



ABSTRACTS

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THE (IM)MATERIAL UNCANNY: ON AGENCY AND TEXTUAL REPRESENTATIONS OF ABSENCE

In winter 2017, one of the Polish charities dealing with homelessness published an interesting book of literary texts entitled *Niewidzialni (The Invisibles)*, written almost entirely by people with the history of rough sleeping. The intention behind the project was to construct the experience of homelessness for the readers through employing an intriguing material practice: the book is printed in ink that is only visible in sub-zero temperatures and thus readable solely in the freezing cold. Since the homeless are frequently subject to “elliptical” practices, rather than being the subjects of complex and varied representations, the book’s performative dimensions were used to draw attention to altered ways of seeing the homeless in public spaces. However, they also evoke a sense of an uncanny presence and agency, as what is witnessed are words almost magically appearing on the previously empty pages. If the materiality of absence manifested in *The Invisibles* is employed to make the readers notice a major social problem, one might wonder about possible strategies for depicting other universally important issues that resist forms of (traditional) representation, like, for instance, global warming. Although J.R. Carpenter’s project, called *This is a Picture of Wind (2020)*, is not explicitly about climate change, it also uses non-standard media forms for making us see what is often overlooked – the uncanny creative agency of natural elements. Her poetic project fuses personal reactions to storms and flooding of Southwest England with algorithmically generated verse that draws on live weather data, which manage to successfully represent the fleeting image and the immaterial fluctuations of wind. By contrasting and comparing the two projects, my paper intends to explore the notion of material uncanniness. Using the propositions of Mark Fisher from *The Weird and the Eerie (2016)* that offer a reformulation of the seminal Freudian concept, my paper will focus on the role of non-standard material practices in literature and their connections with the notion of authorial and readerly agency, as problematized by the intriguing and uncanny intermediality of the texts.

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THE UNCANNY, TRUTH, AND MEDIATION: AFFECTIVITIES OF FACT-CHECKING WEBSITES IN INDIA

The paper builds upon the “uncanny” in the digital through a phenomenological analysis of browsing and scraping content of fact-checking websites in India for over a period of one month. Over the past few years, fact-checking websites spawned as an important infrastructure to tackle the rise of misinformation on social media. These fact-checking websites hope to act as intermediaries between our mediated selves and the “real world” acting as gatekeepers of what counts as truth. However, it is precisely in the moment of encountering “truth” on fact-checking websites that we experience ourselves as not-being-certain, not knowing where the medium and mediation end and where they begin. The paper argues that while fact-checking websites fail in their role as intermediaries of truth, they succeed in unveiling the “uncanny”, the strangely familiar mode of being wherein, amidst the infinite unknowns, we are never certain. The experience of moving between different social media platforms to track misinformation and fact-checking throws one in the midst of intermediality that makes strange the modern myths of reason and rationality, of fact and fiction. By unveiling intermediality as a necessary experience of the misinformation discourse, the paper hopes to bring out the affective, the uncanny, and the liminal that is repressed by the discourse and hopes to understand what the discourse will look like if it begins from this moment of uncanniness.

ARORA, Cheshta is a researcher based in India with a keen interest in mapping the intersections between technology and politics. Cheshta Arora’s doctoral work mapped the relationship between technology, feminist politics and knowledge-making practices in India focusing on affects that are produced in the encounter with the socio-technical systems. Currently, Cheshta Arora is a Researcher at the Centre for Internet and Society (India) working on a project that hopes to map affects evoked by different misinformation campaigns in India. Previously, Cheshta Arora was leading the research work on an ML-based Twitter plug-in to mitigate online abuse in Hindi, Tamil and Indian English. Cheshta Arora’s major publications can be found here: <https://orcid.org/0000-0003-2470-7783>

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TURNING TO CONSTRUCTIVIST PSYCHOLOGY FOR THE STUDY OF AFFECTIVE INTERMEDIALITY

I would like to present my current research about the intersection between intermediality and constructivist/constructionist branches of psychology (Kelly 1955; Mascolo and Mancuso 1990; Barrett and Russell 2015), which might prove productive for the study of the representation of emotions in literature. These schools suggest that emotions are not definite entities, but rather cultural constructs that aggregate physiological and cultural elements under context-dependent prototypes of emotion. They also suggest that people can experience a discrepancy between what they feel and what they are supposed to feel, and proceed to “work” on their emotions until they achieve the target state (Hochschild 1973; 1986). My hypothesis is that the insertion of intermedial references might point to the existence of such affective discrepancies and might suggest that emotion work is needed in order to achieve a target emotional state. While sometimes “changing” the medium is a successful operation in this sense, in other instances it increases the indeterminacy of the target emotion, especially when we deal with morally ambiguous characters with whom the narrator must negotiate an affective relationship. I will illustrate this hypothesis through reading two family memoirs that deal with the inheritance of the Second World War, Pollack's *Der Tote im Bunker* and Petrowskaja's *Vielleicht Esther*, but I will also suggest that this mechanism is not limited to the use of photographs in post-Holocaust family memoirs (see Hirsch 2008) by arguing that other instances of uncanny affect elicited by intermedial reference can be found in novels as diverse as Maturin's *Melmoth* and Faulkner's *The Sound and the Fury*.

BIGONGIARI, Giulia is a PhD student in "Transcodification – Literature, Art, Media" at the University of L'Aquila, Italy. She is in the final stages of writing her dissertation about negative empathy, focusing especially on how affective relationships with novelistic villains are shaped by references to other media or to precise ritualistic situations, such as the portrait, the theatre, the trial. Her most recent published work is "Virginia Woolf and the emotion work of reading George Eliot: A case study in reader–author relationships", In *Orbis Litterarum* (77; 3).

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THE UNCANNY OF THE SELF PORTRAIT IN JONAS MEKAS' AND JOSÉ LUIS GUERÍN'S FILMED CORRESPONDENCES

Taking part in the larger *The Complete Letters. Filmed Correspondences (Todas las cartas. Correspondencias filmicas)* project curated by Jordi Balló at the Centre de Cultura Contemporània de Barcelona, José Luis Guerín and Jonas Mekas exchanged nine video letters from December 2009 to April 2011, resulting in an intriguing dialogue between two authors, two concepts about cinema, and also two modes of mediating between the real and the medial. The string of films as a whole has been considered as an essay film proper, constructed in an epistolary form (Canet 2019). The result is a unique, multi-layered reflection on cinematic artistry that has already been analysed from different perspectives, most prominently as a form of self-reflexivity (Canet 2019) and of relational address (Munro 2017), respectively as a letter and a narrative (Lee 2018). Still, the interpretative framework focusing on the refractions of the medium, on outspoken/exposed thoughts about cinema overshadows questions regarding what precedes it: the real or the pre-cinematic and the ways in which the mediation of reality by the moving image is constantly renegotiated. As emphasis is put on reflections on the nature of cinema and on the notion of the author, it seems that the complex and ambiguous connections with the concrete, material world that an epistolary essay film maintains is tempered down in the analyses, although these films are far from being *l'art pour l'art* gestures. The purpose of this presentation is to break down the evident self-reflexive style of the Guerín–Mekas experimental conversation as a meditation on the possibilities of the image and of the medium of film in relation with the physical reality and the autobiographical.

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"YOU'RE JUST A VOICE IN THE COMPUTER." VOICE AS A MEDIATOR BETWEEN HUMANS AND COMPUTERS IN 2001: A SPACE ODYSSEY AND HER

When we do not pay much attention to it, the human voice seems like a fairly straightforward thing. However, once we look at it a little more closely, it soon becomes clear that it is an elusive, almost uncanny phenomenon that is quite difficult to grasp. The voice is anchored in language, but it is never identical to it; a voice cannot simply be equated to the meaning of an utterance or to its phonetic material. Similarly, most voices have their origin in a human body, yet they are not organs in the classical sense. This precarious state between two worlds, as it were, becomes especially apparent when a voice loses its connection to one of these domains, when it becomes disembodied. In the field of cinema, Michel Chion has coined the term "acousmatic voice" to refer to this floating, spectral avatar of a voice without a body. This paper centers on a specific modality of the acousmatic voice: one

that originates not in an (absent, imaginary or psychotic) human being, but in a computer. The principal point of reference here is, of course, Stanley Kubrick's 1968 classic *2001: A Space Odyssey*, but Spike Jonze's *Her* (2013) also offers a captivating (and more contemporary) take on the topic. The present paper first proposes a theoretical framework that draws on reflections by Jacques Lacan, Mladen Dolar, Slavoj Žižek, Marshall McLuhan and the aforementioned Chion to conceptualize these disembodied, artificial voices. It then sets out to probe the entanglements between human and machine, between voice and mind the two films conjure up, in order to explore what they are able to reveal to us both about this radical otherness that is the (sentient) computer and about our own condition as "parlêtres."

BOMHOLT, Marius Christian obtained his PhD in 2019 from Universidad Complutense in Madrid. He is now an Assistant Professor in the Cultura Contemporánea Master's program offered by Instituto Universitario Ortega y Gasset in collaboration with Universidad Complutense, as well as a Lecturer for Aesthetics and Art History in the program of Musicology at Universidad Alfonso X el Sabio. His main research interests include contemporary literary and artistic theory, Lacanian psychoanalysis, and the interrelations between poetry and poetics throughout the 20th century and into the present. He is also very fond of visual art, and sometimes works as an art critic and a curator.

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THE UNCANNY CABINET OF GUILLERMO DEL TORO'S CURIOSITIES

Guillermo del Toro is not only a director, screenwriter and film producer. He is also an avid collector and the owner of an enormous compilation of objects housed at Bleak House. Part of his work consists of notebooks that contain not only various thoughts and ideas expressed in word and image but also other items documenting his life. All the above are part of a peculiar contemporary realization of the *Wunderkammer*, namely Guillermo del Toro's book *Cabinet of Curiosities: My Notebooks, Collections and Other Obsessions*. The paper discusses intermedial relations within this particular instance of the cabinet of curiosities, paying particular attention to its otherness and 'uncanniness'. The cabinet is a complex media product, which both combines and unifies, but also transforms and represents other media and the modalities of what is known as chemical laboratories, zoos, art galleries, museums and more. Del Toro's total project further problematizes the intermedial character of the cabinet, moving across the arts, against the epistemology of contemporary museums, and manifesting the uncanniness of repeated remediations which include film, the collection itself, notebooks and the book discussed.

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ARCHITECTURAL SPACES AND THE THRESHOLD BETWEEN TIMES IN TWO TURKISH NOVELS

The modernization of Turkish literature begins with the Tanzimat Period. In this period, genres such as novels, short stories were born. Such developments took place through various media tools. The role of media such as newspapers and magazines in the emergence, development and delivery of literary products to the masses provides evidence in this context. It can be seen that these media are used in technical functions in literature until the eighties. After the eighties, different types of media such as television, film, music and verbal media began to appear in literary texts. In the relationship of literature with other media, it can be observed that these media are used directly in the construction of the text, apart from technical functions. The common point between the periods is

that as a result of the relations established with other media, especially in the novel, the subject of “staying in the middle/on the threshold” can be tackled, and this feeling can be conveyed to the reader. This paper will discuss how the relations established between different media (architecture-museum and literature) create the feeling of “being in-between” and “being on the threshold” in Ahmet Hamdi Tanpınar's novel *Huzur* and Orhan Pamuk's *Museum of Innocence*. By using intermediality as a method, the subject will be examined through the analysis of the two novels.

BULDUK, Nurten has been working as a youth worker in the SGDD-ASAM UNICEF project for three years. She graduated from Van Yüzüncü Yıl University and obtained a PhD in New Turkish Literature (2018–2022).

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RITUAL AS AN INTERMEDIAL INTERJECTION: BECOMING OF IMAGE IN THE CINEMA OF RITWIK GHATAK

[The act of figuring out an abstract on the uncanny aspect of intermediality on the day Jean-Luc Godard dies through assisted suicide, is itself imbued with intermedial charge with uncanny proportion of coincidence. But not Godard, for the time being, let us resurrect a relatively less known master from South Asia, whose handful of works have been looked into lately by scholars of international repute, with the curiosity and excitement of finding an unexplored continent of cinema.] Ritwik Ghatak (1925–1976), one of the most unusual filmmakers from South Asia, raises a significant issue, whether rituals can be considered as media in the sense we look at media of communication generated mainly since the advent of modernity and proliferated by the associated means of reproduction. Citing specific instances of cinematic configurations from some of the key films by Ghatak, it is proposed that the theoretical premises of intermediality tend to provide conceptual space to formally differentiate between the outer body of an art object etched by the dominant articulation of a specific medium and the qualitative variation, multiplicity and “assemblage” of inner processes of mediation that the seemingly medium-specific art object potentially carries within itself. Following Pethó's theorization of the innately “intermedially reflexive” quality of cinema, it is possible to delineate the supposed identity of the medium and the process of mediation primarily in terms of quality of experiential values. This separation would provide cues for the possibility of “intra-medial” complexity, fractures and ruptures within an otherwise stability-claiming body of a medium, which would further complicate and populate the landscape of intermedial suturing itself. Referring to Gaudreault's crucial question whether there is a possibility of any primal thought/narrative in a state untouched by any kind of medium, it will be shown that to reach to the “screaming point” of his arrival at the self-searched form of “epic melodrama” in *Meghe Dhaka Tara (Cloud-capped Star, 1960)*, Ghatak decisively borrowed an artefact of a forgotten ritual, a fragment of a ritualistic song, to become the experiential core for the film. The song is rendered with certain modes of sonic mediation, as if it were part of a forgotten memory itself, particularly distinct yet not clear enough, having a quality of auditory dream. The recurrent refrain of the song, at times just the abstracted melody, creates a space of uncanny in-between-ness, with respect to contrary positions of anthropological distance and gaze to a forgotten ritual on the one hand, and on the other hand, imaginative yet guilt-ridden, painful projection of the secular self, being a part of that ritual itself. The use of this sonic fragment in secular contexts in post-colonial modernity in Bengal opens up the film for scrutiny of intermedial formations and processes – how narrative image-representations gradually pave ways for the possibility of occurrence of archetypal image-presentations in the unending arc of the idea of cinematic image in a perpetual process of “becoming.” The final question that can be asked – beyond obvious coordinates of subjectivity from where the song germinates in the film in terms of experience – is whether it indicates the possibility of existence of an unknowable metaphysical core for cinema, even beyond the formal reach of the maker/s and viewer/s?

CHATTOPADHYAY, Sanskriti, a doctoral staff member at the University of Gothenburg, Sweden, has degrees in Film Direction and Screenplay Writing, and Literary and Cultural Studies. She presented papers at various international conferences and published in international publications *Anales de historia del arte* (Spain), *Arts in Society* (Spain and USA), and *International Congress of Bengal Studies* (Bangladesh). Her video art has been curated in Cartographies of Sensation, VAICA festival for contemporary video artists. She has received the PIFF Special Award (2019). Her documentary *Reality without a Name* has been curated in the Cinema of Resistance Section of the 12th International Documentary and Short Film Festival of India. She has also been a part of various artistic research projects like – Globe Playhouse (2020) and Transmedia Storytelling: Camilla Plastic Ocean Plan (2019) at Film University Babelsberg, Konrad Wolf (2020), artistic research project of BRICS in collaboration with WITS Film and Television and Valand Film Programme, India Chapter (2018). She was also invited to Vision Splendid Outback Film Festival and Filmmaking Bootcamp in Winton, Australia (2019).

GANGULY, Deb Kamal is an alumnus from Satyajit Ray Film and Television Institute (SRFTI), Kolkata, taught in Film and Television Institute of India (FTII), Pune, in the depts of Film Editing, Direction and Screenplay Writing, and Screen Studies. Ganguly's independent video work got published under special curatorship from Lowave, Paris. His video art has been featured in the exhibition *Indian Highway* and showcased in galleries of various cities of Europe and Asia. Videos and films that he made in the capacity of editor, script-writer and sound designer have been shown in competitive sections of various international festivals and received several awards, including 'Tiger Award for Shorts' in Rotterdam (IFFR 2007). He presented papers in various international seminars and conferences on various themes related to cinema studies, Deleuze studies, interfaces of art practices, collective memory, immersive sound etc. including CARA-CIECT conference in Witwatersrand University, Johannesburg (2018), CILECT conference in VGIK, Moscow (2019), Lithuanian Academy of Music and Theater (2019). He participated in the international project for artistic research involving BRICS countries, being the coordinator for India (2018). His research area includes the idea of the 'cinematic' and the experience of cinema.

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DECONSTRUCTING NATURE: THE REAL AND THE PAINTERLY IN ALEKSANDR SOKUROV'S OEUVRE

Aleksandr Sokurov's oeuvre, especially his fictional films and elegies, is marked by a painterly impression. The auteur purposefully distorts the image laterally, in order to reinforce its flatness, and uses special filters, so that he can render the captured forms in a softer focus than usual. The result is a sort of cinematic canvas, where the little action seems to have been painted with pigments and shaped by light. Sokurov's perception of the real is a cross between Merleau Ponty's existential phenomenology and Gilles Deleuze's predication for the time-image. This immediately highlights, in Sokurov's oeuvre, the importance of light as part of the condition of being-in-the-world, as well as the voyeuristic and non-active stance of modernity and its cinema. The artistic praxis of the painters Cézanne and Bacon, whom the two aforementioned philosophers draw upon, advocated a deformed representation of reality as a means of conveying its truer nature; they too reconstructed the world according to a very personal and distinct perception thereof. Therefore, despite their painterly nature, Sokurov's films attempt more than a simple correlation with painting. I contend that painting in Sokurov is always charged with an uncanny force that cannot be separated from its aesthetic principles.

CHINITA, Fátima is the equivalent of an Associate Professor at the Theatre and Film School of the Lisbon Polytechnic Institute, where she lectures since 1995. She publishes on cinema, cinematic narratives, intermediality and interart studies, essay film, and metacinema. She holds a PhD in Artistic Studies (University of Lisbon), an MA in Communication Sciences (New University of Lisbon), and BAs both in Cinema (Theatre and Film School of the Lisbon Polytechnic Institute) and Languages and Literatures (University of Lisbon). In 2019 she finished her post-doctorate in Intermediality and Interarts at the IMS – Intermediality and Multimodality Research Centre (Linnaeus University, Sweden) and LabCom – Communication and Arts (UBI, Portugal) with a fellowship awarded by FCT – Portuguese

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BOUNDARIES AND GLITCHES AS SOURCES OF THE UNCANNY IN MODERN VIDEOGAMES

In video games, the notion of the uncanny was mainly thematized in relation to the realistic look and behavior of its humanoid characters (Kätsyri, Mäkäräinen and Takala, 2017; Ratajczyk 2019). It is often described as the result of the tension between their partial independence and the control exercised by the players or the confusion between the qualities of a living creature and dead material. (Kirkland 2009) In my paper I focus on less researched appearances of the phenomena, which requires the refinement of a conceptual distinction introduced by Espen Aarseth. In his 2007 paper, Aarseth outlines a model by discussing the ontological status of different objects in a videogame. I argue that in spectacle-driven, highly mimetic modern games both of his categories – fictional objects (purely decorative elements) and simulated objects (functional elements) – elicit a unique type of player reaction connected to the domain of the uncanny by breaking the player's immersion in the game. The former, representational elements often serve the “reality effect” (Barthes 1989) in virtual environments to provide the illusion of naturalness and borderlessness, but in case of an intended player interaction, their non-functional nature is abruptly revealed. The latter, mechanical elements provide opportunities for glitches and bugs which disrupt the well-organized environment that otherwise audio-visually and kinetically imitates some basic principles of reality.

CSÖNGE, Tamás is a Senior Lecturer at the University of Pécs. He wrote his dissertation on the topic of perspectivation and unreliable film narration. Working in the frame of rhetorical and classical narratology, he published on topics of complex film narration, horror and time-travel films, psychoanalytic approach to science fiction, and ideological aspects of video games. His areas of interest are literary and cinematic storytelling, ludology, and intermediality.

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UNCANNY INTERMEDIALITY: EMOTION, IDENTIFICATION, AND ALIENATION IN *WOMEN AND WORK*

From 1973 to 1975, Mary Kelly, Margaret Harrison, and Kay Hunt created *Women and Work: A Document on the Division of Labor in Industry*, a multimedia exhibition on workers at a metal box factory in Bermondsey, England. The exhibition included extensive factory data on job classifications and pay; workers' logs of daily activities; photographs of workers; projected film of the factory floor; and recorded sounds from machinery. Critics past and present have glossed over the exhibition's overwhelming detail, arguing that “the material, unfortunately, doesn't ‘speak for itself.’” Furthermore, the exhibition has been reinstalled in more recent years without the film and sound – or their affective and emotional qualities – that work in tension with the documentary material. Through archival excavation, this paper argues that the artists used intermediality to critique the factory's implementation of the 1970s UK Equal Pay Act, reveal “invisible” domestic labor and its interconnection with factory work, and create contradictory and uncanny effects. On one level, the exhibit encourages audiences to identify with the women workers. A grid of photographs with smiling workers offsets the statistics with a sense of individuality. Sounds of the production line, though not quite at unsafe factory levels, convey noise's bodily assault on workers, prompting visitors' physical, affective response. Hourly activity logs invite viewers into each worker's personal life and domestic work. Yet the same media also uncannily distance viewers from the workers, a practice informed by Mary Kelly's involvement in contemporary Brechtian debates: the photographs, in uniform frames with an overarching grid, identify no names or stories; viewers cannot distinguish the specific sounds; and the bureaucratic documentation abstracts workers into categories and job codes. Thus, while the exhibit immerses viewers in physical and emotional registers related to workers' experience, it refuses omniscience – reminding viewers of the

limits of their understanding. Information about the women beyond their labor remains poignantly, alienatingly absent.

DEROO, Rebecca is Associate Professor and Visual Culture Program Director at the Rochester Institute of Technology. She is currently researching her third monograph on the multimedia art and activism of Mary Kelly. Dr. DeRoo's second book examines the intermedial work of artist Agnès Varda: *Agnès Varda between Film, Photography, and Art* (University of California Press, 2018; Kraszna-Krausz Book Award Finalist). She coedited the thematic journal issue of *Camera Obscura*, titled Future Varda, on the filmmaker's living legacy. Dr. DeRoo's first book, *The Museum Establishment and Contemporary Art* (Cambridge: 2006), was awarded the Laurence Wylie Prize in French Cultural Studies.

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UNCANNY (INTER)MEDIALITY AND PHOTOFUTURES

The presentation will develop a conception of uncanny mediality which theoretically is anchored in the work of Ernst Jentsch, Sigmund Freud and Otto Rank. It will probe the idea that uncanny mediality tends to derive from intermedial tensions in a medium or medial constellations which orchestrate intermedial conflict, especially in ways that may bear on distinctions such as life/death, movement/stillness. The presentation will go on to probe ways in which the digital malleability of media has increased the potentials for intermedial tensions by allowing for the construction of medial constellations which combine affordances we tend to associate with separate media. Thus, the rich intermedial tensions fostered by digital technologies have provided new settings in which uncanny mediality can thrive. Lastly, the presentation will briefly probe how AI appears to bring uncanny mediality to a new level by having computers, as much as humans, create medial expressions.

FETVEIT, Arild is a media scholar who has published in the fields of reception studies, convergence, medium-specific noise, music video, and the digitization of film and photography and uncanny mediality. His writings have appeared, among other places, in *Screen, Media, Culture and Society*, *International Journal of Cultural Studies*, and *NECSUS*. He is now directing the research project PhotoFake which is supported by the Norwegian Research Council.

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STORIES BEHIND PICTURES: UNCANNY ANIMATION AND THE PRE-HISTORY OF HORACE WALPOLE'S *GOTHIC STORY*

The well-known story behind the writing of *The Castle of Otranto* provides an insight into the way the author approached the image: in a letter to his friend William Cole (9 March 1765), Walpole points to the portrait of Lord Falkland from his Strawberry Hill collection and comments on its inspirational role for the scene featuring a portrait walking out of its frame: "When you read of the picture quitting its panel, did not you recollect the portrait of Lord Falkland all in white in my gallery?" (*Correspondence*, v. 1, p. 88). As such, the image is recognized to possess an uncanny quality dependent on the threat and/or promise of animation. This paper will uncover the early traces of this fascination in Walpole's work, especially from the two decades preceding the publication of *Otranto*. The material discussed will include Walpole's immediate responses to artwork as recorded in his correspondence, manuscript annotations to the collected catalogues, descriptions of collections, drawings and engravings, as well as in the so-called "Book of Materials." I will pay special attention to Walpole's recognition of an inherently uncanny dimension of the portrait: his interest in such painterly qualities as trompe l'oeil or implication of a sense of life or movement, as well as his mentions of the enchanting powers of art galleries. This paper will thus aim to shed new light on the early history of the Gothic.

LIPSKI, Jakub is a University Professor and head of the Department of Anglophone Literatures at the Faculty of Literary Studies, Kazimierz Wielki University in Bydgoszcz. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel* (2014), *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (2018), *Re-Reading the Eighteenth-Century Novel: Studies in Reception* (2021), as well as a number of articles and book chapters on eighteenth-century English literature.

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FROM WORDS TO UNCANNY IMAGES: ARTIFICIALLY GENERATED EKPHRASTIC ART

Artificial intelligence systems that generate digital images from verbal descriptions are becoming increasingly popular, taking artistic communities around the world by surprise. In a genuinely intermedial process, these uncanny tools (e.g. Dall-2, Midjourney, Disco Diffusion) process text prompts into imagery. Many are the media implications involved in these processes. For instance, could these prompts, written in natural language, be understood as an ekphrasis of sorts? If so, how do algorithms generated by the word creator affect the visual product generated by AI? What about the “cultural background” behind the work created? Does the recurrent user’s navigation have any impact on it? To try to tackle this uncanny intermedial procedure, we will rely on the notion of ekphrasis (Clüver, Webb) and the modality modes (Elleström), alongside preliminary analysis of these artificial intelligence systems (Marcus, Davis and Aaronson).

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“PSYCHIC LETTRISM” AND EVP EXPERIMENTS ON *HELLIER* AS ALCHEMICAL THEATER

EVP experimentations reflect an experienced reality. They double as both attempts to contact the supernatural through enhancing psychic ability utilizing radios and divination through sonically artistic performance, provoking an initiation into the mythos of the phenomena. Modern EVP experiments on film, such as the ones in Plant Weird’s web series *Hellier* (2019), have expanded on previous incarnations of voices from beyond and evoke a kind of alchemical theater theorized by Antonin Artaud in his book *The Theater and its Double*. The allusion to the material or, in this case, consciously immaterial in EVP experiments, like alchemy and theater, are expressions of a point of view or transformative belief system that has a causal effect in the world. The “virtual art” of EVP experiments such as the Estes Method and the creation of ritual tones parallel avant-garde sound art made from the 1950s to the 1980s and demonstrate their unique interdisciplinary yet transcendental theatrical ability to direct the narrative of

investigations and the consciousness of spectators. The location of conducting EVP and psychic experimentations in the deeply haunted and liminal area of Hellier, Kentucky, USA, doubles the imagined aural and social ghost-land of radio history. The in-between zones of transmission in radiophonic space, or conceptual landscape where the phenomena can access the human world, can be considered a sacred space.

MOORE, Kachine has an MA in Cinema Studies from New York University and BFA in Studio Art from Cornell University. Kachine Moore currently holds the position of Technical Director at Cinema Arts Centre and is the creator of Cinematic-Grimoire, which is a database of magician and occultist contributions to cinema, and co-founder and programmer of Match Cuts Presents, a screening series in NYC. Kachine Moore currently resides in Matinecock territory on Long Island.

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PERFORMATIVE REALISM IN CONTEMPORARY BRAZILIAN LITERATURE: TRANSTEXTUALITY AND INTERMEDIALITY

It is even before the advent of the internet, in the so-called media culture (*Cultura das mídias*, Lucia Santaella, 1996), that the techniques and strategies of fiction construction have blurred the limits between narrating and showing in their connection with reality. Performative Realism (Rune Gade, Anne Jerslev, 2005) has called media receivers to participate in the construction of narratives, engaging them in the affirmation of a verisimilitude that is made by its connection with indices of reality. This work seeks to show how contemporary Brazilian novelists have used these strategies to tell their stories, and also how these narratives take into account a connected reader present in cyberspace.

MUNARI DOMINGOS, Ana Cláudia is Associate Professor at University of Santa Cruz do Sul, Brazil (2012-current) and holds a PhD in Theory of Literature (Pucrs, Brazil, 2011). She conducted post-doctoral research on intermediality at Linnaeus University, Sweden, 2018–2019. She is the coordinator of Anpoll Research Group Intermediality: Literatures, Arts, Media (2018- current), editor of *Rizoma Review*, and member of International Society for Intermedial Studies and of the research group Intermídia (CNPq, Brazil). She published *Hiperleitura: convergência digital, Harry Potter, Cultura de fã* (Edipucrs, 2015) and edited *Midialidade: ensaios sobre Comunicação, Semiótica e Intermedialidade* (Edipucrs, 2017).

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THE UNCANNINESS OF INTERMEDIALITY

The paper will address the uncanniness of intermediality in the context of the approach suggested by our new research project focusing on “affective intermediality.” Considering media relations not in abstraction, but from the point of view of their performativity, juxtapositions or fusions of media are perceived not as mere representations of emotions in film (which they are also eminently suited for) but as affects generated through the in-betweennesses that are necessarily sensed in intermediality, and occurring “between the physical, the cognitive and the sensual” (Ravetto-Biagioli 2019, 70). At the same time, the most typical affect of intermediality is always some kind of uncanniness. The paper will focus on the way this general uncanniness of intermediality emerges in a manner that can be seen in terms of what the art historian William Worringer considered as “the impure and uncanny amalgamation of abstraction and empathy” (1953). Looking at Joanna Hogg’s two recent films, *The Souvenir Part I* (2019) and *The Souvenir Part II* (2020) and to some extent, their sequel, *The Eternal Daughter* (2021), as well, entangled in an autobiographic, self-reflexive loop addressing the uncanny folds between life and art, the

paper will also present the way in which such affective intermediality can be amplified through certain universal tropes of uncanniness.

PETHŐ, Ágnes is Professor at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, Romania, and the executive editor of the English language international peer-reviewed journal *Acta Universitatis Sapientiae, Film and Media Studies*. She is the author of the book *Cinema and Intermediality. The Passion for the In-Between* (2011, second revised and enlarged edition in 2020). She has also published several articles and edited a series of books with topics related to intermediality both in English and in her native Hungarian. The latest of these are: *Caught In-Between. Intermediality in Eastern European and Russian Cinema* (2020), *Film in the Post-Media Age* (2012), *The Cinema of Sensations* (2015).

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ON VIDEO-SPECTRALITY: HAUNTED SCREENS AND UNCANNY TECHNOLOGIES FROM NAM JUNE PAIK TO *THE RING*

In today's media studies, ghosts and specters are often thought of less as supernatural entities than as metaphorical devices for investigating late-modern and contemporary media (from photography to virtual reality) as liminal technologies operating in-between visibility and invisibility, presence and absence, materiality and immateriality. This paper aims to reclaim the gothic and uncanny nature of the specters that haunt our mediascape by focusing on the medium of video in both its analog and digital forms. Unearthing the spectral nature of video and its relation to the uncanny seems particularly relevant when considering not only the omnipresence of video in today's mediascape, but also the fact that, in terms of cultural history, video was (and still is) considered more "faithful to reality" than any other medium— which is why it is, among other things, the medium of surveillance par excellence. In order to define the notion of video-spectrality, trace it back to the uncanny tropes related to ghosts and haunting, and provide an overview of the aesthetic effects that video-specters can generate, this paper will focus on three very different works: Nam June Paik's video-sculpture *TV Buddha* (1976), Bill Viola's video installation *Ocean Without a Shore* (2007), and F. Javier Gutiérrez's *Rings* (2017) – the most recent film in the American *The Ring* franchise. By examining these works in the light of Jeffrey Sconce's notions of "haunted media" and "electronic elsewhere," I will show how *TV Buddha* interrogates the very nature of the television image and its spectral uncanniness; how *Ocean Without a Shore* turns the "electronic elsewhere" of video into a liminal space in which the dead can briefly come back to life; and how Gutiérrez's *Rings* transforms its franchise by migrating the iconic haunted video at the franchise's core from VHS to the Internet.

PETRICOLA, Mattia is Postdoc Research Fellow in Comparative Literature at the University of L'Aquila (Italy). His research interests sit at the crossroads of thanatology, fantastic fiction, and intermedial studies. He has published articles on Philip K. Dick, Peter Greenaway, Bill Viola, and the intermedial reception of Dante's *Divine Comedy*. He co-authored forthcoming essays for *A Cultural History of Death* (Bloomsbury) and *The Palgrave Handbook of Intermediality*. He is currently working on a monograph entitled *The Penultimate End: A Theory and History of the Residual Undead, 1845-2020*.

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INTERMEDIAL TRANSGRESSIONS INTO THE UNCANNY IN MARTIN MCDONAGH'S *IN BRUGES*

A bizarre postmodern tragicomedy on screen, Martin McDonagh's *In Bruges* (2008) employs multifarious devices through which it subverts the genre of the gangster movie. The film about two hitmen's temporary stay in Bruges turns the gangster narrative into an existential drama. This presentation focuses on the ways in which the film's intermedial solutions contribute to transforming the scenery into the realm of "morbid anxiety" (Freud). Bruges

turns up as an ambivalent, disquieting scene of in-betweenness, between “fairytale” and “shithole,” the picturesque and the uncanny, physical place and moral realm, heaven and hell, life and death. It is depicted as a transit zone also in medial terms. The film substantially draws on the art historical relevance of the setting, transforming the picturesque townscape into a disquieting cinescape. In this process, intermedial metalepsis plays a prominent role. The medial employment of the triptych *The Last Judgment* by Hieronymus Bosch, seen by the protagonists in Groeninge Museum, turns Bruges into the allegory of purgatory, reframing the sinful consciousness of contemporary man. The painting impregnates the entire film perception, performing “‘disruptions’ of the logic of discourse and ‘transgressions’ into the domain of the figural” (Pethő 2020, 386–387). The final strange loop of intermediality folds back upon the entire film narrative composed of the juxtaposition of diverse media representations, from the tourist fairytale, through the world of art, to the bloodshed of thrillers. Together with the deconstruction of Bruges and its transformation into an otherworldly scenery, the protagonists themselves fall apart into uncanny collage figures.

PIELDNER, Judit, PhD, is Habilitated Associate Professor at Sapientia Hungarian University of Transylvania, Cluj-Napoca/Miercurea Ciuc, Romania. Her research interests include intermediality, remediation, experimental cinema and screen adaptation. She has lately contributed to the journal *Acta Universitatis Sapientiae, Film and Media Studies* and the volume *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema*, edited by Ágnes Pethő (Edinburgh University Press, 2020). She is executive editor of the journal *Acta Universitatis Sapientiae, Philologica*. Her latest volume is *Adaptation, Remediation and Intermediality. Forms of In-Betweenness in Cinema* (Cluj University Press, 2020).

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TOWARD A TRANSMEDIAL ICONOLOGY OF THE JAPANESE CARTOON

Contemporary Japanese popular visual culture could be best characterized as a tightly woven, extensive intermedial nexus of adaptations: a type of “cross-media synergy”, in Ian Condry’s words, or a special kind of “media mix”, in Marc Steinberg’s expression. This powerful synergy among the various media platforms generally manifests itself in the idea of the hybrid, facilitating a shift in the attitude towards the creative process of adaptation – from the concept of “adapting the story” to that of “adapting the medium.” This trend of animated and especially live-acted manga/comics (and anime/cartoon) adaptations endeavour to either integrate the source medium itself (*Switch Girl; Lovely Complex*), or imitate the stylistic features characteristic to the source medium (*Paradise Kiss*). This results in the transformation and the elevation of certain medium-specific thematic, stylistic, and narrative devices into transmedial phenomena – ready at the disposal of virtually any of the media participating in the adaptational network. The present paper builds on a previous presentation of mine (titled *Animation that Transcends Animation. Negotiating the Boundaries of the Japanese Cartoon*), and it is part of a research in progress. In my current project, I aim to reconsider the relations between anime and its allied media – including the traditional visual arts of Japan – with the help of iconology and the iconological analysis of the single image or composition as a framework.

PUSZTAI, Beáta, born in 1987, is a long-time admirer and devoted researcher of the animated medium. Her main field of research is anime, i.e. the Japanese animated cartoon. Her primary academic concerns are the transcultural and intermedial aspects of the Japanese cartoon. She is interested in issues such as the dynamics of intermedial adaptation in contemporary Japanese visual culture – focusing on the strong interconnectedness among manga, anime, and live-action film –, or the cross-cultural adaptation between Japan and the West and the formation of national identity in the anime medium, and various other matters (mainly of visual expression) pertaining to the Japanese cartoon as a peculiar type of graphic animation. Beáta is currently a PhD student in both Film Studies and Japanese Studies at Eötvös Loránd University (ELTE) in Budapest, Hungary. She is also a guest lecturer at Metropolitan University (METU) in Budapest, Hungary.

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JANE AUSTEN AND THE UNCANNY: THE COLONIAL PAST IN PATRICIA ROZEMA'S *MANSFIELD PARK*

Neither Jane Austen's writing nor film adaptations of her novels made in the heritage tradition seem particularly uncanny. Linked in the viewers' minds with the representation of the English countryside stability spiced by happy-ending romances, the films promote traditional values and take the spectators' minds away from the problems and anxieties of the contemporary status quo. However, there are cinematic readings, which question the stability and sophistication of 18th-19th century England by adding to the Austen plots – the context of the colonial situation of her time. Patricia Rozema's *Mansfield Park* (1999) creates a "colonial subplot" for the main narrative, bringing to the forefront Bertram's family's dependence on their property in Antigua and their use of slave labour. Moreover, Rozema visualizes the subplot through the drawings of Tom Bertram – the family member most troubled by what is going on in the colonies. On the one hand, the drawings support the post-colonial revisioning of the *Mansfield Park* narrative. On the other hand, they introduce different media elements into the film, linking the uncanny with the black and white graphic violence of the drawings and making the moving images of the film – the beautiful surface – to be unmasked. The paper centers around the question – what does such intermedial dialogue reveal about adaptation and its subversive potential in general?

RYBINA, Polina is Senior Lecturer at the Department of Discourse and Communication Studies, Faculty of Philology at Lomonosov Moscow State University. Her primary interests include film adaptation and the theory of the film narrative. She is the author of articles on film adaptation and appropriation published in Russia, Canada, Italy, and France such as: Condensation Recondensed: Memory Regimes in Film Adaptation, *Transcr(é)ation*. Vol. 1, 2022, p. 1–18; Between Poetics and Production. A Russian Trace in Shakespeare: The Animated Tales (Soyuzmultfilm / Christmas Films / S4C / BBC Wales), *Interfaces: Image, Texte, Language*, № 47, 2022, p. 63–78; Le statut culturel des adaptations cinématographiques des œuvres de Proust à la lumière des idées de M. Bakhtine, *Revue d'études proustiennes*, v. 13, 2021, p. 97–110.

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"IT'S NOT SO FAR, NOT SO NEAR." (UN)HOMELY LANDSCAPES IN CONTEMPORARY ROMANIAN FILMS

Cinematic landscape, according to Lefebvre, differs from narrative setting by being emancipated from the representation of eventhood: as such, it enables sensuous immersion or contemplation detached from narrative temporality. Cinematic landscape as a transmedial construct remaking/unmaking various pictorial and photographic conventions cannot be addressed only as an aesthetic category but also as "a lived and inhabited environment" (Lefebvre 2011) with a pervasive, multisensory atmosphere mediated through various visual and acoustic means. Moreover, landscape works as a sensible cultural medium of social, political and economic relations. It "can support a set of ideas, values and assumptions about the way a society is organized" (...) and in this way, it "can operate as 'visual ideology'" (Newland 2016). In my paper, I discuss the way in which (rural) landscapes are represented as ambiguous, both homely and unhomely (*unheimlich*) or alienating in two contemporary Romanian films, *Câini* (*Dogs*, 2016) by Bogdan Mirică and *Întregalde* (2021) by Radu Muntean. Besides framing rural and/or natural landscapes as lived environments along the (displaced) generic codes of thrillers or pseudo-thrillers, the films also thematize the manifold relationship between the rural and the urban, as well as the perspective(s) from which this difference is constructed. In the films, the unhomely, foreign landscape that often dissolves into multisensory soundscape becomes not only the medium of embodied spatial encounter and/or disorientation but also articulates the (occasionally exoticizing) differences between the rural and the urban,

as well as the anxiety about the disrupted relationship between the past and the present or about the profoundly asymmetrical class relations.

SÁNDOR, Katalin, PhD, is Assistant Professor at Babeş–Bolyai University (Cluj-Napoca, Romania). Her research interests include intermediality in literature and film, contemporary Romanian and Hungarian cinema. Her first volume, *Nyugtalanító írás/képek. A vizuális költészet intermedialitásáról [Unsettling Image/Texts. The Intermediality of Visual Poetry]* appeared in 2011. She has published articles in Hungarian and English periodicals and volumes of studies: e.g. Ágnes Pethő (ed.): *Caught In-Between. Intermediality in Eastern European and Russian Cinema*, 2020; Christina Stojanova (ed.): *The New Romanian Cinema*, 2019; Andrea Virginás (ed.): *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories*, 2016; Ágnes Pethő (ed.) *The Cinema of Sensations*, 2015.

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FROM MOVING IMAGE TO MOVING WORD: FILMS BY ALBERT SERRA BETWEEN VISUAL ART, MYTHOLOGY AND ESSAY

Nowadays, an artwork that easily fits into one “pure” and well-defined genre is hard to find; however, some works and authors are so difficult to identify that this very “indeterminacy” turns into a category or an anti-genre for them. The cinema of Spanish director Albert Serra (Banyoles 1975) is one of a kind, as his films are able to surprise even the contemporary spectator (who is used to seeing himself as a well-trained one) with their level of eclecticism and arbitrariness. This paper’s main purpose is to analyze the way Serra’s art occupies its singular place in an actual *cinéma d’auteur* landscape, simultaneously sharing traits of visual based and logocentric arts. In the center of the research lie two films: *Pacifiction* (2022), the latest work by Serra, and *The Story of my Death* (2013). Considering the fact that one of its protagonists is Dracula, the latter film seems more than appropriate to be studied on this occasion, taking into account the location of the conference. Such concepts as the “creation of unreleased images,” the “theory of three eyes,” the “dramaturgy of presence,” that belong to Serra himself, will be analyzed in this text together with some examples of his recent work in parallel genres, such as essay, installation and theater.

SEMENOVA, Alexandra is a graphic artist and a researcher based in Madrid, Spain. After years of professional work in the field of drawing and illustration, lately she dedicates herself to the theoretical facet of arts, such as aesthetics and contemporary European film and media studies. She is currently working on her doctoral thesis titled *Image and Thought in the Cinema of Albert Serra* at the Autonomous University of Madrid, and although the main focus of this analytical work is the art of the Catalan filmmaker, her research naturally touches on the wider contexts of European thought and visual tradition.

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ANALOGUE TO DIGITAL, BLACK AND WHITE TO COLOUR. ON THE ISSUES OF COLOURIZED ARCHIVAL MATERIAL

In my presentation, I will analyze the problem of colouring black and white archival footage in the case of Francesc Eribano and Luis Carrizo’s *Espana en dos trincheras: La Guerra Civil en color* (2016), a film that was made by digitalizing and colouring more than 450 footage of the Spanish Civil War. I try to outline the framework of a research in which I would like to theorize the sense of “strangeness” that arises from visual spectacle. Through an analysis of the technical details, first I focus on the strange space created by the colours, then on the layering of the colour patches and the original shots, in order to finally demonstrate the phenomenon of the in-betweenness in

the film-image/image-film intermedia relationship, and this leads me to the stake of my presentation: the multilayeredness between past and present. One of the main aims of my research is to show that the digital transformation of our archives not only allows us the reinterpretation of the past, but also has an impact on the change of social memory.

SIMOR, Kamilla is a PhD student at the University of Pécs, Doctoral School of Literary and Cultural Sciences. Her areas of interest are theory of the documentary film, analysis of documentary films about the war and performativity in documentary films.

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THE INTERMEDIAL UNCANNY IN CAROLINE LEAF'S *THE METAMORPHOSIS OF MR. SAMSA* (1977)

Franz Kafka's oeuvre has been a continuous source of metaphors for our desperate, yet absurdly surrealist times. Like Joseph K., we happen to find ourselves on trial for the "crime" of being born, and, like Mr. Samsa, feel compelled to masochistically describe our ongoing metamorphosis into helpless creatures, progressively overwhelmed by feelings of inadequacy, guilt, and isolation. The current paper looks at *The Metamorphosis of Mr. Samsa* (1977) by Canadian animator Caroline Leaf as a congenial study of this harrowing – visually surreal and absurdly comedic – process of Kafkaesque transformation. The surrealistic clash of Gregor Samsa's metamorphosis with the otherwise naturalistic setting of his home, is thrown into high relief by the straight-ahead animation of sepia coloured beach sand, moved under camera. Thus, the role of the narrator, both intimate and alienating, is taken over by Leaf's unique visual deployment of what has been known in literature as "interaction view" (M. Black 1955). That is, a kind of metaphor which "works by summoning the complex discourse between the literal meaning of the subject and the subsidiary, or metaphorical part" (Schuman 2015, 66). The intention of this paper is therefore to analyze how the "interaction view" allows Leaf to render Kafka's prose as "(inter) medially uncanny" by both "emulating and subverting the qualities" of various media, particularly that of literature, graphic arts, and sand animation (Player 2016, 167).

STOJANOVA, Christina is an internationally recognized interdisciplinary media scholar and film critic. Professor at the Department of Film, University of Regina, she regularly contributes to popular and academic publications, three of which – *Wittgenstein at the Movies* (Lexington, 2011), *The Legacies of Jean-Luc Godard* (Wilfrid Laurier UP, 2014), and the *Special Dossier on The Legacy of German Expressionism (Acta Sapientiae, 2019)* – she has co-edited. Editor of the highly acclaimed anthology *The New Romanian Cinema* (Edinburgh UP, 2019), she is currently working on her book *Artist in Motion* about Canadian animator Caroline Leaf (Bloomsbury Press, 2024).

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EMBODIMENT, AFFECT AND ETHICS: REFLECTIONS ON INTERMEDIALITY FROM THE SOUTH

The field of intermedial studies has been characterized by a number of efforts to categorize, systematize and classify various forms of media relationships. But these attempts to bring rational order into the complexity and variety of intermedial phenomena in culture do not fully account for their elusive affective and aesthetic effect, which tends to resist positivist description. As readers, viewers and critics, we continue to be fascinated, troubled and moved by the singular intensities of particular intermedial moments in literature or film, but struggle to find a language and critical framework to account adequately for such experiences. The intermedial moments in a work of art, in this sense, often exceed our comprehension and frameworks of reading, and can therefore aptly be characterized as disruptive, volatile and uncanny. In this paper, I will be using a "southern epistemology" that is less interested in trying to describe or define what intermedial phenomena are, but rather explore how they may affect us. Using as

a basis the complex intermedial relations between literary fiction, photography and cinema in J.M. Coetzee's novels, the paper will explore three interrelated intermedial dimensions or intensities: firstly, how intermedial moments make us aware of our physical embodiment and activate an attentiveness to the play of our senses; secondly, how they often invoke a strongly affective and emotive response which may displace rational decoding; and thirdly, how intermedial moments can be ethical events that foreground the necessity to recognize and respond to others as human beings. The paper will illustrate these ideas by reference to Coetzee's responsiveness to the *nouvelle vague* cinema (particularly the impact of Godard), as well as photographic theory and practice.

WITTENBERG, Hermann is a South African academic, teaching in the Department of English at the University of the Western Cape. He has published several archival studies in South African literature, and edited J.M. Coetzee's film scripts, published as *Two Screenplays* (2014) and the photobook *Photographs from Boyhood* (2020). He has strong interests in the intersection of literature, film and photography, and has curated the international *J.M. Coetzee: Photographs of Boyhood* exhibition (2017–18). He has written extensively on questions of adaptation, intermediality, visuality and cinematic influence. Wittenberg is also interested in eco-critical writing and indigeneity, and has co-edited an interdisciplinary collection of essays, *Rwenzori: Histories and Cultures of an African Mountain* (Kampala: Fountain Press 2007), as well as a special issue of *Alternation* focusing on oceanic and coastal themes in South African literature.

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MEDIAL TECHNIQUES OF THE UNCANNY

The paper deals with techniques of the uncanny that are used in horror films, especially in movies that show frames within the image frame and particularly frames of television sets. The concrete device of framing will first be situated in the context of medial technology and mediality, not least the mediality of the television set and its resultant uncanny aspects. Distinctions will then be made between the uncanny and anxiety with regard to the effects of framing, especially in relation to the objects within the frame and the specific status of the frame. I will use Derrida's concept of the "parergon" and Heidegger's idea of "zu-Hause-sein" to show how the frame of the TV set makes the home "unhomely" or uncanny, or how, to speak with Avital Ronell, the home was always and already uncanny. I will show this through examples of Japanese horror and US-American horror from the 1980s.

WUENSCH, Michaela is Visiting Professor in Media Studies at University Paderborn. Her publications include: *Images of Anxiety*, *International Journal of the Image*, 2011. vol. 1.no. 2. 83–92; *Medial Techniques of the Uncanny and Anxiety*, *image & narrative*, 2012. vol. 13. no. 1.; *Serialität als Intermedialität*, in *Heterotopien. Perspektiven der Intermedialen Ästhetik*, ed. by Elia-Borer, Schellow, Schimmel, Wodianka, Bielefeld: transcript 2013, 435–455.; *Serialität und Intertextualität im Film*, in *Handbuch Filmtheorie*, ed. by Bernhard Groß and Thomas Morsch, Springer 2021, 631–649.