GÁBOR BÓDY
VIDEO WORKS

Nach neun Jahren gewinnt eine Station,

"wasserhimmel"

wie

Haus an Land

135

157; 13
168; 19
180
GÁBOR BÓDY – VIDEO WORKS

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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)

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Gábor Bódy – Video Works

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

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

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

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

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 Bády 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 Bády
Camera: Gábor Bády, Ivo Zanatta, 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 Philosphical Society: Hank Bull, Kate Craig, Eric Metcalfe
Lecturer: Emmett Williams
Al Pierobon, Ivo Zanatta, 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 Zanatta
Production assistants: Gamma Bak, Lisa Frenette
Sets & props: Annastacia 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 Zanatta/Epoxy Studio, Mary Jane-Way Accessories.
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Theory of Cosmetics
1984/85
Video, colour, sound, 12 min., original language: English
Production: Video Inn (Vancouver) and Gábor Bády
Text by Søren Kierkegaard from: “Diary of the Seducer”, published by Robert Bretall
Tv lecturer’s text by Gábor Bády, translated by Gamma Bak
Music: Hank Bull, Billie Jean & street sounds from Chinatown Vancouver
Cast:
Johannes: Zoltán Lipics
Cordelia: Deborah Fong
Ivo Zanatta, 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 Bády
Loretta Harth as Eurynome
Camera: Manfred Scheer, Klaus Sturm, Gábor Bády
Choreography: Jochen Ulrich
Music: Der Plan
**GÁBOR BÓDY - Video Works**

**Novalis: Walzer**
Lyric-clip
1985

Video, colour, sound, 3 min., original language: German
Production: Lichtblick, WDR (Cologne) and Gábor Bódy
Camera: Joachim Ortman
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 & Anna, 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, 1533
Cover: 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 Patricia 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 Psychcosmos. Completes Motion Studies 1880-1980 – Homage to Eadweard Muybridge (1980). He marries Veronika Baksa-Sós (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 Kisfaludy 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 Mikhail 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 2nd Marl Video Prize in 1986. Simultaneous Screenings is shown in 1985, at the Kosssuth 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 Newe Horyzonty (New Horizons), S. Festival Filmowy-Cieszyn/PL (2005). A memorial exhibition was created for the 60th 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
Psichokozmoszok / Psychocosmos. Experimental film (Computerfilm). 1976. BBS
Filmiskola /The School of Motion Pictures. Television film. 1976. Hungarian Television
Hungarian Television

Television.
Rittersrüstung / Knight’s Armor. Unfinished, unedited, S8 – video transcription, 1983.
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.


**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.): *Video in Kunst und Alltag.*


**On Gábor Bódy:**

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

**“...mehr innere Artikulation des Menschen” Ein Gespräch mit Gábor Bódy.**


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


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


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

**Homage à Gábor Bódy.** Vfiper, Luzern, 1995.

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


**Homage à Bódy Gábor (1946-1985),** Ludwig Museum, Budapest, 2006
(including texts by Gábor Gelscsér and Ulrich Gregor)


http://de.wikipedia.org/wiki/Narziss_und_Psyche
http://bodygabor.hu/