

FIGURATIONS OF INTERMEDIALITY IN FILM

CONFERENCE PROGRAMME

24 October (Friday), 2014

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. Rosia Montana, democracy and interactive media 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	Love Ekenberg (Stockholm, SE): Democratic decision making and models of the arts
11.30-12.00	José Manuel Martins (Évora / Lisbon, PT): 'Your eyes are covered, but not so your ears' (<i>Shirin</i> , 4'45"): on Kiarostami audiovisual intermediality	Valentina Re (Venice, ITA): "The monster at the end of this book": intermedial metalepsis and fandom in contemporary TV series	Willmar Sauter (Stockholm, SE): Decision-making as presence
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	Adriana Mihai (Bucharest, RO): Signs and figures across media: citizen preferences in the case of Rosia Montana
12.30-13.00	Zsolt Gyenge (Budapest, HU): Visual construction of bodily absence. A phenomenological approach to Paul Thomas Anderson's <i>The Master</i>	Alessandro Bordina (Udine, ITA): Intermediality and remediation in digital preservation and archiving practices of film and video heritage	
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): 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 Blos-Jáni (Cluj-Napoca, RO): Refiguring the communist past in East European compilation documentaries	Benjamin Oqrodnik (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), 2014

	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. Frv (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): Ideological constructions 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 Guqchevska (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 Gonçalo (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 (The presentation includes the screening of a new 11-minute film made by P. Tarrant: <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 Victor 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>
17.45-18.30	CONCLUDING ROUND TABLE: Figurations of intermediality and the moving image		
19.30	BANQUET DINNER		