

INTERMEDIALITY NOW: REMAPPING IN-BETWEENNESS

conference programme

18 October (Thursday), 2018: Pre-conference events

14.00-18.20	HAMLET ENCOUNTERS: VR installation in the Studio
18.30-20.00	Screening of the documentary film, <i>The Sun Island</i> (2017) by Thomas Elsaesser, followed by a Q&A with the author.

19 October (Friday), 2018

8.30-9.30	REGISTRATION, morning coffee				
9.30-9.45	Building B, Aula Magna, 1 st floor: THE OFFICIAL OPENING OF THE CONFERENCE				
9.45-10.45	Keynote: THOMAS ELSAESSER: THE CINEMA TODAY AND TOMORROW: IN-BETWEEN THE ANIMATED AND THE AUTOMATED				
10.45-11.15	Break				
11.15-12.45	P1: Placing into Environments: Curating Gestures Chair: Sonja Simonyi, A104	P2: Ambiguity and Engagement in European Cinema Chair: Doru Pop, A105	P3: “The Arresting Image” in-between Painting, Photography and Film Chair: Hajnal Király, A303	P4: Videogame Practices Chair: Ágnes Karolina Bakk B301	P5: Musical Mediations Chair: Orsolya Milián B302
11.15-11.45	Maria KOROLKOVA (London, UK): CHANGING FORMS OF SILENCE: CURATING SILENT FILMS IN MULTIMEDIA ENVIRONMENT	Jagoda STAMENKOVIĆ (Belgrade, RS): LIMINALITY IN THE EUROPEAN FILMS (EFA AWARDS)	Hajnal KIRÁLY (Cluj-Napoca, RO): PAINTERLY REFERENCES AND THE SELF-REFLEXIVE SPECTATOR OF CONTEMPORARY CINEMA	Dana Florentina NICOLAE (Bucharest, RO): THE INCOMPLETE FILM. ASPECTS OF VR CINEMA SPECTATORSHIP	Dorottya JANCÓSÓ (Budapest, HU): EMOSANAL ATTYACHAR: MUSIC AS MIRROR OF THE EMOTIONAL NARRATIVE IN ANURAG KASHYAP’S <i>DEV.D</i>
11.45-12.15	Sonja SIMONYI (Elsene/Budapest, BE/HU): <i>WORKS AND WORDS</i> , AMSTERDAM: CURATING CENTRAL EUROPEAN EXPERIMENTAL FILM AS ART	Thomas SCHICK (Babelsberg, DE): THE POWER OF EMOTIONS: FILM AS A MEDIUM TO RE-EXPERIENCE HISTORY	Monika PERENYEI (Budapest, HU): THE "POROUS" PICTURE	Vladimir CERIC (Belgrade, RS): TRANSMEDIA GAMES: BETWEEN THE SPECTATOR AND GAMER	Orsolya MILIÁN (Szeged, HU): MIGRATING MEMORIES OF THE SIEGE OF SARAJEVO: THE CASE OF THE TWO MISS SARAJEVOS
12.15-12.45	Danilo BARAÚNA (Glasgow, UK): NOTES ABOUT GALLERY-BASED ART PROJECTION AND ITS TECHNOLOGICAL DEVELOPMENTS	Mareike SERA (Aachen, DE): EXPLODING SENSES OF SELVES – INTERMEDIALITY AND ENGAGEMENT	Ágnes PETHŐ (Cluj-Napoca, RO): THE PHOTO-FILMIC DIORAMA	Andrei NAE (Bucharest, RO): LET’S PLAY SHAKESPEARE: THE PLAYER AS DRAMATIS PERSONA IN VIDEO GAMES ADAPTING SHAKESPEARE	Dániel NAGY (Budapest, HU): VELASQUEZ, WAGNER AND THE RED SKULL - INTERMEDIALITY AND THE GENESIS OF MEANING IN A SCENE OF <i>CAPTAIN AMERICA: THE FIRST AVENGER</i>
12.45-14.00	Lunch break				
14.00-15.30	P6: Aesthetic Practices and Archival Images , Chair: Melinda Blos-Jáni A104	P7: Multiple Realities Chair: Judit Pieldner A105	P8: Acts of Writing Chair: Hajnal Király A303	P9: Theatre in-between Live Action, VR and Cinema: Crew’s Hamlet Encounters Chair: Chiel Kattenbelt, STUDIO	
14.00-14.30	Raluca BIBIRI (Bucharest, RO): THE FRAGILE BORDERLINKING OF SELF AND PAST THROUGH THE CINEMATIC EXPERIENCE OF THE ARCHIVAL AUDIOVISUAL HERITAGE	José Manuel MARTINS (Évora, PT): THE IN-BETWEENNESS OF OUR DISCONTENT, OR, HOW TO SWAP ONE CACHÉ FOR ANOTHER (MICHAEL HANEKE, <i>CACHÉ</i> , 2005)	Christina STOJANOVA (Regina, CA): <i>DOVLATOV</i> BY A. GERMAN, JR., AND THE MISSING ACT OF WRITING	Robin NELSON (London, UK)	
14.30-15.00	Iulia Alexandra VOICU (Bucharest, RO): THE AESTHETICS AND THE PRACTICES OF YERVANT GIANIKIAN AND ANGELA RICCI LUCCHI	Andrea VIRGINÁS (Cluj-Napoca, RO): MULTIPLE SCREENS AND (META)DIEGETIC REALITIES IN CONTEMPORARY FILMS AND VIDEO ART	Anna RATKIEWICZ-SYREK (Gdańsk, PL): OPHELIA IN A MEDIA-DRIVEN WORLD. A CASE STUDY: ALMEREYDA’S <i>HAMLET</i>	Eric JORIS (Brussels, BE)	
15.00-15.30	Melinda BLOS-JÁNI (Cluj-Napoca, RO): EDITING HISTORY. CONTEMPLATIVE MONTAGE IN EASTERN EUROPEAN FOUND FOOTAGE CINEMA	Judit PIELDNER (Cluj-Napoca, RO): FROM PARAGONE TO SYMBIOSIS: SENSATIONS OF IN-BETWEENNESS IN SALLY POTTER’S <i>THE TANGO LESSON</i>	Anastasiya DROZDOVA - Vladimir PETROV (Tyumen, RU): MODERN CLASSICS IN THE WEB ENVIRONMENT: NARRATIVE VARIATIONS OF V. NABOKOV’S <i>LOLITA</i> IN THE FANFICTION	Chiel KATTENBELT (Utrecht, NL)	
15.30-16.00	Coffee break				
16.00-17.30	P10: Concepts of the Real Chair: Ferenc Boné A104	P11: Documentary and Presence Chair: Beja Margitházi A105	P12: Hypercinema and the Non-Human Chair: Anna Keszeg A303	P13: VR and (Theatrical) Performance Chair: Chiel Kattenbelt B301	
16.00-16.30	Calum WATT (Paris, FR): BELLOUR, BLANCHOT AND THE CONCEPT OF “L’ENTRE-IMAGES”	Bori MÁTÉ (Budapest, HU): THE SENSUALITY OF PRESENCE IN DOCUMENTARY FILM – THE INTERCONNECTIONS OF CINEMA DIRECT, LYRICAL FILM AND ETHNOGRAPHIC FILM	Marshall DEUTELBAUM (Indiana, USA): RACHAEL REMEDIATED: HOW <i>BLADE RUNNER 2049</i> AVOIDED THE "UNCANNY VALLEY"	Otilia ÁRMEÁN (Târgu Mureş, RO): MULTIPLE PRESENCES IN MULTIPLE MEDIATED ENVIRONMENTS. FROM PEEPING EGG TO VIRTUAL REALITY	
16.30-17.00	Ferenc BONÉ (Cluj-Napoca, RO): INTERMEDIALITY NOW AND THEN. THE RECONSTRUCTION OF THE REAL	Patrick TARRANT (London, UK): THE TIME AND SPACE BETWEEN PORTRAIT FILM AND PERSON	Xiuyuan LIU (Leuven, BE): THE FRAGMENTS OF CITY: REASSEMBLING URBAN RELICS IN CYBERPUNK SPACES	Anastasia BARKA (Utrecht, NL): REDEFINING THE HERE AND NOW: AN ANALYSIS OF THE AESTHETICS OF VIRTUAL TELEMATIC COMMUNICATION IN <i>GUILTY LANDSCAPES</i> BY DRIES VERHOEVEN	
17.00-17.30	Maxime PHILIPPE (Guangzhou, CN): THE BATTLEGROUND OF THE REAL	Patrick TARRANT (London, UK): <i>ANOTHER SELF PORTRAIT</i> (short film screening)	Anna BÁTORI (Cluj-Napoca, RO): ROBOTIC NARRATIVES. THE BIRTH OF HYPERCINEMA	Ágnes Karolina BAKK (Cluj-Napoca, RO): EMBEDDED LIMINAL EXPERIENCES: VR-EXPERIENCES FRAMED BY PERFORMANCE ART	
17.30-17.40	Break				
17.40-18.20	Plenary: LARS ELLESTRÖM: THE ROLE OF THE BODY IN COGNITION AND SIGNIFICATION				
18.20-19.00	Plenary: JOACHIM PAECH: CINEMA AND ART GALLERY, AN INTERMEDIAL SYMBIOSIS				
19.00-21.00	WELCOME RECEPTION				

20 October (Saturday), 2018				
9.00-10.00	Morning coffee			
10.00-11.00	Keynote: MARTINE BEUGNET: BLUR			
11.00-11.15	Break			
11.15-12.45	P14: Data-Driven Images Chair: Mihály Lakatos A104	P15: Body and Technology Chair: Vera Kérchy A105	P16: Filming Theatre Chair: Katalin Sándor A303	P17: Materialist Matters Chair: Melinda Blos-Jáni B301
11.15-11.45	Andrea THOMA (Leeds, UK): IN-BETWEEN IMAGES: WHERE IS THE GROUND?	Anna KESZEG (Debrecen, HU/ Cluj-Napoca, RO): WATCHING HORROR ON INSTAGRAM. SOCIAL CINEMA AND HORROR GENRE IN PETRA COLLINS'S <i>A LOVE STORY</i> (2018)	Katalin SÁNDOR (Cluj-Napoca, RO): THEATRICALITY ACROSS MEDIA BOUNDARIES IN SZABOLCS HAJDU'S 2015 THEATRICAL PERFORMANCE AND 2016 FILM, <i>IT'S NOT THE TIME OF MY LIFE</i>	Gabriele JUTZ (Vienna, AT): THE SPLICE: A PARADIGMATIC IN-BETWEEN
11.45-12.15	Mihály LAKATOS (Cluj-Napoca, RO): THE IN-BETWEENNESS OF NONIMAGE, SOUND, PLACE AND SCIENCE: RYOJI IKEDA'S INSTALLATION WORKS	Vera KÉRCHY (Szeged, HU): THE PERFORMATIVE KICK. THEATRICALITY AND MARTIAL ARTS MOVIES	Cristian DRĂGAN (Bucharest, RO): IN-BETWEEN THEATRE AND FILM: ROBERT WILSON'S "SCREEN-STAGE"	Beja MARGITHÁZI (Budapest, HU): CELLULOID MATTERS. ARCHAEOLOGY AND MATERIALITY OF THE "SENSIBLE MEDIUM" IN THE <i>RUB</i> (2018)
12.15-12.45	Chris DE SELINCOURT (London, UK): ECSTASY – BETWEEN ACCOUNTS OF TOOL USE AND THE CINEMATIC EXPERIENCE	François GIRAUD (Edinburgh, UK): FROM CHRONOPHOTOGRAPHY TO MOTION CAPTURE: THE ACTOR'S BODY IN LEOS CARAX'S <i>HOLY MOTORS</i> (2012)	Laura SAVA (Suzhou, P.R. China): "IT'S THEATRE, IT'S AN INTERPRETATION OF LIFE, IT CAN BE TRUER THAN LIFE ITSELF:" PERFORMANCE, POSSIBILITY AND INTERMEDIAL THRESHOLDS IN <i>CLOUDS OF SILS MARIA</i>	Mónika DÁNÉL (Budapest, HU): FOLDING THE MATERIAL AND THE IMAGINARY. MULTIPLE ARCHIVES, COLLECTED MEMORIES AND COMMON LIVES IN RADU JUDE'S <i>THE DEAD NATION</i> (2017)
12.45-14.00	Lunch break			
14.00-15.30	P18: Post-Cinematic Remixes Chair: Katalin Sándor A104	P19: Video Art and Space Chair: Andrea Virginás A105	P20: Ethical Screens Chair: Ágnes Karolina Bakk A303	P21: Immersion into History Chair: Andrei Nae B301
14.00-14.30	Zsófia, DEMUS (Pécs, HU) RETHINKING PHOTOGRAPHY IN COMICS	Danilo BARAÚNA (Glasgow, UK): MODES OF SPATIALIZATION OF VIDEO IN CONTEMPORARY ART	Zoltán SZABÓ (Debrecen, HU): THE ETHICAL ANXIETY OF REMEDIATION AND SPECULATIVE AESTHETICS IN LANDSCAPE FILMS	Andreea MIHALCEA (Bucharest, RO): THE PEOPLE FORMERLY KNOWN AS DOCUMENTARY SPECTATORS. IMPACT & ENGAGEMENT IN INTERACTIVE DOCUMENTARIES TODAY
14.30-15.00	Irina TROCAN (Bucharest, RO): THROWING REALITY INTO THE (RE)MIX: ORIGINAL FOOTAGE IN VIDEO ESSAYS	Kim KNOWLES (Aberystwyth, UK): EXCESS, IMMERSION AND THE IN-BETWEEN GAZE IN CONTEMPORARY EXPANDED FILM PERFORMANCE	Francesco STICCHI (Oxford, UK): GENERATING PRECARIOUS LIVES AND CHRONOTOPES: THE ETHICAL CHALLENGE OF CONTEMPORARY SCREEN CULTURE	Balázs VARGA (Budapest, HU): IMMERSION INTO HISTORY: VR FILMS ABOUT HUNGARY'S 56 REVOLUTION – IN-BETWEEN CINEMA, MUSEUMS AND EDUTAINMENT
15.00-15.30	Lora MARKOVA (Liverpool, UK): <i>REMAPPING EUROPE, A REMIX PROJECT</i> (2013): INTERMEDIAL SAMPLING AND TRANSCULTURAL IN-BETWEENNESS	Charu MAITHANI (Sydney, AU): INTERMEDIALITY OF SCREENS	László TARNAY (Pécs, HU): TEXTURE, AFFECT AND THE ETHICS OF CINEMA	Eszter ZIMÁNYI (California, USA): HERO'S JOURNEY INTO SYRIA: VIRTUAL REALITY, IMMERSIVE MEDIA, AND THE PITFALLS OF CURATING EMPATHY
15.30-16.00	Coffee break			
16.00-17.30	P22: Romanian Film's Historical In-Betweens Chair: Anna Bători, A104	P23: Screen – Writing Chair: Maria-Sabina Draga Alexandru A105	P24: Immediation and Intermediation Chair: Ferenc Boné A303	P25: Moving Images Relocated Chair: Zsolt Gyenge B301
16.00-16.30	Anca SPRENGER (Provo, UT, USA): THE BLURRY ZONE BETWEEN BLACK AND WHITE: DECONSTRUCTING AND RECONSTRUCTING HISTORY IN ROMANIAN CONTEMPORARY FILM	Maria-Sabina DRAGA ALEXANDRU (Bucharest, RO): IN BETWEEN SPACES, IN BETWEEN GENRES: NARRATIVE AND PERFORMANCE IN DOMNICA RADULESCU'S WORK	Slavko KACUNKO (Copenhagen, DK): MEDIA (UN-)SPECIFICITY – IMMEDIATION – INTERMEDIATION	Zsolt GYENGÉ (Budapest, HU): IN-BETWEEN SCREENS. MIGRATING MOVING IMAGES AND THE "ARCHITECTURE OF SPECTATORSHIP" IN CHANTAL AKERMAN'S AND JULIAN ROSEFELDT'S WORKS
16.30-17.00	Doru POP (Cluj-Napoca, RO): THE "IN-BETWEEN" IMAGINARY IN RECENT ROMANIAN CINEMA. ROMANIAN CINEMA, CINEMATIC SPACE AND EMOTION, PHILOSOPHY OF IN-BETWEEN	Ronald GEERTS (Brussels, BE): SCENARIO INTERMEDIUM: THE IN-BETWEENNESS OF THE SCREENPLAY FROM SCREEN IDEA TO FILM	Ece VITRINEL (Istanbul, TR): SCREEN WARS: REVISITING REMEDIATION HYPOTHESES	Justyna Weronika ŁABĄDŹ (Katowice, PL): "SPATIALIZATION" OF THE GAZE - VIDEO MAPPING DISPOSITIF
17.00-17.30	Eugenia MIRCEA (Cluj-Napoca, RO): THE POLITICS AND POETICS OF MEMORY: (RE)PRESENTATIONS OF THE PAST IN ROMANIAN CINEMA	Ana Sofia TORRES PEREIRA (Lisbon, PT): <i>DINA AND DJANGO</i> – BEYOND THE FILM, AN INTERMEDIAL CASE STUDY	Samuel PAIVA (São Carlos, BR): CINEMA, HISTORIOGRAPHIC METHOD AND INTERMEDIAL PASSAGES	Samuel ANTICHI (Roma, ITA): LIVING IN MEDIATED CITIES. CITYSCAPE RECONFIGURATION AND SITE SPECIFIC VIDEO ART INSTALLATIONS
17.30-17.40	Break			
17.40-18.20	Plenary: LÚCIA NAGIB: PASSAGES: TRAVELLING IN AND OUT OF FILM THROUGH BRAZILIAN GEOGRAPHY (Including a projection of a fragment of a film directed by L. Nagib and S. Paiva)			
18.20-18.50	Video lecture: RAYMOND BELLOUR: THE EXPERIENCE OF IN-BETWEENNESS			
18.50-19.00	Closing Remarks			
20.00-22.00	CONFERENCE DINNER			