

INTERMEDIORITY NOW: REMAPPING IN-BETWEENNESS

conference programme

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

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| 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: Zsolt Gyenge 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 | Vladimir CERIC (Belgrade, RS): TRANSMEDIA GAMES: BETWEEN THE SPECTATOR AND GAMER | 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 | Andrei NAE (Bucharest, RO): LET'S PLAY SHAKESPEARE: THE PLAYER AS DRAMATIS PERSONA IN VIDEO GAMES ADAPTING SHAKESPEARE | Orsolya MILIÁN (Szeged, HU): MIGRATING MEMORIES OF THE SIEGE OF SARAJEVO: THE CASE OF THE TWO MISS SARAJEVOS |
| 12.15-12.45 | Daniilo 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 | | Dániel NAGY (Budapest, HU): VELASQUEZ, WAGNER AND THE RED SKULL - INTERMEDIORITY 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 | Zsolt GYENGE (Budapest, HU): IN-BETWEEN SCREENS. MIGRATING MOVING IMAGES AND THE "ARCHITECTURE OF SPECTATORSHIP" IN CHANTAL AKERMAN'S AND JULIAN ROSEFELDT'S WORKS | 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" | Otília 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): INTERMEDIORITY 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

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| 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 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. ARCHAEOLOGY AND MATERIALITY OF THE "SENSIBLE MEDIUM" IN THE <i>RUB</i> (2018) |
| 12.15-12.45 | | 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 Bátor, A104 | P23: Screen – Writing Chair: Maria-Sabina Draga Alexandru A105 | P24: Immediation and Intermediation Chair: Ferenc Boné A303 | P25: Moving Images Relocated Chair: Sonja Simonyi 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 | Justyna Weronika ŁABĄDŹ (Katowice, PL): "SPATIALIZATION" OF THE GAZE - VIDEO MAPPING DISPOSITIF |
| 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 | Samuel ANTICHI (Roma, ITA): LIVING IN MEDIATED CITIES. CITYSCAPE RECONFIGURATION AND SITE SPECIFIC VIDEO ART INSTALLATIONS |
| 17.00-17.30 | Eugenia MIRCEA (Cluj-Napoca, RO): THE POLITICS AND POETICS OF MEMORY: (RE)PRESENTATIONS OF THE PAST IN ROMANIAN CINEMA | | 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 lecture: RAYMOND BELLOUR: THE EXPERIENCE OF IN-BETWEENNESS | | | |
| 18.50-19.00 | Closing Remarks | | | |
| 20.00-22.00 | CONFERENCE DINNER | | | |