





**ROMA
VISUAL LAB**

ROMA VISUAL LAB

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ROMA VISUAL LAB

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1. INTRODUCTION

Festivals, film clubs, screenings followed by discussions – such ‘live spaces’ have traditionally been used for the dissemination of moving pictures. These spaces can resolve the ‘liminal state’, the kind of neither here / nor there experience, which (unlike the theater) the cinema produces due to its recording technology and the insertion of the screen. But when people start to talk about their experiences after the screening, they share their thoughts inspired by the film or the discussion, and they argue or raise questions: these boundaries become permeable or they may even disappear. Not only the shadows of the characters become animated, not only we feel ourselves full of life, but our relationships also become more real and our thoughts meaningful.

Roma Visual Lab was launched with great ambitions at the turn of 2010/2011. It ventured to tackle the ever present methodological problem of connecting theory to practice and to effectively realize the goals of pedagogy, while in terms of content, it undertook the task of performing a scholarly analysis of the representation of the Roma. The gradual realization of these undertakings has been inspired by a series of important predecessors with similar ambitions, although with very different artistic and academic backgrounds such as László Moholy-Nagy, Jean Rouch, Miklós Erdély, Gábor Bódy, Trinh T. Minh-ha. Roma Visual Lab has been provided with institutional support by the Film Studies and Media and Communication, Departments of Eötvös Lóránd University, DocuArt Film Centre, the Curriculum Resource Center of Central European University, which was later replaced by Erste Stiftung. Participants of the workshop and its countless contributors joined forces as a team for shorter or longer periods to perform a work with very valuable results.

If we want to list the organizational and operational principles of the workshop and the elements of its mission (engaged scholarship, cultural resistance, community film club, critical thinking, institutional-, representational-, visual criticism, reflection, etc.), we find ourselves in a thickly woven conceptual net.

But if we close our eyes and say the name of Roma Visual Lab, we won’t see concepts but spaces and people. This unusual film club created connections: mostly between the creators/consumers of the analyses and the pictures in the widest sense on the one hand, and the “subjects” of these pictures, the Roma on the other. Their comments, questions, encounters or fiery debates have all left their marks on us: they had an influence on the organization of our programs, they created opportunities for new encounters, and irrevocably changed the attitudes and the future actions of all the participants.

In 2010 the cultural interpretation of films and media content was not yet a common scholarly practice in Hungary: it rooted in the Institute for Art Theory and Media Studies at ELTE and was cultivated by the work of many people, while the social processes of the recent years have created a demand for such a practice. Visual criticism has appeared in discussions about all of our acute social problems (such as poverty, homelessness, gender inequality, issues of ethno-cultural identity, migration, or various forms of stigmatization), and although its significance has not yet been generally recognized, it has become an indispensable element of university education.

In addition to continuing and developing its former work, Roma Visual Lab intends to efficiently contribute to these processes by the help of this booklet, which would serve as a basis for the dissemination of our accumulated knowledge and methodology. We welcome any critical comments, suggestions for cooperation or any support offered. Let’s make this basis stronger and keep building together!

We would like to express our special gratitude for the funding and support received from Visegrad Fund, as well as for the cooperation and support from the ThinkFiLM project dedicated to the development of film education under the aegis of NaFiLM (National Film Museum, Prague), who encouraged us to develop and facilitate the dissemination of this methodology.

2. METHODOLOGY & USER MANUAL



The following chapter has two purposes: it is intended to help our readers find their way in our knowledge database by making our collection accessible, and it also introduces our methodology. Thereby we would like to motivate the organizers of cultural programs, our colleagues and their students working in higher education to organize similar events or courses and to expand the cultural resistance and that of representational criticism we propose.

The Operation of the Workshop

In its six years of operation Roma Visual Lab has been held in the spring semester of every academic year. While the background of the participants somewhat changes every year, the basic structure of the course remains the same. The theoretical foundations are provided by a course offered (usually in the fall) at the Department of Media and Communication (ELTE University), while the weekly film club organized in DocuArt Cinema (Budapest) in the spring semester (also offered as a course) provides room for practical realization. The leaders of the workshop are responsible for seeking out financial support, project management, the coordination of the work of the workshop, maintaining connections and developing the basic concepts of the workshop. Depending on the type of support we receive the administrative tasks are performed by different entities, but most often they are undertaken by the operator of DocuArt Cinema, Palántir Film Visual Anthropological Foundation. The particular program is the outcome of the collective intellectual efforts of the participants of the workshop, since students have a certain autonomy, depending on their willingness and competence, in organizing the events and moderating the discussions. The preparation for the events is preceded by intensive consultations between the students and the instructors. The cooperation is realized on various levels: the theoretical questions covered during the course are further illuminated by the screenings and the discussions. Students give account of the knowledge they have acquired in seminar papers, and the best papers are made available on our website, while the outstanding works are published in academic journals (see the selected bibliography below). Discussions after the screenings often continue outside the venue or in a nearby pub, and

it not only indicates that the questions raised are important and interesting, but it also proves that the workshop is run by a lively community. Video recordings of the discussions are made freely available on our YouTube channel, and they are archived on our website and Facebook-profile.

In the next chapter, under the title “*Programs*”, we intend to introduce our programs by 2 examples from every year, thereby illustrating our methodological approach. As a rule, the documentaries included in our program are all unique in terms of attitude, formal characteristics or choice of topic, and they approach their Roma-related subject in an unusual manner. We continue to seek answers to the question: how do documentary filmmakers see or make us see the Roma. While the program includes classics, we mostly screen contemporary documentaries. The workshop discussions are based on the method of “visual anthropological interpretation”. We intend to offer interpretations of the attributes, social circumstances and relationships of the represented Roma communities or individuals by the analysis of the means of representation and the formal solutions applied in the films. And that is not all. We also try to illuminate the power relations that often work invisibly in the world of the films, i.e. the personal and institutional background responsible for the construction of the image of the Roma, together with the social context, which provides a cultural and political structure for this construction. The selection of the films is based on the best practices of creative curatorship: we do not limit our search criteria to the particular characteristics of the films, but we also try to exploit the interpretative advantages of the possible interferences created by screening several films or parts of different films at once. We have seen that our efforts of openness in re-contextualizing the films, i.e. connecting them and showing them in each other’s reflection, can be further assisted by the diversity of the guests we invite. When interpreting the films, in addition to filmmakers, critics and characters we also try to include in our round-table discussions the representatives of social sciences (sociologists, anthropologists, historians, literary scholars, museum experts, etc.), and the members of the political and the public arena (human rights and NGO activists, institutional leaders, social workers, etc.). In recent years we have tried to expand the above openness towards other arts. Roma Visual Lab

hosts photo exhibitions, performances by puppeteers, theatrical performances and discussions about events of visual art. As a result, in addition to maintaining the focus on the dissemination of and the teaching about documentary films, Roma Visual Lab is apparently trying to constructively move towards other forms and branches of culture and art.

The demand for continuous change also applies to the selection of locations. In 2011 DocuArt Cinema, which provides space for the first Hungarian anthropological film collection, was our host, and its openness and civil courage were very inspiring for the participants of Roma Visual Lab. During the upcoming years the workshop travelled to different places to benefit from more diverse programs and audiences. That is how we found home in the Roma Parliament, in Tranzit.hu Art Gallery, in Aurora Community Space or at Bánkitó Festival. In addition to providing us with new environments these programs influenced our attitudes as well: in the Roma Parliament students were delivered a series of lectures by Roma academics, the expanded cinema performance of Independent Theater staged classic documentary films, in Tranzit.hu we actively participated in the organization of an exhibition under the title *Contract on the Sale of Ethnic Identity*, and of the following symposium on the institutionalization of Roma culture. Our

effort to reach out to contemporary arts also results in a change of attitudes: it questions the functionality of the rigid terminology of media studies. That is why our participation in the 2015 OFF-Biennale was also significant in terms of publicly representing our views in (cultural) politics. This year we contributed to the program of Bánkitó Festival by our “box cinema” modelled after the Kinetoscope, which served as a spectacle to arouse interest in our workshop, which had been relatively unknown.

Our academic legitimacy so far is only based on individual lectures delivered in academic conferences and publications. The workshop conference at ELTE on media anthropological research, a central element of the 2016 program, and the related workshop devoted to networking are intended to accelerate this process and create further academic legitimacy.

This booklet was created in the hope that the practice of visual analysis performed by Roma Visual Lab will be utilized in other cultural spaces around the country (in university courses and film clubs) by anyone interested: our present and future friends.

Q & A

Here is a list of a few practical questions we often receive regarding our work:

1. Is there filmmaking in Roma Visual Lab?

No, there isn't. The participants of the workshop, the students of the course organize events, carry out analyses and conduct research. They might have other interests (photography, filmmaking), which can be utilized in the workshop (e.g. making promotional materials, documenting research), but it is not an expectation.

2. Does Roma Visual Lab own the rights of the films they screen? Can they make these films available for screenings in other programs?

No, it does not and it cannot. We receive the films (except for media content publicly available on the Internet) with the exclusive right for only one screening (we either pay the royalty fees or are granted an official waiver to do so). Any further use of the films must be preceded by contacting the copyright holders, and we can help by mediating.

3. Are the discussions after the screenings made available?

Yes, they are. The program is archived on the website of the workshop, the video recordings of the discussions are uploaded onto our YouTube channel (upon informed consent by the participants), and they are freely available for research.

4. Do the participants of the discussions receive a fee for their contribution?

Yes, they do. Except for 2012, when we were underfinanced, we pay a fee common in film clubs and reimburse guests from outside of Budapest for the costs of travelling and/or accommodation.

5. Do the organizers receive a fee for their contribution?

Yes and no. The remuneration for tasks of project management, those of administration and all other related tasks (such as the recording of discussions, editing the website, etc.) depend on available financial support.

Roma Visual Lab does not pay the leaders and the participants of the workshop for tasks related to curatorship and program organization.

6. Are the screenings free of charge?

They were not, until 2016. Students of the courses and the participants of the program were offered entrance tickets or season tickets for the price defined by DocuArt Cinema (less than the market price). From 2017 the screenings are free for the students of the course.

7. Is Roma Visual Lab organized by Roma people?

Partially. Every semester there are students among the participants of the workshop, who identify themselves as Roma.

8. Do the guests come from the Roma community?

Guests of Roma identity are highly over-represented among the participants of the discussions – in synch with our organizing principles – compared to their share in the general Hungarian population.

9. Are there representatives of different social groups among the participants?

Yes, there are. We often invite the characters, and since films and media contents about the Roma are strongly connected with the issue of poverty, there are representatives of social groups with lower status among our guests.

10. Does the organization of the program consider the gender perspective?

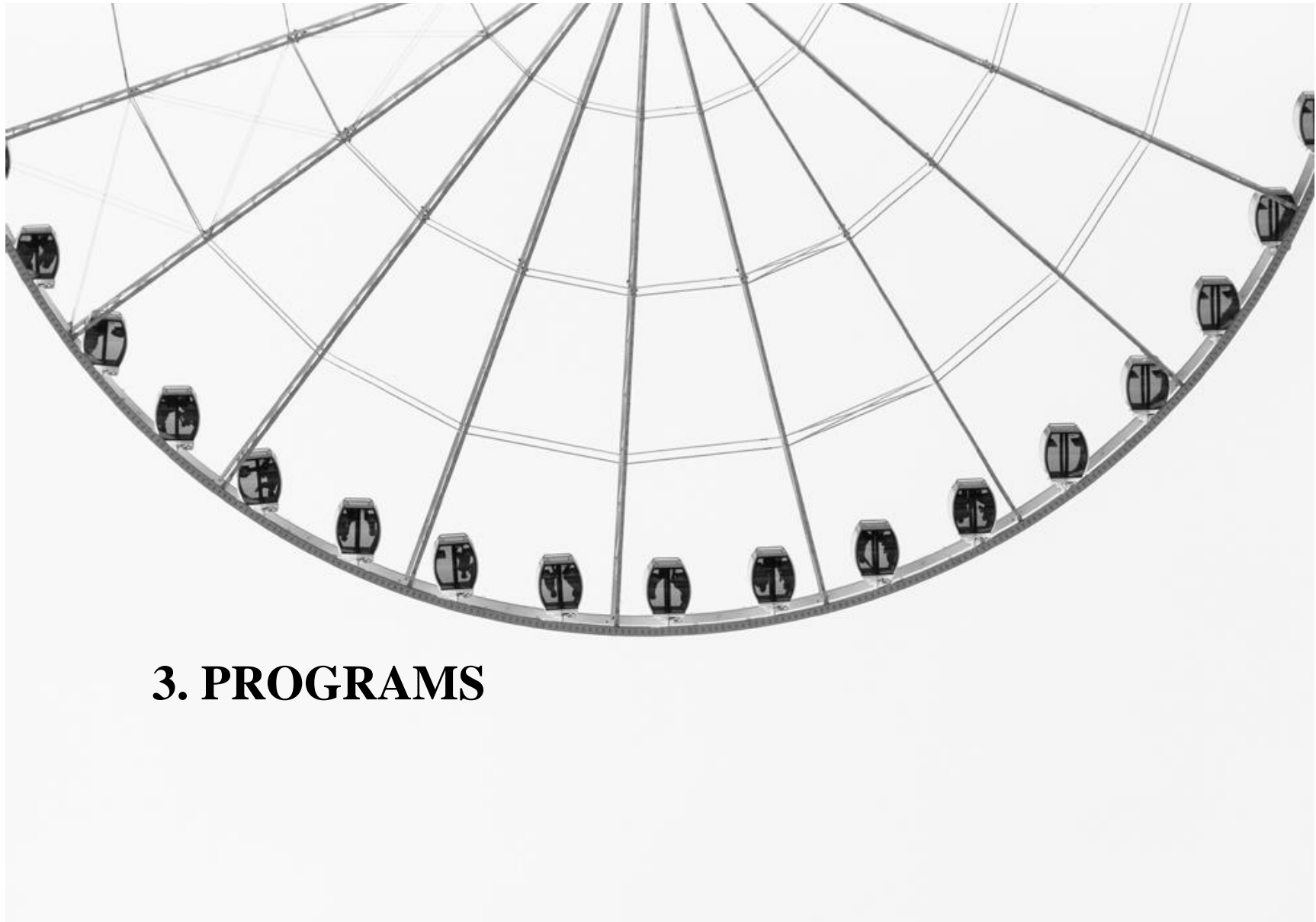
Yes, it does. Both in terms of content and organization.

11. How can university students complete Roma Visual Lab as a course?

There are three conditions for the completion of the course: active participation in the programs, moderating a round-table discussion related to a program element, and conducting a research about that program, the findings of which are summarized in a paper.

12. What happens to the student papers created in Roma Visual Lab?

The best papers are published on the website of Roma Visual Lab.



3. PROGRAMS

This chapter introduces our programs organized during the six years between 2011 and 2016, and it illustrates the ever-changing concepts behind the programs by two examples for each program element.

2011

Representations of the Roma from the Perspective of Cultural Studies; Visual Anthropological Interpretation

The programs of the opening season in 2011 provides room for creating a critical approach and interpreting (mostly) canonized documentary films, as well as analyzing the relationships formed by placing different films next to one another. The selection is not intended to offer a chronological overview of Hungarian documentary films focusing the Roma, but rather, to illustrate their diversity in terms of attitudes and formal characteristics. The joint interpretations, mostly conducted by involving scholars of social sciences, are focusing on the relationship between the form of the films and the representation of the Roma appearing in them.

24 March 2011

Filmic Memory

Sándor Sára: *Cigányok* [Gypsies] (Hungarian documentary, 1962, 18 min.)

Pál Schiffer: *Cséplő Gyuri* [Cséplő Gyuri] (Hungarian fiction film, 1978, 90 min.)

These two classics of film history are rarely screened together. They are connected by the facts that they both apply formal innovations by exploiting the contemporary possibilities of Balázs Béla Studio, and they also focus on poverty, a topic considered a taboo at the time. Sára's approach of lyrical documentarism and Schiffer's fictional documentarism significantly differ from one another, but they both try to leave behind the realistic research method of cinema direct, which was popular in the 60's and 70's. The differences and the similarities become especially spelled out, if we consider their descriptions of the social conditions of the Hungarian Roma

population: to what extent and how did the authors present the cultural characteristics, in addition to the sociological determinisms?

Guests: Mária Neményi, sociologist and Balázs Varga, film critic

Moderator: Bálint Kovács (ELTE)

TAG CLOUD

CANON OF FILM HISTORY, REALITY RESEARCH IN THE 60'S AND 70'S, BALÁZS BÉLA STUDIO, ISTVÁN KEMÉNY, NATIONAL ROMA RESEARCH PROGRAMS, SÁNDOR SÁRA, MÁRIA LÁSZLÓ, PÁL SCHIFFER, GYÖRGY CSÉPLŐ, CRITICAL SOCIOLOGY, CINEMA DIRECT, CINEMA VERITÉ, LYRICAL DOCUMENTARISM



“Nothing proves better the functioning of the technique and its power to expand the sphere of publicity, than the facts that the speakers in the film freely talk about taboo topics (e.g. the 1956 revolution, the critical housing and working conditions of workers, the corruption of the management, ‘why didn’t they smuggle across the Yugoslavian border instead?’), that the speakers, who hold official positions do not act more official than usual, and that the subtle

techniques of state paternalism (health care, education, employment) are partially revealed in the film. This openness can probably be attributed to the trust earned by the main character and the staff, as well as to the euphoric feeling created by the undefined role assigned to the amateur characters, who enter the world of the film. The situations appear to be authentic – almost to the point of naivety –, because in addition to the presence of amateur actors, every scene is unique and spontaneous. In simplified terms, traditional documentarism can be differentiated from the fictional technique applied in *Cséplő Gyuri* by imagining that the director would use the following instruction in the former case: “act as you would do otherwise /act as you acted then”, while in the latter case the instruction would be: “act as you

would act in a situation like this.” While an entirely documentarist film would expect its characters to act as if the camera wouldn’t be there, in *Cséplő Gyuri* the process of filmmaking creates new and unexpected situations for the characters, and therefore, we can never forget about the presence of the camera. Thus, in addition to the subject of the main character and the topic, the film also becomes reflexive of the medium and the characteristics of filmmaking.” Bálint Kováts: “The Roma Image in Situations Created by the Camera. Pál Schiffer’s *Cséplő Gyuri*” (excerpt from a student paper)

“The level of schooling of the Roma significantly increased in the period between the 70’s and the 90’s. It is true, however, that the level of schooling of the non-Roma population increased even more, and therefore, the distance between them grew wider. (...) Until the change of the regime in 1990 the Hungarian Roma population had experienced a period of growth, and many of them probably still think of this period in especially positive terms. (...) On the other hand – and this was actually not only true for the Roma – all kinds of group identity were suppressed, because of the illusion that they are unnecessary due to the uniform nature of the socialist person.” Mária Neményi (excerpt from the discussion)

31 March 2011

“Representation of the Roma in Performative Documentary Films”



Gyula Galyas: *Fagyűjtés délelőtt* [Wooding] (Hungarian documentary, 2002, 3 min.)

Róbert Pölcz – Boglárka Pölcz: *Szafari* [Safari] (Hungarian documentary, 2004, 8 min.)

Júlia Szederkényi: *Barlang* [Cave] (Hungarian documentary, 2009, 82 min.)

The program is organized around the sensual representation of poverty, and its different, often performative modes. In his etude,

former student of the Roma Media School and journalist Gyula Galyas

presents with great empathy the story of a family collecting a day’s firewood in the nearby forest. The independent filmmaker couple Róbert Pölcz and Boglárka Pölcz recorded a day in the life of a Gypsy settlement near Hadad-Nádasd, Romania. Rather than taking the perspective of outsiders, however, they pretended to make a home video. They used digital post-production techniques to imitate the style of early anthropological films thereby exercising strong criticism of the imperial and appropriating gaze. Júlia Szederkényi used unique formal solutions to provide frame for the expressive images of deep poverty. The comparison of the three films allows for the analysis of one of the key questions of the representation of poverty, that of perspective and the sensual aspects of the filmic image.

Guests: Kata Horváth, anthropologist and Júlia Szederkényi, film director

Moderator: Andrea Pócsik, film club leader (ELTE MMI)

TAG CLOUD

DEEP POVERTY, BLACK BOX FOUNDATION, ROMA MEDIA SCHOOL, SELF-REPRESENTATION, IMPERIAL GAZE, REPRESENTATIONAL CRITICISM, EARLY ANTHROPOLOGICAL FILM, COLONIZATION, CINEMA DIRECT, FORMAL PLAY, SELF-REFLECTION

“To what extent does this film (*Barlang* by Julia Szederkényi – the editors) talk about the Roma? That is how this thing about shame occurred to me: to my mind, this film is about poverty. I was planning to bring my friends with me, like hey, there’s a discussion, we should go and see. And then I rather told them not to come, because I thought they would be ashamed. They’d think, and maybe it’s only me, I don’t want to project it on anyone, but if they saw that it’s a Gypsy film, that you show it as a such, they would probably want to you to think that we don’t live like that ...(...) The film doesn’t talk about the connection between the two things.” Kata Horváth (excerpt from the discussion)

Photo: Róbert Pölcz and Boglárka Pölcz: Szafari (courtesy of the authors)

Visibility/Opacity, Reclaiming the Control Over One's Identity

The program still focuses on the criticism of filmic, and in general, the visual representation of the Roma. The critical approach of the workshop is justified by fact that due to the “opacity” of mediated images, the visualization of the Roma does not, at the same time, mean their visibility. The development of this program element is based on Andrea Pócsik's doctoral research completed in the fall of 2011. However, since we operate in a community form, the selection of the screening material, the invitation of the guests and the management of the discussions are also heavily based on the attitudes and experiences of the students, who become co-organizers, and in a sense, emancipated. Most of the program elements focus on various realizations of Roma self-representation from the academia, through visual arts, music and theater to legal protection. The images of reclaiming “control over one's identity” are analyzed and interpreted during the follow-up discussions by the leaders of the workshop together with the guests. The list of our guests includes the filmmakers and the characters or the Roma and/or non-Roma experts of the given topic. While the discussions and the related course are centered around the power politics of representation, with special attention paid to strategies that subvert them, we continue to emphasize the role of mentoring and support provided for Roma self-representation and emancipation.

22 February 2012

On Visibility and Its Limits – “Approximately”

Trinh T. Minh-ha: *Reassemblage* (US documentary, 1982, English with Hungarian subtitles, 40 min.)



Trinh T. Minh-ha is a feminist theoretician, film director and composer. Her first film – that is also one of her most renowned works – focuses on Senegalese women. Her works are often analyzed in documentary film histories and writings on visual anthropology. In the 80's she was an important character in the critical turn intended to reform the concept of the anthropological film. In 1982 *Reassemblage* was considered a radical work, and it is its first screening in front of Hungarian audiences.

Guests: Angéla Kóczé, sociologist

Teréz Vincze, film critic

Júlia Szederkényi, film director

Moderator: Andrea Pócsik, film club leader (ELTE MMI, PPKE)

TAG CLOUD

CRITICAL THEORIES, FEMINISM, POSTCOLONIALISM, ANTHROPOLOGICAL FILM, SUBVERSION OF POWER RELATIONS, SUBJECTIVE NARRATION, A FEMALE NARRATOR OF VIETNAMESE DESCENT, FORMAL INNOVATIONS, DIEGETIC MUSIC

“That is what these films are about. That something is missing, something is not right. (Here she refers to the modest, weak female voice with an Asian accent replacing the usual rich male voice – the editors.) This is what the entire feminist literature is about, that we should try to put things in a way that pushes people out of their comfort zone, so that we feel that something is not right. That's when we realize what is perceived as natural and believed to be the only way.” Teréz Vincze (excerpt from the discussion)

“This film tries to make you change your position, it makes you feel uncomfortable, the whole thing is somehow awkward. But I think it's a good

thing, because it raises our attention, it provokes us. In 82 it must have made a bigger impact, since we watch it from the perspective of a very different political and social context.” Angéla Kóczé (excerpt from the discussion)

“This film doesn’t seem like a revolutionary work to me, it just keeps these questions alive. It forces us to keep thinking about ways to escape from this limitless danger zone that gathering creates... gathering as a criminal attitude, how could you escape from it... I also felt the shivers during the film, thinking about the decades I’ve spent trying to avoid becoming a gatherer, and that I always managed to come up with something (e.g. Júlia Szederkényi: *Paramicha, or Glonci the Rememberer*, 1993 – the editors). She had to face the same trap, but apparently she managed to escape from it.” Júlia Szederkényi (excerpt from the discussion)

Photo: Trinh T. Minh-ha: Reassemblage
(Copyrights of the photo are owned by Women Make Movies. Courtesy of the authors.)

18 April 2012

Jövőképek: roma médiaprojektek [Future Prospects: Roma Media Projects]
Videos by the Cicsero News Agency

András Salamon: *Tíz év múlva* [In Ten Years] (2010, 10 min.)

A film by the creative community of the Roma Film School of Magyargéc
Ha remény van, minden van? [If there is Hope, is there Everything?] TV2
Napló, Ózd-Settlement 7, 2011

The Cserehát Independent Roma News Agency, aka Cicsero.net, started its operation in October 2008. The CICSERO PROJECT is a unique mixture of out-of-school learning, adult education, empowerment work, civil journalism, regional development, the representation of the opinion of the Roma, a regional center of audio-visual information, and the dissemination of IT literacy. It also functions as a bridge between Roma and non-Roma people, and their cooperation creates functional connections between social groups that are otherwise isolated from one another.

After the screening we discuss the films together with the participants and the leaders of the CICSERO PROJECT. We ask them what they want to show from their perspective, how do the process of filmmaking and the completed material influence their own community and immediate environment, and what kind of feedback do they get about their work. We also discuss the operation and the possibilities of the programs in underdeveloped regions that focus on filmmaking or media representation.



(ELTE)

Guests: Árpád Bitó, Attila Horváth, Attiláné Horváth, Balázs Horváth, Elemér Horváth, Zsófia Horváth, Melitta Solymosi, reporters of Cicsero News Agency
Kriszta Bombera, TV reporter,
Melinda Kassai, instructor of Cicsero News Agency
Tibor Nagyistók, head of Cicsero News Agency, TV editor
Moderators: Anna Bánkuti, Sára Szilágyi

TAG CLOUD

SELF-IMAGE, MEDIA PROJECT, NÉPSZABADSÁG ONLINE, INTER-ETHNIC RELATIONSHIPS, POVERTY

“Or think about the priest, he is a good example. You should know that the Catholic priest is as much a priest as a man. (laughter) But he openly admits that, and claims that if he likes drinking red wine at home, why wouldn’t he drink it in front of the camera. He doesn’t get really drunk, he just sits in the jacuzzi in his shorts: film this! That’s the kind of guy he is. Kriszta asked, who to record first. (Krisztina Bombera – the editors.) I told her that Father Berezvai would be the best. We should just give him the floor because he is the type of man, who can talk to anyone in the 21st century. He doesn’t care whether he is talking to a Gypsy woman or Kriszta or anybody. He is a

mediator, Father Berezvai, or Zolika, that's how we call him. He can talk to anyone like the old lady, who is so Hungarian, she would never take off her apron, or the old man, who always buttons up to his chin, you know (she shows), the real Hungarian man that I respect so much, who is also very proud to be what he is. The priest knows how to mediate, and when he visits us, he has a great time among the women, and he says, hey, they might not even be so dangerous, they're human after all... and he gives his blessings..." Mrs. Attila Horváth, Eta (excerpt from the discussion)

Árpád Bitó, a poet from Halmaj, writes about his experiences in Budapest

An honest poem about Budapest
(This was the first time Árpád visited Budapest and had a chance to see the sights of the city after 50 years.)

EXPERIENCE!

When I finally got to see Budapest,
I couldn't put my eyes to rest!
I crossed the bridge to Margaret Island,
Where the Blue Danube looks so brilliant.
And when I saw the Parliament,
A long-awaited moment,
I wanted to shout out in joy,
But I just stood there in awe, silent.

There's so much to see,
You feel like you're falling apart.
The city seduced me,
Budapest stole my heart.
The Buda Castle, the Statue of Liberty,

I've been there, done that, seen it all!
Everything there looked so pretty,
An experience I can always recall.

2013

Memory and Identity (the cultural, artistic and political achievements of the Roma after the change of the regime)

Our program in 2013 centers around the concepts of memory and identity. While the selection of the films and the organization of the discussions are based on the same principles as in the previous years, our focus of attention is shifted towards the cultural, artistic and political achievements of the Roma after the change of the regime. The characters on the screen and the guests of the discussions represent a generation, whose members played a vital role in the democratic transition and either benefited from it or fell victim to it. The results and the future possibilities are examined in light of the works of contemporary art.

20 February 2013

***Cigányfűró* [Auger]**

Judit Kóthy – Judit M. Topits: *Aki hallja, aki nem hallja* – *Jakab Orsós portrait* (excerpt, 2001)

Gabriella Medgyessy: *Három pokol* – Tamás Jónás makes an interview with poet, Attila Balogh (2006)

MANUAL INSTRUCTIONS FOR THE AUGER

You would look for this plebian tool in spacious, air-conditioned stores in vain – the patrician hubris of Black & Decker, Stihl and the gimmicks of Japanese technology would send it back into the pockets of wanderers, even if the auger had anything to drill around here. The educated minds, the smart ones with the thick glasses, the blind believers of self-realization should not look for this journal in the sterilized silence of libraries, they should just keep on breathing the thin air at the heights of journals with jackets.

It's been sharpened by the need for a sermon on the mount because of the peddlers and the Pharisees, and its place of birth is Hungary. Why do we need manual instructions for a journal? How can Ady, Greenaway, Warhol, Kosztolányi and Petri fit on the same pages? How does it fit into the convoluted artistic scene of the second half of the 90's? Can we approach all this from a minority perspective, or on the contrary, the new journal, *Cigányfűró* will create a brand-new point of reference for all future minority perspectives?



Cigányfűró, this iconic monthly journal defined by Attila Balogh and his co-authors as a “journal of public sentiment”, has raised more questions than even an art lover of the most refined taste could answer. In this program element Roma Visual Lab tries to map out the role of this unique cultural phenomenon, and the related artists, litterateurs and publicists in discourses about art and minority in the 90's.

To do so, in the spirit of the workshop, we first turn to films: Judit Kóthy and Judit M. Topits' portrait about Jakab Orsós, *Aki hallja, aki nem hallja*, and parts of the conversations between Tamás Jónás and Attila Balogh from Gabriella Medgyesi's TV documentary, *Három pokol*. In the usual manner, after the screenings together with our guests we sink our teeth into some of the many questions.

Guests: Attila Balogh, poet, Zoltán Beck, litterateur, Katalin Ladik, poet, performer

Moderator: Máté Kerényi (ELTE)

TAG CLOUD

ROMA LITERATURE OF THE 70'S, BOUNDARIES BETWEEN ART AND LIFE-WORLD, (NEO) AVANT-GUARD CONTINUATION, MINORITY ATTITUDE, ROMA ARTISTIC AND POLITICAL PUBLIC LIFE

“In retrospect, I can admit that without *Phralipe* or *Amaro Drom* our journal, *Cigányfűró* wouldn't have come to life. If these two journals don't do their job properly, someone else must step in. After we got rid of the burden of having to talk about these problems (e.g. the police attack in Örkény – the editors), we could go into a different direction, into a strictly literary direction. *Phralipe* and *Amaro Drom* published lots of poems, some of them by me, which were way below the standards. But they had to be published, because they proved – ecce homo – that we too can write poems. A lot of poets were given a free pass to publish. Well, I didn't want to use it.” Attila Balogh (excerpt from the discussion)

17 April 2013 “Garbage Dreams”



György Czabán – György Pálos: *Tiszta fekete* [All Black] (1996)

Lehel Oláh: *Gubera* [Scavenging] (2004)

Videos about the “Garbage Dreams” project

What social tensions are induced by certain modes of trading with garbage, and what merits can be associated with recycling? There are two practices in contemporary society, which serve the same practical purpose: to turn used and surplus objects into

something useful and valuable again, while their goals, and especially their social reputations are very different. Scavenging and a lifestyle based on environmental awareness. The ideal urban individual follows the slogan, “Save the Earth!” S/he selectively collects garbage, makes conscious choices when shopping, recycles everything s/he can or takes it to a garbage collection site, where they recycle it. Naturally, this lifestyle is not typical, therefore it is considered a model behavior, which is motivated by moral convictions. However, the collection of materials for recycling can also function as a source of income. After the change of the regime lots of

factories were closed, and those, who were living in the area without any jobs, started to (and at some places continue to) illegally mine scrap metal.

For people pushed to the peripheries of society, like homeless people, and those living in deep poverty, the collection of cans, flacons, bottles or paper is a regular source of income. Junk clearances attract scavengers, who collect and then sell scrap metal, and use or pass on discarded furniture, clothes and household items. They have a very bad reputation, and people are alarmed, when they show up. They are motivated by trying to make ends meet. How can we resolve this tension? How can we make scavenging and junk clearances more acceptable social practices? How can we call attention to environmental awareness *and* the importance of tolerance at the same time?

Guests: György Czabán, film director, Márton Illés, dramaturg
György Kerényi - journalist
Moderator: Norbert Oláh (KME)

TAG CLOUD

CIVIL MOVEMENTS, SOCIAL ACTIVISM AND THE DOCUMENTARY FILM, INDEPENDENT FILMMAKING, WEB2 AND ACTIVISM, ENVIRONMENTAL AWARENESS

“There are all these projects going on, instead of politics or policies. (...) By launching different projects and supporting them we imitate action and neutralize the often very potent Roma, who could be anything, and then nothing changes. It is best illustrated by education.” György Kerényi (excerpt from the discussion)

Photo: Nedda Négyessy (Courtesy of Independent Theater)

2014

Crossing Boundaries. Formal Experiments.

Under the title “*Crossing Boundaries*” we included films of different origins, genres and topics in our program. On the one hand, we focus on those filmic

tools, which constructively violate the borderline between documentarism and fiction (*Tündérszép leány* [Fairylife Girl], *Álommásolatok* [Dream Reconstructions], Episode from the Life of an Iron Picker], *Koportos* [Koportos], Human Pyramid, *Rontás és reménység* [Spell and Hope], *Bontoc Eulogy*). On the other, the title of our program is also inspiring in that it helps us focus our attention on the process of being on the road, on migration – both in terms of geography and identity – that is in the center of several of our films with anthropological interests (*Lili*, *The Terrain*, *Longing*, *Paris is Burning*, *Ördögmalom* [Devil’s Mill], *Mesterségem címere* [The Symbol of My Profession], *Nomád pláza – Három vándor* [Nomad Plaza – Three Wanderers], *Live Before You Die*, *Before the Leaves Fall*).

2 April 2014

“Magic”

Domokos Moldován: *Rontás és reménység* [Spell and Hope] (Hungarian feature film, 1981, 95 min.)

In his feature film, *Rontás és reménység* Domokos Moldován returns to the topic of his previous films, *Szerelmi varázslások* and *Halottlátó*, i.e. folk magic. In this case, a disabled old lady, who wants to have a baby, asks for the help of Gypsy women. By a mixture of scenes recorded on the spot and reenacted, the film ventures to reconstruct this absurd story, which doesn’t seem to promise a happy ending. It is a film of wigs, at least in the profound description of the poet, Ágnes Nemes Nagy.

Guests: Miklós Peternák, film director, film critic, Péter Szuhay, anthropologist
Moderator: Hajnalka Herczeg (ELTE)

TAG CLOUD

REENACTMENT, FEATURE FILM OR DOCUMENTARY FILM, LAW, COURT TRIAL, FOLK MAGIC



“The objective manifestations of this faith make [the main character’s] faith ‘manufactured’: lots of plastic statuettes, house blessing, a loud (warning) message on the wall and the emblematic neon angel. The neon angel plays a role throughout the entire process of witchcraft, shamanism and the breaking of the curse. The angel, a key figure in Christianity, evokes the hundreds of years of the Christian tradition, which is put on the

assembly line of the modern world and propagated by machine production, and then it is incarnated by the neon lights. This ambivalent feature becomes even more spelled out, when the Gypsies use it as a strobe-light as if in a disco. The disco club – a center of entertainment for the masses and “one of the clearest manifestations of the alienating nature of mass culture” (Győző Mátyás) – places the angel figure into the context of mass culture.” Hajnalka Herczeg: “Ready-Made in the Anthropological Film. Domokos Moldován’s Rontás és reménység” (excerpt from a student paper)

“Hair has a special role in this film. Should we differentiate between real and fake hair? Perhaps, out of respect for the director’s concept, we should. At the end, when the stuffed cat is dropped, which is a little arty, there is also a wig in the wind. If it is inserted into such an important scene, and the motif of the hair also appears at the beginning, then we can start to build our own interpretation by tracing this motif. There is always a scarf on the head of every Gypsy woman [in the film], and they hardly take it off. This scarf is replaced by the wig from Erzsike’s perspective. The wig, like every instrument of transformation, is a kind of mask, which walks hand in hand with the real human person and with death, while in a direct sense, on the surface, it is a kind of vanity fair. A part of the disguise, an aid to the illusion. [...] I think of the wig as another part of Erzsike’s personality, an element of the whole world of kitsches that surrounds her. This is the layer of banalities, her world-view, and what she became under such social circumstances. It is actually a world in which she moves around with great ease – since she is illiterate and a financial genius at the same time –, and in

which she takes the position of power. Her world-view coincides with that of the society, it perfectly fits in with the prevailing, most common forms of social existence that we may label in many ways, such as the ‘trend’, ‘mass culture’, ‘official or popular world-view’; it is without any depth or height, but it covers everything.” Miklós Peterák (excerpt from the discussion)

January – February 2014

Literary Roma Visual Lab (Roma Visual Lab special edition)

“The new literary series organized by Roma Visual Lab and DocuArt in four parts is more like a university course than a set of predefined, representative lectures. It provides real space for the plurality of speech and discussion, while the evenings are organized around the authors, who are present in their flesh-and-blood reality, and their readings, as well as the analysis of their work and career.” (Zoltán Beck litterateur, the host of the evening)

Guests: Tamás Jónás, poet, Krisztián GreCsó, writer, Tímea Junghaus, art historian, curator, Árpád Bogdán, poet, writer, film director and János Amigo Bogdán, painter.

22 January 2014

“The desk does the writing, not me”

Guest: Tamás Jónás, poet



His literary career started in the middle of the 90’s with the publication of a prose writing under the title, “*Cigányidők*” [Gypsy Times], and that of a book of poems, *Bentlakás* [Boarding In], which irreversibly placed him among the representatives of contemporary Hungarian language literature. Since the beginning of his career coincides with the period he spent working (as an editor and author) at the Roma cultural and political

magazine, *Amaro Drom*, one of the topics for discussion at the beginning of the evening is the question of canon formation. What did *Amaro Drom* mean for writers: an intellectual workshop, a means of practicing democracy, an active public role, a possible publication channel or an attitude, a type of discourse? The concept of the “I” will be in the focus of the rest of our conversation: the ceaseless process of questioning ourselves, in which the need for a definition, an answer to the question, “Who am I?” gradually gives way to a narrative I, which is told and retold, and rewritten time and again: the “I” is replaced by the countless possible stories of the “I”.

TAG CLOUD

LITERARIZED GYPSY, LITERARY AND THEATRICAL REPRESENTATION OF THE ROMA, ROMA VISUAL ARTS, SUBALTERN EXISTENCE

“Tamás Jónás: I feel obliged to indicate that I’m a Gypsy author. And then they’re trying to find out what is Gypsy about me, and they can’t find it. When I go to a reading abroad, I always emphasize that I’m a man of Gypsy descent from Hungary. But in Hungary I protest against it.

Zoltán Beck: Isn’t that strange?

Tamás Jónás: That’s what I’m saying. You must act differently. You must address everybody by considering his language and his prejudices, and then you can justify those or destroy them. So, when I go abroad to read and I tell them I’m a Gypsy, they prepare themselves for something Gypsy, just like at *Cigány idők*, but they don’t get anything Gypsy. But in Hungary, where I protest against the collocation of the ‘Gypsy poet’, they do get some of it. Because it’s in there. Either aesthetically... but let’s not delve into it, simply because I don’t know much about it, I can’t find the aesthetic qualities that make a writing Gypsy literature. But they also get a bunch of other things, that is if they read it.” (excerpt from the discussion)

Tamás Jónás (Photo: Gyöngyi Hegedűs. Courtesy of Tamás Jónás and Gyöngyi Hegedűs.)

2015

Identity and Self-Representation

By means of discussing questions related to representation and self-representation this semester is devoted to the meanings constructed by filmic and photographic representations of the Roma. In synch with the topics covered and the analyses conducted in the workshops of the previous semesters, we focus on the norms created by the signifying gaze and associated with Roma that shape our everyday knowledge of the Roma. The course also tries to present forms of representation that react to these norms by turning against them or by endowing them with alternative meanings. We are interested in those moments, when the works on the screen or our guests try to dismantle and reinterpret solidified meanings and categories, and they start to speak and answer questions by considering new contents and roles. In short, we are focusing on the process in which instances of talking back, searching for one’s voice, self-expression, and thus, self-realization become the key moments. Is there any tension, and if yes, what types of tensions are there between Roma self-realization and the particular social institutions (the media, TV channels and their genres, the institutional structure of filmmaking, social-political, educational-academic institutions and their hierarchical structures, and most importantly, language and its rigid performatives)? This tension between self-fulfillment and particular institutions is a common phenomenon, and it is present in the postcolonial context of Eastern Europe as well. These unbalanced, but continuously changing relationships will be in our focus during the semester appearing in various visual genres and experimental representations.

8 April 2015

Community Shaping and Identity Formation by Means of the Theater: Independent Theater - Sebestyén Kodolányi: Kitégított terek (Metszéspontok I.) [Expanded Spaces (Intersections I.)] (60 min.)



Sebestyén Kodolányi's film about the performance of Independent Theater under the title, *Intersections I. – Expanded Spaces* is a combination of theater and film. (The play was performed in front of the audience of Roma Parliament, and it was the first part of a program series thematizing the cultural self-organization of the Roma.)

The play includes five documentary films produced in the past fifty years. The actors, who play the characters of allegorical figures (Politician, Businessman, Art Teacher, Reporter), make comments about these documentaries. They pretend, as if the conditions of the Roma depicted in the films were typical today. Thereby they actualize and develop the conditions and opinions of the Gypsy characters objectified or presented in an ambivalent manner in those films into a criticism of the contemporary institutional context. They make the figures of the past talk back and use them to spectacularly illuminate the unchanging conditions.

Guests: Rodrigó Balogh, actor, theater expert, trainer, Andrea Pócsik, cultural researcher, Sebestyén Kodolányi, film director, Márton Illés, actor, trainer, theater expert, Tamás Boros, actor, trainer, theater expert
Moderators: Kinga Szótsné Rajkó, Rozina Ghiurutan-Bura (ELTE)

TAG CLOUD

INDEPENDENT THEATER, ROMA PARLIAMENT, GYPSY CULTURE, CULTURAL AND POLITICAL INSTITUTIONS, INSTITUTIONALISATION, EDUCATION, TALKING BACK, SOCIAL HIERARCHIES, EASTERN EUROPEAN POSTCOLONIALISM

“The unusually subtle approach of the films to the problems they raise, together with the inclusion of four emblematic characters of the contemporary cultural and political arena, allow for the polyphony of representation. The structure of the performance is accessible and

understandable for anyone. The play and the film both show an image of the Roma that was in the focus of a social discourse, which was terminated from the outside decades ago. The performance also highlights the fact that you cannot consider an ethnic group homogeneous from the inside either.” Nikolett Dömötör, Rozina Ghiurutan Bura, Kinga Sz. Rajkó: “I’m Only Acting, But You Should Take Me Seriously” (excerpt from a student paper)

“The play’s connection to a place is also important. It was actually related to a symposium in the Roma Parliament and started out like a round-table discussion. But if you take it to another place, you might want to change it. The point is that it should be playful. A play shouldn’t be a finished product, but rather, something that invites the audience to participate, perhaps only by making them vote or sign a paper. If we don’t take part in something, we don’t really care about it either. The films of the Kádár era were discussed, and when we were invited to reenact those films we were just staring at each other. We didn’t know what these films had to do with one another, and especially with us. It was obvious that we should find the parallels with the present.” Márton Illés (excerpt from the discussion)

Photo: Independent Theater - Sebestyén Kodolányi – Andrea Pócsik: Expanded Spaces (Courtesy of the authors)

15 April 2015

Still Pictures – Icons

(Exhibition by Tamás Féner, Endre Kovács and Erika Lakatos)



Faces in iconic spaces – faces as iconic spaces. How did a young man take pictures of Gypsy families by the Vízafogó in 1968? How did a socio-photographer, who worked along with sociologists, present the Roma communities in the 70's? And how did an artist process and manipulate pictures at the beginning of her career in New York between 1996 and 2011? Roma Visual Lab presents in one exhibition the works of three photographers, Endre Kovács, Tamás Féner

and Erika Lakatos. The photo series are taken from the following albums and collections: Tamás Féner: *Cigányok* [Gypsies]; *Tartalécsapat* [Reserve Team]; *Fények által homályosan* [In the Light Dimly], 1993; Endre Kovács: *Vízafogó 1968* [Vízafogó 1968]; Erika Lakatos *Roma ikonok: New York – Budapest, 1996-2011* [Roma Icons: New York – Budapest, 1996-2011]. (The exhibited Endre Kovács photos were included in the Endre Kovács exhibition in 2B Gallery made possible by Andrea Pócsik's work as a curator. This exhibition was the contribution of Roma Visual Lab to the independent program series of visual arts, *OFF-Biennale*.)

Guests: Erika Lakatos, photographer, Tamás Féner, photographer, Endre Kovács, photographer, Zoltán Tóth Balázs, photo critic
Moderators: Zsófia Zsóka Somogyi, Eszter Kiss (ELTE)

TAG CLOUD

SOCIO-PHOTOGRAPHY, NEO-AVANT-GUARD, INTIMACY, PHOTOGRAPHY, VISUAL ARTS, VÍZAFOGÓ 1968, ROMA ICONS, ROMA FEMALE IDENTITY, PORTRAIT, POLAROID, ROMA REPRESENTATION

“*Roma Icons* is a collection of photos, which move around rather private spaces and cross the borders between different mediums. The raw material for every picture in the book is a traditional photo, which is subjected to a complex process of post-production. Every photo records different creative

layers, they are rather spontaneous, and often a few years pass between the taking of the photo and the final touches. That is how the creator and the creation enter into an intimate relationship with one another, since the follow-up changes, the modifications of the finished material mobilize various memories, impressions and experiences, which once interested the artist. The wild colors, unexpected forms and unusual techniques applied in these multi-cultural portraits – which balance on the borderline between photography and visual arts – create an intensive sensual effect in professionals and amateurs alike.” Eszter Kiss – Kata Lázár – Barbara Mózs – Zsóka Zsófia Somogyi: *Still Pictures – Icons. The Works of Tamás Féner, Endre Kovács and Erika Lakatos* (excerpt from a student paper)

“Although my book is titled *Roma Icons*, there are not only Roma people in it. For me being a Roma is not only about the Roma. I don't look at it [Roma identity] as an isolated world, which would exclude others. On the contrary, a lot of people from other cultures belong to it. When I lived and studied in New York, the Afro-American culture and other cultures kind of reminded me of my own, and I tried to record it somehow. I think these borders only exist in our minds.” Erika Lakatos (excerpt from the discussion at the opening of the exhibition)

Photo: Endre Kovács: “Vízafogó 1968”

2016

Talking Back and Creating Our Own Picture

Our questions from the perspective of media anthropology are as follows: how did and how do the Roma communities appear in the contemporary media space, how do Roma people, who are active in the media influence the self-image of the community, and what cultural and political impact do they have on the majority media and society. Self-image often means a counter-image, an act of talking back, in Stuart Hall's words, an act of reclaiming the right of control over our identity. Our targets of investigation

include public programs and institutions (Patrin, Roma Production Agency), a media school for Roma women (Buvero), a social campaign (Knowledge is Power), a regional medium (Cserepressz), a video workshop undertaking the task of media education (Makó Video Workshop), photography (Gabriella Csoszó, Judit M. Horváth), and the representation of the Roma and non-white people in documentary films (*titita*, *Toto and His Sisters*, *Handsworth Songs*).

8 April 2016

Campaign Films and Traps – The Program of Roma Visual Lab on International Romani Day

Screened films: *A rasszizmus szívás* [Racism Sucks] (Hungarian), *A tudás hatalom* [Knowledge is Power] (Hungarian), *Despicable* (Portuguese), *I'm not a Fraud!* (Spanish), films by the Roma Production Agency (Hungarian) Campaign films are a difficult genre: they must make an impact on their audience in a very short amount of time. It is not easy to discuss topics like racism and stereotypes in two minutes. It is not enough to offer complex and well-grounded answers to the questions. That is why it is a common mistake for such films to point out one stereotype, while unintentionally reproducing another.

Guests: Zsolt Gyenge, film critic, Jenő Setét, civil rights activist

Moderators: Attila Nánai, Csenge Sági (ELTE)

TAG CLOUD

SOCIAL CAMPAIGN, CAMPAIGN FILM, INTERNATIONAL ROMANI DAY, STEREOTYPES, KNOWLEDGE IS POWER, RACISM SUCKS, ROMA HEROES



“The meaning of a word is shaped by society, and it may be a discriminative meaning. But should the editors of a dictionary follow the principles of political correctness, when collecting the connotations of a word used by a community? Is it a small compromise made in the name of a higher purpose – the fight against prejudices –, or a greater mistake by the Academy, if it cancels the discriminative meaning of the word [Gypsy]? I think the fact that it attracted public attention and became

the topic of a social dialogue is a lot more than they could hope for. A campaign film works if it makes people think and talk. After all a dictionary cannot keep a case open, only society can.” Csenge Borbála Sági: “Campaign Films and their Traps” (excerpt from a student paper)

“People think and talk about the Roma in many ways. There are positive stereotypes, like connecting the Roma to music. If we accept that culture is more than just providing entertainment, then it is seen in a different light. On International Romani Day we like confronting the majority with the stories of the unknown Roma heroes, who are left out of the Hungarian history books, because Roma history has never been a part of the curriculum, as if it was nothing to be proud of. If I cannot be a Roma person with a positive identity, then I cannot have a complete Hungarian identity either. If I must decide between my identities, or make them compete with one another, if I can only be one at the expense of the other, then it won't work.” Jenő Setét (excerpt from the discussion)

Photo: From the campaign video Knowledge is Power (Courtesy of Roma Educational Fund)

30 March 2016

Postcolonial Visual Resistance

John Akomfrah: *Handsworth Songs* (British documentary film, 1986, 58 min.)



The black woman on the poster of *Handsworth Songs* is looking at us as if she could turn the knife in her hand against us any time. In reality she is standing next to a machine, and is about to pull a lever. She too is a descendant of immigrants, who built Great Britain, but were referred to by the official British political discourse of the 70's and 80's as "dangerous", "subversive", or "alien to the British character". John Akomfrah's film shows the reality behind

the image projected to the public by the official media, the people, who hold a lever and not a knife in their hands, who became the actual victims of racism and oppression, and Akomfrah also shows us the reactions of the black community – which is anything but homogeneous – to this act of exclusion. The motto of the evening is taken from one of the black characters of the film, a museum guard, who stands by an industrial machine and talks about his beloved British culture: "Anybody can come in and take no notice of the living. We can elevate ourselves learning from the dead." In addition to Great Britain this motto can be applied to every culture of preservation, but in a critical sense: should we really learn from the dead to elevate ourselves, even at the price of forgetting about the living?

Guests: Márton Árvai, documentary film scholar, Ágnes Györke, litterateur
Moderator: Viktória Kondi (ELTE)

"Intimacy and proximity are especially important in the case of *Handsworth Songs*. Ann Ogidi claims that this film does not want to present the objective

truth, but instead, it shows the individual reactions and personal memories of the characters. The unique, poetic, collage-like filmic language of this piece relies very much on intuition, feelings and instincts, rather than rationality.

Akomfrah uses allusions, pictures and music as arguments. As he put it in a public event, he believes that we usually don't learn something consciously, but our experiences shape our opinions, almost unnoticed. *Handsworth Songs* presents the accidental memories of the past and the loosely connected fragments of culture, like the calypso songs or the footages about the arrival to Great Britain; these are contrasted with the scenes of the riots, and the related opinions and reflections." Viktória Kondi: "Riots Are Not Only About Riots" (excerpt from a student paper)

"It is a very important moment. It took place in 1948. The ship named *Empire Windrush* arrived from the Caribbeans with about 500 migrants on board, and we see their arrival. One of them was Lord Kitchener, the calypso-singer that we saw and heard singing in the film. This picture [that of the ship] keeps returning in the film, it haunts us like a ghost, I agree that it's an important moment. Homi Bhabha calls it a performative moment and considers it an intervention into a national pedagogy. As you said, it's an endless arrival, the moment of arrival, but we don't get to see what follows. It is a moment in 1948, and then we see what happens on the streets in 1980. There is a kind of black out in between. From a historical perspective the film goes back to this moment, but it also has a symbolic meaning: the mixing of cultures and the Black Atlantic, yes, we might even think of Paul Gilroy." Ágnes Györke (excerpt from the discussion)

4. PARTICIPANTS



Tamás Almási, Mónika Andok, Vanda Arányi, Márton Árva, Zsófia Bacsadi, Szabina Baki, Attila Bakos, Zoltán Gergő Bakos, Adrienn Balogh, Attila Balogh, Kata Balogh, Lídia Balogh, Rodrigo Balogh, Tamás Balogh, Tibor Balogh, Katalin Banai, Margit Bangó, Roland Bangó, Anna Bánkúti, Sára Bánky, Mária Baranyi, Károly Bari, Zsombor Barna, János Bársony, Katalin Bársony, Kata Báthori, Zoltán Beck, Gabriella Benedek, Gábor Bernáth, Janka Besnyő, Sára Besze, Beatrix Eszter Bihari, Katalin Biró, Árpád Bitó, Ágnes Blaskó, Lóránt Bódi, Angéla Bódiné Likó, Kriszta Bódis, Ernő Bodóczki, Árpád Bogdán, Amigo János Bogdán, Mária Bogdán, Kriszta Bombera, Róbert Bordás, Tamás Boros, Emőke Both, Miklós Both, József Bőjte, Nóra Bruckner, Tomi Budha (Tamás Kovács), Zsófia Buglya, Attila Bukovits, József Choli Daróczi, Andrea Czervan, Kálmán Czibolya, Bernadett Csabai, Balázs Cseke, Éva Cselovszki, Zsolt Csepregi Gyenge, Ajándok Gyenis, Flóra Gyepesi, Ágnes Győrfi, Eszter György, Péter György, Ágnes Györke, Ernő Hajnal, Adrienn Halász, Ferenc

Hammer, Anna Hárs, Dóra Hegyi, Hajnalka Herczeg, András Horváth, Attila Horváth, Attiláné Horváth, Balázs Horváth, Bálint Horváth, Elemér Horváth, Kata Horváth, Luca Horváth, Judit M. Horváth, Márk Horváth, Zsófia Horváth, Ruth Hrelja, József Ignác, Luca Illés, Márton Illés, Gergely István, Bernát Iváncsics, Gábor Iványi, György Jakal, Regina Janik, János Joka Daróczi, Tamás Jónás, Zsófia Jozifek, Márta Józsa, Anna Juhász, Dániel Juhász, Tímea Junghaus, Zsolt K. Horváth, Zsuzsanna Kálazy, András Kállai, Henrik Kállai, Krisztina Kalocsai, Ádám András Kanicsár, Nikolett Karácsony, Melinda Kassai, Fruzsina Katona, Zoltán Kékesi, Dorottya Kenesei, Zsófi Kenesei, György Kerényi, Máté Kerényi, Edit Király, Ágnes Kiss, Eszter Kiss, Zsuzsanna Kiss, Sára Evelyn Kiszél, Dóra Csernay, Luca Csobod, Árpád Csonka, Gabriella Csoszó, János Czafrangó, Eszter Dani, Fruzsina Danszki, Ágnes Daróczi, Máté Deák, Dóra Dekovics, Fanni Demeter, Ágota Déri, DJ Spag, Alekszandra Dobróka, Dalma Dóra, Gréta Dömény, Nikolett Dömötör, Sándor Dunai, Sándorné Dunai, Katja Dunajeva,

Csaba Dupcsik, Petra Egri, Zsolt Emődy, Vince Endrődi, Ferenc Erős, Judit Fábián, Kitti Faniszló, Clara Farkas, Imre Farkas, Tivadar Fátyol, Margit Feischmidt, Nikolett Emese Feke, László Fekete, Tamás Féner, János Dávid Ferenczi, Judit Fleischer, Orsolya Fodor, Márton Fogl, András Főrizs, György Sándor Frenyó, Zoltán Füredi, Sára Gábor, Gyula Galyas, Győző Gáspár, Huba Gáspár, Balázs Gát, Emese Gazda, Zsófia Geda, Gábor Gelencsér, István Gergely, Rozina Ghiurutan-Bura, Roxána Glavanov, Juli Gottfried, Krisztián Grecsó, Ádám Guld, Dóri Gunther, Mónika Guttray, Livia Gyarmathy, Jenifer Patrícia Klimász, Angéla Kóczé, Sebestyén Kodolányi, István Kolompár, Orsolya Komlósi, Viktória Kondi, Mercedes Kormos, Miklós Kóródi, András Bálint Kovács, Andrea Kovács, Bettina Kovács, Endre Kovács, Éva Kovács, János Kovács, Kristóf Kovács, Petra Kovács, Villő Kovács, Katalin Kovalcsik, Bálint Kovács, Krisztina Köhalmi, Kármén Ildikó Kökény, Nóra Költő, Edit Kőszegi, József Kővári Borz, Anikó Kövecsi, Veronika Kövesdi, Dorottya

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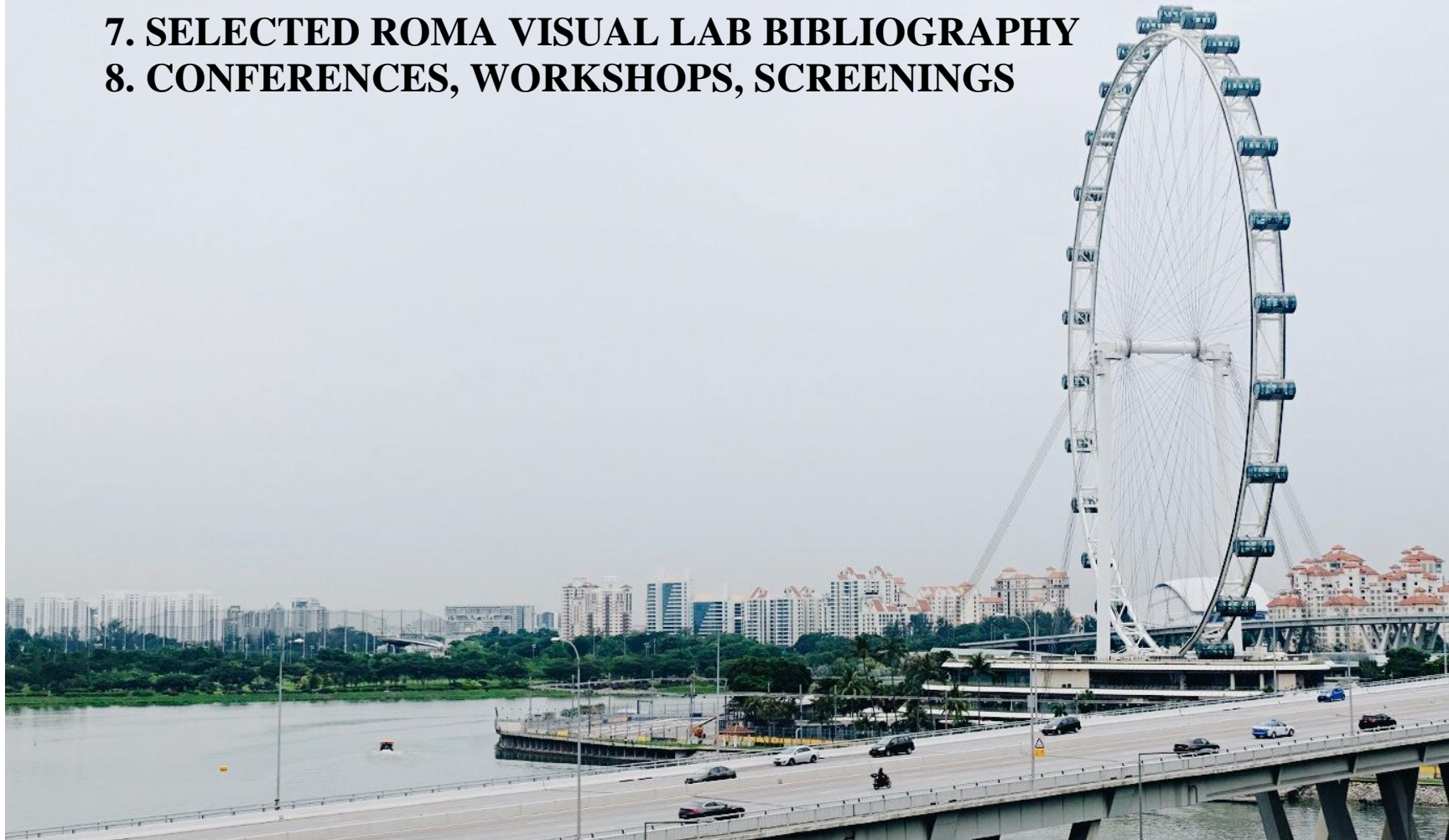
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- 5. SPONSORS, PARTNERS**
- 6. GLOSSARY**
- 7. SELECTED ROMA VISUAL LAB BIBLIOGRAPHY**
- 8. CONFERENCES, WORKSHOPS, SCREENINGS**



5. SPONSORS, PARTNERS

ELTE Department of Media and Communication

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Our donors participating in the fund-raising event “*Broadcasting Live*” organized by the Ferencvaros Community Foundation,

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**The Curriculum Resource Center of Central European University
(Course Development Competition)**

Erste Stiftung/WUS Austria PATTERNS Lectures

Hungarian Cultural Fund

Visegrad Fund and NaFilm (National Film Museum, Prague)

Ministry of Human Capacities (supporting the Literary Roma Visual Lab within the frames of the National Social Development Strategy)

Media Support:

Magyar Narancs, Tilos Radio, Hungarian Radio, ELTE Media Department

Video: Péter Venyercsán, Balázs Nyitrai

Website: Borbála Lukács, Ernő Hajnal, Márton Molnár

6. GLOSSARY

Roma Visual Lab

a community film club and university course intended to create sensitivity to social issues and raise awareness about the workings of the media.

Community Film Club

every film club works as a “community film club”, if we think of the returning audience as a community. However, in Roma Visual Lab the organization of the program and the discussions are also conducted by this community.

Unusual Form of Learning and Education

combines the advantages of the freedom of extra-curricular activities and the pedagogical values of traditional higher education. The course is removed from within the walls of the classroom, and the cinema-like circumstances provide a pleasant and relaxed atmosphere for the learning process.

Pedagogy Based on Student Participation and Involvement

while the main course of the program is defined by the leaders of the workshop, the students of the course participate (as co-organizers) in the development of ideas and the decision-making.

Visual Criticism

the visualization of the Roma does not, at the same time, mean their visibility: the selected media content and the guests of the workshop guarantee real visibility.

Cultural Platform

reactions from the audience, as well as impressions and suggestions from the guests play a vital role in forming the concept and the content of the program.

Availability

on its YouTube channel Roma Visual Lab makes the recordings of the workshop discussions freely available for research to everyone, while additional documents are archived on its website.

Networking

Roma Visual Lab maintains a lively network of connections with specialists of the area, and it also cooperates with cultural and social organizations.

Cultural Resistance

Roma Visual Lab strives for financial and intellectual independence, and therefore, it refrains from committing to or serving any political agenda.

Engaged Scholarship

research conducted in the workshop is intended to achieve significant social effects: it tries to influence prevailing practices by the critical analysis of the representation of the Roma.

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8. INTERNATIONAL CONFERENCES, WORKSHOPS, SCREENINGS

**Compulsory study trip organized by PATTERNS Lectures,
participant: Andrea Pócsik UNIVERSITY OF ST. ANDREWS,
SCOTLAND October 2012**

**Cosmopolitan Spectatorship. Screen Studies Conference at the
University of Glasgow, Andrea Pócsik: Cultural scenes of resistance
and cosmopolitan spectatorship GLASGOW, SCOTLAND June 2013**

**András Müllner: Minority Representation in the Hungarian Cinema.
Guest lectures at CEFET (Centro Federal de Educacao Technologica)
de Minas Gerais BELO HORIZONTE, BRAZIL 20-24 October 2014**

**NECS Lisbon Conference, “Time Networks: Screen, Media and
Memory”, Andrea Pócsik: Forced Bathing in Romani
Settlements and Screen Memory LISBON, PORTUGAL June 2012**

**András Müllner: Roma Visual Lab (Erasmus Lecture), Charles III
University MADRID, SPAIN 4 May 2016**

**Excitable Writing. Trans-forming-academia_ art_activism
Andrea Pócsik: Creating Gazes. Criticism and Nostalgia LINKÖPING
UNIVERSITY, SWEDEN 7-8 December 2014**

**NECS 9th Annual Conference, Archives of/for the Future Andrea
Pócsik: Installing, “inscening” screen memories UNIVERSITY OF
LODZ, POLAND June 2015**

**Art, Education Workshop: Andrea Pócsik: Roma Visual Lab Andrea
Pócsik: Mediatized Otherness. An archaeology of the Romanies’
criminalization POTSDAM, GERMANY 25-30 June 2016**

**The Lifestyle and the Educational Challenges and Opportunities of
Roma Children, Ferenc Rákóczi II Transcarpathian Hungarian
College of Higher Education, lecture delivered by András Müllner on
the methodology of Roma Visual Lab BEREHOVE, ZAKARPATS’KA
OBLAST, THE UKRAINE 27 March 2015**

**Erste Patterns-workshop with the participation of András Müllner
and Andrea Pócsik WIEN, AUSTRIA 15-17 November 2013**

CONFERENCES, WORKSHOPS, SCREENINGS IN HUNGARY

Central European University, Curriculum Resource Center Course Development Competition, June 2010 – July 2011

Andrea Pócsik: Roma Visual Lab

The Role of the Media in the Development of Equal Opportunities. The Representation of the Roma in Finland and Hungary

Budapest, Glove Factory, 27 March 2012

Andrea Pócsik: The Education of Media Studies in Higher Education

Introducing Roma Visual Lab, Petőfi Sándor High School, Budapest, 23 November 2013 (András Müllner)

Decoding Messages. Best Practices in Media Literacy Education in Europe Budapest, 24-25 November 2014

Andrea Pócsik: Roma Visual Lab Media Workshop

András Müllner – Andrea Pócsik: (Re)Screening the Roma Subaltern. Post-Socialist Visuals of Roma life in Hungary under the socialist era, lecture delivered at the international conference, Screening Memories, ELTE, Budapest, 20-22 November 2014

Defeathering - Sensitization Workshop at ELTE Media Department, 8, 10 April 2014

Roma Visual Lab, Special Edition, Moderating a Round-Table Discussion at Negyed7-Negyed8 Festival, Auróra, Budapest, 17 December 2014 (András Müllner)

Unloading by the Media Department, Budapest, 29 May 2015
(Works by the students of Roma Visual Lab):

Nikolett Dömötör - Rozina Ghiurutan Bura - Kinga Rajkó:

Extended Spaces – Half a Century of Gypsy and Peasant Culture

Evelyn Csepregi - Szilvia Zsilák - Viktória Molnár - Ágota Déri: Opportunities for Roma People

Fanni Demeter - Dóra Günther: Community and Identity – Documenting our Own Environment

Kata Lázár - Zsófia Somogyi: Still Pictures-Icons

Visualizing the Nation. Post-Socialist Imaginations

Erste Foundation, 27-28 November 2015

Andrea Pócsik: The Case of the Dános Murder and Robbery and its Case with the reconstructed Newsreel

Unloading by the Media Department, Budapest, 11 February 2016

András Müllner: Education of Media Anthropology in Roma Visual Lab with Support from ELTE's Talent Program

Photo-Activism Workshop, instructor: Gabriella Csozó

ELTE Media Department, Budapest, 5-8 April 2016

New Vistas and Concepts in Contemporary (Media) Studies.

The Approaches of Social and Media Studies

Andrea Pócsik: Lectures Illustrated by Projected Images of Poverty PTE, Budapest, 29-30 April 2016

Unloading by the Media Department, 3 May 2016

Photo-Activism Workshop at the Media Department

(Gabriella Csozó and the participants of the workshop)

Media Anthropology Research in Roma Visual Lab (Dóra Günther, Réka Major, Attila Nánai, Mátyás Pala, Flóra Sipos, Magdalena Teidelt, Melinda Vajda, Sára Wagner, Andrea Pócsik, András Müllner)

András Müllner – Andrea Pócsik: Cover Memories. The Visual Memory of the Roma in Socialist Hungary Conference on *The*

Performative Turn organized by the Hungarian Academy of Sciences, Section of Linguistics and Literary Scholarship, Committee on Dramatic Studies and Cinematography, Budapest, 30 May 2016

Talking Back to Abuse. Screening by the Roma Visual Lab, followed by a discussion

Bankinematoszkop. The Cinema Box of Roma Visual Lab

Bánkitó Festival, 14 July 2016

Poverty Reconsidered. Conference in memory of István Kemény

Blinken OSA Archive – Voice of the 20th Century Research Group

Budapest, 26-27 September 2016

Andrea Pócsik: Gypsy Fate and the ‘Cséplő’ Character. The Filmic Memory of Gyuri Cséplő.

The Visual Representation of Poverty and Exclusion. Public discussion, participants: Márta Elbert, István Jávör, András Müllner and Andrea Pócsik

Magdolna Teidelt - Melinda Vajda: Private Pictures. Media

Anthropology Research at ELTE Media Department

9. SELECTED MEDIA APPEARANCES, RECEPTION

TV Programs

Életkerék - nemzetiségi/kisebbségi televíziós magazinműsor, [The Wheel of Life – Minority TV Magazine] Duna TV, 10 April 2015

Radio Programs

Take Five. Julia Váradi's Interview with Andrea Pócsik and Rodrigo Balogh, Klubradio, 16 January 2014

Contour. Host: Anna Kertész, Tilos Radio 19 May 2014, 19 March 2015, 7 March 2016

Presence – The Roma and Public Affairs. Host: Péter Gyarmati, Reporter: Szabolcs Farkas, Kossuth Radio, 5 March 2016, 17:22

Articles, Reports

Máté Kerényi: Parasztképzés, cigányképzés, [Don't Believe the Hype!] Tranzitblog.hu

Juli Gottfried: Sokadik első lépés, [The Umpteenth First Step] Tranzitblog.hu, 4 February 2014

Izsis Malek: A roma művészeti reprezentáció kérdései: "Fekete pipacsok" [Questions of Roma Artistic Representation: "Black Poppies"] Literary Workshop by Roma Visual Lab, Friendship, 15 April 2014 (21/2)

Nóra Balkányi: Közösségi filmklub cigányságról – mi az? [Community Film Club About the Roma – What's That?] Interview with Andrea Pócsik, vs.hu, 19 February 2014

Dávid Bajnok: Romakép Műhely: Kulturális ellenállás a DocuArt Moziban, [Roma Visual Lab: Cultural Resistance in DocuArt Cinema] ELTE Online, 19 March 2014

Black Joe: Szenegáltól a magyar cigányokig, [From Senegal to the Hungarian Roma] Sosinet.hu, 27 February 2012

Zsolt Balog: Muzsikáló sztereotípiák, [Musical Stereotypes] Sosinet.hu, 10 April 2012

Andrea Pócsik: Talált filmajándék - a "megörökített idő", [An Accidental Filmic Gift – Time Captured] Filmtett, 18 May 2012

{roma} Szerződés az etnikai hovatartozás eladásáról, [Contract on the Sale of Ethnic Identity] Tranzit.hu, 10 January 2014

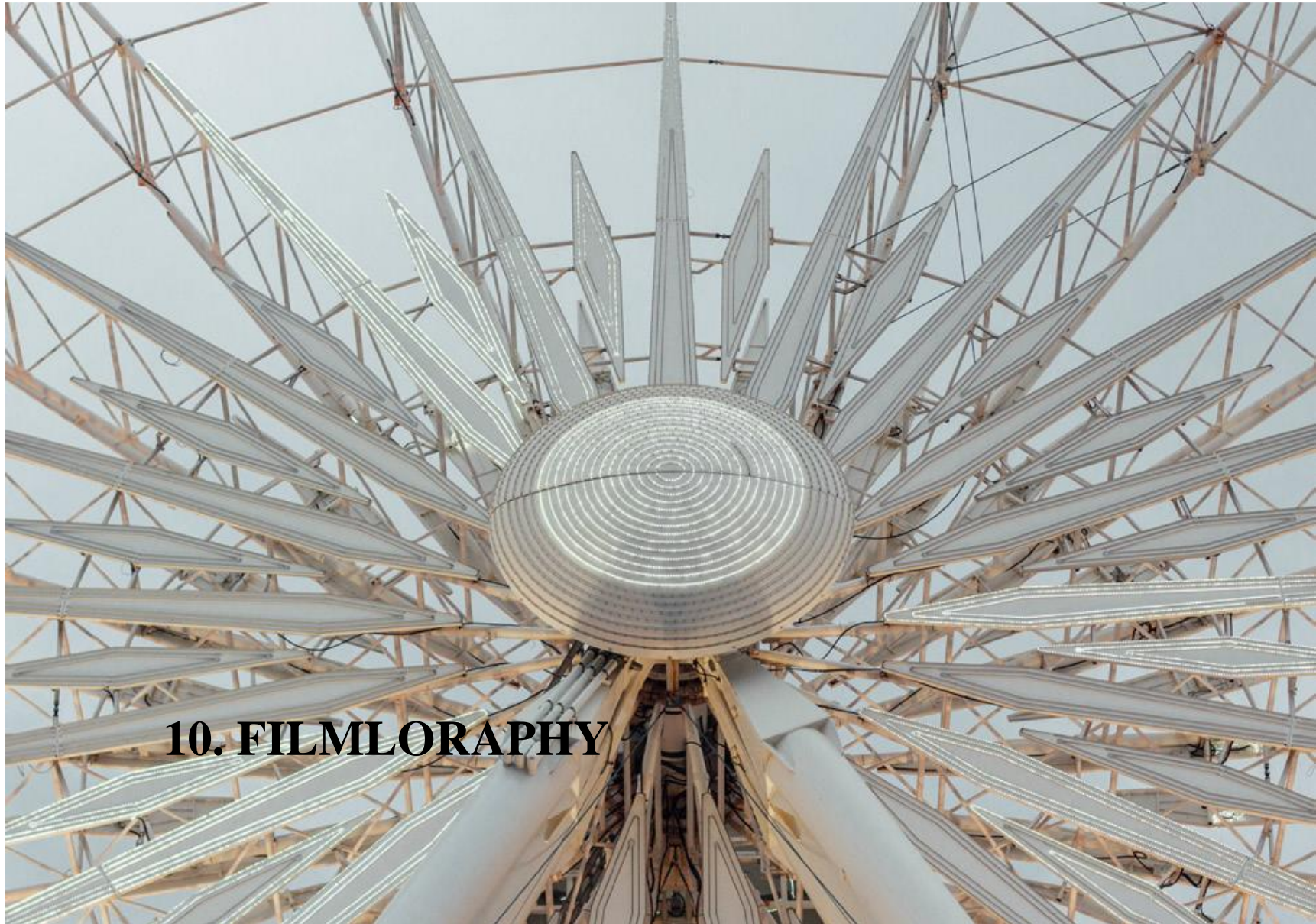
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{roma} Szerződés az etnikai hovatartozás eladásáról - Kiállítás a Metszéspontok I-III programsorozat részeként, [Contract on the Sale of Ethnic Identity – Exhibition under the Aegis of *Intersections I-III* program series] M.ikon – independent periodical on contemporary visual arts

Marietta Forgács: Szerződés keretében eladták a roma-cigány jelzót, [The Roma/Gypsy Adjective has been Sold in a Contract] Sosinet.hu, 16 January 2014

Anna Lujza Szász: Te hogy nézed meg? A Tranzit.hu kiállításáról, [How are you going to see it? – On Tranzit.hu Exhibition] 24 January 2014

Tibor Rác: “Maga roma témákról szokott írni, ugye?”, [You’re the One Writing About Gypsy Staff, Right?] hvg.hu, 5 February 2014



10. FILMOGRAPHY

LEGEND

Type of Moving Picture

- ① traditional media content
- ② new media content
- ③ short/full time documentary film
- ④ short/full time feature film
- ⑤ video document
- ⑥ lecture, discussion with live characters

Other Arts

- 🎭 theater, 🎨 visual arts, 🎵 music, 📷 photography, 📖 literature

Social Issue

- 🏠 residence, 💼 work, 🎓 education, ⚧️ gender, 🕌 religion, 🌐 non-governmental self-organization
- 🔍 sensitive issue, requires thorough preparation

A chronological list of films and media content screened in Roma Visual Lab between 2011 and 2016:

2011

- Három nővér* (dir. Edit Kőszegi– Péter Szuhay, Hungarian, 2008) ③ 🎭 ⚧️ 📷 🎵 🎨
- Malaccal teljes* (dir. Kristóf Kovács, Hungarian, 2008) ③ 📷 ⚧️
- I, a Negro* (dir. Jean Rouch, French, 1958) ③ 📷
- Jobb a Fradi!* (dir. János Révész–Norbert Szirmai, Hungarian, 2002) ③ 🌐 🔍
- Gipsy Side* (dir. Balázs Gát, Hungarian, 2006) ③ 🎭 🌐 🎵 🔍
- Megtagadva* (dir. Antónia Mészáros, 2009) ③ 🔍

- On the Dark Edge of Town* (dir. Antónia Mészáros, 2010) ①
- Cigányok* (dir. Sándor Sára, Hungarian, 1962) ③ 🎭 📷
- Cséplő Gyuri* (dir. Pál Schiffer, Hungarian, 1978) ④ 🎭 📷
- Fagyűjtés délelőtt* (dir. Gyula Galyas, 2002) ③ 🎭 📷
- Safari* (dir. Róbert Pölcz–Boglárka Pölcz, Hungarian, 2004) ③ 🎭 📷
- Barlang* (dir. Júlia Szederkényi, Hungarian, 2009) ③ 🎭 📷
- Párhuzamos halálrajzok* (dir. András Jeles, Hungarian, 2008) ③
- Szíven szúrt ország* (dir. Gábor Kálomista, Hungarian, 2009) ③ 🔍
- Vándormozi* (dir. József Kővári Borz, Hungarian, 2000-) ⑤ 📷
- Kréta kör – Káva Színház: Új Néző Projekt: Ilyen ez a popszakma* (Hungarian, 2010) ⑤ 🎭
- Pedig...!* (dir. József Csóke, Hungarian, 1975) ③ 📷 🎭 ⚧️
- Faluszéli házak* (dir. Pál Schiffer, Hungarian, 1972) ③ 🎭
- Anyaság* (dir. Ferenc Grunwalsky, Hungarian, 1974) ③ 🎭 ⚧️
- Pogácsás Julcsi* (dir. Mária Baranyi, Hungarian, 2010) ③ 📷 ⚧️
- Omara* (dir. János Sugár, Hungarian, 2010) ⑤ 🎭 ⚧️

2012

- Reassemblage* (dir. Trinh T. Minh-ha, USA, 1982) ③ 🎭 📷 ⚧️
- Corvin-variációk* (dir. Klára Trencsényi, Hungarian, 2010) ③ 🎭
- Our School* (dir. Mona Nicoara & Miruna Coca-Cozma, Romanian, 2011, Romanian with Hungarian subtitles) ③ 🎭
- The Shukar Collective Project* (dir. Matei-Alexandru Mocanu, Romanian, 2010, Romanian with English and Hungarian subtitles) ③ 🎭
- Musical Stereotypes* ② 🎭
- Tollas* (dir. Juci Csík, 2004) ③ 📷
- Mint a méhecskék* (dir. Katalin Főgel, 2004) ③ 🔍
- Programs by Provokátor Magazine ① 🎭 📷
- Program by Roma Magazin on C-street Radio ①
- Jövőképek: Roma Media Projects* ⑤ 🎭
- Videos by Cicero news Agency 2 🎭 📷 🎭 🎭
- Tíz év múlva* (dir. András Salamon, Hungarian, 2010, 10 min.) ③ 🎭

Film by the Roma Film School of Magyargéc ⑤ ⑥
If There's Hope, There's Everything? - TV2 Napló, Ózd-Settlement Hétes ① ② ③ ④
 TASZ videos ⑤ ⑥ ⑦ ⑧ ⑨
Stációk. Docu Portrait about painter, Tamás Péli (dir. Zsoldos Vanda, Hungarian, 1988) ① ②
Hatszáz év után az első (dir. Gábor Osgyáni, 2009) ③ ④ ⑤
A kis cigány (dir. Henrik Kállai, Hungarian, 1996) ④ ⑤
Cigánybárat (dir. Henrik Kállai, Hungarian, 2002) ③ ④ ⑤ ⑥
Disznóvágás (dir. Henrik Kállai, Hungarian, 1996/2011) ③ ④
Déjà vu (dir. Henrik Kállai, Hungarian) ④ ⑤
 Excerpts from the play by Pano*Dráma: Szórol-szóra* (2011) ⑤ ⑥ ⑦ ⑧ ⑨
Állj ide! (dir. Csaba Nemes, Hungarian puppet film, 2010) ④ ⑤ ⑥
 Short films by Imre Farkas ② ③
 TV2 Napló: “*A forró kályhát is ellopták*” ① ② ③
 Excerpts from films by BAGázs Non-Profit Association ⑤ ⑥ ⑦ ⑧

2013

Paramicha, vagy Glonczy az emlékező (dir. Júlia Szederkényi, Hungarian 1993) ④ ⑤
Aki hallja, aki nem hallja – Portré Orsós Jakabról (dir. Judit Kóthy–Judit M. Topits, Hungarian, 2001) ③ ④ ⑤ ⑥ ⑦
Három pokol – Tamás Jónás’ interview with poet, Attila Balogh (dir. Gabriella Medgyesi, Hungarian, 2006) ③ ④
 Selection from the videos of Roma Hiphop Archive ⑤ ⑥ ⑦
 Readings of the tales that served as dramaturgical sources for the video material recorded at the *Roma-Kép és Roma-Arts* workshop organized by Jameson Cinefest, Miskolc ⑤
 Video material recorded at the *Roma-Kép és Roma-Arts* workshop organized by the Nobiskum Project and Jameson Cinefest, Miskolc ⑤
Elfelejtett holtak (dir. József Lojkó Lakatos, Hungarian, 1981) ③ ④
Megöltétek ártatlan családomat (dir. Miklós Jancsó, Hungarian, 1994) ③ ④

Kitaszítottak (dir. Kata Bársony, Hungarian, 2011) ③ ④ ⑤ ⑥
Decolores (dir. Edit Kőszegi–Péter Szuhay, Hungarian, 2004) ③ ④ ⑤
Ammen (dir. Szonja Szabó, Hungarian, 2011) ③ ④
A kor szelleme (dir. Attila Kékesi–Oszkár Nyári, Hungarian, 1998) ③ ④
Tollfosztás (dir. Rodrigó Balogh–Márton Illés– Róbert Maly, Hungarian, 2012) ③ ④ ⑤ ⑥
Dráma drom (drama program for Roma and non-Roma young people) ⑤ ⑥
A hiányzó padtárs (participation theater for high school students) ⑤ ⑥ ⑦
Menekülés a szerelembe (dir. Edit Kőszegi, Hungarian, 2006) ③ ④ ⑤
Faces of Change (dir. Katalin Bársony, Hungarian, Mundi Romani-series 2010) ① ②
 Selection from the video materials of the “*I’m a Roma Woman*” campaign of Romedia Foundation ② ③
 Video documentation about Marije Vogelzang’s *Eat Love Budapest* projects (2011) ② ③ ④
Tiszta fekete (dir. György Czabán, György Pálos, György Kerényi, Hungarian, 1995) ③ ④ ⑤
Gubera (dir. Lehel Oláh, Hungarian, 2003) ③ ④
 Videos about the *Garbage Dreams* projects of Independent Theater ⑤ ⑥
Átok és szerelem (dir. Sándor Mihályfy, Hungarian, 1985) ④ ⑤ ⑥ ⑦
 André Raatzsch: *Rewritable Pictures* (2010) ⑤ ⑥ ⑦
 André Raatzsch: *x-position comp* (2013) ⑤ ⑥
 André Raatzsch: Screening from the photos connected to *Rewritable Pictures* ⑥ ⑦
 Endre Kovács: “*Vízafogó*” (1968) – photo series ⑥ ⑦
 Excerpts from musical videos of Snétberger Musical Talent Center (selection by Gyula Galyas) ⑤ ⑥ ⑦
 Footages about the life of Snétberger Musical Talent Center, 2014 ⑤ ⑥ ⑦

2014

Tündérszép leány (dir. György Szomjas, Hungarian, 1969) ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿ ㏀ ㏁ ㏂ ㏃ ㏄ ㏅ ㏆ ㏇ ㏈ ㏉ ㏊ ㏋ ㏌ ㏍ ㏎ ㏏ ㏐ ㏑ ㏒ ㏓ ㏔ ㏕ ㏖ ㏗ ㏘ ㏙ ㏚ ㏛ ㏜ ㏝ ㏞ ㏟ ㏠ ㏡ ㏢ ㏣ ㏤ ㏥ ㏦ ㏧ ㏨ ㏩ ㏪ ㏫ ㏬ ㏭ ㏮ ㏯ ㏰ ㏱ ㏲ ㏳ ㏴ ㏵ ㏶ ㏷ ㏸ ㏹ ㏺ ㏻ ㏼ ㏽ ㏾ ㏿ 㐀 㐁 㐂 㐃 㐄 㐅 㐆 㐇 㐈 㐉 㐊 㐋 㐌 㐍 㐎 㐏 㐐 㐑 㐒 㐓 㐔 㐕 㐖 㐗 㐘 㐙 㐚 㐛 㐜 㐝 㐞 㐟 㐠 㐡 㐢 㐣 㐤 㐥 㐦 㐧 㐨 㐩 㐪 㐫 㐬 㐭 㐮 㐯 㐰 㐱 㐲 㐳 㐴 㐵 㐶 㐷 㐸 㐹 㐺 㐻 㐼 㐽 㐾 㐿 㑀 㑁 㑂 㑃 㑄 㑅 㑆 㑇 㑈 㑉 㑊 㑋 㑌 㑍 㑎 㑏 㑐 㑑 㑒 㑓 㑔 㑕 㑖 㑗 㑘 㑙 㑚 㑛 㑜 㑝 㑞 㑟 㑠 㑡 㑢 㑣 㑤 㑥 㑦 㑧 㑨 㑩 㑪 㑫 㑬 㑭 㑮 㑯 㑰 㑱 㑲 㑳 㑴 㑵 㑶 㑷 㑸 㑹 㑺 㑻 㑼 㑽 㑾 㑿 㒀 㒁 㒂 㒃 㒄 㒅 㒆 㒇 㒈 㒉 㒊 㒋 㒌 㒍 㒎 㒏 㒐 㒑 㒒 㒓 㒔 㒕 㒖 㒗 㒘 㒙 㒚 㒛 㒜 㒝 㒞 㒟 㒠 㒡 㒢 㒣 㒤 㒥 㒦 㒧 㒨 㒩 㒪 㒫 㒬 㒭 㒮 㒯 㒰 㒱 㒲 㒳 㒴 㒵 㒶 㒷 㒸 㒹 㒺 㒻 㒼 㒽 㒾 㒿 㓀 㓁 㓂 㓃 㓄 㓅 㓆 㓇 㓈 㓉 㓊 㓋 㓌 㓍 㓎 㓏 㓐 㓑 㓒 㓓 㓔 㓕 㓖 㓗 㓘 㓙 㓚 㓛 㓜 㓝 㓞 㓟 㓠 㓡 㓢 㓣 㓤 㓥 㓦 㓧 㓨 㓩 㓪 㓫 㓬 㓭 㓮 㓯 㓰 㓱 㓲 㓳 㓴 㓵 㓶 㓷 㓸 㓹 㓺 㓻 㓼 㓽 㓾 㓿 㔀 㔁 㔂 㔃 㔄 㔅 㔆 㔇 㔈 㔉 㔊 㔋 㔌 㔍 㔎 㔏 㔐 㔑 㔒 㔓 㔔 㔕 㔖 㔗 㔘 㔙 㔚 㔛 㔜 㔝 㔞 㔟 㔠 㔡 㔢 㔣 㔤 㔥 㔦 㔧 㔨 㔩 㔪 㔫 㔬 㔭 㔮 㔯 㔰 㔱 㔲 㔳 㔴 㔵 㔶 㔷 㔸 㔹 㔺 㔻 㔼 㔽 㔾 㔿 㕀 㕁 㕂 㕃 㕄 㕅 㕆 㕇 㕈 㕉 㕊 㕋 㕌 㕍 㕎 㕏 㕐 㕑 㕒 㕓 㕔 㕕 㕖 㕗 㕘 㕙 㕚 㕛 㕜 㕝 㕞 㕟 㕠 㕡 㕢 㕣 㕤 㕥 㕦 㕧 㕨 㕩 㕪 㕫 㕬 㕭 㕮 㕯 㕰 㕱 㕲 㕳 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Handsworth Songs (dir. John Akomfrah, British, 1987) 3 1 1 1 1 1

Campaign Films 2 1

Cserepressz – Films by László Siroki 2 1 1 1 1 1

Makó Video Workshop 2 1 1 1

tititá (dir. Tamás Almási, Hungarian, 2015) 3 1 1 1 1

Három kenyér, Jobbá szeretni (dir. János Joka Daróczi, Roma Productions, 2015) 2 1 1 1 1

11. ABOUT THE AUTHORS



Photo by Sára Wagner (courtesy of the author)

ANDRÁS
MÜLLNER

ANDREA
PÓCSIK

ANDREA PÓCSIK

(Ph.D. Film-, Media- and Cultural Studies)

Andrea works as an instructor at Pázmány Péter Catholic University. In 2011 she founded Roma Visual Lab, a subversive project of representational criticism, which has been functioning as a university course and a public film club at ELTE Media Department. Together with András Müllner they have been working as co-organizers of the project. In her 2012 PhD research in cultural studies she offered a critical analysis of representations of the Roma in Hungarian film history, a research topic that is also in the focus of most of her publications. In addition to her work as a researcher and a university instructor, she is also an active film critic, program organizer and film curator. In her different capacities she is driven by the goal of creating bridges over differences in attitude or social background by applying the medium of film and its related art forms to raise awareness and inspire participation. Her pedagogical credo is directed towards educating “emancipated students” by means of providing them with theoretical and practical skills.

ANDRÁS MÜLLNER

(Ph.D., Literary Studies)

András works as an instructor at Eötvös Loránd University. He joined Roma Visual Lab in 2012 as a visitor, and from 2013 he has been working as an organizer. In addition to the cultural and artistic aspects of minority representations, he studies Hungarian neo-avant-garde art in general, and Miklós Erdély’s oeuvre in particular. He has published a volume about the latter topic (*Tükör a sötétséghez. Erdély Miklós Kollapszus orv. című kötetéről* [Mirror to the Darkness. On Miklós Erdély’s *Kollapszus orv.*]), and he has edited thematic issues in relation to both topics (*Né/ma. Tanulmányok a magyar neoavantgardról*, [Studies on Hungarian Neo-Avant-Garde], the issues titled *Allegorikus impulzusok* [Allegorical Impulses] of *Enigma*, and an *Apertura* issue on Tiszaeszlár). The academic year 2015/16 was an important chapter of his pedagogical career, when he conducted a media anthropological research with support and students from ELTE’s talent program. Roma Visual Lab is an important step towards the creation of the future Minority Media/Culture, a planned research center intended to perform the analysis of minority representations to deconstruct their inherent hierarchies of power.

ROMA VISUAL LAB



CONTACT INFORMATION

LOCATIONS

ELTE Department of Media and Communication
DocuArt Cinema

MEDIA SPACES

Facebook: [f/romakepmuhely](https://www.facebook.com/romakepmuhely)

Website: www.romakepmuhely.hu

Roma Visual Lab Youtube Channel:
[youtube.com/user/romakepmuhely](https://www.youtube.com/user/romakepmuhely)

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