24-25 October, 2014. The XV$^{th}$ Film and Media Studies Conference inTransylvania
Sapientia Hungarian University of Transylvania

# FIGURATIONS OF INTERMEDIALITY IN FIL M

## CONFERENCE PROGRAMME

| 24 October (Friday) | | | |
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| 09.00-10.40 | **REGISTRATION** | | |
| 10.40-10.50 | **The official opening of the conference** | | |
| | **A.1. Embodied spectator, intermedial sensuality** Chair: Hajnal Király | **B.1. Translation, mise en abyme, remediation: different facets of intermediality in the digital age** Chair: Federico Zecca | **C.1. Humans, avatars and democrats** Chair: Willmar Sauter |
| 11.00-11.30 | **Teréz Vincze** (Budapest, HU): Carnal connections: body and intermediality in early film theory | **Federico Zecca** (Udine, ITA): Comics in motion: the intermedial translation of comics into film | **Willmar Sauter** (Stockholm, SE): Decision-making as presence |
| 11.30-12.00 | **Swagato Chakravorty** (New Haven, USA): Becoming mobile (again): contemporary spectatorship and intermedial space | **Valentina Re** (Venice, ITA): "The monster at the end of this book": intermedial metalepsis and fandom in contemporary TV series | **Rebecca Forsberg** (Stockholm, SE): The Antigone Trilogy's end: *Haimon* in Husby |
| 12.00-12.30 | **Andrea Virginás** (Cluj-Napoca, RO): Casetti's "unreal objective shot" and intermedial moments | **Elisa Mandelli** (Venice, ITA): The museum as a cinematic space: moving images and intermediality in contemporary exhibition spaces | **Love Ekenberg** (Stockholm, SE): Democratic decision making and models of the arts |
| 12.30-13.00 | **Zsolt Gyenge** (Budapest, HU): Visual construction of bodily absence. A phenomenological approach to Paul Thomas Anderson's *The Master* | **Alessandro Bordina** (Udine, ITA): Intermediality and remediation in digital preservation and archiving practices of film and video heritage | **Tobias Falk** (Stockholm, SE): Motion capture, avatars and film making |
| 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): Framing the in-between. Notes on the tableaux vivants of contemporary East European cinema | **Elena Gasiulytė** (Vilnius, LT): *Only Lovers Left Alive*: musical vampirism | **Donatella Maraschin** (London, UK): The rhetoric of immersion in *Offshore* and *The Undocumented* |
| 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): *Only Lovers Left Alive:* 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 *Profondo rosso* (1975) | **Carolin Schmitt** (Frankfurt am Main DE): Intermediality and its relation to stages of reality in Paul Haggis's Iraq War film *In the Valley of Elah* |
| 17.00-17.30 | Coffee break | | |

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| | **A.3. Recontextualization, collage, hybridity**<br>Chair: Katalin Sándor | **B.3. Opening up the medium: from live broadcast to going online**<br>Chair: Andrea Virginás | **C.3. Restoration and re-evaluation of avant-garde figurations**<br>Chair: Zsolt Gyenge |
| 17.30-18.00 | **Jonathan Rozenkrantz** (Stockholm, SE): (Dis)Figurations of *The Fourth Kind* – the new materialism of a video-film hybrid | **Adalberto Müller** (Rio de Janeiro, BR): From DRACULA to KANE: Orson Welles's remediations of literature in theatre, radio and film | **Zhang Kankan** (Beijing, CN): Filming the in-between. Jean Cocteau's moving image/installation |
| 18.00-18.30 | **Melinda Blos-Jáni** (Cluj-Napoca, RO): Refiguring the communist past in East European compilation documentaries | **Łukasz Matuszyk** (Katowice, PL): Li**b**erature and the body of a film | **Miguel Errazu** (Madrid, ES): An innervated figure. The politics of symptom in Sharon Hayes's (SLA) Screeds #13, 16, 20, & 29. |
| 18.30-19.00 | **Judit Pieldner** (Miercurea Ciuc, RO): 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* | **Sarah Penger** (Potsdam-Babelsberg, DE): The impact of cinematic and television intermediality on serial web storytelling using the example of *Web Therapy* | **Benjamin Ogrodnik** (Pittsburgh, USA): 'From the grave Warhol has authored a new film': intermedial reproduction and restoration in Andy Warhol's *San Diego Surf* (1968) |
| 19.00-21.00 | **WELCOME RECEPTION** | | |

## 25 October (Saturday)

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| | **A.4. Sculpture, architecture, cinema**<br>Chair: Susan Felleman | **B.4. "Archaic" and "literal" forms**<br>Chair: Melinda Blos-Jáni |
| 10.00-10.30 | **Susan Felleman** (Columbia, SC, USA): Becoming sculpture: film in the third dimension | **Hiaw Khim Tan** (Chicago, USA): The persistence of the emblem in film form |
| 10.30-11.00 | **Vito Adriaensens** (Antwerp, BE): Of swords, sandals and statues – living sculptures and cinematic antiquity | **Ciro Inácio Marcondes** (Brasília / Paris, BR / FR): Paul Leni's *Waxworks*: writing images from silence |
| 11.00-11.30 | **Jungmin Lee** (Cambridge, USA): Iterations of projection and volume: from Moholy-Nagy to Barba in theatre architecture | **Louis Lo** (Taipei, CN): Cinema stripped bare: intermediality and the aesthetics of vulgar literalness in Hong Sangsoo's *The Day He Arrives* (2011) |
| 11.30-12.00 | Coffee break | |

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| | **A.5. Reframing established pictorial forms**<br>Chair: Hajnal Király | **B.5. Intermediality in East European cinema: Romania, Poland and Greece**<br>Chair: Liviu Lutas | **C.5. A cultural logic of intermediality**<br>Chair: Ferenc Boné |
| 12.00-12.30 | **Paul H. Fry** (New Haven, USA): *The Draughtsman's Contract* and the crisis of structuralism | **Liviu Lutas** (Växjö, SE): Intermediality in the *Weird Wave* in Greek cinema | **Ferenc Boné** (Cluj-Napoca, RO): Ideological constructions of intermediality |
| 12.30-13.00 | **Katja Geerts** (Antwerp, BE): Something to see: slow-motion in late Godard | **Rafał Morusiewicz** (Warsaw, PL): *Jamais vu*'s and *déjà vu*'s in Norman Leto's *Sailor* (2010) | **Svetlana Guguchevska** (Skopje, MK): The narrative logic of postmodernism: on David Lynch's *Mulholland Dr.* |
| 13.00-13.30 | **Catherine Wheatley** (London, UK): Divine traces: Christian art and contemporary European cinema | **Claudiu Turcus** (Cluj-Napoca, RO): Intermediality, subversion and detabooization in recent Romanian cinema. Two case studies | **Beáta Pusztai** (Budapest, HU): Rethinking *mukokuseki* in contemporary anime: Japan's many faces behind the mask of "the West" |

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| 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. Post-Hollywood narratives**<br>Chair: Andrea Virginás | **B.6. Multisensorial cinema**<br>Chair: Judit Pieldner | **C.6. Rediscovery of glances and experimental remediations**<br>Chair: Melinda Blos-Jáni |
| 16.00-16.30 | **Nicolas Guezennec-Fouché** (Paris, FR): Quentin Tarantino's *Pulp Fiction* or a reading without voice | **Fátima Chinita** (Lisbon, PT): Derek Jarman's allegories of spectacle: the corporeality of the filmic body | **Noha Nadder Hamdy** (Stuttgart, DE): Reconstructing uncanny doubles: the mobile gaze and its other in Johan Grimonprez's *Double-Take* |
| 16.30-17.00 | **Fabio Pezzetti Tonion** (Torino, ITA): The deconstruction of the horizon of time in contemporary American cinema. Figures of time from *Memento* to *Inception* by Christopher Nolan | **Ádám Szabó** (Debrecen, HU): Intermediality and melancholia in the films of Víctor Erice | **Pablo Gonçalo** (Rio de Janeiro / Berlin, BR / DE): A remediation instant: Ken Jacobs's experiments with materials, archives and figures |
| 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 *Fidelity* | **Patrick Tarrant** (London, UK): The take-up of documentary discourse in procedural filmmaking |
| 17.45-18.30 | **CONCLUDING ROUND TABLE: Figurations of intermediality and the moving image** | | |
| 19.30 | **BANQUET DINNER** | | |