

THE FIGURATIVE SENSE.

Animation Directors' Life Strategies Behind the Iron Curtain

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Theses

1. Central and Eastern European auteur animations cannot be separated from the region's historical traumas and collective experiences. These films also function as media-based sites of memory. As affective archives, they reactivate collective memory through visual and sensory cues.
2. Auteur animation proves to be a more sensitive and effective medium for representing Central and Eastern European historical experiences than popular genres. While the latter are constrained by market demands and narrative conventions, auteur animation can articulate microtraumas and the embodied effects of ideological oppression.
3. The autonomy of auteur animation enables the visual articulation of memory's distortions, fragmented structures, and affective logic. These formal strategies are not merely aesthetic choices but correspond to how memory functions. Representations of the body, spatial-temporal arrangements, and movement dynamics in these works serve as mnemopoetic carriers of meaning.
4. Eastern European auteur animations develop a regional visual poetics that challenges Western norms of representation. These works decolonize visual culture by departing from classical narrative models and constructing a unique "language of memory" grounded in the sensory perception of historical experience.
5. Auteur animation offers a framework for the contemporary reinterpretation of history—not as closure of the past, but as a sensory dialogue with it. Through bodily and affective responses, today's viewers can establish new relations to the past, making auteur animation an open, reflective medium of historical memory.