

## ABSTRACTS

**Gábor Beretvás**

### ■ *The Representations of Online Space in Films Made for the Big Screen*

Keywords: *online communication, generational film, Hungarian film history, contemporary film, mobile devices*

By around 2020, online communication had not only become a part of our daily lives but also appeared in its imitations and film representations. This article examines the formal solutions in five films released in 2018-2019 that attempt to portray the characteristics of online communication within the fabric of the film. Two feature films from Hungarian cinema are analyzed: Mihály Schwechtje's *Remélem, legközelebb sikerül meghalnod (Hope You Die Next Time)* and Attila Hartung's *FOMO – Megosztod, és uralkodsz*, as well as László Csujá's documentary *Kilenc hónap háború (Nine Months of War)*. Among foreign films released around the same time, Timur Bekmambetov's *Profile* and Aneesh Chaganty's *Searching* are the subjects of investigation. The article also addresses how most viewers watch these films made for the big screen on their own laptops and how this visual aspect correlates with the given film.

**György Csepeli**

### ■ *The Counter-Revolution of Quantity*

Keywords: *machination, oblivion, populism, scale independence, internet, social media, artificial intelligence*

The paper reviews the state of the battle between the aspects of quality and quantity, which is always present in human societies. The battle is expected to end with the victory of quantity. In the fight against quality, quantity found a unique ally with the advent of the internet, which broke down the previous communication monopolies by enabling everyone who connected to the internet to have a public voice. As a result of the emergence of the generative language programs, human beings will be evicted from the house of being and the dictatorship of "das Man" will be completed.

**Szilárd Ferenczi**

### ■ *The Beginnings of Mass Motion Picture Consumption in Transylvania*

Keywords: *mass culture, mass consumption, itinerant cinema, fairground cinema, cinema of attractions*

The paper deals with the mass-cultural phenomenon of itinerant cinema and its entrepreneurs who made their way into and

wandered around Transylvania, Partium, and the Banat in the early 20<sup>th</sup> century. The author undertakes three tasks: firstly, providing a brief definition of mass culture in the paradigm of mass consumption; secondly, guiding the reader through the history of picture-performing up until the 19<sup>th</sup> century, including the debut of moving picture shows; and lastly, inventorying the moving-picture performers and fairground cinemas in East Hungary before the appearance of permanent cinematographs. These showmen, while trying to make a quick buck by amazing the public with the cinema of attractions, managed to entertain the masses and bring higher culture closer to those who had until then led an almost culture-void existence.

**Gizella Horváth**

### ■ *The Crowd as Canvas*

Keywords: *relational aesthetics, social turn, participatory art, micro-utopias, artificial hells*

Since the 1990s, we have witnessed a social turn in art, resulting in the previously solitary spectator becoming a part of the artwork as an individual contributor or as a member of a group, community, or crowd. This social turn has introduced many new types of artworks and, with them, various forms of participation. After a brief attempt at classification, this text primarily focuses on works belonging to two categories of relational aesthetics: micro-utopias (a term by Nicolas Bourriaud) and artificial hells (a term by Claire Bishop). The analysis reveals that such works, through the more intense experience of the viewer/participant, reinforce essential qualities such as empathy, compassion, belonging, and the need for community, which are crucial elements of our social coexistence.

**Iréne Kányádi**

### ■ *Art Consumption as a Leisure Activity*

Keywords: *mass art, consumption, leisure, contemporary culture*

The aim of this study is not to define mass art or its relationship to high art in the context of contemporary art, but rather to reflect on the mechanisms that operate the relationships between the masses and art today. How can contemporary art be made as accessible as possible to the masses, and how can a larger "audience" be involved in the world of art? The study primarily focuses on the efforts of art institutions, specifically museums, galleries, and art events, to engage the general public with European art, which has existed in the mo-

dern sense for more or less 200 years, and the aftermath of these efforts.

**Attila Kelemen**

■ ***How Artificial Intelligence Is Changing the Creative Ecosystem: Lessons from Midjourney***

Keywords: *Midjourney 6, creative industry, style reference, agency model, generative AI ethical issues*

The study analyzes the impact of artificial intelligence (AI) on the creative industry, focusing on the generative image creation logic of Midjourney. It highlights that the advertising and communication industry elite misjudged the effects of social media. The document details how AI reshapes creative workflows and has already become integral to visual content creation. The study provides a comprehensive overview of Midjourney's functioning and development principles, including large language models and diffusion techniques, which allow for the creation of unique, generative images from textual descriptions. It emphasizes the creative potential of generative AIs and the challenges users face in producing high-quality and consistent images. The study illustrates various creative modes and parameterization options within Midjourney that enable users to achieve desired visual effects. It argues that international protests over the AI learning from thousands of artists' styles are somewhat moot, as the new Style Reference parameter successfully mimics an artist's style even without prior model training on that specific style. According to the document, generative AIs like Midjourney are not just tools but also sources of new visual styles that define future creative trends. Finally, the author examines the rapid development of generative AI technologies and their influence on the daily practices of the creative profession. He posits that while the future impacts of AI are difficult to predict, these technologies are already bringing significant changes to the creative ecosystem, and it is crucial for professionals to continually evolve and adapt to the opportunities presented by new tools.

**Anna Keszeg**

■ ***The Unbearable Complexity of Fashion***

Keywords: *fashion theory, mass art, aesthetic value, market value, public*

Fashion exists at the intersection of art, culture, and commerce, serving as a specific form of cultural industry and embodying a complexity that can be both fascinating and overwhelming. This article explores the

main theoretical connections between the notions of fashion, mass art, and art, highlighting eight significant challenges within the grey zones of these three concepts. These eight challenging issues are: authenticity and lack of authenticity (1); popularity and unpopularity (2); market determination (3); mass production (4); democratization and availability (5); standardization and uniformization (6); cultural effect (7); and style and taste (8). In the second half of the article, I provide contemporary fashion examples (tabi shoes, the Barbie phenomenon, *the Sleeping Beauties: Reawakening Fashion* exhibition) that underscore the inherent complexity of these eight issues.

**Dániel Krivánik**

■ ***Digital Humanism: A Feasible Third Way of Technoevolution?***

Keywords: *digital humanism, digital transformation, system design, value-based engineering*

In my study, I spotlight the concept of digital humanism and briefly examine some aspects of the complex process that has become known in recent years as “digital transformation”. Throughout the paper, the underlying question persists: how does digitalization impact various human communities, and what (new) emphases emerge in the different formulations of responses to digitalization as a challenge? Given the monumental nature of the topic, with nearly every aspect being dynamic, malleable, and continuously evolving, I view this study as an outline and a thought-provoking piece, and I ask the reader to do the same. Although some global information and communication technology (ICT) guidelines and strategies appear to be already accepted, ICT itself, along with the human thinking that enables it, is perpetually dynamic. There is no “definitively” closed horizon as long as the observer of that horizon sees it as such. This is why it is important to realize that our actions, both within and outside the digital space, intentionally or unintentionally impact the process of digital transformation. In doing so, we influence its realization, thereby creating realities where humans control technology, not the other way around.

**Zsuzsa Plainer**

■ ***Operetta as Metaphor: “Light” Genres in the Oradea/Nagyvárad Theatre (1948–1956) – A Theatrical Sociology Experiment***

Keywords: *communism, Romania, Hungarian culture, Oradea/Nagyvárad, theatre*  
Nagyvárad is an operetta city. This is a

statement that has resurfaced for decades, and many consider it intrinsic to the essence of the town. However, in this study, I do not attempt to unpack the concept of an operetta city; rather, I am interested in a single element of this complex notion: the Nagyváradi Theatre as an “operetta theatre”. My thesis is that operetta (and generally light, entertaining musical theatre) became a defining genre in the Nagyváradi Theatre, thus becoming a symbol that extends beyond itself. Although the Nagyváradi Theatre was known as the “stronghold of operetta” as early as the beginning of the 20<sup>th</sup> century, I will focus on a later and much shorter period, the years between 1948 and 1956. During this time, I will trace the fate of operetta (and other musical pieces that met the broader demands of the masses), examining the political, institutional, and social factors that ensured the success of this genre (these genres). My investigation begins in 1948, a year that marks a milestone in the early years of the state-communist takeover, as this was when the Nagyváradi Theatre was nationalized. The subsequent period, from 1948 to 1956, includes the years of strict ideological expectations under Stalinist state communism and the “relaxation” that followed Stalin’s death, from 1953 to 1956.

**László Ropolyi**

■ *From Philosophical Posts to Post-Philosophies*

Keywords: *post-philosophy, postmodern, post-truth, probabilism, virtuality, personality, thinking and thinking of, debates*

Human life has been fundamentally changed by the appearance and extended use of the internet. Culture and society have also undergone a significant transformation caused by the emergence and formation of a third form of human existence, the so-called web-life. In the process, philosophy

is also being transformed. This paper provides an analysis of some fundamental philosophical methodologies with a special emphasis on their cognitive and communication components. Based on these considerations, a so-called post-philosophical perspective for philosophical praxis is proposed as a reasonable philosophical reaction to the hard difficulties of post-truth problems.

**Deodáth Zuh**

■ *Is There Good Mass Art?*

Keywords: *mass art, aesthetics, philosophy, Noël Carroll*

Could mass art be qualitative? The answer to this question is clearly yes. However, even in clear cases, we need to be able to justify them and define the criteria that guarantee the supposed quality of mass art. If this is done, we are still left in a difficult condition. As we shall see, the situation proves to be challenging from a moral point of view, but it would not pose any particular problems from either a theoretical or a functional standpoint. The hardest part is always accepting that something, even though we mostly trade negative taste judgments about it, should be evaluated by essentially the same criteria as something we definitely like. It makes almost no difference to the quality of art whether we create high, popular, or mass forms of it. The complexity of the content is a secondary issue. What matters is always the quality of the relationship between the content expressed and the means of its expression. First, I will try to prove this by alluding to some basic notions introduced by Noël Carroll in the assessment of mass art. Second, I will provide two examples to corroborate the main thesis that high and mass art could be good or bad based on the very same criteria.

## SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

**Rigán Lóránd**

**András Sándor** (1934–2024) – író, költő

**Bakos Gergely** (1970) – bencés szerzetes, habilitált főiskolai tanár, PhD, tanszékvezető, Sapientia Szerzetesi Hittudományi Főiskola, Budapest

**Balázs Imre József** (1976) – irodalomtörténész, egyetemi docens, BBTE, főszervező-helyettes, Korunk, Kolozsvár

**Beretvás Gábor** (1978) – filmkritikus, filmtörténész, doktorandusz, Színház-és Filmművészeti Egyetem, Budapest

**Csepeli György** (1946) – szociálpszichológus, DSc, egyetemi tanár, ELTE, Budapest

**Demény Péter** (1972) – költő, főszerkesztő, Matica, Bukarest

**Ferenczi Szilárd** (1977) – történész, PhD, tudományos munkatárs, Iskola Alapítvány, társult oktató, BBTE, Kolozsvár

**Horváth Gizella** (1962) – művészeti-filozófus, egyetemi tanár, Partiumi Keresztény Egyetem, Nagyvárad

**Kányádi Iréne** (1977) – művészettörténész, egyetemi adjunktus, Partiumi Keresztény Egyetem, Nagyvárad

**Kolemen Attila** (1973) – kommunikációs szakember, egyetemi oktató, Kolozsvár

**Keszeg Anna** (1981) – kultúrakutató, egyetemi oktató, BBTE-MOME, Budapest

**Krivánik Dániel** (1980) – filozófus, PhD, nemzetközi kapcsolatok szakreferens, IT szolgáltatásmenedzsment szakértő, vállalati tanácsadó, Debrecen-Bécs

**Marosán Bence Péter** (1978) – filozófus, habilitált egyetemi docens, Budapesti Gazdasági Egyetem

**Plainer Zsuzsa** (1974) – kulturális antropológus, kutató, Nemzeti Kisebbségkutató Intézet, Kolozsvár

**Ropolyi László** (1949) – internetfilozófus, PhD, nyugalmazott egyetemi oktató, ELTE, Budapest

**Vallasek Júlia** (1975) – irodalomtörténész, egyetemi docens, BBTE, Kolozsvár

**Zöld Levente** (1987) – grafikus, Nagyvárad

**Zuh Deodáth** (1982) – filozófus, egyetemi docens, Eszterházy Károly Katolikus Egyetem, Eger

## TÁMOGATÓK



Nemzeti  
Kulturális  
Alap



BETHLEN GÁBOR  
Alap



Kongresszusi Akadémia  
Coesbuc



MAGYAR  
KULTURÁLIS  
ALAPÍTVÁNY



MAGYAR  
KULTURÁLIS  
ALAPÍTVÁNY

„A Louvre-ban, az Uffizióban, a Prado-ban és más neves múzeumok termeiben tolongó, egymás sarkára taposó, a kiállított műtárgyakra ügyet sem vévő emberek, a világ kulturális örökségeként megőrzésre méltó épített környezetben nyájként ide-oda terelt turisták különösen szembeszökő példái a mennyiség előrenyomulásának a minőséggel szemben. *A Mona Lisa*, a *Primavera* bögörkére, trükközka költöznek, Michelangelo Dávid-szobrának képe férfi alsónadrágot díszít.”

(Csepeli György)

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