THE REAL AND THE INTERMEDIAL

conference programme

17.00-18.30	22 October (Thursday), 2015. Pre-conference meeting: GUIDED TOUR AROUND THE CITY CENTER		
	23 October (Friday), 2015		
8.30-9.30	REGISTRATION, morning coffee		
9.30-9.40	THE OFFICIAL OPENING OF THE CONFERENCE		
	A.1. Stillness, art and reality Chair:	**B.1. Mediated reality and the gaze** Chair:	**C.1. Romanian (film) history and media reflexivity** Chair: Katalin Sándor
9.45-10.15	Cecilia Mello (Sao Paulo, BR): Poses, still lifes 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 *The Oak* (1992) and *The Afternoon of a Torturer* (2001)
10.15-10.45	Tiago de Luca (Liverpool, UK): Watching Paint Disappear: Aesthetic Experience in Tsai Ming-liang's *Stray Dogs*	Magdalena Dorobińska (Warsaw, PL): Alert! There is an intruder in the house of Real	László Strausz (Budapest, HU): Between realism and modernism: situating new Romanian cinema
10.45-11.15	Ágnes Pethő (Cluj-Napoca, RO): Visions of Reality? Photography, Painting and the Tableau Aesthetic in Post-Cinema	Ana Sofia Torres Pereira (Porto, PT): Beautiful Frauds or Realities in the Making: Screenplays with a man's gaze	Mónika Dánél (Budapest, HU): Between Past and Present: Re-enactment as Real Event (Milo Rau: *Die letzten Tage der Ceausescus*, 2009/10; Radu Gabrea: *Trei zile până la Crăciun*, 2011)
11.15-11.45	Hajnal Király (Budapest, HU): Looking West: Understanding Art references in Lucian Pintilie's Post-Wall Socio-Political allegories	Kata Szita (Gothenburg, SE): Re-Learning to See: Mediation, Remediation, and Habituation from Cinema to Smartphones	Melinda Blos-Jáni (Cluj-Napoca, RO): Ephemeral History and Enduring Celluloid – Fictions about Cinematic Reality in Nae Caranfil's films
11.45-12.00	Coffee break		
	A.2. Realism and reality in the digital age Chair:	**C.2. World cinemas I.** Chair:	**B.2. Fantasy and the real** Chair:	**D.1. Trauma and magical realism** Chair: Katalin Sándor
12.00-12.30	László Tarnay (Pécs, HU): The Changing Concepts of Realism and Reality in the Digital Age	Márton Árva (Budapest, HU): Circles of servitude – social criticism and contemplative cinema in *Parque vía* and *Workers*	Dragoș Manea (Bucharest, RO): Saintly Patriots and Evil Redcoats: *Sleepy Hollow* (NBC, 2013–) and the Poetics of Historical Fantasy	Judit Pieldner (Miercurea Ciuc, RO): Trauma, Intermediality, Magical Realism vs. Minimalist Realism in Contemporary Hungarian and Romanian Cinema
12.30-13.00	James Verdon (Melbourne, AUS): Indexicality or Technological Intermediate? Moving Image Representation, Materiality, and the Real	Silpa Mukherjee (New Delhi, IND): Badnaam Networks: Interrogating the many lives of the Item Numbers in Bombay Cinema	Adam Wadenius (Napa, USA): …AND SHE DIED HAPPILY EVER AFTER: Fantasy and the Real in *El laberinto del fauno*	Balázs Varga (Budapest, HU): Real Magic: Self-Presentation, Mediality and Magical Realism in Szabolcs Hajdu's Films
13.00-13.30	Andrea Virginás (Cluj-Napoca, RO): From the analogue to the digital, between 'real' and 'intermedial': film genres in small national or peripheral contexts	Ömer Alkin (Düsseldorf, DE): Interrogating intermediality in intercultural cinema with David N. Stern's concept of "vitality affects": the case of Turkish-German cinema	Matt Bennett (Cincinnati, USA): Sookie and Symptom, Vampire and Void: Irruption of the Real in *True Blood*	Vincze Teréz (Budapest, HU): The Phenomenology of Trauma: Sensual Aspects of *Son of Saul*

13.30-15.00	Lunch break		
	A.3. Elemental realism and cinematic textures Chair: Cécile Guédon	**B.3. Animated reality** Chair:	**C.3. Painting and film, the saturated image** Chair:
15.00-15.30	**Caufield Schnug** (Cambridge, MA, USA): "Fancy Runnin' into you in all this empty": The Air of *Ride Lonesome*	**Liviu Lutas** (Växjö, SE): Stylization versus Reality: Examples of Encounters between Animation and Live Action	**Jana Gavriliu** (Bacau, RO): The real is all that is the case: intermedial shared realities in Peter Bruegel's paintings
15.30-16.00	**Marco Caracciolo** (Freiburg, DE): Cosmic Plot Turns: Narrative beyond the Human in *Le quattro volte*	**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 *Melancholia* by Lars Von Trier
16.00-16.30	**Olivia Crough** (Cambridge, MA, USA): A Man's Skin is Full of Holes": Muddy Haptics in Aleksei German's *Trudno byt' Bogom*	**Jonathan Rozenkrantz** (Stockholm, SE): Re-negotiating the real: documentary animation and its indexical other(s)	**Malgorzata Bugaj** (Edinburgh, UK): Between painterly stylization and "reality effect": the images of skin in Sokurov's family trilogy
16.30-17.00	**Cécile Guédon** (Cambridge, MA, USA): "Elements of Landscape" in Michelangelo Antonioni's *L'eclisse* (1962)	**Mark Player** (Reading, UK): Media-Morphosis: Intermediality, (Re-)Animation and the Medial Uncanny in Tsukamoto Shinya's *Tetsuo The Iron Man*	**Luis Machado** (London, UK): Traffic of dimensions: Place, space and film geographies
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**		
19.00-21.00	**WELCOME RECEPTION**		

24 October (Saturday), 2015

10.00-10.15	Morning coffee		
10.15-11.15	**JÜRGEN E. MÜLLER (University of Bayreuth, DE):** **REAL, DIGITAL, INTERMEDIAL? WHEN INTERMEDIALITY MEETS AUGMENTED REALITIES AND NEW DOCUMENTARIES**		
11.15-11.30	break		
	A.4. Photography, film, digital mediation Chair:	**B.4. Re-imag(in)ing history** Chair:	**C.4. Post-mediated self-reflexivity** Chair: Judit Pieldner	**D.2. Simulation, artificiality, hyperreality** Chair:
11.30-12.00	**José Manuel Martins** (Lisbon, PT): In Praise of a Minor Cinema: softwarizations of reality in Varda's *Les Créatures* and Wenders' *The State of Things*	**Giacomo Tagliani** (Siena, ITA): Digital Cinema, Genre-Painting. Questioning Intermediality and the Representation of History through Rohmer's *L'anglais et le duc*	**Emőke Simon** (Paris, FR): The Reality of the Portrait: The Becoming Gertrude Stein of Arnaud des Pallières	**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
12.00-12.30	**Małgorzata Szubartowska**: Brushes and Lenses: the Mediation Between the Real and the Imagined in Colorized Archival Photographs	**Fátima Chinita** (Lisbon, PT): Making Myths from Reality: The Allegorical Art of Hans-Jűrgen Syberberg	**Elza-Emőke Veress** (Cluj- Napoca, RO): Art connected to science and technology: Harriet Bart's modes of expression	**Ileana Jitaru** (Constanța, RO): The rhetoric of the sci-fi film genre as intermediality for utopian and dystopian "worlds in collision": *The Matrix* (1999) and *Transcendence* (2014)
12.30-13.00	**Tamara Voninski** (Sidney, AUS): Photo-essay: The Liminal Space Linking Photography and Film	**Eugenia Mircea** (Cluj-Napoca, RO): Filmic historiography in Andrei Ujica's *The Autobiography of Nicolae Ceausescu*	**Kármen Gáncsos** (Szeged, HU): Postmodern patience gamers – the self-reflexivity of the identity and time at the *Every Day* project by Karl Baden	**María Gil Poisa** (Texas, USA): Artificiality and Sensorium in Horror Film: A Look to Europe

13.00-14.00	Lunch break			
	A.5. An Intermedial Analysis of 3D Arthouse Cinema through Wim Wenders' *Pina* Chair: Ersan Ocak	**B.5. History, identity and intermediality** Chair:	**C.5. Post-media effects** Chair:	**D.3. Cinema and the City** Chair: Melinda Blos-Jáni
14.00-14.30	Ersan Ocak (Ankara, TR): Intermediality in Wim Wenders' *Pina* [3D]	Francesco Zucconi (Paris, FR): When the Copywriter is the Protagonist. History and Intermediality in Pablo Larraín's *No*	Eduardo Paschoal de Sousa (São Paulo, BR): Referentiality and audio-visual discourse in shared videos on the Internet	Ferenc Boné (Cluj-Napoca, RO): The Cinematic City and the Interface City
14.30-15.00	Kurtuluş Özgen (Ankara, TR): Baroque Painting in *Pina* Documentary	Lorena Morales Aparicio (Portland, USA): Pipilotti Rist's *I'm a Victim of This Song*: The Rupture of Masculine (Swiss) Neutrality	Andrei Nae (Bucharest, RO): Thwarting Immersion: the issue of remediation in third person shooters	Jennifer Kirby: Augmented Materiality: Mediated Space In *Holy Motors*
15.00-15.30	Şafak Dikmen (Ankara, TR): Immersive Media in Wim Wenders' *Pina* [3D]	Paula Blair (Newcastle upon Tyne, UK): Accommodating the Mess: The Politics of Re-appropriation in Duncan Campbell's *It For Others* (2013)	Maria-Sabina Draga Alexandru (Bucharest, RO): Reality Effect Games: Faking Identity in Joan Fontcuberta's *Ivan Istochnikov* Art Project	Orsolya Tóth (Cluj-Napoca, RO): City and Film
15.30-15.45	Break			
	A.6. World cinemas II. Chair:	**B.6. New media practices** Chair: Melinda Blos-Jáni	**C.6. Intermediality and transmediality** Chair: Judit Pieldner	**D.4. The loss of reality in contemporary documentaries** Chair:
15.45-16.15	Natália Fábics (Budapest, HU): Bodies and blood in contemporary Japanese cinema and its Western audiences	Sara Nalbandyan (Yerevan, AM): Mutation of Fact in New Media	Atene Mendelyte (Lund, SE): The Intermedial and the Transmedial across Samuel Beckett´s Artistic Practices	Carolin Schmitt (Langen (Hessen), DE): Intermediality and its relation to stages of reality in Paul Haggis' Iraq War film *In the Valley of Elah*
16.15-16.45	Patrick Brian Smith (Montreal, CA): Intermediality and temporal immiscibility: Taiwan and Hong Kong's uneven modernity in the cinema of Tsai Ming-liang	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	Érica Ignácio da Costa (Curitiba / Lyon, BR / FR): *If* – an intermedial production	Etami Borjan (Zagreb, HR): Performativity and intermediality in Avi Mograbi's documentaries
16.45-17.15	Soo Im Choi (Seoul, South Korea): Memory and (Magical) Reality: Hong Sang-Soo's *Hill of Freedom* and Lu Zhang's *Gyeongju*. A Study on the possibility of the Real in the Age of Post-Cinema	Steven Eastwood (London, UK): Cinemautism: a new cinematic assemblage predicated on becoming rather than inference	Emma Bálint (Szeged, HU): Digitalizing *Red Riding Hood*	Dennis Vetter (Frankfurt am Main / Leipzig / Berlin, DE): Japanese Documentaries after 3.11 - Ontology and Sensation in Visualities of the Anthropocene
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 *GENTLEMEN PREFER BLONDES* (1953)**			
18.30-19.00	**Conclusions**			
19.30-22.00	**CONFERENCE DINNER**			