

Welcome to the Sapientia Hungarian University of Transylvania!
Welcome to the XV. Film and Media Studies Conference in Transylvania,

FIGURATIONS OF INTERMEDIALITY IN FILM

We hope that our conference will offer inspiring papers and opportunities for productive discussions. We look forward to spending two exciting days with you, and wish everybody a pleasant stay in Cluj-Napoca!

The Organizers:

Ágnes Pethő, Melinda Blos-Jáni, Judit Pieldner,
Katalin Sándor, Hajnal Király, Andrea Virginás,
Edit László, József Lénárd, Orsolya Tóth,
Gyöngyi Jaskó, Ferenc Boné, Áron Fazakas.



Sapientia Hungarian University of Transylvania
Faculty of Sciences and Arts
Department of Film, Photography and Media



The conference is organized within the framework of the research project RE-MEDIATED IMAGES AS FIGURATIONS OF INTERMEDIALITY AND POST-MEDIALITY IN CENTRAL AND EAST EUROPEAN CINEMA supported by a grant of the Romanian Ministry of National Education, CNCS – UEFISCDI, project number PN-II-ID-PCE-2012-4-05.

Conference venues and other useful information:



Location of the Sapiientia

University:

Cluj-Napoca, Calea Turzii nr. 4.
46°46'01.1"N 23°35'53.1"E

Registration desk: entrance hall to the Sapiientia University.

Opening, keynote talks and final roundtable: the Aula Magna of the Sapiientia University (1st floor above the entrance hall).

Location of paper sessions: Sapiientia University, building A, B.

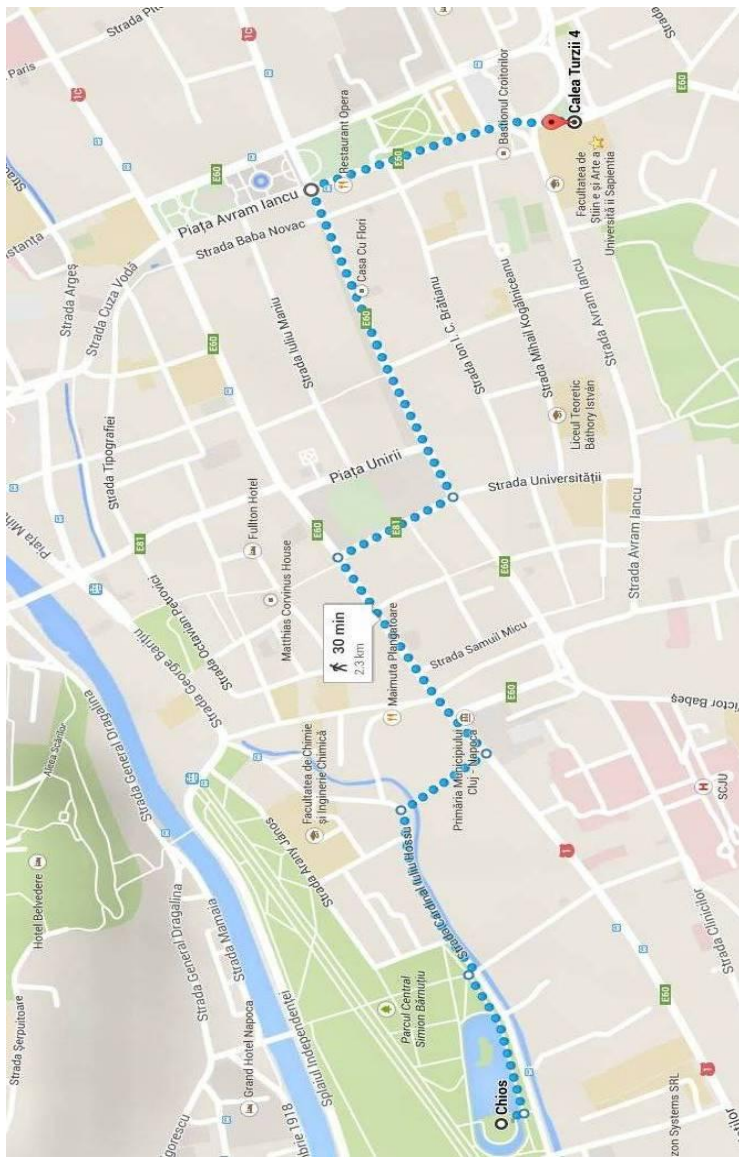
You will find **coffee, tea and water at all times** at the conference venue. Just help yourself and have a good time!

Lunch is not included in the registration fee, but you can buy sandwiches at the cafeteria at the conference venue.

Welcome Reception (included in the registration fee) will be organized in a buffet style in the entrance hall and the area in front of the Aula.

Banquet Dinner (included in the registration fee):
Chios Restaurant,
located in the Central Park.
(See route on page 5.)





Route to Chios Restaurant

CONFERENCE PROGRAMME

24 October (Friday)			
9.00-10.40	REGISTRATION		
10.40-10.50	The official opening of the conference		
	<p>A.1. Embodied spectator, intermedial sensuality Chair: Hajnal Király</p>	<p>B.1. Translation, <i>mise en abyme</i>, remediation: intermediality in the digital age Chair: Federico Zecca</p>	<p>C.1. Rosia Montana, democracy and interactive media Chair: Willmar Sauter</p>
11.00-11.30	<p>Teréz Vincze (Budapest, HU): Carnal connections: body and intermediality in early film theory</p>	<p>Federico Zecca (Udine, ITA): Comics in motion: the intermedial translation of comics into film</p>	<p>Love Ekenberg (Stockholm, SE): Democratic decision making and models of the arts</p>
11.30-12.00	<p>José Manuel Martins (Évora / Lisbon, PT): ‘Your eyes are covered, but not so your ears’ (<i>Shirin</i>, 4’45’): on Kiarostamic audiovisual intermediality</p>	<p>Valentina Re (Venice, ITA): “The monster at the end of this book”: intermedial metalepsis and fandom in contemporary TV series</p>	<p>Willmar Sauter (Stockholm, SE): Decision-making as presence</p>
12.00-12.30	<p>Andrea Virginás (Cluj-Napoca, RO): Casetti’s “unreal objective shot” and intermedial moments</p>	<p>Elisa Mandelli (Venice, ITA): The museum as a cinematic space: moving images and intermediality in contemporary exhibition spaces</p>	<p>Adriana Mihai (Bucharest, RO): Signs and figures across media: citizen preferences in the case of Rosia Montana</p>
12.30-13.00	<p>Zsolt Gyenge (Budapest, HU): Visual construction of bodily absence. A phenomenological approach to Paul Thomas Anderson’s <i>The Master</i></p>	<p>Alessandro Bordina (Udine, ITA): Intermediality and remediation in digital preservation and archiving practices of film and video heritage</p>	

13.00-14.00	Lunch break		
14.00-15.00	BRIGITTE PEUCKER (Yale University, New Haven, USA): THE SPACE OF ART IN GREENAWAY		
15.00-15.30	Coffee break		
	A.2. Figurations of intermediality in contemporary East European cinema Chair: Judit Pieldner	B.2. Between acoustic and iconic Chair: Ferenc Boné	C.2. Intermedial storytelling and documentary games Chair: Donatella Maraschin
15.30-16.00	Ágnes Pethő (Cluj-Napoca, RO): Becoming an image. Theorizing the <i>tableau vivant</i> in contemporary East European cinema	Elena Gasiulytė (Vilnius, LT): <i>Only Lovers Left Alive</i> : musical vampirism	Donatella Maraschin (London, UK): Intermedial storytelling and documentary games: The rhetoric of immersion in <i>Offshore</i> and <i>The Undocumented</i>
16.00-16.30	Hajnal Király (Lisbon, PT): The clinical gaze: intermedial (body) images and the emergence of the figural in contemporary Hungarian films	Aušra Kundrotaitė (Vilnius, LT): <i>Only Lovers Left Alive</i> : audible and visible survival of literature	Suzanne Scafe (London, UK): Intermedial storytelling and documentary games: The politics of immersive witnessing
16.30-17.00	Katalin Sándor (Cluj-Napoca, RO): 'Living pictures'. Intermedial figurations of the photo-filmic and the pictorial in Marcell Iványi's short films	Giulio L. Giusti (Manchester, UK): Association – provocation of pictorial imagery, camerawork, and soundtrack in Dario Argento's <i>Profondo rosso</i> (1975)	

17.00-17.30	Coffee break	
	A.3. Recontextualization, collage, hybridity Chair: Katalin Sándor	B.3. Restoration and re-evaluation of avant-garde figurations Chair: Zsolt Gyenge
17.30-18.00	Jonathan Rozenkrantz (Stockholm, SE): (Dis)Figurations of <i>The Fourth Kind</i> – the new materialism of a video-film hybrid	Zhang Kankan (Beijing, CN): Filming the in-between. Jean Cocteau’s moving image/installation
18.00-18.30	Melinda Bloss-Jáni (Cluj-Napoca, RO): Refiguring the communist past in East European compilation documentaries	Benjamin Ogradnik (Pittsburgh, USA): ‘From the grave Warhol has authored a new film’: intermedial reproduction and restoration in Andy Warhol’s <i>San Diego Surf</i> (1968)
18.30-19.00	Judit Pieldner (Miercurea Ciuc, RO): Collage and mash-up as figurations of intermediality and post-mediality in Jan Švankmajer’s <i>Surviving Life (Theory and Practice)</i> and György Pálfi’s <i>Final Cut – Ladies and Gentlemen</i>	
19.00-21.00	WELCOME RECEPTION	

25 October (Saturday)

	A.4. Sculpture, architecture, cinema Chair: Susan Felleman	B.4. Opening up the medium Chair: Andrea Virginás	
10.00-10.30	Susan Felleman (Columbia, SC, USA): Becoming sculpture: film in the third dimension	Adalberto Müller (Rio de Janeiro, BR): From DRACULA to KANE: Orson Welles's remediations of literature in theatre, radio and film	
10.30-11.00	Vito Adriaensens (Antwerp, BE): Of swords, sandals and statues – living sculptures and cinematic antiquity	Łukasz Matuszyk (Katowice, PL): Literature and the body of a film	
11.00-11.30	Jungmin Lee (Cambridge, USA): Iterations of projection and volume: from Moholy-Nagy to Barba in theatre architecture	Ciro Inácio Marcondes (Brasília/Paris, BR/FR): Paul Leni's <i>Waxworks</i> : writing images from silence	
11.30-12.00	Coffee break		
	A.5. Reframing established pictorial forms Chair: Hajnal Király	B.5. Intermediality in East European cinema: Romania, Poland and Greece Chair: Liviu Lutas	C.5. A cultural logic of intermediality Chair: Ferenc Boné
12.00-12.30	Paul H. Fry (New Haven, USA): <i>The Draughtsman's Contract</i> and the crisis of structuralism	Liviu Lutas (Växjö, SE): Intermediality in the <i>Weird Wave</i> in Greek cinema	Ferenc Boné (Cluj-Napoca, RO): The ideologies of intermediality
12.30-13.00	Katja Geerts (Antwerp, BE): Something to see: slow-motion in late Godard	Claudiu Turcuş (Cluj-Napoca, RO): Intermediality, subversion and detabooization in recent Romanian cinema. Two case studies	Svetlana Guguchevska (Skopje, MK): The narrative logic of postmodernism: on David Lynch's <i>Mulholland Dr.</i>

13.00-13.30	Catherine Wheatley (London, UK): Divine traces: Christian art and contemporary European cinema	Rafał Morusiewicz (Warsaw, PL): Jamais vu's and déjà vu's in Norman Leto's <i>Sailor</i> (2010)	Beáta Pusztai (Budapest, HU): Rethinking <i>mukokuseki</i> in contemporary anime: Japan's many faces behind the mask of "the West"
13.30-14.30	Lunch break		
14.30-15.30	EIVIND RØSSAAK (National Library of Norway): THE DELAY IN THE SYSTEM: FROM HITCHCOCK TO GLITCH		
15.30-16.00	Coffee break		
	A.6. Rediscovery of glances and experimental remediations Chair: Melinda Blos-Jáni	B.6. Post-Hollywood narratives Chair: Andrea Virginás	C.6. Multisensorial cinema Chair: Judit Pieldner
16.00-16.30	Pablo Gonçalves (Rio de Janeiro / Berlin, BR / DE): A remediation instant: Ken Jacobs's experiments with materials, archives and figures	Nicolas Guezennec-Fouché (Paris, FR): Quentin Tarantino's <i>Pulp Fiction</i> or a reading without voice	Fátima Chinita (Lisbon, PT): Derek Jarman's allegories of spectacle: the corporeality of the filmic body
16.30-17.00	Patrick Tarrant (London, UK): The take-up of documentary discourse in procedural filmmaking (includes the screening of a new 11-minute film made by the presenter: <i>The Take-Up</i> , 2014)	Fabio Pezzetti Tonion (Torino, ITA): The deconstruction of the horizon of time in contemporary American cinema. Figures of time from <i>Memento</i> to <i>Inception</i> by Christopher Nolan	Ádám Szabó (Debrecen, HU): Intermediality and melancholia in the films of Víctor Erice

17.00- 17.30		Kinga Balcsik-Tamás (Veszprém, HU): The rhetorical figures of intermediality in popular fiction films by Wes Anderson	Adrián Bene (Pécs, HU): Intermediality and reflexivity in Zulawski's <i>Fidelity</i>
17.45- 18.15	CONCLUDING ROUND TABLE: Figurations of intermediality and the moving image		
19.30	BANQUET DINNER (Chios Restaurant, located in the Central Park)		

KEYNOTE SPEAKERS



BRIGITTE M. PEUCKER is Professor at Yale University. Her numerous articles and public lectures have explored such issues as art in films by Alfred Hitchcock, Weimar and Nazi Cinema, the films of Werner Herzog, new German cinema, women in film and literature, the affect in the horror film and comparisons of the work of Stanley Kubrick and Franz Kafka. Her books include *Lyric Descent in the German Romantic Tradition* (Yale, 1987), *Incorporating Images: Film and the Rival Arts* (Princeton, 1995) which was also translated into German, *The Material Image: Art and the Real in Film* (Stanford University Press, 2007). She is the editor of Blackwell's *Companion to Rainer Werner Fassbinder* (2012) in their Cinema Directors series, and she is working on a book titled *Aesthetic Spaces: The Place of Art in Film*.

EIVIND RØSSAAK is Associate Professor at the Research Department of the National Library of Norway. He has published on film history, new media, literature, and more recently on intermedial relations between film and photography. His publications include *Sic. Ved litteraturens grenser* (Spartacus, 2001), *The Still/Moving Image: Cinema and the Arts* (Lambert Academic Publishing, 2010), as well as the edited books *The Archive in Motion: New Conceptions of the Archive in Contemporary Thought and New Media Practices* (Novus Press, 2010) and *Between Stillness and Motion: Film, Photography, Algorithms* (Amsterdam University Press, 2011). His forthcoming publications include: *Memories in Motion* (co-eds. I. Blom and T. Lundemo, Amsterdam University Press, 2015) and *The Archival Turn in Film and Media Studies* (2015).



ABSTRACTS

ADRIAENSENS, Vito, University of Antwerp / University College Ghent, Antwerp, Belgium, e-mail: vito.adriaensens@uantwerpen.be
OF SWORDS, SANDALS AND STATUES – LIVING SCULPTURES AND CINEMATIC ANTIQUITY

A staple of many creation stories, the myth of the living statue has similarly haunted cinema from its very beginning. As early as 1898, Georges Méliès appropriated one of the classic tropes of Greek mythology in *Pygmalion et Galathée* to demonstrate his own magical craftsmanship. As a magician and pioneer in cinematic special effects, Méliès, more than anyone, embodied cinema's Pygmalion syndrome. The Ovidian account of a Cypriot sculptor who falls in love with his ivory creation and sees it bestowed with life by Venus is but one of several potent statuary tropes that have persisted on the silver screen, however. From Hephaistos's deadly automatons and the petrifying gaze of the Medusa to divine sculptural manifestation, or agalmatophany, this paper will investigate the myths of the living statue as they originated in (literary) art histories and found their way to the screen. It will do so by tracing the art historical form and function of Greek statuary to the cinematic representation of living statues in Antiquity. The cinematic genre in which mythic sculptures thrive is that of the sword-and-sandal or peplum film, where a Greco-Roman or ersatz Classical context provides the perfect backdrop for special effects, muscular heroes and fantastic mythological creatures. The 1960s and 1970s proved a fruitful breeding ground, with Ray Harryhausen contributing to the successful animation of mythical statues in, for instance, *Jason and the Argonauts* (Don Chaffey, 1963) and *The Golden Voyage of Sinbad* (Gordon Hessler, 1973). The trend caught on again in the 1980s with sword-and-sorcery films such as *Conan the Destroyer* (Richard Fleischer, 1984), and once more in the 2010s with Louis Leterrier's Perseus chronicle *Clash of the Titans* (2010) and Chris Columbus's contemporary genre update *Percy Jackson and the Olympians* (2010), proving that sculpture in cinema is far from ancient news.

ADRIAENSENS, Vito is a PhD student at the University of Antwerp and a researcher and lecturer at the School of Arts, University College Ghent. His research focuses on the interaction between film, theatre and fine arts, and he has published and

presented widely on silent cinema and aesthetics. Most recently, his work appeared in the Art + Film issue of *CineAction*; he edited a book on paintings in films noir entitled *The Dark Galleries* (Steven Jacobs & Lisa Colpaert, MER Paper Kunsthalle, 2013), and he is writing a book on *Sculpture in Cinema* (with Susan Felleman, Steven Jacobs & Lisa Colpaert, Edinburgh University Press, 2015).

BALCSIK-TAMÁS Kinga, Pannon University, Veszprém, Hungary,

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THE RHETORIC FIGURES OF INTERMEDIALITY IN POPULAR FICTION FILMS BY WES ANDERSON

The intermedial notions in film interpreted as figures and considered as a certain kind of rhetoric system require not only an analogue perspective with ancient oral rhetoric but can also be analysed as a concept of re-inscribed sensuality of arts. There have been several attempts of film theorists (Branigan, Bordwell, etc.) that tried to organize the numerous dimensions of film production into a descriptive system that was analogous with oral rhetoric, literal narration and/or linguistic concepts. In my opinion in the case of intermedial figuration it is essential to relate the rhetoric of intermediality to the actual cultural context through the analysis of the film and its cited paradigm in praxis. Instead of providing a theoretical view of intermedial figuration I try to locate some examples of intermedial figuration in films of Wes Anderson, whose works are set in the paradigm of popular North-American cinema. Doing so, I aim to examine the figurations that manifest connections of arts (especially music, painting and literature) and film and result in re-inscribed sensuality not only from an artistic perspective but also through the analysis of the popular paradigm. I would also like to take into account the role of intermedial figures in the re-contextualisation of the cultural, historical, and ideological contexts of the Eastern European past from the director's personal point of view, especially in the film *The Grand Budapest Hotel*.

BALCSIK-TAMÁS Kinga is Lecturer at the Pannon University of Veszprém at the Faculty of Modern Philology and Social Sciences. She teaches intermediality, adaptation studies, literary theory. Rooted in comparative studies her current research fields are intermedial connections among arts and intermediality in popular culture. She is interested in examining theoretical notions of intermedial figurations

in praxis (the effects of intermediality upon current literature) and in developing a method of interpretation that approaches intermediality in popular cultural notions that can be applied not only in research but also in public education.

BENE Adrián, University of Pécs, Pécs, Hungary, e-mail: beneadrian@gmail.com

INTERMEDIALITY AND REFLEXIVITY IN ZULAWSKI'S *FIDELITY*

Andrzej Zulawski's *Fidelity* (2000) is an autobiographical fiction and at the same time a cinematic adaptation or, more precisely, palimpsest-like re-writing of the famous love story of *La Princesse de Clèves* wrote by Madame de La Fayette in the seventeenth century. The interconnection of autobiographical facts and artistic fiction lies in the fact that the young and beautiful adulterous photographer Clélia is impersonated by Sophie Marceau, Zulawski's wife who left him in 2001. In the film she draws to a paparazzi colleague called Némo. They work for the tabloid *La Vérité*, therethrough the visual representation of reality is in the focus of the picture, in an ironic way. This irony gains a tragic self-ironic accent by the W. H. Auden poems often cited in the film drama, the poet being the favourite one of Clève, Clélia's abandoned husband. My paper tries to map the intermedial surplus meaning constituted by the linking of novel, poetry, film, music, and photography, representing the interconnection of reality, fiction, desires and media simulacra. Zulawski, the ex-photographer, similarly to his other films, attaches great importance to photography as a reflexive medium. His other well-known reflexive technique is using literary quotations and allusions as *mise-en-abymes*, here he intensifies this reflexive potential of intertextuality with a complete autobiographical re-writing of a novel. Moreover, he uses flowers and still life of flowers as a special – virtually multi-sensory – intermedial effect. The flower language bears cultural meanings that serve as clues to the story, and at the same time, constitute a double-coded 'message' or a rather ironic biographical self-commentary. Thus, Zulawski makes up a multi-layered structure of narratives, meanings, emotions, aesthetic reflections and irony in order to sublime all his ambivalences of (his) love into an art-work.

BENE Adrián is an independent researcher and a guest lecturer of the French Department and of the Doctoral School in Literary Sciences at the University of Pécs. He has two books published in Hungarian (*Egyén és közösség. Jean-Paul Sartre*

Critique de la raison dialectique című műve a magyar recepció tükrében [Individual and Community. Jean-Paul Sartre's Critique de la raison dialectique in the Light of its Hungarian Reception], 2009; *A relativitás irodalma [The Literature of Relativity]*, 2013), and several articles in the field of philosophy, literary theory, narratology, aesthetics and social theory, mostly in French and Hungarian. He primarily deals with the philosophical context and the reflexive technics of literature, cinema and painting.

BLOS-JÁNI Melinda, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: blosmelinda@gmail.com

REFIGURING THE COMMUNIST PAST IN EAST EUROPEAN COMPILATION DOCUMENTARIES

Exploring the ethnographic potential of found footage documentary filmmaking and other archival film practices Catherine Russell states that “its intertextuality is always also an allegory of history, a montage of memory traces, by which the filmmaker engages with the past through recall, retrieval and recycling” (1999. 238). Recent studies emphasize the self-reflexive, intermedial aspects of these films, as they inevitably draw attention to their filmmaking practice and their mediality. Furthermore, this type of documentary is closely bound to the archive, as it offers multiple readings of archive film material, and it is distinguished by W. Wees as compilation film (versus collage and appropriation films). These compilation documentaries construct a visual history, exploring the relationship between the archive and the present, between the indexicality of the moving image and its representational limits, and thus they become a reflection on the act of filmmaking itself. The presentation will investigate East European compilation documentaries dealing with the communist past: *Videograms of a Revolution* (Harun Farocki, Andrei Ujică, 1992), *The Autobiography of Nicolae Ceaușescu* (Andrei Ujică, 2010), *The Life of an Agent, Budapest Retro I-II.* (Papp Gábor Zsigmond, 2002-2004), *One Day in People's Poland* (Maciej Drygas, 2006), *Once in the XXth Century, Into the Unknown* (Deimantas Narkevicius, 2004, 2009). While all these films recycle similar archival records (propaganda films, educational documentaries, newsreels and amateur films), the documentary effect is achieved through different authorial solutions and through a plenitude of representational acts. The paper examines the ways in which this process of refashioning or remediation achieves/manages (through highly

mediated images) to get beyond representation and makes the viewers experience the “reality” of history.

BLOS-JÁNI Melinda is Assistant Professor at the Film, Photography and Media Department of Sapientia Hungarian University of Transylvania, where she teaches introductory courses in film history and film analysis. Her research interests are home videos and amateur films, autobiographical documentaries, silent film history, contemporary silent films, media genealogy. She earned her Ph.D. degree with the thesis *The Domestication of Moving Image Technologies and Media Practices in Familial Contexts: an Anthropological Research*. She is currently a member in the research project entitled *Re-mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema* lead by Ágnes Pethő (Sapientia University, Cluj-Napoca).

BONÉ Ferenc, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: strap@sapientia.ro
THE IDEOLOGIES OF INTERMEDIALITY

New German Cinema has always been somewhat at odds with American culture. The American control over the German market caused West German Cinema to remain a small-scale industry, therefore – understandably – Americanization was a persistent concern of German filmmakers at the time. The topic surfaced in the films of Wim Wenders, starting right with his first really auteurish picture, the 1974 *Alice in den Städten*. Two years later, the protagonist of the 1976 *Im Lauf der Zeit* went so far as to declare that: “The Yanks have colonized our subconscious.” Since psychoanalysis, the primary vehicle of the subconscious is the dream, thus it isn’t impossible – in fact it is very likely – that the oppression exerted by the American dream-factory over the German film-industry gave Wenders the impression of an assault on the subconscious. Given also the circumstances of the phrase in the film (the repeated and involuntary attempt to use the disconnected telephone of an abandoned American sentry box), one might suspect that the scene has even more to say about the nature of this colonialization; namely that it involved not only aspects of media (the images of the dream-factory) but aspects of (tele)communication as well. Fifteen years later in his 1991 book *Postmodernism, or, the Cultural Logic of Late Capitalism* Fredric Jameson came to a very similar conclusion about the colonization

of the subconscious: “it has already been observed how the prodigious new expansion of multinational capital ends up penetrating and colonizing those very pre-capitalist enclaves (Nature and the Unconscious) which offered extraterritorial and Archimedean footholds for critical effectivity.” Putting the two sources together, one cannot get around the discovery of some sort of a shift in the politics or ideology of mediality, which challenged the traditional figurations of (inter)mediality, consecutively establishing new, convergent media formations.

BONÉ Ferenc is Assistant Lecturer at the Photography, Film and Media Department of the Sapientia Hungarian University of Transylvania, Romania. His research interests include cinema and architecture/design, minimal art, intermedia, new media, video art. He is currently working on his Ph.D. thesis.

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INTERMEDIALITY AND REMEDIATION IN DIGITAL PRESERVATION AND ARCHIVING PRACTICES OF FILM AND VIDEO HERITAGE

Since the early 2000s, digitization for conservation, archive and dissemination has been the main strategy for analog audio-visual heritage preservation. Digital migration involves an upgrade of an object from an obsolete medium to a contemporary standard, accepting any possible changes in the look, feel and fruition practices imposed by the new target technology. In this sense, migration can be understood as a particular form of remediation (Bolter and Grusin 2000; Depocas 2003) aimed at conservation. Like every other re-mediation process, digitization entails medium specific constraints connected to specific “translation practices”. Some peculiar techno-cultural features of analog objects cannot be “translated” in the digital realm (Parikka 2012, Kittler 2009) and could continue to exist only in a documental way, while other material properties of these objects are re-shaped when shifting to the target medium. Furthermore, in current digital archiving and storage practices we could identify new forms of intermedial relations operating in indexing, data retrieving, data interoperability and access modalities. Unlike traditional (pre-digital) archives, grounded in a “textual” logic of organization and access, digital archives’ structure is specifically mathematical. It is in fact accessible and available through algorithmic operations, thereby revolutionizing the indexing

and retrieving processes, and the use of already stored data. These processes of intermediality not only allow the development of innovative forms of cultural appropriation and study of the analog audio-visual heritage (Ernst 2012), but also encourage the emergence of a different historiographical approach (Zielinski 2006). My paper will address these two related processes – remediation and intermediality – operating in the field of audio-visual preservation, trying to highlight the challenges and opportunities that are currently faced by film conservators, archivists and historians.

BORDINA, Alessandro is a Postdoctoral Fellow in Methodologies and Techniques for Media Art Conservation, Restoration, Access and Dissemination at the University of Udine, where he also teaches Video Restoration. His research focuses on media art restoration, preservation, conservation and media technology theories. On these topics he published several essays and books, among which: “Operational Practices for a Film and Video Preservation and Restoration Protocol”, and “The History and Technological Characteristics of Video Production and Reception Devices”, in Julia Noordegraaf, Cosetta G. Saba, Barbara Le Maitre, Vinzenz Hediger (eds.), *Preserving and Exhibiting Media Art, Challenges and Perspectives* (2013); *L'archivio / The archive* (Forum 2011, co-edited with Sonia Campanini and Andrea Mariani).

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DEREK JARMAN'S ALLEGORIES OF SPECTACLE: THE CORPOREALITY OF THE FILMIC BODY

Derek Jarman was a multifaceted artist whose artistic versatility comes across in his cinematic *oeuvre* in favor of a very marked authorial discourse. Jarman constructs an immersive allegorical world of art fusion where different layers of filmic, theatrical and painterly materials come together to convey a lyrical form and express a powerful ideological message. In *Caravaggio* (1986) and *Edward II* (1991), Jarman approaches two European historical figures from two different but concomitant perspectives. As a masterful painter of the human body, with a keen eye to lighting, Caravaggio was an obvious filmic choice for Jarman, himself an art painter and an expert user of artificial lighting. Just as Caravaggio's paintings were usually allegorical, so is Jarman's depiction of them: by the use of filmic segments of

abstract meaning and by centering on the detailing of the models poses (*tableaux vivants*), Jarman reenacts the spirit of Caravaggio's paintings through entirely cinematic resources. Edward II was a king, therefore a statesman, therefore a showman. In this film Jarman reconstructs the theatrical basis of Christopher Marlowe's Elizabethan play bringing it up to date in a successfully abstract approach to the musical stage. In both films the importance of the main character's physical bodies is enormous and is made to equate with the artistic or political body that represented them. Both narratives are homoerotic in nature, but for me the most important relationship to stress is the spectacular nature of the allegorical reconstruction made by Jarman. In fact, I contend that by approaching such subjects in a multilayered and multifaceted artistic form, Jarman is stressing both the inner and the outer spectacle in his films. In other words, he is formulating a theory of cinema as a filmic body through the body of the filmic image used to represent his characters in a very physical way.

CHINITA, Fátima has been a teacher of cinema since 1995 at Lisbon's Higher Polytechnic Drama and Film School, where she teaches Production and Film Studies and Filmic Narratives. She is also a researcher of the Research Centre in Arts and Communication in Algarve, Portugal. She has recently published a book in Portuguese on David Lynch and meta-cinema, entitled *The (In)Visible Spectator: Reflexivity from the Film Viewer's Perspective in David Lynch's INLAND EMPIRE* [Labcom Publisher] and articles on meta-cinema, spectatorship, filmic narratives and intermediality. She writes both in Portuguese and English.

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DEMOCRATIC DECISION MAKING AND MODELS OF THE ARTS

It has become increasingly apparent that cognitive limitations of the human mind render the processing of large amounts of complex information intrinsic in many decision making situations very difficult to handle and the handling must be strongly supported by more elaborated decision analytical based support systems. Naturally, in public decision making, components such as citizen involvement and transparency issues complicate the decision-making process. Collaborative information sharing and deliberative discussions are important parts of a democratic

process and can take place on various platforms. There are some participatory tendencies that are particularly troublesome from a democratic perspective; many support tools incorporate peer-communication and discussions as a way of reaching consensus, but the discussions are seldom combined with any sophisticated means to enable a deliberative democratic process in which relevant facts from multiple points of view are taken into consideration. Thus, more innovative means must be utilised for demonstration, elicitation, simulation and presentation to operationalize the citizen interaction and discourse and provide on-demand feedback from the evaluation methods. In the case of planning decisions, this would probably involve environmental impact assessment methods such as life-cycle assessments, return-on-investment calculations, equality, and ethical assessments, as well as political ideology alignment assessments through a multitude of participation channels, in particular in more innovative forms such as artistic performances, where art can form a basis for constructive dialogues and expressions of preferences for community development, as well as finding more nuances beyond the prevailing hegemonic discourse and finding new problem formulations and solutions.

EKENBERG, Love is PhD in mathematics and computer science, Professor of computer and system science and also the head of the Department of Computer and System Science at Stockholm University. His special interest is among many other things the application of computer technology in public decision making and other calculable democratic interactions.

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BECOMING SCULPTURE: FILM IN THE THIRD DIMENSION

While sculpture has fascinated cinema from very near its beginnings and avant-garde artists took up cinema early in the 20th century, prior to the 1960s and 1970s film only gradually and occasionally made its intermedial presence felt in art, then usually iconographically. But, then—in the period of structuralism, expanded cinema, and early video art—artists began to deconstruct the cinematic apparatus and to employ it sculpturally. Robert Whitman and Anthony McCall used projection to create representational and abstract sculptures in time and space. Video sculpture was created by incorporating the moving image. Later, artists engaged the cinematic

mechanisms that create the illusion of movement. Gregory Barsamian's stroboscopic sculptures return to the origins of cinema while expanding the zoetropic image into a third dimension. Barsamian's kinetic stroboscopy uses light to bring sculpture to life. It finds its spiritual opposite in practices that employ the material detritus and surplus of the age of film, creating spatial objects in which film is slowed, suspended or stopped. Agnès Varda made a cabin of failure from prints of her own 1966 film *Les Créatures*. Other artists have crafted sculpture from discarded films or incorporated them into multimedia works that regard the body of film as mortal, recycling and repurposing the medium as they mourn it. This paper will explore some salient instances of the intermedial exchange of time and space –immaterial seriality and material presence –in theory and practice at the “end” of cinema.

FELLEMAN, Susan is Professor of Art History and Film and Media Studies at the University of South Carolina. She is the author of *Real Objects in Unreal Situations: Modern Art in Fiction Films* (Intellect 2014); *Art in the Cinematic Imagination* (University of Texas 2006); *Botticelli in Hollywood: The Films of Albert Lewin* (Twayne 1997), “Source Hunting in a Dreamscape,” in *David Lynch: The Unified Field* (University of California, 2014), which accompanies the exhibition of Lynch's fine art at the Pennsylvania Academy of Fine Arts (September 13, 2014 – January 11, 2015), and numerous other articles, essays, and book chapters on film and art. Among her current projects is a book on sculpture and cinema, co-edited with Steven Jacobs, and authored with Jacobs, Vito Adriaensens, and Lisa Colpaert, to be published by the University of Edinburgh.

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THE DRAUGHTSMAN'S CONTRACT AND THE CRISIS OF STRUCTURALISM

Peter Greenaway's cinema questions the numerical, verbal and pictorial determinations of sets and systems. Two or one, even or odd? (Twelve drawings or –thirteen?) Is “two,” as a stabilization of symmetry, undermined by decompositions in time and space that defy any possible reduction to sub-binaries? This latter question is reserved mainly for *A Zed and Two Noughts* (1985), though it is anticipated in *Vertical Features Remake* (1978) and especially *The Draughtsman's Contract* (1982), which I will treat as a response to both questions at once. The plot of this film, with its riderless horses and lack of an heir, raises the question Lévi-Strauss raised in the

most influential exposition of structuralism we have, “The Structural Study of Myth”: Two or one? Are we born of parents or are we autochthonous? Lévi-Strauss’s reading of the Oedipus myth is an allegory of structuralism itself: are intelligible signs born from the differentiation of two other signs (binaries) or do they arise parthenogenetically, as “natural signs,” from the autonomous self-identity of what they represent? On the other hand, in the dissolution of identity we see in the body of Mr. Herbert raised from the moat, are there appearances that dissolve identity altogether? *The Draughtsman’s Contract*, which is not without an Oedipal storyline, is often understandably called a “structuralist” film (with Greenaway’s approval), typically without pausing to consider the premises and methods of structuralism; but it is also, with all Mrs. Talmann’s irony about “significance,” a critique of structuralism. The paper will show how the overdetermined frame and its symmetries (the stationary camera, the draughtsman’s viewfinder and grid, the “framing” of Mr. Neville, etc.) are confirmed and disconfirmed by invasions of the frame, and the ways in which drawing, painting, and landscaping both “fix on paper” and disrupt the offspring or sterility of twinning.

FRY, Paul H. is William Lamson Professor of English and Director of Graduate Studies in English at Yale University. His eight books and many articles address the history of lyric, the history of literary criticism, literary theory, British Romanticism and the sister arts among other topics, which include the landscape gardening tradition and ekphrastic relations among the arts, especially literature and painting. He has recently lectured on Wordsworth’s “Peele Castle” and Constable’s “Hadleigh Castle” at the Universities of Munich and Leuven. His latest books are *Wordsworth and the Poetry of What We Are* (2008) and *Theory of Literature* (2012). His twenty-six lectures, “Introduction to Theory of Literature,” may be viewed online at the Open Yale Courses (oyc.yale.edu). An exhibition of his paintings was held at the Whitney Humanities Center, Yale University, in 2010.

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ONLY LOVERS LEFT ALIVE: MUSICAL VAMPIRISM

My presentation focuses on the problem of the intertextual and intermedial nature of music in Jim Jarmusch’s recent film *Only Lovers Left Alive* (2013). The problem is

obviously connected to the traditional conception of cinema as a primarily visual medium and to its intertextual subversion in Jarmusch's *Lovers*. The presentation examines the arrangement of visual and sound "images" and takes into account the intertextual references. It considers the ways in which the images of the visual track and the film music as such present intertextual references to the particular genre of popular music (rock) and to the particular persona (the American musician Jack White). It attempts to specify hidden interconnections between Jack White ("The White Stripes") and Jarmusch's band "SQÜRL", which made the main contribution to the soundtrack of the film, and to reveal the modes in which music becomes the key element of filmic structure. The analysis helps one delineate the figurative (metaphorical) meaning of the odd vampire Adam shown in the film: the protagonist appears to be the vampire who exists by feeding on the music of the real living creatures. Simultaneously, the study shows the significance of music in the modern film.

GASIULYTĖ, Elena is an MA student of Intermedial Literary Studies at Vilnius University. Her current research interests include literature and cinema, adaptations, intertextuality, music in film. She has published literary reviews in Lithuanian cultural mass media (literary magazines "Metai" and "Nemunas" on the books of contemporary Lithuanian authors: Rimvydas Stankevičius, Vytautas Bložė, Marius Burokas).

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SOMETHING TO SEE: SLOW-MOTION IN LATE GODARD

In line with the argument of Malcolm Turvey's fine book, *Doubting Vision: Film and the Revelationist Tradition* (2008), I will bring to light the 'revelationist' informed cinema of Godard. I will argue that Godard's films from the 1980s onwards are to be associated with this neglected tradition in the history of cinema in the sense that these films challenge and investigate the process of (visual) comprehension in a way that is to be compared to the strategy of the tableau vivant. I will look specifically at one stylistic element of Godard's critical aesthetics: his use of slow-motion. *Slow Motion* is the British title of his return to cinema in 1980 – the transitional moment before his series of 'spiritual' films – with *Sauve Qui Peut (La Vie)* (1979). In that

film, Godard emphasizes specific sequences through slowing them down. In the video essay that accompanied the film, *Quelques remarques sur la réalisation et la production du film "Sauve Qui Peut (La Vie)"* (1979), Godard tells us in voiceover: "What I'm trying to show you is how I see things, so that you can judge whether I am able to see, and what I have seen... So what I would like to show you is a way of seeing – for example, superimpositions, cross-fades, and slow motion." Slow motion is everywhere at the beginning of late Godard, and will, of course, provide one of the main investigative tools applied in *Histoire(s) du Cinéma* (1998). I will consider the most important of these intermedial instances, and compare them to the more traditional dramaturgy and theories of the tableaux vivant.

GEERTS, Katja is a researcher at the University of Antwerp. She is writing her PhD "Performing Temporalities: Research on the Aesthetic and Discursive Status of Delay and Slow Motion", a study on the historiography of film style and on hermeneutic questions based on aesthetic discourses linked with film practice. She recently had her article "The Promised Land. Drift, Cinephelia and Photogénie" published in the first issue of *Photogénie* (ISSN 2295-5461), a peer-reviewed online magazine.

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ASSOCIATION - PROVOCATION OF PICTORIAL IMAGERY, CAMERAWORK, AND SOUNDTRACK IN DARIO ARGENTO'S *PROFONDO ROSSO* (1975)

This paper is structured around a re-engagement with existing scholarship identifying *Profondo rosso* as the first of Dario Argento's films in which the Italian director fully explores a remarkable association-provocation of the acoustic and the iconic through an effective combination of editing, elaborate camerawork, and displacing music and sound. According to this literature, this distinguishing pairing of the acoustic and the iconic has become the trademark of Argento's mature work up to the mid 1980s and still represents the director's highest contribution to the stylistic tropes of the Italian *Gialli*, which tended to accord more importance to complex and elaborate spectacles of death rather than to focus on the investigative element of the plot. In this regard, this paper seeks to complement these studies by arguing that such an association – provocation of the acoustic and the iconic in

Profondo rosso is also rendered by the director's use of a specific pictorial repertoire and techniques, which fully combine with the excess of images and sound in the various key sequences of murder and violence. In addition to this, pictorial imagery becomes crucial in the narrative progress of the story, as the clue to the mystery hidden in a work of art. In order to demonstrate this, the question I shall answer is the following: *How and to what extent does the art-historical repertoire contribute to Profondo rosso's stylistic and narrative effectiveness?* By answering this question, the purpose of this paper is twofold. On the one hand, I discuss how Argento's constant references to American Hyperrealist painting and techniques are integrated into *Profondo rosso* spectacles of death via copying and quotation, and the way such references amend the film text in terms of colour, framing, and lighting. On the other hand, I explore how and to what extent the stereotypical theme of the misleading sight of the eyewitness regarding the true situation of crime in the film is eventually conveyed by Argento through the technique of the *trompe-l'oeil* in painting. By doing this, I will evidence that in *Profondo rosso* Argento manages to develop his story through the medium of complex camerawork, disturbing soundtrack, evocative imagery and symbolic repertoire, which in some sequences completely replace the dialogues and the narrative devices.

GIUSTI, Giulio L. earned his doctoral degree in Italian Studies (Cinema and History of Art) at The University of Manchester (UK) for the thesis *Artistic Imagery in Dario Argento's Cinema*. His research interests include the intermedial studies conducted by Pascal Bonitzer, Angela Dalle Vacche and more recently by Ágnes Pethő, applying a communicative-semiotic approach and analyzing pictorial references as meaning-constitutional strategies that contribute to a specific film's overall signification. He guest edited the special section *Critica, Cinefilia e Festival Studies* in the peer-reviewed journal *Cinergie: il cinema e le altre arti*.

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A REMEDIATION INSTANT: KEN JACOBS'S EXPERIMENTS WITH MATERIALS, ARCHIVES AND FIGURES

This paper will analyze two recent works by American filmmaker Ken Jacobs that interact directly with aspects of remediation. The first is *A Tom Tom Chaser* (2002)

in which Jacobs registers the telecine process that transforms the classic silent film *Tom Tom the Piper's Son* from chemical to electronic media. The film is full of poetic gestures that invite the audience to rediscover the medial noises hidden by images. Moreover, Jacobs focuses on the transition instant in which one might not perceive exactly in what materiality the image is made, expressed or even received. In this process figures are both figured and disfigured. The second is *The Guests* (2014), which was recently released at the last Berlin International Film Festival. It is a non-conventional 3D where Jacobs picks up a short take from Lumière brothers' film to invent and discover gazes that were not in the original footage. In his remediation of the 3D technology Jacobs inserts the "Pulfrich effect" that permits him to blur the images of the archive and creates instances of uncertainty between the intervals of the two human eyes. Consequently, the figures in the film seem to look directly at the audience. I will use these two films to discuss the poetic and transitory aspects of remediation. The films invite us to understand the 'archive effect' between materiality and the specific remediation of a glance. Jacobs conflicts media to create images that were not evident or even visible, and proposes a reflexive approach to media itself. Both films are examples of intermedial figurations that might offer a kind of anti-material image, which the paper will seek to argue and develop.

GONÇALO, Pablo is a PhD candidate at the Federal University of Rio de Janeiro, and held a scholarship from Deutscher Akademischer Austauschdienst at the Free University of Berlin. His PhD focuses on remediation, screenwriting, German and Austrian cinema, literature, and theater. His articles have been published in journals such as *Doc Online*, *Contracampo*, *Crítica Cultural*, some edited volumes and *Cinética*, a Brazilian online film magazine. He is member of the Society for Cinema and Media Studies, of the European Network for Cinema and Media Studies, and of Sociedade de Estudos de Cinema do Brasil.

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QUENTIN TARANTINO'S *PULP FICTION* OR A READING WITHOUT VOICE

In 1994 Quentin Tarantino's *Pulp Fiction* was awarded the *Palm d'Or* at the Cannes International Film Festival. This year, the same festival has celebrated the 20th

anniversary of what is now considered as a *cult movie* and seemed to have forgotten the controversy that burst out two decades ago when the prize went to a film with a non-classical narrative, far away from the other feature films of the Official Selection that same year: Moretti's *Dear Diary*, Chéreau's *La Reine Margot*, Nikita Mikhalkov's *Burnt by the Sun*, Krzysztof Kieslowski's *Three Colors: Red...* Many criticized the lack of substance and depth of Tarantino's work. Despite this flightiness, one may recognize that the film offers some different levels of abstraction above a simple *monstration*. Thanks to André Gaudreault's theoretical work about intermediality applied to early cinema which mainly focuses on the concept of *litterarité* in film and investigates the limits of Christian Metz's concept of *narrativité*, one may discuss how such a movie among some others introduces the question: "*Who talks?*" According to Gaudreault, this approach implies to determine the *non-mimetic diegesis* of the film that, like in the *Pulp Fiction* case, is mostly explained by the editing and the use of intertitles. But, contrary to what Gaudreault observed in early cinema, Tarantino's film owns an intermedial aesthetic connected to the *pulp novels* of the fifties that underlines his *nontruthful narrative* as defined by André Parente. Based on the concept of the *figural* developed by Jean-François Lyotard, our work will analyse the filmic means by which *Pulp Fiction* tends to develop a fifties nostalgia poetic, through *pulp novels* reading that foregrounds the question of a reading without voice which appears to be far away from a simple film adaptation.

GUEZENNEC-FOUCHÉ, Nicolas graduated from the Department of Film Production of the School for Higher Film Studies (ESEC – Paris) and has worked in the film industry in France as a Producer Assistant. He is now a PhD candidate in Film Studies at the School for Advanced Social Studies (EHESS, Paris). His research is mainly focused on modernity and post-modernity concepts, narratology in film studies, dramaturgy and screenwriting.

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THE NARRATIVE LOGIC OF POSTMODERNISM: ON DAVID LYNCH'S *MULHOLLAND DR.*

This presentation explores the radical change in the narrative structure in the postmodern cultural logic as applied to David Lynch's film *Mulholland Dr.* Defining Postmodernism as "incredulity toward metanarratives", Jean-François Lyotard points

to the general crisis of belief marking this period and resulting in a serious destabilisation and fragmentation of personal identity. As a result of the complexity of experience and accelerating rate of change in the postmodern era, the individual subject is deprived – extrinsically and intrinsically – of the sense of temporal continuity, and is thus condemned to a “schizophrenic experience” of the world which Fredric Jameson sees as “an experience of isolated, disconnected, discontinuous material signifiers which fail to link into a coherent sequence.” Such a condition will inevitably influence the artistic expression in all forms of postmodern narrative art (film included), leading not only to the creation of pluralised, ruptured identities (characters), but also to the formal fragmentation of the otherwise coherent narrative flow. With its exceptionally complex multilayered structure, further enhanced by a vast variety of visual strategies, *Mulholland Dr.* offers an exquisite insight into the crucial tendencies of narrative treatment in postmodern culture. This presentation attempts to unravel the film’s narrative organisation by relating it to the film’s content and the concept of the fragmented character, for which it draws on the premise of the fantasy/desire opposition put forward by the theory of psychoanalysis. The goal is to reflect on the fragmented narrative not as an isolated phenomenon, but as a postmodern trend pervasive of many aspects of contemporary culture.

GUGUCHEVSKA, Svetlana is currently a postgraduate in English Literature at the Blazhe Koneski Faculty of Philology in Skopje, with particular interest in interdisciplinary studies. She is currently working on her MA thesis which explores the intermedial strategies in the presentation of violence and dehumanisation in literature and film. Her professional experience includes an English Literature/Contemporary English Teaching Assistant position at her alma mater, as well as the currently held Language Arts and Research Instructor position at NOVA International Schools in Skopje.

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VISUAL CONSTRUCTION OF BODILY ABSENCE. A PHENOMENOLOGICAL APPROACH
TO PAUL THOMAS ANDERSON’S *THE MASTER*

The description and interpretation of the visual system of meanings of a film is crucial in understanding the effects of a moving image and its specific role in the

contemporary context of intermediality. In my view the phenomenological approach based on the precise depiction of the lived perceptual experience and its integration in the process of interpretation offers a powerful tool of analysis. Though this theoretical framework opens up many different ways of approach, in this paper I will focus only on that viewer experience which has been described by Vivian Sobchack by the contradictory term of “a film's body”. After studying the concept and the role given to it by Sobchack in the process of filmic analysis, I will try to provide an alternative approach which might lead to the same result without the blurring and theoretically disturbing effect of the sobchakian notion. The second part of the lecture will present through the example of Paul Thomas Anderson's *The Master* how crucial the above discussed experience can be in the understanding of a moving image. The analysis of the most important characteristics of the visual system of this work will prove that the main nucleus of the whole story is (re)created in the visually triggered bodily experience of the viewer.

GYENGE Zsolt is Assistant Professor at the Institute for Theoretical Studies of the Moholy-Nagy University of Art and Design (Budapest, Hungary), where he teaches courses in film theory, film history and visual communication theory. His fields of research include interpretation theories (phenomenology, hermeneutics), experimental films, video art and media theory. He is the editor of the scholarly journal on design and visual culture, *Disegno*. He is also active as freelance film critic with a focus on art films, animated movies and films from Scandinavia and Central Europe.

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FILMING THE IN-BETWEEN. JEAN COCTEAU'S MOVING IMAGE/INSTALLATION

Not as celebrated as the auteurs of New Wave or Left Bank but no less contemplative, cunning, and provocative, Jean Cocteau films in a disturbing way. What Cocteau mobilizes deep in film is the experienced *déjà vu* of modern myths by the cinematic technologies to make *invisible visible* and *subjective objective* (Williams 2008, 13). In contrast to the metaphoric casket of contemporary sense mode typically embodied in the works of Jean-Phillipe Toussaint, Cocteau outlines a world of images proliferated by modern visual machines as well as traditional arts

that are traversed by human bodies to create Utopian perspectives of both man and art. To cross the confinement of reality into another world beyond reflections, Cocteau suggests a medium, from *Le Sang d'un Poète* (1930) through *La Belle et La Bête* (1946) to *Orphée* (1950) and *La Testament d'Ophée*, be interfaced a pair of magic glove, a stretch of granule, or even an explosion of scream, which highlight the intermediality of senses and their representations, no matter how haptic and abstract they are. Once submerging into the matrix of surreality, the loss of perceptions and the destruction of surface of things will take over the protagonist and the audience, while experiencing the reorientation of the temporal-spatial existence helps to anchor in the border zone between actuality, language and imagination, where the pull obscures push, the low angle view overlook, the corporality death. Still carrying weight as superimposition, stop trick and montage do, Cocteau takes slow motion and backward screening into his bosom, revealing the truth that a poet in his dream is always tormented by both the desire of regeneration and the bitter sweet of stagnation.

KANKAN, Zhang is a Ph.D. student in Cinema Studies at the College of Arts & Media, Beijing Normal University, cultivating his dissertation on the relationships between cinema and art, between knowledge and power during the historical avant-garde, Italian neorealism, French New Wave and the digitalization. His research is focused on the technological and aesthetic incarnation of cinema, and artwork as media experimentation and social advocacy. His recent publications include “*Feeling the (Un)ideal Pengyou: Trauma, Monstrosity and Unheimlich in Song at Midnight*” (ACAH, 2014); “*Asia that Flows and Blows: Reencountering the Storm over Asia*” (ACSSC, 2014); “*Maze, Fluid, Intertextuality: Subversive Performance and Social Research in Black Coal, Thin Ice and Beyond*” (ICLC, 2014).

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THE CLINICAL GAZE: INTERMEDIAL (BODY) IMAGES AND THE EMERGENCE OF THE FIGURAL IN CONTEMPORARY HUNGARIAN FILMS

While contemporary Hungarian cinema is mostly reluctant to engage in a coherent memory work and discourse about actual and recent socio-political events, it excels in what can be called ‘the aesthetics of the frame’ that reveals the body as carrier of

hidden meanings. Subjectivity is less identifiable in these films through actions, expressivity of movements or face, nor dialogues, but rather in a discursive activity and actions on the body. Concepts of space and spatiality become crucial in this discourse that reveals, according to Foucault, "the silent configuration in which language finds support". Relying on his term "the clinical gaze" and on Deleuze's concept of "régimes of visibility", in my presentation I propose to examine "the spectacular organization of the clinic" in terms of disposition of bodies and technological body images in Kornél Mundruczó's *Johanna*, Benedek Fliegauf's *Dealer, Womb* and *Just the Wind*, as well as *Adrienn Pál* by Ágnes Kocsis. I will argue that pictorial compositions (reminding of Mantegna's *The Lamentation of Dead Christ*, c. 1480 and Holbein's *Dead Christ in the Tomb*), technological images (Xray, CT Scan, monitors) and dispositifs (the Panoptikon) serve as intermedial figurations of both power relations and hidden psychological depths, such as melancholia. Additionally, relying on writings by Lyotard, Deleuze and D. N. Rodowick, I will attempt to detect the emergence of the figural in the intermedial exchange of images.

KIRÁLY Hajnal is presently a post-doctoral research fellow at the Centre for Comparative Studies, University of Lisbon. She is also engaged in a research project entitled *Re-mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema*, lead by Ágnes Pethő, Sapientia University, Cluj-Napoca. Her research interests are medium theory and intermediality, literary remediations, as well as contemporary Hungarian and Romanian cinema. Her most important publications include the book *Könyv és Film között. A hűségelven innen és túl* (Between Book and Film. Beyond the Fidelity Principle), as well as essays in volumes: *Media Borders. Multimodality and Intermediality* (ed. Lars Elleström), *Words and Images on the Screen, Film in the Post-Media Age* (both edited by Ágnes Pethő), *Adaptation Studies. New Challenges, New Directions* (eds. Jørgen Bruhn, Anne Gjelsvik, Eirik Frisvold Hanssen).

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ONLY LOVERS LEFT ALIVE: AUDIBLE AND VISIBLE SURVIVAL OF LITERATURE

My presentation considers the peculiar interconnection between the image and the sound in Jim Jarmusch's film *Only Lovers Left Alive* (2013). When creating the love

story of two vampire-protagonists (Adam and Eve), the cinematic narrative associates them with different media. While the figure of Adam is associated with music, the figure of Eve, presented as a work of art herself, is connected to literature. The paper will examine this cinema-literature relationship. It will attempt to delineate the narrative devices by which the mentioned relationship is established and to analyse what meaning it creates. Special attention will be paid to the intertextual references to the literary figures and texts, to the modes in which they are inscribed into the film. The modes of inscription include the written (visible) word, the audible word (the cues of the characters), the “movable” figures of some characters themselves, the “still images” of *literati* (their photos) and the structural principles of the narrative. All these modes form a wide intertextual literary field with a particular centre which appears to be the Arabic collection of tales *One Thousand and One Nights* – its different editions and cinematic adaptations. The analysis of this centre-oriented field 1) reveals a curious palindromic game between the names of the characters and the title of the centre-book, which is mirrored in the whole structure of the film, 2) discloses the significance of literary “intrusions”, and 3) shows how literature helps Jarmusch to pay tribute to the silent movie era.

KUNDROTAITĖ, Aušra was born in Vilnius, Lithuania in 1986. From 2003 to 2005 she was studying classical cello at Juozas Tallat-Kelpsa Conservatory in Vilnius, but later chose literature as her main field of interest. She has got a BA in Lithuanian Philology and now she is pursuing her Masters in Intermedial Studies of Literature at Vilnius University. Her Master’s thesis focuses on the genre of photo-essay. Her fields of interest include intertextuality and intermediality. A. Kundrotaitė is also a creative writer and has published her short stories in Lithuanian literature magazines (“Literature and Art”, “Northern Athens”, “Nemunas”).

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ITERATIONS OF PROJECTION AND VOLUME: FROM MOHOLY-NAGY TO BARBA IN THEATRE ARCHITECTURE

This paper focuses on volume within the lineage of multi-projection situations in order to reflect critically on their ‘sculptural’ identification. In 1929, László Moholy-Nagy envisions “virtual volume” through kinetic sculptures and light projection. In

1970, filmmaker Francis Thompson, associated with Expanded Cinema practices, proposes a theatre with an “*area* of projection” that defies the spatial limits and flat surface of screen; his theatre instead would be a “*sphere*” of “infinite volume.” Forty years apart, their fluid conception of volume and space—sculpture and architecture—considers light as the potential site of material and spatial manipulation and the intermedial conditions that it produces and negotiates.

Through the lens of these expansive projection practices, this paper looks closely at artist Rosa Barba’s media installation (2012) at the Museum of Photography Jeu de Paume in Paris. Barba displays cinematic apparatus such as a projector, celluloid, and imageless projections throughout the museum’s movie theatre, while a 35mm film on deserted Roman sculptures shot in archives presents their fragmented volume to the kaleidoscopic space of lights. By examining this contemporary iteration of projection in theatre architecture, this paper elucidates volume, under-theorized in the art historical discourse and theory of cinema, in an extra-quantitative sense. Deviating from Moholy-Nagy’s idea of “virtual volume,” I further propose the concept of ‘performative volume’ that is marked by changeability and reactivity: I argue that volume designates, on the one hand, the fluctuating mass of disparate lights and bodies in space and, on the other, the magnitude of performance—the play of perception and oblivion. This study will lead me to elaborate that Barba’s theatre approaches the Deleuzian notion of the whole that transforms qualitatively through relations. Through the interplay of volume relationships of audiovisual objects and bodies, Barba’s installation trespasses volume-space binaries. Focus reorients toward processes in this instance of the convergence between sculpture and cinema.

LEE, Jungmin is a PhD candidate and practitioner in the Film and Visual Studies program at Harvard University. Trained in film studies, critical theory, and visual arts, she probes projection practices at the crossroad of art, architecture, and cinema, looking specifically at the European avant-garde movements of the 20s, expanded cinema of the 60s, and contemporary installations. Main areas of focus include performance, kinetics, materiality, the senses, memory, and space. Her publications include “Modes of Exhibition as Mediated Space: Projection Installation as Spectatorial Frame” in *Art&Education* in conjunction with *Artforum* and e-flux.

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INTERMEDIALITY IN THE *WEIRD WAVE* IN GREEK CINEMA

Greek cinema has appeared to be very innovative, especially from a formal point of view, these last five years. Directors like Yorgos Lanthimos (*Dogtooth*, 2009 and *Alps*, 2011), Athina Rachel Tsangari (*Attenberg*, 2010), Panos Koutras (*Xenia*, 2013), Yanis Economides (*Knifer*, 2010), Thanos Anastopoulos (*The Daughter*, 2012), Alexander Avranas (*Miss Violence*, 2014) and Penny Panayotopoulou (*September*, 2013) have defied the financial crisis in Greece and made a number of films that made critics from around the world talk about a new wave in Greek cinema. In August 2011, in *the Guardian*, Steve Rose baptized this phenomenon “the Greek Weird Wave”, and even a newspaper as *The Economist* acknowledged the originality of this generation of Greek filmmakers, who deal with “the link between the banal and the grotesque, and do so with shared trademarks: awkward dialogue, heightened background noise, sudden violence and emotional breakdown” (*The Economist*, December 6, 2011).

Several critics feel that these movies have an allegorical dimension, but do not always succeed in showing how this dimension appears in these films which have a rather complex cinematic language. I argue that an innovative use of intermediality is one of the ways to allude to the financial and social crisis in an indirect, poetic manner. By representing other media in ambiguous situations, these directors add a different level, which can be interpreted in interesting ways, among which one is allegorical, as we shall see in the examples I choose to analyse: *Dogtooth*, *Alps*, *Attenberg* and *Xenia*. However, it must be pointed out that the allegorical dimension does not become dominant in these films. The films are not principally documents over the financial crisis that hit Greece in 2008 and still has the country in its grips, but rather interesting and innovative examples of the use of “media representation”, according to the concept used by intermediality theorist Lars Elleström.

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THE MUSEUM AS A CINEMATIC SPACE: MOVING IMAGES AND INTERMEDIALITY IN CONTEMPORARY EXHIBITION SPACES

In the last few decades, moving images have become a common feature not only in art museums but also in a wide range of institutions devoted to the conservation and transmission of memory. In a growing number of museums, visitors can encounter – among objects and relics – audiovisual archive footage, documentary films and testimonial videos, which are presented through installations, projections, monitors or plasma screens (Arnold-de Simine, 2013).

If we consider exhibition as a medium (Silverstone, 1994), we can understand it as the site of a complex web of interactions with and between other media forms such as written texts, photographs and audio-visual media (Henning, 2006). The aim of this paper is to investigate the inter-media relations at work in exhibitions, with particular attention to the role of cinema. I will identify four kinds of audio-visual texts frequently used in museums and describe how they are embedded in the display. Then I will discuss a more specific hypothesis, arguing that cinema can literally shape the exhibition. Through a series of examples from international history and memory museums, I will show how figures of cinematographic language could be translated in the museum display. Furthermore, I will claim that the “classical” cinematographic dispositive – with its components screen, dark room, projection, sitting spectator – could become a strong point of reference, or even a model, in the configuration of the exhibition space.

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spaces. In 2009 she obtained a Degree in Cinema, television and multimedia production at the University of Bologna, and she just completed her doctoral dissertation on audio-visual installations in history and memory museums through the 20th century. She published some essays on these topics in various volumes and peer-reviewed academic journals, such as “Cinergie” and “Predella”. She co-edited the book *Cinema e videogame nella rete. Pratiche di contaminazione (Cinema and Videogame in the Web*, Terraferma, Crocetta del Montello 2011, with Valentina Re). She is member of the editorial board of the journal “Cinergie”.

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INTERMEDIAL STORYTELLING AND DOCUMENTARY GAMES: THE RHETORIC OF IMMERSION IN *OFFSHORE* AND *THE UNDOCUMENTED*

If the 1990s witnessed the surge of documentary in the traditional media – now a very established genre on TV, online and in cinema theatres – Web 2.0 has provided a platform in which different digital domains with an interest in documentary have turned towards a new trend in intermedial storytelling: the long-form of ‘ultracurated’ content (be it a long journalistic feature, an i-docs, a video installation, internet art, etc.) has allowed the sharing of digital practices once considered very distant. One example of these hybrid formal intersections is the ‘documentary game’. The paper explores the i-docs *Offshore* (<http://offshore-interactive.com>) and *The Undocumented* (<http://theundocumented.com>), in which content is organized in complex interactive narratives that use a game interface to guide the audience through an intricate labyrinth of different layers of information. The paper analyses the rhetoric of immersion deployed by both documentaries, with particular attention to the reliance on testimonies and on the *procedural rhetoric* (Bogost, 2007), as a means to engage emotionally the audience in the *hic et nunc* of the documentary subjects’ perceptions (and therefore the audience’s own) rather than appealing with a logical, step-by-step, consequential information. The paper argues that in *Offshore* the strategy of witnessing contributes to the idea of the documentary’s discourse as *simulacrum* (according to Baudrillard’s use of the term) and that formal experimentation does not guarantee innovation with regards to new ways of re-thinking documentary discourse since its epistemic *impasse* caused by the loss of the positivist paradigm. On the other hand, the involvement of the audience’s

consciousness in the decision-making and negotiation process in *The Undocumented* brings the extent of the audience's experience to a different realm, which is not merely sensorial and which also engages *agency*.

MARASCHIN, Donatella is Senior Lecturer at London South Bank University where she teaches Film Studies and Journalism. Her recent book *Pasolini: Cinema e Antropologia* [Pasolini: Cinema and Anthropology], was published for the Italian Series of Peter Lang in March 2014. This is an investigation of Italian film director Pier Paolo Pasolini's *corpus* of films through the lens of Anthropology, and in particular Visual Anthropology. Donatella's research interests also focus on documentary and the latest developments in digital journalism. At present, she is in the early stages of a collaborative research project aimed at establishing transdisciplinary links and at encouraging cross-fertilisation of research by producing new understandings of the development of storytelling on the digital platform.

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PAUL LENI'S *WAXWORKS*: WRITING IMAGES FROM SILENCE

The so-called "German Weimar Cinema" witnessed the birth of a profusion of films that used the "frame-narrative" code as a creative solution to implement new narrative models to the then still young art of cinema. In the case of *Waxworks* (*Das Wachsfigurenkabinett*, Paul Leni, 1924), as the framing occurs from a literary act (the stories are told from a writer's action, shown in the frame), the film somehow proposes the *mise-en-abyme* technique as sort of an intermedial gobbling up when it intensely discusses notions such as "speaking", "writing", "silence", "image" and the cinema device itself. In the case of silent cinema, and especially in *Waxworks*, the presence of a perverse relation with the writing medium becomes noticeable (producing a *fantasy of writing*), since every effort to represent the literary act on film results in an infinite production of silent images, creating a parody effect and even postulating an act of aggression against writing.

This confrontational relation between the writing code and the mute image's code of silent cinema allows us to suggest that there's inflexibility inside silent cinema's language to allow the written and spoken word as a complementary code. On the

contrary, in silent cinema, image and films' own silence seem to work *against* word, being the spoken word presented against silence, and the written word against images. In this case, it is helpful to remember Derrida's proposition that writing (*écriture*) is a founding violence which erases its own traces, totally entering the silence's territory. Differently from spoken cinema, which seeks corporeal totality from a sort of symbiosis between images and words, silent cinema assumes its ghostly nature and rejects the spoken word, looking to submerge in this Derridean silence against which writing settles its initial violence.

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'YOUR EYES ARE COVERED, BUT NOT SO YOUR EARS' (*SHIRIN*, 4'45"): ON KIAROSTAMIC AUDIOVISUAL INTERMEDIALITY

In spite of finding under the title 'Shirin' *another film* replacing the first and concealing it beyond both our shoulders and the edge of the visible space where the camera places us halfway, we are nevertheless cumulated with a sublime presentation of the irrepresentable *Khosrow va Shirin*, itself a poetic tale of doomed absence and mourning, now addressing her 21st century's 'sisters' in tears. Remediating the ancient declamatory mode as cinematic offscreen/voice-over, the apophatic-superlative gambit of Kiarostami's materialistic theology of cinema allows the absent movie to return over our screen and to haunt us under the guise of an undead, seamless 'white shadow': the resplendency of forever hidden Shirin.

How does Kiarostami achieve this new type of hyperimage, while apparently concerning himself with its very opposite, the studied analysis and extreme dismemberment of the elements of the medium (voice, text, image, music, noises), of the intermedial network (written page, *enluminure*, stacy voices) and, self-reflexively, of the cinematic dispositive (filming camera, spectatorship, screening)? The mere re-articulation of those intertwined elements (e.g., the spectators also seeing what we merely hear; 'Shirin', the movie, 'counter-screened' upon their expressive faces) is unable to account for it, if for no other reason than because 'Shirin', the movie, does not exist, in the first place. Nor would it prove enough to phenomenologically consider the amplitude of the cinematic phenomenon presented here in terms of the superposition of aural and visual fields, instead of simple acts of listening and looking, however synesthetically these might combine. Drawing upon a careful scrutiny of previous interpretive frameworks, and providing a renewed consideration of the actual, irreducible event created by Kiarostami in *Shirin* (2008), we will alternatively propose a redefinition of all the abovementioned structures as always already cinematically mediated and constituted into film as such (e.g., redefining the role of the alleged 'spectators', not as natural viewers filmed while watching, but as a *carefully edited film* [showing spectators seeing a movie] establishing a *co-edited* correspondence with another audiovisually edited film remediating the ancient ekphrastic powers of aoidos' *voices*). Four 'films' or film layers will thus emerge, which comprise within their elaborate sphere the complex interplay of those elements, at the same time sorting out the primary self-intermediality of cinema itself and bringing an unusually outstretched intermedial dispositive to address the archaic powers of *imago* (as negative *circumductio umbræ*) as the forgotten source both of its ongoing *Bilderverbot* in this film and of the elusive cinematic 'hyperimage' which notwithstanding is offered to us undecidably as the legitimate film of Shirin, sweeping across the vastnesses of central Asia.

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LIBERATURE AND THE BODY OF A FILM

E-literature is a relatively new phenomenon, which nevertheless already has its place in the literary discourse. Recently, however, an even newer literary phenomenon, called *liberature*, has appeared in Poland, and is now starting to gain international popularity. This innovative genre includes e-literature, but also music and the visual arts, and it is particularly focused on painting and film. Since the PhD thesis I am currently writing revolves mainly around liberature and its various cultural contexts, I would like to share some of my research findings with a community from outside Poland. The aim of my presentation will be to present the intermediality of this innovative artistic genre, and to juxtapose it with the “traditional” film genre and, more generally, with the visual arts. This juxtaposition will be based on the phenomenological view of the human body both in the film and as the body of a text. The main area of my study will be the works of two Polish authors, Radosław Nowakowski (*Koniec świata według Emeryka*) and Zenon Fajfer (*Oka-leczenie*). The theoretical background will include the texts of Katarzyna Bazarnik and Wojciech Kalaga, but also the classical voices of Walter Ong, Mario Praz, Laura Mulvey, and Jacques Lacan.

MATUSZYK, Łukasz studied at the University of Silesia in Katowice, obtaining Bachelor and MA degrees in English and Polish philology. Currently he is a PhD student at the University of Silesia. He is particularly interested in liberature, the visual arts, theories of translation, and modernist poetry in English and Polish.

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SIGNS AND FIGURES ACROSS MEDIA: CITIZEN PREFERENCES IN THE CASE OF ROSIA MONTANA

In the Rosia Montana project debates and documentations, the divisions among politicians, citizens, local villagers, institutes and NGOs concerning the exploitation of gold and silver using cyanide in the Apuseni Mountains have repeatedly led to postponements of a final decision. Currently documenting the interests of the stakeholders on the issue in order to formally assess the most beneficial alternative

for the Romanian state, we noticed that up until recently, citizens' participation in the decision-making process was nearly invisible, the opinions expressed on the only forum for discussion put available by the Romanian Chamber of Deputies on their webpage being completely ignored in the public statements of officials. Documentary filmmaker Fabian Daub, who had been acclaimed for presenting the conflicting opinions surrounding the project by presenting his work at the Astra Film Festival agreed to make his documentary freely available on YouTube. Artist Dan Perjovschi created a series of drawings for open use and sharing, both on Facebook and offline. During the protests, visual communication through posters, photographs and Youtube films provided significant information about and for the citizens' views on the matter. The immediacy of the constant visual documentation, the recognizable signs, as well as the emotional reactions triggered by the shared content and experience made people want to participate. The interplay between content, medium and genre helps us go beyond the binary pro/against discourse to a greater variety of citizen interests to be weighted in the decision-making process.

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FROM DRACULA TO KANE: ORSON WELLES'S REMEDIATIONS OF LITERATURE IN
THEATRE, RADIO AND FILM

DRACULA was the first live radio drama of the series of broadcastings Orson Welles presented in 1938 with Mercury Theatre under the title of First Person Singular, on the CBS radio network. At that point of his career, Welles was not yet the acclaimed director of CITIZEN KANE, but rather an outstanding stage director at Broadway. However, most of the innovative stylistic devices he uses in KANE were already present both in his theatre and radio adaptations, especially the expressionist style and the effects of deepness. Working with John Houseman for dramaturgy and Bernard Hermann for the music score, Welles invented a set of new strategies to emphasize "the medium itself", and thus bringing the spectator to the stage, the

listener to the radio, the moviegoer to the screen. In his phantom adaptation of HEART OF DARKNESS, for instance, he wanted the public to feel the presence of the camera, and to be part of the film. In the famous broadcasting THE WAR OF THE WORLDS, of the same period, he constantly reminds the listener that he is listening to a radio show, and deliberately confounds reality and fiction. Curiously, the more he shows this “media awareness”, and makes it “sensible”, the more he tends to present evil or demoniac characters, such as Macbeth, Dracula, Kurtz, Kane...What exactly is at stake in this double bind of “opening” the media and showing inside of it the mankind’s darkest side? Is there a politics of intermediality in Orson Welles’s early works? Is intermediality itself a way of political engagement? How does this politics converge with his leftist engagement and his interracial concerns? My aim in this paper is to present some issues on Orson Welles’s way of entangling politics and aesthetics in a very particular way: the way he creates intermedial puzzles from literary works (or other sources) in order to use them against the status quo, creating schizophrenia inside the apparatus called Hollywood. After all, it is not by chance that Welles was evicted from Hollywood. He was undesired not because of his fame or never ending his projects. He was rather avoided by fear, as he would, if he could, use every media device as a weapon against the system. We intend to show this briefly, analysing some radio broadcastings (as DRACULA and HEART OF DARKNESS), confronting it with some well-known films by Orson Welles.

MÜLLER, Adalberto is Full Professor for Film and Literature Studies at Universidade Federal Fluminense, Rio de Janeiro, Brazil. During the year of 2013 he was a Visiting Scholar at Yale University (Film Studies Program). He was Visiting Professor at Lyon2 (Film Studies) and at Universität Wien. He was a member of the Counsel of SOCINE (Brazilian Society for Cinema and Media Studies). He has published nine books in Brazil, mostly concerning media studies and literature, and has directed the short movie *Wenceslau and the Gramophone Tree* (2008).

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JAMAIS VUS AND DÉJÀ VUS IN NORMAN LETO'S "SAILOR" (2010)

Using the Bergsonian analysis of *déjà vu* in his cinema-based study on movement-image and time-image, Deleuze writes about the suppression, or surpassing, of subjectivity through *déjà-vu*-based time-image, i.e. the dissolution of the linearity of

time. Deleuze's concept dialogues with Elizabeth Freeman's queer temporality, i.e. the cyclicity of time, circling between the future and the past; this conception of time is closely related with the strategies of building individual, as well as collective, memory. In Norman Leto's project "Sailor," intermediality is an accomplice in building the faux reiteration-based remembering and forgetting processes, observable in its diegetic and non-diegetic narrative layers. "Sailor" is a two-parter, consisting of a narrative-bound novel and its *faux* twin equivalent, a video-art-like film. The multiplication of the Leto personas, engaged in telling seemingly the same narrative, results in the collision of *jamais-vu* and *déjà-vu* moments. "Sailor" encapsulates Deleuze's conception of time-image as, what Trifonova calls, "a continuous forking into impossible presents and not necessarily true pasts" (134). In analyzing the meticulous defragmentation of the narrative, the identity of the author, and the very identity of the project, I am using the concepts of Donna Haraway's cyborg body and Beatriz Preciado's pharmaco-pornographic capitalist body, which both Leto the artist and Leto the protagonist undertake by translating the body and the memory of the body into computer-generated images, blending carnality with technology-bound visual simulations. Leto's "Sailor" functions in the liminal space between cinema and gallery, sharing that space with an increasing number of fascinating Polish film-projects that depart cinema in search of less constraining venues.

MORUSIEWICZ, Rafał (M.A.) is currently preparing a PhD thesis (Institute of Applied Social Sciences, University of Warsaw) on the strategies of resistance and assimilation in the Polish "queer" and avant-garde film and video-art practices. In October 2014, he is starting the "PhD in Practice" programme for research in artistic practice at the Institute of Fine Arts and the Institute of Art Theory and Cultural Studies, Academy of Fine Arts, Vienna.

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'FROM THE GRAVE WARHOL HAS AUTHORED A NEW FILM': INTERMEDIAL REPRODUCTION AND RESTORATION IN ANDY WARHOL'S *SAN DIEGO SURF* (1968)

After Valerie Solanas shot Andy Warhol in 1967, the film *San Diego Surf* (SDS) was immediately shelved and stayed unfinished for twenty-seven years. *SDS* finally saw

the light of day in 1995, when The Warhol Foundation hired long-time collaborator (and artistic rival) Paul Morrissey, who worked with Warhol from 1966 to 1974, to “reproduce” a complete version to the public. Morrissey went on to claim that he was the sole creator of the work, having performed the shooting of the film, while he described Warhol as “helpless,” unable to operate a camera or direct his actors to perform. Perhaps somewhat counter-intuitively, this presentation asks us to reconsider the antagonistic relationship between Morrissey-Warhol as a lens for exploring the disjunctions between art-world and film-world modes of practice and modernist aesthetics that were taking shape in the 1960s. Using *SDS* as a case study, the first section of the presentation synthesizes recent scholarship by Walley, Alberro, and Uroskie on the working methods of avant-garde filmmaking in the Modern period. I argue that the figure of Warhol represents a “paracinematic” model of filmic authorship, in that his methods defy both “the politique des auteurs” circulated in *Cahiers du Cinema* and the radically acollaborative model embraced by Brakhage, Fisher, and ‘Structural’ filmmakers. Drawing on a six-month research internship I spent working in the Warhol Museum’s Film/Video department, I provide an institutional documentary on the making of *SDS*. This section retraces the reconstruction efforts of the Warhol Foundation, unearthing a variety of documentary footage, early film treatments, and photographic insertions used in order to create new “original” editions of the Warhol film. This analysis offers itself as a framework for further studies about the reproduction of art-cinematic works, clarifying the roles of the curator/archivist and museum/archive as creative agents in their own right.

OGRODNIK, Benjamin’s research as a PhD student with joint entry in History of Art and Film Studies lies at the intersection of film and the visual arts. For his dissertation, he is investigating experimental filmmakers from West Europe, Latin America, and North America who have gone on to interrogate the “vérité” tradition of documentary film. He is interested in how contemporary artists and filmmakers have transformed documentary theory and technique through their own practices within a broader sphere of “art cinema.” His past work has specialized in the cross-disciplinary films of Harun Farocki, Michael Haneke, and Alfonso Cuarón. Recent publications: “Focalization Realism and Narrative Asymmetry in Alfonso Cuarón’s *Children of Men*.” *Senses of Cinema* Vol. 71 (2014) (forthcoming); “Today’s Cutting

Edge is Tomorrow's Obsolete: An Interview with Cory Arcangel and Tina Kukielski." *Contemporaneity: Historical Presence in Visual Culture* Vol. 3 (2014): 184-192.

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BECOMING AN IMAGE. THEORIZING THE *TABLEAU VIVANT* IN CONTEMPORARY EAST EUROPEAN CINEMA

The paper proposes to present the preliminary results of a larger research project that focuses on the investigation of figurations of intermediality in contemporary East European cinema that can be seen in the context of shifting paradigms in film poetics: from stylistic patterns of modern/postmodern cinema towards what we may term as “post-media” or “post-postmodern” cinema, and also in the context of an increased integration of Central and East European cinema into globalizing trends in film, revealing a “communication” not only between media and arts, but also between cultures. The presentation will focus on the figuration of painterly compositions (descriptive, *tableau*-like shots achieved with minimum of movement), or re-creations of specific paintings in cinema (i.e. *tableaux vivants* in a narrower, theatrical sense) and will outline two distinct points of view. In the first case the paper will present a pronounced rhetorical/allegorical revitalization of the trope of the *tableau* in East European films in an attempt to construct a mythological vision of the world, this will be connected to what Lyotard termed as the “figure of return,” and, as such, to the reconstructive tendencies of post-postmodern art. Secondly, the *tableau vivant* will be presented as a typical post-cinematic image that can be theorized from an analytical/anthropological perspective over the relationship of bodies versus images, or as a container of sensations and gestures in the sense defined by Deleuze and Agamben.

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Publishing, 2012 (as an editor and contributor). She is currently the leader of the research project entitled *Re-mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema* (Sapientia University, Cluj-Napoca).

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THE DECONSTRUCTION OF THE HORIZON OF TIME IN THE CONTEMPORARY AMERICAN CINEMA. FIGURES OF TIME FROM *MEMENTO* TO *INCEPTION* BY CHRISTOPHER NOLAN

Patricia Pisters uses the concept of “neuro-image” to describe a multiple process affecting the nature of contemporary cinema, not only characterized by the continuous overlapping relationships between reality, the functional dimension, and shams, but by the omnipresence of media screens as well. Movie screens, monitors, TVs, cell phone displays, all fill, reflect, and multiply the cinematographic image, defining a pluralistic level of the same: fractionalized and continuously re-launched in a dizzying game of *mise en abîme*, it becomes the emblem of a schizophrenic and splintered society, hurtling toward a pluralization of reality.

The destruction/multiplication of places is a corollary to the creation of a sort of amalgamating non-place, in which a plurality of spaces can potentially coexist. But the multiplication of spaces and the subject’s resulting loss of control over these spaces combines with the destruction of the concept of temporality: time multiplies itself, it re-shapes itself in unusual forms, it shatters and becomes possibilities characterized both by the subject’s experience of existence, and by the film in itself and the perception of it. Contemporary cinema has often investigated the temporal dimension intrinsic to the filmic means, conscious that the category of time and its perception represents one of the peculiar traits of being in a subject’s world, in a historic moment in which the technology of images in motion – reproduced, projected, and transmitted – not only leads to a multiplication of spaces but also to a multiplication of times.

This paper – following a line of thought that begins with Bergson (*Matter and Memory*), continues with Husserl (*On the Phenomenology of the Consciousness of Internal Time*), and flows into the theory of time proposed by Deleuze (*The Image-Time*) – investigates a possibility intrinsic to film, with particular attention to more

recent productions (and with the case studies of *Memento* and *Inception* by Christopher Nolan), that of becoming a means able to represent a simultaneous multiplicity of Temporalities (and, in final analysis, of Reality), able to explicitly render the complexity of what is Real, contemporaneously tied to a plurality of planes that are both phenomenological (the horizontal plane of Reality) and abstract (the memorial horizon and that of dreams), intimately if not purposefully created with the mental activity of a double subject: the one who acts on the screen, and the one who sees/activates the cinematographic projection.

PEZZETTI TONION, Fabio received his Ph.D. in Artistic, Musical and Performing Arts Disciplines – specializing in Scandinavian studies and the Performing Arts – in 2010 from the University of Torino. His primary areas of research are the representation of temporality in film and stylistic issues of modern and contemporary cinema. Since 2005 he has been collaborating with the Museo Nazionale del Cinema di Torino.

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COLLAGE AND MASH-UP AS FIGURATIONS OF INTERMEDIALITY AND POST-MEDIALITY IN JAN ŠVANKMAJER'S *SURVIVING LIFE (THEORY AND PRACTICE)* AND GYÖRGY PÁLFI'S *FINAL CUT – LADIES AND GENTLEMEN*

The presentation is aimed at comparing two cinematic experiments emerging from and reflecting on the Central and Eastern European condition of film production as well as on the post-medium condition of cinema. Jan Švankmajer's "psychoanalytic comedy" opens up a dreamworld that carries the remnants of cultural/cinema history, while György Pálfi's, through the playful juxtaposition of series of clichéd images cut out from hundreds of film classics, recombines the sequences into an artificial narrative, rethinking the grand narrative of cinema history. Pálfi's *Final Cut – Ladies and Gentlemen* and Švankmajer's *Surviving Life (Theory and Practice)* are interrelated in terms of remediation: Švankmajer's film incorporates photography as the "prior media form" through a combination of photographic collages and live-action photography, while Pálfi's movie, remediates and combines a set of "earlier" pictures of film history, creating the archetypal story of the Man and the Woman. In the light of their embeddedness in particular stylistic-generic traditions, that of montage film (represented by Bruce Conner, Matthias Müller, Michel Hazanavicius

and Dominique Mézerette, etc.) and animation film (Švankmajer's own earlier films setting up a particular line of tradition), a further link between the two creative practices will be examined, namely hybridity: in Pálfi's film hybridity is resulted from the great variety of the excerpts embedded in the artificial narrative, from early and classical cinema to animation and contemporary movies; Švankmajer's film reflects the attraction of surrealism to hybrids. The investigation particularly addresses collage and mash-up as figurations of intermediality and post-mediality, collage being present in both films, albeit with distinct emphases, while remix/recycling/repurposing contrasting the post-medium condition with modernist cinèphilia in Pálfi's film.

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RETHINKING *MUKOKUSEKI* IN CONTEMPORARY ANIME: JAPAN'S MANY FACES BEHIND THE MASK OF "THE WEST"

The term *mukokuseki* ("non-Japaneseness" or "statelessness") denotes "the erasure of racial or ethnic characteristics and contexts from a cultural product" (Iwabuchi, 2004), which has been the predominant principle of character building in modern manga and anime since the early 1960s. The "Caucasian" (read "Western") facial construction and physique of presumably Japanese characters has become one of the trademarks of the Japanese cartoon. *Mukokuseki* as a quality has been analysed—by film theorists and anthropologists alike—as a global marketing

strategy (Iwabuchi, Norris, and Tobin), as a means of negotiating (post)modern Japanese national identity (Satō, Napier), and as one of the most apparent features of an essentialized, yet “nonculturally specific anime style” (Napier, 2005). This presentation attempts to complement contemporary academic discourse about the nature of *mukokuseki* by delineating certain trends in (e.g. *furusato* = “native place”, the countryside as a theme) and a new approach towards anime since the Millennium (the correlation of anime characters with their flesh-and-blood counterparts in live-action anime adaptations). Consequently, this paper aims to counterbalance theories of *mukokuseki* as an ideological device for “de-Japanization” with a perspective of *mukokuseki* serving as a primarily aesthetic framework for the “re-Japanization” of contemporary anime.

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“THE MONSTER AT THE END OF THIS BOOK”: INTERMEDIAL METALEPSIS AND FANDOM IN CONTEMPORARY TV SERIES

According to existing studies, the phenomenon of metalepsis, as it was originally defined by Gérard Genette (1972 and 2004), is able to produce two main, interrelated effects. On the one hand, the transgression of narrative levels or fictional worlds (as well as their “confusion”) may compromise the “suspension of disbelief” and rupture the fictional pact; on the other hand, when the “reality system” depicted within a narrative collapses, characters, as well as readers or viewers, are forced to question the distinction between fiction and reality and to interrogate the “status” of the worlds they inhabit, with a profound sense of “ontological” vertigo. The main aim of my paper is to discuss how, in the contemporary context of convergence, transmedia storytelling and participatory

culture, metalepsis produces a third, fundamental “ontological” effect. More precisely, metalepsis may strengthen the illusionistic effect and create a “real presence” effect in the fictional worlds represented within a narrative, thus encouraging and fostering fandom and helping fans to treat the storyworld as “real life” (Jenkins 1992 and Elsaesser 2009): as Turk (2011) suggests, “participatory culture is inherently, if metaphorically, metaleptic; the transgressive impulse that it represents is being effectively mainstreamed”. This hypothesis will be discussed with a particular attention to some forms of intermedial *mise en abyme* and metalepsis recently showed by some popular TV series such as *Heroes*, *Utopia* and, above all, *Supernatural*, which systematically practices metaleptical strategies and mixes embedded fictional worlds belonging to different media (comics, TV, and film).

RE, Valentina is Lecturer at Ca' Foscari University of Venice, Department of Philosophy and Cultural Heritage, where she currently teaches Film Analysis and Film History. Her research focuses on film analysis methodologies, the relationships between film and media theories, literary theory and aesthetics, cinema and other languages, film consumption and circulation in the digital environment. Among her recent publications are the books, *Cominciare dalla fine. Studi su Genette e il cinema* [Starting from the end. Essays on Genette and cinema] (Mimesis 2012), *Play the movie. Il DVD e le nuove forme dell'esperienza audiovisiva* [The new forms of audiovisual experience] (Kaplan 2010, co-edited with Leonardo Quaresima), *Visioni di altre visioni: intertestualità e cinema* [Intertextuality and cinema] (Archetipolibri 2007, co-authored with Giovanni Guagnellini).

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(DIS)FIGURATIONS OF *THE FOURTH KIND* – THE NEW MATERIALISM OF A VIDEO-FILM HYBRID

The aesthetic characteristics and cultural connotations of video have informed cinema ever since video's emergence. Parallel to the development of video art, filmmakers like Jean-Luc Godard, Michael Haneke and Atom Egoyan have engaged themselves creatively with the electronic medium – often in (inter)medial constellations with film. This paper takes a closer look at one particular video-film hybrid. A medially complex, split-screen, science-fiction pseudo-documentary – with one part of the image constituting faux-found footage and the other an admitted re-

enactment – *The Fourth Kind* (Olatunde Osunsanmi, 2009) employs the aesthetic strategy of representing an alien entity by way of its violent effect upon both human bodies and the electromagnetic image itself. With this notion of figuration *qua* video disturbance, made possible by the fluid pictoriality of the electromagnetic image, the border between the bodies *in* and the body *of* the image breaks down. Taking up on Gilles Deleuze’s claim that the task of art is to render invisible forces visible, the paper shows how video in *The Fourth Kind* thus functions according to a logic similar to the one developed by Deleuze in relation to Francis Bacon’s painting. Insofar as this logic manifests the dynamics of (dis)figuration, whereby a direct bond between the materiality of the medium and the corporeality of the figure(s) is generated, *The Fourth Kind* not only constitutes a philosophically fruitful example of a video-film constellation, but suggests a particular intermedial relation between video and painting as well. Ultimately, it manifests a New Materialist critique of representation, inasmuch as it is the medium’s increasing resistance to fulfilling its figurative function which produces its affective impact – the failure to record a resemblance of the figure(s) allowing the medium to show *its* true (sur)face.

ROZENKRANTZ, Jonathan is a PhD student at the Department of Media Studies at Stockholm University. His research project concerns the aesthetic and thematic use of analog video in fiction film. His interest in materiality and the theoretical tension between medium specificity and intermedial relations dates back to his MA thesis, which explored the concept of animated documentary and the juxtaposition of animation and indexical images in *Waltz with Bashir* (Ari Folman, 2008), *Cockaboo* (Faith and John Hubble, 1974) and *The Sinking of the Lusitania* (Winsor McCay, 1918). Publications: “Colourful Claims – towards a theory of animated documentary”. *Film International*, 2011; “(Pro)creative Encounters: From Photo-Painting to Video-Film”. *Film International*, 14 December 2012.

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‘LIVING PICTURES’: INTERMEDIAL FIGURATIONS OF THE PHOTO-FILMIC AND THE PICTORIAL IN MARCELL IVÁNYI’S SHORT FILMS

The aesthetics of ‘slow cinema’, the figurations of cinematic stillness in/of motion, the photo-filmic and the painterly *tableau vivant* have gained attention in

intermediality and film studies as questions through which the concept of a self-enclosed medium specificity can be displaced towards the problem of post-media hybridity. The photo-filmic or the painterly *tableau vivant* in cinema – as a particular instance of “body art” (Peucker) and intermediality – questions the dichotomy of stasis and movement, corporeality and imageness, artifice and sensuality, and can be addressed within the “deframing” research perspective of intermediality that deals both with the conceptual, discursive and the “sensational”, phenomenological dimensions of becoming intermedial. The paper examines the figurations of the photo-filmic and the pictorial in two short films by Marcell Iványi: *Wind* (1996) and *Ballad* (2005). The Palme d’Or-winning *Wind* ‘performs’ the filmic deframing of Lucien Hervé’s photograph, *Three Women* (1951) exposing the intermedial re-enactment of the photographic as a potentially media-reflexive act. The single, unedited long take of the film unfolds as a panoramic *tableau* evoking particular (historical) techniques of seeing and re-contextualizing cultural and film historical memory (e.g. Miklós Jancsó’s and Jean-Luc Godard’s films). Iványi’s *Ballad*, the digital cinematic narrativization of Giuseppe Pellizza da Volpedo’s painting, *Fourth Estate* (1901) will be discussed as an act of intermedial deframing and decanonization through the cinematic figure of the *tableau vivant*.

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DECISION-MAKING AS PRESENCE

Democratic decision-making processes run through a series of phases, which in simple language can be summarized like this: First there is a problem, but it has to be stated in a comprehensible language and in accessible circumstances. Usually there are a variety of solutions at hand that have to be understood and discussed. The stakeholders have to be identified and their interests have to be shown. The consequences of the various solutions for the different stakeholders have to be made manifest. Finally, the decision of a majority (or those in power) has to be acceptable even to the minority (those without power) that opposed this decision. There is a weak link in this seemingly logical series of steps in the decision making process. This weak link concerns the involvement of participants in this process, or rather: to involve those who are concerned in order to become participants. How can a person or a group of citizen become participants in democratic processes that deal with their own lives? Obviously, information and the access to information is not enough, because the emotional component that triggers the involvement is missing. How can this component be stimulated? Here the experiments in the art – those which are presented here as well as many others – can serve as models for the political arena (or other areas of decision-making). The engagement that the participants of *Haimon* express through their text messages in the subway train hints at possible interactions between informant and recipient. Similarly attractive are the avatars of computer games. What can be learned from these and other processes of involvement? In ideal cases, art has immersive power. A work of art can draw the beholder into its net of attention, release emotional energies and create a state of complete presence. Presence has traditionally been defined as the unity between agent (A) and beholder (B) in time and space. In this paper, presence will be re-defined in digital terms and as a condition for immersive involvement in the intermediality of the artistic events.

SAUTER, Willmar is Professor Emeritus in Theatre Studies at Stockholm University. In recent years he has taught dramaturgy and narration to computer game students. Notions of presence are built on his research on the “Theatrical Event” and contrasted to the established paradigms in theatre and performance studies.

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INTERMEDIAL STORYTELLING AND DOCUMENTARY GAMES: THE POLITICS OF IMMERSIVE WITNESSING

This paper explores representations of individual witnessing and autobiographical testimony within the contexts of new trends in intermediality, using as case-study examples the i-docs *Offshore* (<http://offshore-interactive.com>) and *The Undocumented* (<http://theundocumented.com>). With reference to the representations of forms of trauma in these interactive texts, I suggest that the intermediality of the i-doc privileges the agency of the both the viewer-participant while potentially fixing the witness in place: their trauma is presented over and over with a seriality that implies melancholic entrapment, producing affective excess and resulting in a political and ideological distancing rather than attachment. Despite the interactive form of the documentary the remediated witness narratives are conventionally structured, producing narratives with a "*you are there sense of immediacy*" that maximise the potential for affective engagement: 'the narrator adopts the subject-position of both the victim of human rights violations and the survivor' thus augmenting the sympathetic identification of the viewer-participant (Smith and Watson 620). At the same time, and paradoxically, these new modes and sites of address that transform the consumer of an/other's experience of trauma into a participant, also generate new models of accountability. Thus the immersive effects of the traumatic experience are repeatedly undermined by a pull of suspicion and a desire and determination for verification. While acknowledging its limitations, however, I conclude by suggesting that intermedial storytelling has the potential to reframe the 'them/us' paradigm of the trauma narrative displacing traditional sites of agency and undermining the power and authority to tell the story of 'them' that the use and control of new technologies confers on to 'us'.

SCAFE, Suzanne is a Reader in Caribbean and Postcolonial Literatures at the Department of Culture, Writing and Performance. She is the co-author of *I Am Black/White/Yellow: the Black Body in Europe* (2007). Other recent publications include essays and book chapters on the processes of cultural nationalism in Caribbean news and cultural media during the period 1938-1950 and a book chapter on Caryl Phillips's radio drama (2014). Her journal articles and book

chapters on first person testimony and witnessing, and the production of affect in a range of literary and cultural forms have appeared in the following journals and edited collections: *Changing English* (17:2), *Women: A Cultural Review* (20:4) and *Life Writing* (10:2) and a forthcoming volume for Cambridge University Press.

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INTERMEDIALITY AND MELANCHOLIA IN THE FILMS OF VÍCTOR ERICE

This paper is based on the theories of Laura U. Marks as proposed in *Touch: Sensuous Theory and Multisensory Media* (2002). My aim is to examine how melancholia is created through two different media in the films of Spanish director Víctor Erice. His movies, *The South* (1983) and the documentary *Dream of Light* (1992) are works which can be analyzed through passages from the chapter entitled “Loving a Disappearing Image”. According to her, “mourning can involve the *loss* of self and its reconfiguration and redistribution.” (Marks 2002, 175) The former movie follows a young girl, Estrella from childhood to adolescence and his father who longs for his old lover, but whom he can only worship on the big screen. On the one hand, spectators can observe how the metacinematic method “film in a film” evokes patterns of Lacanian heteropathic identification, that is “identifying with one who is different even though it may threaten the self.” (Silverman 1996, 23-24). On the other hand, *The South* focuses on the daughter as well who sets out to get to know his father through the mediation of symbols. In the latter film, realist painter-sculptor, Antonio López García tries to immortalize a quince tree in his garden, but the never-ending change of natural elements always put his model into a different position. As one of the film’s closing images suggests, a parallel is drawn between filmmaking and painting. In *Dream of Light*, there is also melancholia since the aforementioned metaphor about the movie camera and the artist’s canvas emphasize that even though García cannot paint the tree as a static entity, it is never going to die. The presentation is also a film analysis, in my talk I would like to screen a pivotal scene from *Dream of Light*.

SZABÓ Ádám graduated the University of Debrecen in 2009 with a Bachelor’s degree in Liberal Arts. Currently he is a PhD student in Philosophy at the University of Debrecen, researching the connections between Nietzsche’s theories and American graphic novels. Since 2008 he has regularly been writing film reviews and

essays for various Hungarian papers or online journals, including *Filmvilág* (beginning in December 2010) and *Revizor Online* (since January 2012). His most important publications are a study published in the summer of 2011 by the Hungarian website *Apertúra* on the soundscapes in Nicolas Winding Refn's works, and two essays published in *Filmvilág*.

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THE PERSISTENCE OF THE EMBLEM IN FILM FORM

The presentation will explore the persistence of the mode and expressivity of emblematic arrangement in film form, particularly in the “classical” cinema that is very much engaged in the dramaturgy of objects and figures. The emblem is conventionally recognized as a picture that is paired with a motto or a passage of prose or verse that serves to explicate the visual element; it not only delivers meaning in a composite form, but it also encourages contemplation, the effort of decipherment, and can serve a didactic function. Recently, in cinema studies, the term has been revived in several forms, all of which concern the composition of the image, and in broad terms, digital technology and digital effects. Kristen Whissel proposes the concept of the “digital effects emblem” in relation to the climactic visual dramatization of conflict in contemporary Hollywood blockbusters; a few years ago, Laura Mulvey suggested that the stilled image allows for a rediscovery of emblematic images, and the discovery of visual arrangements that recall “stage pictures” in the practice of *mise-en-scène* in Hollywood melodramas. Although Whissel does take the conceptual leap from emblem-books to contemporary Hollywood image-making, I would point to the emblem’s role within the classical Hollywood style, and its persistence not only through stage-plays, but also in narrative paintings and other aspects of nineteenth-century visual culture. Further, I suggest that the expressivity of emblems is not limited to its recall of mythic templates such as the fall of Icarus (cited by Whissel), but that it is a form that has always engaged with the material and contextually-foregrounded qualities of its constituent parts. It means that the emblem can always be given new form, as the objects involved in the composition of the emblem are always subject to substitution either for freshly-relevant elements, or to the judgment and tastes of printers and publishers. Given this context I will discuss the formation of emblem-

images within the classical Hollywood film, and how objects with realist functions within the diegetic world can be gathered, abstracted and arranged to form a memorable visual configuration that speaks of the narrative moment, and are then reabsorbed into the diegesis. Although, naturally, visual configurations in domestic melodramas provide many striking examples of emblematic arrangements, it is a mode of visual expression that cuts across Hollywood cinematic genres, surfacing in action-adventure dramas as well as musicals.

TAN, Hiaw Khim will be defending her dissertation on the materiality of the image in classical Hollywood film in summer 2014. Her work and research propose the interest and concern with the material dimensions of the image that undergird the techniques, functions and aesthetic ambitions of classical Hollywood cinema, as will become evident when the stages of design and planning in the production of a film are explored, as well as the bearing that technology has on film technique. Her areas of research interests include film aesthetics and the history of style, the close analysis of film, film technology and stylistic devices, cinematography and lighting, production design in film and on stage, classical film theory and the structure of the image, and the construction of subjectivity in film narration.

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THE TAKE-UP OF DOCUMENTARY DISCOURSE IN PROCEDURAL FILMMAKING

The proposal is to discuss and screen a new 11-minute film of mine called *The Take-Up* (2014), which remediates a 1961 science documentary while encouraging reflection upon discourses of truth and authenticity as they circulate around procedural and structural film practices. *The Take-Up* inaugurates a procedure of filming through the holes in a 16mm take-up reel as the reel takes up the documentary *How To Bend Light*, which we hear but don't see. This unique configuration means that as the narrative of the documentary plays through the projector it also physically fills the holes of the take-up reel, thus reducing the amount of light reaching the camera. Eventually the scene is obscured and the screen is filled with the orange tint of the polyester stock the documentary is printed on. The film's flicker effect and movement is produced by the spinning aperture, a technique that recalls the work of Ken Jacobs, but is extended here into a

live-action realm. For spectators unfamiliar with Jacobs's work there is likely to be uncertainty about the provenance of the film's peculiar movements, yet all spectators must contend with a number of striking audio-visual coincidences. For although neither the image nor sound are edited (apart from one sound edit at the end), the sun comes and goes from the image as if responding to the commands of the documentary narrator, recalling John Smith's *The Girl Chewing Gum*. When Smith appears to successfully command the world to sink down before the camera it is an ontological joke about cinema, but when this documentary narrator says "Here's a source of Light", and sunlight appears as if on cue, we are confronted by the spectre of a procedure that arouses our suspicion and produces a desire to know the truth.

TARRANT, Patrick is Course Director of the filmmaking degree at London South Bank University and has published articles on non-fiction filmmaking, including 'Camera Movies: Awesome, I Fuckin' Shot Them!' and another on montage and duration in Pedro Costa's *Where Does Your Hidden Smile Lie?*, called 'Montage in the Portrait Film: Where Does the Hidden Time Lie?' Patrick has recently had films screened at Antimatter, Images Toronto, Oregon Independent Film Festival, Split Film Festival, Chicago Underground Film Festival, Leeds International Film Festival, Strange Beauty Film Festival, Bodies in Land Film Festival, Cinema Turbulent Film Festival and Anthology Film Archives.

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INTERMEDIALITY, SUBVERSION AND DETABOOIZATION IN THE RECENT ROMANIAN CINEMA. TWO CASE STUDIES

My paper takes into consideration two main social, political, cultural and mediatic paradigms: one is that of the 1980s Romanian socialist era, the other is that of the Romanian democratic period of the 2000s. Each of them is symptomatic for the Romanian society at their respective epochs and both of them were reflected in the cinematic productions of the time. In what concerns the first period, there was a small body of cinematic works that addressed the social reality of the time in a critical manner, unlike the most official productions and despite the omnipresent censorship. This is the case of Mircea Daneliuc's film *Microphone Test* (1980), a fictional construction of a plausible but dramatic reality as it was then experienced

by certain individuals. In what concerns the second historical period, one that is marked by the political transition and in which what was called “the Romanian new wave cinema” has emerged, a large number of film directors deal with the social and political context of the previous socialist period, this time in an openly critical and sometimes ironical manner by proposing a discourse with profound relevance in the formation of the collective memory. The case in point here is Corneliu Porumboiu’s *12:08 East of Bucharest* (2006). Both films discussed here take the televisual discourse as their vocabulary only to turn it into a fictional cinematic means to tackle with reality. I contend that these films are illustrative for an intermedial exploration of the narrative and of the visual representation at the confluence between televisual and cinematic aesthetics. Therefore, I propose a typology of this intermedial discourse taking two concepts as the main guidelines: that of the “socialist aestheticism” (Lukić 1963, Martin 2004) in the case of the first film and that of what I call the “detaboosization of the recent history”, in the second one.

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CARNAL CONNECTIONS: BODY AND INTERMEDIALITY IN EARLY FILM THEORY

In my presentation I intend to summarize some of the findings of my current research project that investigates the role the body and bodily sensibilities play in

early (pre-semiotic) film theory. My aim is to show that (film and) film theory during this early, pre-linguistic phase reflected on the special connection that existed between the material aspects of reality and the new media that had just started to create its own representational strategies through negotiating between the "too much" reality provided by photographic technology and formalist abstraction. The presence of the sensible body of the spectator, its embodied reality played an important role in film theory during this emancipatory phase of the new medium.

I draw my examples from a wide range of texts from the earliest reflections on cinema through avantgarde and Russian montage theorists to Béla Balázs and Rudolf Arnheim. With the help of these examples I intend to demonstrate that the new technology during this phase maintained its natural, original intermediality, its connections to other optical and non-optical forms of entertainment those it had to compete with. The acknowledgement of material reality and the embodied presence of the spectator during this phase of theoretical thinking are interconnected with the original intermediality of the filmic media still vivid at the time. Based on the theoretical passages that discuss bodily presence and materiality the body can be understood as the surface of negotiation, a site of intermedial connections between competing media and material forms in early film.

VINCZE Teréz received her PhD degree at the Doctoral Programme of Aesthetics of ELTE University, Budapest in 2009. She has been teaching film theory and film history at the Department of Film Studies of ELTE University since 2004. She has been editor of *Metropolis* (Quarterly Journal on Film History and Film Theory) since 1999, and editor-in-chief between 2003 and 2009. Her first book, *Author in the Mirror: Self-reflexivity in Cinema* was published in 2013. Her current research interests include the theoretical and historical aspects of slow or contemplative cinema, the question of corporeality in film theory and film history, and Korean film history.

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CASSETTI'S "UNREAL OBJECTIVE SHOT" AND INTERMEDIAL MOMENTS

In my postdoctoral research project I examine the usage of such generic panels as crime, melodrama or science-fiction in recent examples from European small

cinemas, basically Danish, Hungarian and Romanian films. Sequences, surfaces and moments where complex phenomena of intermediality emerge serve as objects for the textual, formal and narrative analyses, and they also allow for formulating specificities of genre usage in small (European) cinemas – as opposed to global and/or mainstream examples. Movement-based forms (dance, theatre, martial arts/fights) and screen-based representations (paintings, photos, monitor images) are analyzed in the case of the three genres and their small cinemas' actualizations as compared to canonical/classical/mainstream examples. A major difference seems to emerge in the employment of what Francesco Casetti names "the unreal objective shot", one of the four types of shots presented in his 1998 *Inside the Gaze: The Fiction Film and Its Spectator*. Here, besides "the objective shot", the "shot (as) interpellation", and the "subjective shot", Casetti speaks about "the unreal objective shot", summarized by Warren Buckland in *The Cognitive Semiotics of Film* as that which "[it] refer[s] to unusual camera angles. This type of shot is characterized by the inability to attribute it to a character, and by the absence of enunciator and addressee (only the camera's look is present)." (Buckland 2003: 62-63). In the case of the "unreal objective shot" the spectator-addressee is invited for "an identification with the camera", state Casetti and Buckland. This type of shot is frequently used in contemporary "non-small" examples for the creation of intermedial sequences of the mentioned types and its occurrence has been growing due to the change from the analog technological platform on to the digital one, while it is nearly "neurotically" avoided in "small" examples, which usually prefer the other shot types Casetti identifies, chiefly the objective shot in order to create effects of realism. This characteristic might have to do with the technical and professional image-making possibilities usually non-available for small cinemas, but I think that theories of intermediality might offer further interesting explanations.

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DIVINE TRACES: CHRISTIAN ART AND CONTEMPORARY EUROPEAN CINEMA

The proposed paper will examine the presence of Christian imagery in contemporary European cinema. Relating it to a long history of Christian art within the Western tradition, from the narrative and devotional works of the medieval and Renaissance periods (Holbein, El Greco, Rossetti) to the radical new interpretations of the twenty-first century (Serrano, Ofili, Viola), I will reveal the traces of traditional images of Christianity which linger throughout contemporary European cinema, in the works of filmmakers such as Catherine Breillat, Mia Hansen-Løve, and Bruno Dumont. The proposed paper will go on to examine the significance of these traces, asking what the implications of cinematic allusions to Christian iconography might be for contemporary European culture and identity more widely. Focussing in particular on Dietrich Bruggemann's 2013 *Stations of the Cross/Kreuzweg*, I would like to suggest that by incorporating references to the history of Christian art, these films do not straightforwardly comment upon or reframe Christianity and its images for a post-secular 21st century. Rather they function as an imprint of Christianity, its legacy. That is, these films are part of what Jean-Luc Nancy, in his 2007 work *Dis-Enclosure*, terms "the unthought remainder" of Christianity: a remainder which structures the secular, humanist and atheist traditions of modern culture. The intermediality – conscious and unconscious – of classical Christian art within the quintessential art form of the 21st century thus analogises the manner in which history is woven through the present.

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COMICS IN MOTION: THE INTERMEDIAL TRANSLATION OF COMICS INTO FILM

This paper aims at investigating the ways in which cinema “repeats” and transposes – in a word *translates*, in an intermedial perspective – comics. My analysis will be grounded on an original theoretical approach, combining, Descriptive Translation Studies, Sociology of Culture, and Generative Semiotics. On the one hand – drawing on Itamar Even-Zohar’s polysystem theory and Gideon Toury’s descriptive translation theory –, I will consider the translation of comics into film in terms of “acceptability” to the (cinematic) target medium, rather than in terms of adequacy or “fidelity” to the (comics) source text. On the other – drawing on Louis Hjelmslev’s linguistic theory and on Algirdas J. Greimas’ semiotic theory –, I will identify different “levels” of intermedial translation, distinguishing among three linguistic planes (expression, content and text). Following these theoretical premises, my paper will be articulated in two parts. First of all, I will try to identify the “norms” and constraints (imposed by the cinematic target medium) that regulate the acceptability of the cinematic translation of comics. In particular, I will make a distinction among technological, linguistic, economic, and institutional intermedial constraints. Through a series of examples, I will thus investigate which elements of comics can be translated into film, and how. I will identify three different translation processes – duplication, transformation, obliteration –, depending on whether elements of comics succeed in “passing through” the constraints imposed by the cinematic medium, or are instead deeply transformed or even “rejected” by it. In the second part of this paper, I will briefly outline a taxonomy of the main “intermedial relations” between comics and cinema, identifying four different levels: the intertextual, the interexpressive, the interdiscursive, and the intersystemic. I will focus on the main linguistic tropes and intermedial figurations pertaining to each level (e.g. quotation or allusion), with examples taken from contemporary film adaptations of comics books.

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