

CONFERENCE PROGRAMME

17.00-18.30	22 October (Thursday), 2015. Pre-conference meeting: GUIDED TOUR AROUND THE CITY CENTER		
23 October (Friday), 2015			
8.30-9.45	REGISTRATION, morning coffee		
9.45-10.00	THE OFFICIAL OPENING OF THE CONFERENCE		
	A.1. Stillness, art and reality Chair: Hajnal Király	B.1. Mediated reality in world cinema Chair: Ferenc Boné	C.1. Romanian (film) history and media reflexivity Chair: Katalin Sándor
10.00-10.30	Cecilia Mello (Sao Paulo, BR): Poses, Still Lives and Ruinations in the Cinema of Jia Zhangke	Zsolt Gyenge (Budapest, HU): Subjects and Objects of Embodied Gaze. Kiarostami and the Realism of the Individual Perspective	Katalin Sándor (Cluj-Napoca, RO): Media Reflexivity as Critical Practice in Lucian Pintilie's <i>The Oak</i> (1992) and <i>The Afternoon of a Torturer</i> (2001)
10.30-11.00	Tiago de Luca (Liverpool, UK): Watching Paint Disappear: Aesthetic Experience in Tsai Ming-liang's <i>Stray Dogs</i>	Márton Árva (Budapest, HU): Circles of Servitude – Social Criticism and Contemplative Cinema in <i>Parque vía</i> and <i>Workers</i>	Mónika Dánél (Budapest, HU): Between Past and Present: Re-enactment as Real Event (Milo Rau: <i>Die letzten Tage der Ceausescus</i> , 2009/10; Radu Gabrea: <i>Three Days before Christmas</i> , 2011)
11.00-11.30	Hajnal Király (Budapest, HU): Looking West: Understanding Art References in Lucian Pintilie's Post-Wall Socio-Political Allegories	Ana Sofia Torres Pereira (Porto, PT): Beautiful Frauds or Realities in the Making: Screenplays with a Man’s Gaze	László Strausz (Budapest, HU): Between Realism and Modernism: Situating New Romanian Cinema
11.30-12.00	Ágnes Pethő (Cluj-Napoca, RO): The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema	Sophie Burt (Oxford, UK): ‘I Want to Be Lied to and I Still Want to Believe that the Lies are Related to the Truth’: Intermediality, Fantasy and Reality in Tom Tykwer’s Cinema	Melinda Blos-Jáni (Cluj-Napoca, RO): Ephemeral History and Enduring Celluloid – Stages of Reality in Nae Caranfil’s Films
12.00-12.30	Coffee break		
	A.2. Realism and reality in the digital age Chair: Andrea Virginás	B.2. Fantasy and the real Chair: Fátima Chinita	C.2. Trauma and magical realism Chair: Katalin Sándor
12.30-13.00	László Tarnay (Pécs, HU): The Changing Concepts of Realism and Reality in the Digital Age	Dragoş Manea (Bucharest, RO): Saintly Patriots and Evil Redcoats: <i>Sleepy Hollow</i> (NBC, 2013–) and the Poetics of Historical Fantasy	Balázs Varga (Budapest, HU): Real Magic: Self-Presentation, Mediality and Magical Realism in Szabolcs Hajdu’s Films
13.00-13.30	James Verdon (Melbourne, AUS): Indexicality or Technological Intermediate? Moving Image Representation, Materiality, and the Real	Adam Wadenius (Napa, USA): ‘...and She Died Happily Ever After’: Fantasy and the Real in <i>El laberinto del fauno</i>	Judit Pieldner (Miercurea Ciuc, RO): Trauma, Intermediality, Magical Realism vs. Minimalist Realism in Contemporary Hungarian and Romanian Cinema
13.30-14.00	Andrea Virginás (Cluj-Napoca, RO): From the Analogue to the Digital, Between ‘Real’ and ‘Intermedial’: Film Genres in Small National or Peripheral Contexts	Matt Bennett (Cincinnati, USA): Sookie and Symptom, Vampire and Void: Irruption of the Real in <i>True Blood</i>	Vincze Teréz (Budapest, HU): The Phenomenology of Trauma: Sensual Aspects of <i>Son of Saul</i>
14.00-15.30	Lunch break		
	A.3. Animated reality Chair: Liviu Lutas	B.3. Painting and film, the saturated image Chair: Hajnal Király	C.3. The loss of reality in contemporary documentaries Chair: Paula Blair
15.30-16.00	Jonathan Rozenkrantz (Stockholm, SE): Re-negotiating the Real: Documentary Animation and Its Indexical Other(s)	Jana Gavrilu (Bacau, RO): The Real is All that Is the Case: Intermedial Shared Realities in Peter Bruegel’s Paintings	Etami Borjan (Zagreb, HR): Performativity and Intermediality in Avi Mograbi’s Documentaries
16.00-16.30	Beja Margitházi (Budapest, HU): Material Reality and Intermedial Imagination in New Hungarian Animated Short Films	Fabio Pezzetti Tonion (Torino, ITA): Notes on the End of the Story and the Revival of the Image. Processes of De-construction and Re-figuration of Filmic Image in <i>Melancholia</i> by Lars Von Trier	Eugenia Mircea (Cluj-Napoca, RO): Filmic Historiography in Andrei Ujică's <i>The Autobiography of Nicolae Ceauşescu</i> (2010)
16.30-17.00	Liviu Lutas (Växjö, SE): Stylization versus Reality: Examples of Encounters between Animation and Live Action	Malgorzata Bugaj (Edinburgh, UK): Between Painterly Stylization and ‘Reality Effect’: the Images of Skin in Sokurov’s <i>Family Trilogy</i>	Paula Blair (Lancaster, UK): Accommodating the Mess: The Politics of Re-appropriation in Duncan Campbell’s <i>It For Others</i> (2013)
17.00-17.30	Coffee break		
17.30-18.30	LÚCIA NAGIB (University of Reading, UK): From Non-Cinema to Total Cinema: a Reflection on Film beyond the Medium		
18.30-20.30	WELCOME RECEPTION		

24 October (Saturday), 2015

09.45-10.00	Morning coffee		
10.00-11.00	JÜRGEN E. MÜLLER (University of Bayreuth, DE): Real, Digital, Intermedial? When Intermediality Meets Augmented Realities and New Documentaries		
11.00-11.15	break		
	A.4. Photography, film, digital mediation Chair: Zsolt Gyenge	B.4. History, identity and intermediality Chair: Ferenc Boné	C.4. Simulation, artificiality, hyperreality Chair: Beja Margitházi
11.15-11.45	José Manuel Martins (Lisbon, PT): In Praise of a Minor Cinema: Softwarizations of Reality in Varda's <i>Les Créatures</i> and Wenders' <i>The State of Things</i>	Fátima Chinita (Lisbon, PT): Making Myths from Reality: The Allegorical Art of Hans-Jürgen Syberberg	Alexandra Nakelski (Norwich, UK): “We Don’t Ask ‘How They’d Do That?!” Anymore” Explorations of the Changes in Cinematic Consciousness Since the Transition from Analog to Digital
11.45-12.15	Małgorzata Szubartowska (Edinburgh, UK): Brushes and Lenses: the Mediation Between the Real and the Imagined in Colorized Archival Photographs	Giacomo Tagliani (Siena, ITA): Digital Cinema, Genre-Painting. Questioning Intermediality and the Representation of History through Rohmer's <i>L'anglais et le duc</i>	Ileana Jitaru (Constanța, RO): The Rhetoric of the Sci-fi Film Genre as Intermediality for Utopian and Dystopian 'Worlds in Collision': <i>The Matrix</i> (1999) and <i>Transcendence</i> (2014)
12.15-12.45	Tamara Voninski (Sydney, AUS): Photo-essay: The Liminal Space Linking Photography and Film	Francesco Zucconi (Paris, FR): When the Copywriter is the Protagonist. History and Intermediality in Pablo Larraín's <i>No</i>	María Gil Poisa (Texas, USA): Artificiality and Sensorium in Horror Film: A Look to Europe
12.45-14.00	Lunch break		
	A.5. An intermedial analysis of 3D arthouse cinema through Wim Wenders' Pina Chair: Ersan Ocak	B.5. Post-mediated figures/subjects Chair: Jonathan Rozenkrantz	C.5. Cinema and the city Chair: Melinda Blos-Jáni
14.00-14.30	Ersan Ocak (Ankara, TR): Intermediality in Wim Wenders' <i>Pina</i> [3D]	Maria-Sabina Draga Alexandru (Bucharest, RO): Reality Effect Games: Faking Identity in Joan Fontcuberta's <i>Ivan Istochnikov</i> Art Project	Ferenc Boné (Cluj-Napoca, RO): The Cinematic and the Interface City
14.30-15.00	Kurtuluş Özgen (Ankara, TR): Baroque Painting in <i>Pina</i> Documentary	Emőke Simon (Paris, FR): The Reality of the Portrait: The Becoming Gertrude Stein of Arnaud des Pallières	Jennifer Kirby (Auckland, NZ): Augmented Materiality: Mediated Space In <i>Holy Motors</i>
15.00-15.30	Şafak Dikmen (Ankara, TR): Immersive Media in Wim Wenders' <i>Pina</i> [3D]	Mark Player (Reading, UK): Media-Morphosis: Intermediality, (Re-) Animation and the Medial Uncanny in Tsukamoto Shinya's <i>Tetsuo The Iron Man</i>	Orsolya Tóth (Cluj-Napoca, RO): City and Film. Cluj-Napoca in the Pre-1945 Cinematic Imaginary
15.30-15.45	Break		
	A.6. World cinemas Chair: Andrea Virginás	B.6. Intermediality and transmediality Chair: Judit Pieldner	C.6. Post-media effects Chair: Kata Szita
15.45-16.15	Natália Fábics (Budapest, HU): Bodies and Blood in Contemporary Japanese Cinema and its Western Audiences	Atene Mendelyte (Lund, SE): The Intermedial and the Transmedial across Samuel Beckett's Artistic Practices	Kata Szita (Gothenburg, SE): Re-Learning to See: Mediation, Remediation, and Habituation from Cinema to Smartphones
16.15-16.45	Soo Im Choi (Seoul, South Korea): Memory and (Magical) Reality: Hong Sang-Soo's <i>Hill of Freedom</i> and Lu Zhang's <i>Gyeongju</i> . A Study on the Possibility of the Real in the Age of Post-Cinema	Érica Ignácio da Costa (Curitiba / Lyon, BR / FR): <i>If</i> — an Intermedial Production	Andrei Nae (Bucharest, RO): Thwarting Immersion: the Issue of Remediation in Third Person Shooters
16.45-17.15	Patrick Brian Smith (Montreal, CA): Intermediality and Temporal Immiscibility: Taiwan and Hong Kong's Uneven Modernity in the Cinema of Tsai Ming-liang	Elza-Emőke Veress (Cluj- Napoca, RO): Art Connected to Science and Technology: Harriet Bart's Modes of Expression	Sara Nalbandyan (Yerevan, AM): Mutation of Fact in New Media
17.15-17.30	Break		
17.30-18.30	LAURA MULVEY (Birkbeck College, University of London, UK): Between Stillness and Movement/Between Reality and Masquerade: Thirty Seconds of Marilyn Monroe in <i>Gentlemen Prefer Blondes</i> (1953)		
18.30-19.00	Conclusions		
19.30-22.00	CONFERENCE DINNER		