

INTERMEDIORITY NOW: REMAPPING IN-BETWEENNESS					
CONFERENCE PROGRAMME					
18 October (Thursday), 2018: Pre-conference events					
14.00-18.20	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	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	Placing into Environments: Curating Gestures A104 Chair:	Ambiguity and Engagement in European Cinema A105 Chair:	“The Arresting Image” in-between Painting, Photography and Film, A303 Chair: Hajnal Király	Videogame Practices B301 Chair: Ágnes Bakk	Musical Mediations B302 Chair: Orsolya Milián
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 JANCÓS (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): WORKS AND WORDS, 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 – INTERMEDIORITY 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 - INTERMEDIORITY AND THE GENESIS OF MEANING IN A PARTICULAR SCENE OF <i>CAPTAIN AMERICA: THE FIRST AVENGER</i>
12.45-14.00	Lunch break				
14.00-15.30	Aesthetic Practices and Archival Images A104 Chair: Melinda Blos-Jáni	Screens and Spectatorship A105 Chair:	Acts of Writing A303 Chair: Judit Pieldner	Theatre In-Between Live Action, VR And Cinema: Crew’s Hamlet Encounters STUDIO Chair: Chiel Kattenbelt	
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	Zsolt GYENGE (Budapest, HU): IN-BETWEEN SCREENS. MIGRATING MOVING IMAGES AND THE “ARCHITECTURE OF SPECTATORSHIP” IN CHANTAL AKERMAN'S AND JULIAN ROSEFELDT'S WORKS	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	Concepts of the Real A104 Chair: László Tarnay	Documentary and Presence A105 Chair: Beja Margitházi	Frames within Frames A303 Chair: Hajnal Király	VR and (Theatrical) Performance B301 Chair: Chiel Kattenbelt	Hypercinema and Superheroes B302 Chair: Anna Keszeg
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	Marion SCHMID (Edinburgh, UK): FRAME WITHIN FRAME, ART WITHIN ART: INTERMEDIAL VISIONS IN PASCALE BRETON’S <i>SUITE ARMORICAINE</i> AND EUGÈNE GREEN’S <i>LE FILS DE JOSEPH</i>	Otília ÁRMEÁN (Târgu Mureş, RO): MULTIPLE PRESENCES IN MULTIPLE MEDIATED ENVIRONMENTS. FROM PEEPING EGG TO VIRTUAL REALITY	Marshall DEUTELBAUM (Indiana, USA): RACHAEL REMEDIATED: HOW <i>BLADE RUNNER 2049</i> AVOIDED THE "UNCANNY VALLEY"
16.30-17.00	Ferenc BONÉ (Cluj-Napoca, RO) INTERMEDIORITY NOW AND THEN. THE RECONSTRUCTION OF THE REAL	Patrick TARRANT (London, UK): THE TIME AND SPACE BETWEEN PORTRAIT FILM AND PERSON	Judit PIELDNER (Cluj-Napoca, RO): FROM PARAGONE TO SYMBIOSIS: SENSATIONS OF IN-BETWEENNESS IN SALLY POTTER’S <i>THE TANGO LESSON</i>	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	Anna BÁTORI (Cluj-Napoca, RO): ROBOTIC NARRATIVES. THE BIRTH OF HYPERCINEMA

17.00-17.30	Maxime PHILIPPE (Guangzhou, CN): THE BATTLEGROUNDS OF THE REAL	Patrick TARRANT (London, UK): <i>ANOTHER SELF PORTRAIT</i> (short film screening)	Fátima CHINITA (Lisbon, PT): THE WORLD MADE OF WORLDS: CARLOS SAURA’S HYBRID PERFORMANCES AS ARTISTIC ESSAYS	Ágnes Karolina BAKK (Cluj-Napoca, RO): EMBEDDED LIMINAL EXPERIENCES: VR- EXPERIENCES FRAMED BY PERFORMANCE ART	Natália FÁBICS (Budapest, HU): GHOSTS IN SUPER(UN)NATURAL BODIES
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	Romanian Film’s Historical In-Betweens A104 Chair: Anna Bátori	Body and Technology A105 Chair: Natália Fábics	Filming Theatre A303 Chair: Katalin Sándor	Materialist Matters B301 Chair: Melinda Blos-Jáni	Data-Driven Images B302 Chair: Ferenc Boné
11.15-11.45	Anca SPRENGER (Provo, UT, USA): THE BLURRY ZONE BETWEEN BLACK AND WHITE: DECONSTRUCTING AND RECONSTRUCTING HISTORY IN ROMANIAN CONTEMPORARY FILM	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	HARRIS, C. Elise (Paris, FR): CINEMATICITY, CGI, AND SCIENCE FILMS: BETWEEN ART AND DATA IN THE DIGITAL AGE
11.45-12.15	Doru POP (Cluj-Napoca, RO): THE ”IN-BETWEEN IMAGINARY IN RECENT ROMANIAN CINEMA. ROMANIAN CINEMA, CINEMATIC SPACE AND EMOTION, PHILOSOPHY OF IN-BETWEEN	Vera KÉRCZY (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. ARCHEOLOGY AND MATERIALITY OF THE ’SENSIBLE MEDIUM’ IN THE <i>RUB</i> (2018)	Mihály LAKATOS (Cluj-Napoca, RO): THE IN-BETWEENNESS OF NONIMAGE, SOUND, PLACE AND SCIENCE: RYOJI IKEDA’S INSTALLATION WORKS
12.15-12.45	Eugenia MIRCEA (Cluj-Napoca, RO): THE POLITICS AND POETICS OF MEMORY: (RE) PRESENTATIONS OF THE PAST IN ROMANIAN CINEMA	François GIRAUD (Edinburgh, UK): FROM CHRONOPHOTOGRAPHY TO MOTION CAPTURE: THE ACTOR’S BODY IN LEOS CARAX In <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>	Fátima CHINITA (Lisbon, PT): THE MASTER AND THE PUPPET: AN INTERMEDIAL AND META-ARTISTIC ADAPTATION OF <i>FAUST</i> (JAN SVANKMAJER, 1997)	Andrea THOMA (Leeds, UK): IN-BETWEEN IMAGES: WHERE IS THE GROUND?
12.45-14.00	Lunch break				
14.00-15.30	Post-Cinematic Remixes A104 Chair:	Video Art and Space A105 Chair: Andrea Virginás	Ethical Screens A303 Chair:	Immersion into History B301 Chair: Andrei Nae	
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	Screen – Writing A104 Chair: Maria-Sabina Draga Alexandru	Remediation, Intermedia Practices A105 Chair: Ferenc Boné	Spatialisations of the Gaze A303 Chair: Zsolt Gyenge	Cinematic Historiographies B301 Chair: Fatima Chinita	
16.00-16.30	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	Samuel ANTICHI (Roma, ITA): LIVING IN MEDIATED CITIES. CITYSCAPE RECONFIGURATION AND SITE SPECIFIC VIDEO ART INSTALLATIONS	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)	

16.30-17.00	Ronald GEERTS (Brussels, BE): SCENARIO INTERMEDIUM: THE IN-BETWEENNESS OF THE SCREENPLAY FROM SCREEN IDEA TO FILM	Chris DE SELINCOURT (London, UK): ECSTASY – BETWEEN ACCOUNTS OF TOOL USE AND THE CINEMATIC EXPERIENCE	Justyna Weronika ŁABAŹ (Katowice, PL): "SPATIALIZATION" OF THE GAZE - VIDEO MAPPING DISPOSITIF	Marcela AMARAL (Rio de Janeiro, BR): REALISTIC INTERMEDIALITY AND THE HISTORIOGRPAHY OF THE PRESENT	
17.00-17.30	Ana Sofia TORRES PEREIRA (Lisboa, PT): <i>DINA AND DJANGO</i> – BEYOND THE FILM, AN INTERMEDIAL CASE STUDY	Ece VITRINEL (Istanbul, TR): SCREEN WARS: REVISITING REMEDIATION HYPOTHESES	Xiuyuan LIU (Leuven, BE): THE FRAGMENTS OF CITY: REASSEMBLING URBAN RELICS IN CYBERPUNK SPACES	Samuel PAIVA (São Carlos, BR): CINEMA, HISTORIOGRAPHIC METHOD AND INTERMEDIAL PASSAGES	
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: Raymond Bellour				
18.50-19.00	Closing Remarks				
20.00-22.00	CONFERENCE DINNER				