in January at the Haus der ungarischen Kultur in East Berlin, under the direction of Joachim Stargard, in April at

Oberhausen and Cologne, in June at the Melbourne Film Festival, in July at the Sydney Video Festival, in September at the Cologne Film Festival and Fotokina, at the Worldwide Video Festival in the Hague, and in October in Montreal. The video/book *Axis*, edited by Veruschka and Gábor Bódy, is published in 1986. There is a complete catalogue of his oeuvre published for his life retrospective in Budapest in 1987. Retrospective screenings were organized in VIPER, Luzern (1995), Bristol (UK) and V. FILMeX, Tokyo (2004) than in the frame of the festival *Era Nowe Horyzonty* (New Horizons), 5. Festival Filmowy-Cieszyn/PL (2005). A memorial exhibition was created for the 60<sup>th</sup> anniversary of his birthday at the Ludwig Museum – Museum of Contemporary Art Budapest in 2006.

### **Selected film- and videography:**

*A harmadik* / The Third. Experimental documentary film. 1971. BBS  
*Jean Genet: Cselédek* / The Maids. 1973. Színház- és Filmművészeti Főiskola (Budapest Academy of Theater and Film)  
*Hogyan verekedett meg Jappe és Do Escobar után a világ* / After Jappe and Do Escobar fought how did the world come to fight. 1974. Színház- és Filmművészeti Főiskola (Budapest Academy of Theater and Film)  
*Négy bagatell* / Four Bagatelles . Experimental film. 1972–75. BBS  
*Pszichokozmoszok* / Psychocosmos. Experimental film (Computerfilm). 1976. BBS  
*Filmiskola* /The School of Motion Pictures. Television film. 1976. Hungarian Television  
*Amerikai anxyz* / American Torso. Experimental feature film. 1976. BBS  
*Jakob Michael Reinhold Lenz: Katonák (komédia, 1776)*/ Soldiers. 1977. Hungarian Television  
*Li Hszing-Tao: Krétakör* / Chalk Circle. TV Drama, 1978. Hungarian

Television.  
*Privát történelem* / Private History. (with Péter Tímár). Document-analysis. 1978. HDF Studio.  
*Psyché* (Nárcisz és Psyché / Narcissus and Psyche ). Feature film. 1980. Hunnia Studio.  
*Mozgástanulmányok 1880–1980 - Hommage to Eadweard Muybridge/ Motion Studies 1880-1980 – Homage to Eadweard Muybridge .* Experimental film study. 1980. HDS- Studio.  
*Gespräche zwischen Ost und West* / Conversation between East and West. Köln-Budapest / Germany-Hungary. With Marcel Odenbach. 1978/1982.  
*William Shakespeare: Hamlet (a fegyveres filozófus)* / (The Armed Philosopher). 1981–82. Hungarian Television.  
*Die Geschwister* (Siblings). 1982. DAAD Berliner Künstlerprogramm & private production.  
*Der Dämon in Berlin. Zur Anthologie der Verführung.* / The Demon in Berlin. To the Anthology of Seduction. 1982. DAAD Berliner Künstlerprogramm & private production.  
*Die Geisel* (The Hostage). 1983. DAAD Berliner Künstlerprogramm & private production.  
*De occulta philosophia (Nach / afterAgrippa von Nettesheim).* With Llurex (Egon Bunne), and Folkmar Hein. Philo-clip. 1983. DFFB, TU Berlin & private production.  
*Rittersrüstung* / Knight's Armor. Unfinished, unedited, S8 – video transcription, 1983.  
*Kutya éji dala* / Dog's Night Song. Experimental feature film. 1983. Társulás Studio.  
*Either/Or in Chinatown (To the Anthology of Seduction).* 1984–85. Video Inn (Vancouver) és Tag/Traum (Köln) & private production.  
*Theory of Cosmetics.* 1984–85. Video Inn (Vancouver) és Tag/Traum (Köln)

& private production.

*Dancing Eurynome*. Mytho-clip. 1985. Tag/Traum (Köln) & private production.

*Novalis: Walzer*. Lyric-clip. 1985. WDR (Köln), Lichtblick & private production.

### Writings, books, catalogues:

*Gábor Bódy. Filme / Video / Video auf Filme / Filme auf Video / 1971-1983.*

DAAD Galerie, Berlin, 1983.

Veruschka Bódy und Gábor Bódy (Hrsg.): *Axis. Auf der elektronischen Bühne Europa. Eine Auswahl aus den 80er Jahren*. DuMont Buchverlag, Köln, 1986.

Veruschka Bódy und Gábor Bódy (Hrsg.): *Video in Kunst und Alltag*. DuMont Buchverlag, Köln, 1986.

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*Végtelen kép. Bódy Gábor írásai*. Pesti Szalon 1996.

Bódy Gábor: *Filmiskola*. Intermédia – Palatinus, Budapest, 1998.

Bódy Gábor: *Egybegyűjtött filmművészeti írások I*. Akadémiai, Budapest, 2006.

### On Gábor Bódy:

*Die anderen Bilder*. (Karl Sierek, Nicolas Eder/Interview with Gábor Bódy), in: *Film logbuch*, 1985/2, p. 34-37.

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Von Hans Köchel, in *Medium*, Januar, 1985, p. 40–43.

*Gábor Bódy Either/Or in Chinatown*, in: *Video Guide*, 1985 issue 31, Vol. 7. No. 1. Vancouver, p. 14-15.

Dietrich Kuhlbrodt: *Falscher, echter Priester*, in: *Szene Hamburg*, 1985/12 p. 62-63.

*INFERMENTAL. The First International Magazine on Videocassettes*, 1980-1986. <http://www.infermental.de/>

*Deutsche Video-Kunst von 1984-1986*: Ausstellung zum 2. Marler Video-Kunst-Preis: Skulpturenmuseum Glaskasten, Marl, 8.-22.6.1986

Joachim Stargard: *Auf der Suche nach den “einfachen Wahrheiten”*.

Gespräch mit Gábor Bódy. Dezember 1983. Retrospektive mit Filmen von Gábor Bódy. Haus der Ungarischen Kultur, Berlin. Januar 1986.

László Beke: *Anstelle einer Analyse des Videos von Gábor Bódy*, in: *NIKE - New Art in Europe* (München) No. 14. 1986. p. 6-9.

*Gábor Bódy. Dialoghi tra film video televisione a cura di Valentina Valentini*. Taormina Arte 1990, Sellerio ed. Palermo, pp. 21-64.

*Hommage à Gábor Bódy*. Vfi-per, Luzern, 1995.

*Gábor Bódy*. Centre Georges Pompidou, Paris, 1996.

*Gábor Bódy: Filmschule*. Lab. Jahrbuch 1998 für Künste und Apparate. KHM, Köln, 1998, pp. 115-121.

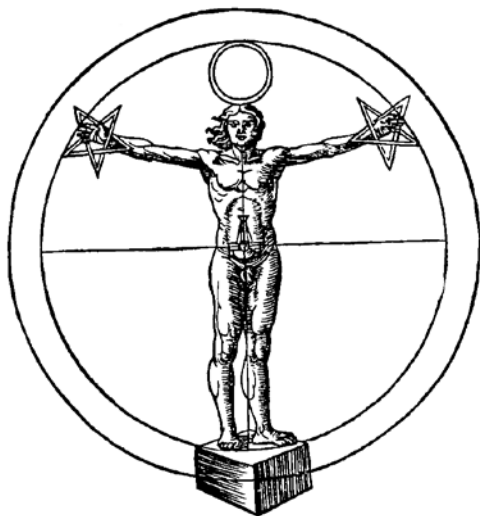
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Izabella Füzi: *Where is Reality? Photographic Trace and Infinite Image in Gábor Bódy's Film Theory*. Acta Univ. Sapientiae, Film and Media Studies, 1 (2009) pp. 35-46.

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<http://bodygabor.hu/>





C<sup>3</sup>

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