



AFFECTIVE INTERMEDIALITY

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ABSTRACTS

KEYNOTES



JØRGEN BRUHN, Professor of Comparative Literature at the Linnæus University, director of the Center for Intermedial and Multimodal Studies in Växjö, Sweden. His main research areas are literary theory, intermediality/media studies, and environmental humanities. His most important publications include: *The Intermediality of Narrative Literature*. Medialities Matter (Palgrave Macmillan, 2016), *Cinema Between Media. An Intermedial Approach* (co-authored with Anne Gjelsvik, Edinburgh UP, 2018), *Intermedial Ecocriticism. The Climate Crisis through Art and Media* (co-authored with

Niklas Salmose, Lexington Books, forthcoming in 2023), *Intermedial Studies. An Introduction to Meaning across Media* (co-edited with Beate Schirrmacher, Routledge, 2022), *Multispecies Storytelling in Intermedial Practices* (co-edited with Ida Bencke, Punctum Books, 2022), *Palgrave Handbook of Intermedial Studies* (co-editor and author, 2023). He is the editor of the Palgrave Studies of Intermediality book series.

INTERMEDIAL AFFECTIVITIES: STEPS TOWARDS A MEDIAL NON-ANTHROPOCENTRISM

In this paper, I initially present two partially divergent interpretations of a foundational scene in Marcel Proust's profoundly intermedial work, *A la recherche du temps perdu*. On the one hand, I approach it from an intermedial perspective, while on the other, I delve into an understanding rooted in affectivity. Following this, I draw comparisons between Proust's novel and two contemporary Danish prose works that engage with the ecological crisis and

the challenges posed by digital technologies and media (by Theis Ørntoft and Amalie Smith). Initially, my analysis highlights the evident historical disparities in medial environments between 1920 and 2020. However, subsequently, I aim to underscore less apparent similarities that connect these three authors. My broader objective in this discussion is to explore an affective intermedial standpoint, drawing inspiration from the philosophical ideas of Mark B.N. Hansen, N. Katherine Hayles, as well as recent contributions by Erich Hörl and Nikolaj Lübecker. Through my presentation, I seek to demonstrate the potential benefits of employing non-anthropocentric thinking not only for the analysis of narrative media forms from an intermedial perspective but also for gaining a deeper understanding of how media, particularly literature, portrays the contemporary ecological crises.

JULIAN HANICH, Associate Professor of Film Studies at the University of Groningen, Netherlands. Associate Professor of Film Studies at the University of Groningen, Netherlands. His research focuses on film aesthetics, cinematic emotions, film and imagination, film phenomenology, and the collective cinema experience. He is the author of the monographs: *The Audience Effect: On the Collective Cinema Experience* (Edinburgh University Press, 2017), *Cinematic Emotion in Horror Films and Thrillers: The Aesthetic Paradox of Pleasurable Fear* (Routledge, 2012) and *Friedrich Wilhelm Murnau: City Girl* (Edition Text+Kritik, 2022). He co-edited *The Structures of the Film Experience by Jean-Pierre Meunier: Historical Assessments and Phenomenological Expansions* (with Daniel Fairfax, Amsterdam University Press, 2019), a special issue of *Studia Phaenomenologica* on 'Film and Phenomenology' (with Christian Ferencz-Flatz, 2016), *What Film Is Good For: On the Values of Spectatorship* (with Martin Rossouw, University of California Press, 2023). He recently started a research project funded by the Dutch Research Council called *Cinematic Beauty: Exploring the Experience of a Major Aesthetic Phenomenon*. His research focuses on film aesthetics, cinematic emotions, film and imagination, film phenomenology, and the collective cinema experience.



ATMOSPHERES OF SILENCE: ON FILM AND QUIETUDE

Silence in films is more than the absence of sound – silence is a presence that comes in many guises. At least in this respect, silence mirrors its opposite: just as noise in films, silence is a complex, variegated thing, and we encounter each silence as an instance of many *silences*. And just as noise, silence depends on sound. Consequently, when one talks about silence there is an immediate tendency to speak in paradoxes: silence is audible, silence is felt, silence can even be loud. But are these really paradoxes or are they simply phenomenological facts (in the sense that phenomenology considers as “subjective facts” everything we do in fact experience)? This is a point I aim to flesh out in my talk. I will combine recent research on

atmospheres (a trend sparked by the work of phenomenologists Hermann Schmitz, Gernot Böhme, and Tonino Griffero) with studies on film sound to raise several questions: How are atmospheres of silence created? Which types of silence can we distinguish? And what is it phenomenologically like to experience various atmospheres of silence? In the best of all cases my findings will also speak to scholars working on atmospheres and silence in other art forms and media.



LAURA RASCAROLI, Professor in Film and Screen Media at University College Cork, Ireland. Her research interests span European and world cinemas, experimental nonfiction and the essay film, artist film and the post-medium moving image, space in film, and the politics of form. She is the author of the monographs: *How the Essay Film Thinks* (Oxford University Press, 2017), *The Personal Camera: Subjective Cinema and the Essay Film* (Wallflower, 2009); co-author of: *Crossing New Europe: Postmodern Travel and the European Road Movie* (Wallflower, 2006), *The Cinema of Nanni Moretti: Dreams and Diaries* (Wallflower, 2004), *From*

Moscow to Madrid: Postmodern Cities European Cinema (I. B. Tauris, 2003) written in collaboration with Ewa Mazierska. She edited collections of essays including: *Theorizing Film through Contemporary Art: Expanding Cinema* (with Jill Murphy, Amsterdam UP, 2020), *Amateur Filmmaking: The Home Movie, the Archive, the Web* (with Gwenda Young and Barry Monahan, Bloomsbury Academic, 2014), and *Antonioni: Centenary Essays* (with John David Rhodes, British Film Institute, 2011). She is the Editor-in-Chief of *Alphaville: Journal of Film and Screen Media*.

PENNY SIOPIS'S INTERMEDIAL CINE-WRITING AS POST-MEDIUM FILM-THOUGHT

Combining found footage with sound and subtitles, Penny Siopis's films tell untold or censored histories that are markedly alternative. They speak to auto/biographical concerns and to instances of colonialism, war, apartheid, migration, globalization and ecological crisis, being at the same time the bearers of intense aesthetic/affective experiences beyond the historical, and distinctive art objects in dialogue with a number of experimental traditions. Here, I am most interested in understanding her films as a form of cine-writing. My interest is not purely formal, for the cine-writing in Siopis's films is in no way independent of the stories they construct; it is a mode of writing beyond the book, born of the task of telling history otherwise. As I work through what I term her paragrammatical, scripto-visual language, my discussion will circle in particular around the unspeakable subject produced by her work – this seen as a distinctive and compelling form of post-medium, intermedial film-thought.

PANEL PRESENTATIONS

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THE PUPPET THEATER, *THE MAGIC FLUTE* AND INTERMEDIALITY IN INGMAR BERGMAN'S *THE HOUR OF THE WOLF*

Ingmar Bergman's *The Hour of the Wolf* (*Vargtimmen*, 1968) is generally regarded as a highly autobiographically inspired film. Although there are many reasons to suggest this, my main focus is on the director's use of the puppet theater in one of the scenes. In *Images* he recalls his childhood puppet theater and his fascination with W. A. Mozart's *The Magic Flute* (*Die Zauberflöte*), although he was unable to stage such an elaborate opera in his own small theater. This affection towards Mozart's work did not cease though and it has been suggested by various researchers that one important aspect of the interpretation of *The Hour of the Wolf* is its relation to *The Magic Flute*. From an intermediary point of view, Bergman's movie offers a lot to uncover: the documentary style framing the main story; the sound effects, and music that is used throughout the film; the references to characters from *Die Zauberflöte*; blurring the boundaries between reality and dream/nightmare, etc. My focus however remains on the puppet theater scene. I believe that the scene unfolds the *Zauberflöte*-theme of *The Hour of the Wolf* and is central to understanding how intermediality and intertextuality works in Bergman's film. In my presentation I will analyze and interpret how *The Magic Flute* contributes to the film's operatic nature, what significance the chosen opera excerpt has, and how the movie's characters are connected to the characters from Mozart's opera. I will also highlight the significance of the puppet theater regarding Bergman's personal relationship to the genre while also addressing the importance of puppet theaters in the performances of the 17th-century popular Viennese comedies.

ÁDÁNY, Rebeka is an individual researcher and has just finished her Masters studies in Musicology at the Franz Liszt Academy of Music in Budapest. The title of her Master's thesis is *Reality and Illusion: Ingmar Bergman's interpretation of The Magic Flute*. Researching Bergman's works, especially the *Hour of the Wolf* and *The Magic Flute* has shown her the importance of intermediality regarding Bergman's works. Although there have already been publications about Bergman's relationship to classical music and the significance of music in his works, she believes that there is still a lot to uncover. For that reason, she plans on researching this field in the future.

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WES ANDERSON'S INTERMEDIAL CINEMA: DISTANCING AFFECT IN AN AFFECTIVE STORYWORLD

The films of Wes Anderson seem quintessentially intermedial, foregrounding a dialogue between the arts as one of the key characteristics of his aesthetic. Indeed, much has been written about how photography, painting, theatre, literature, and even animation play a central part in his storyworld (e.g. Rachel Joseph on theatre; Lara Rhycaj on music; Mark

Browning on painting), yet never through the lens of intermediality. As demonstrated by Ágnes Pethő in her 2011 essay, this fruitful concept offers the possibility to reconsider Bazin's concept of "impure cinema" which has never been fully exploited by film scholars before. In each of Anderson's films, intermediality generates affect by offering new sources of emotion to our senses. For example, in *The Royal Tenenbaums*, the paintings of Miguel Calderon evoking brutality in a perfectly quiet, cozy atmosphere, suggest a latent tension between two friends who will, indeed, end up fighting for the woman they both love. Furthermore, if it is safe to say that extradiegetic music inherently enhances emotions in movies, in Wes Anderson's, diegetic music also brings contrasted emotions. For example, in *The Life Aquatic with Steve Zissou*, Seu Jorge's cover of Bowie's famous repertoire in Portuguese echoes the visually awkward beauty of the film, inviting us to get out of our comfort zone and accept a form of in-betweenness. It is true that Anderson's films are neither dramas, nor comedies; they dwell on a Brechtian distancing effect, through the trademark deadpan expression of actors who constantly repress their emotions while evolving in an appealing cinematic universe which foregrounds emotions. This paper offers to analyze some of Anderson's films through an intermedial lens, so as to demonstrate how a dialogue between the arts contributes to building a form of in-betweenness by keeping spectators willing to embrace an appealing cinematic universe in affective limbo, as they are kept at bay with emotionally-repressed – and sometimes even unpleasant – characters.

ASSOULY, Julie is Professor of American Studies at the University of Artois (Arras, France), specializing in cinema. She is the author of *L'Amérique des frères Coen* (2015) in which she, among other things, studied intermediality (mostly the resurgence of Walker Evans's photographs and Rockwell's and Hopper's paintings). She also published an article on music in the Coen brothers' films (Carter Burwell's contribution to 'the Coen touch', 2021), and wrote chapters entitled *Spielberg Meets Rockwell: Nostalgia and the Celebration of America's Heroic Past* (2018) and *Wes Anderson, Director and Advertiser (or, The Wes Anderson-ification of Advertising)* (2022), on inter- and trans-mediality. She has completed a book on Wes Anderson which will be released in France in December 2023.

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BETWEEN REVOLUTIONS: EXPLORING THE POLYPHONY OF MEMORY AND TRAUMATIC EXPERIENCES THROUGH AFFECTIVE EPISTOLARY NARRATED BY TWO WOMEN FROM DIFFERENT CULTURES AND GEOGRAPHIES

This study applies both cultural memory and Bakhtinian approaches to explore the polyphonic aspects of memory and traumatic experiences within the context of narratives related to revolutions in different geographical locations. The focus of the research is the essay film *Between Revolutions* (2023), directed by Vlad Petri, which primarily features an affective epistolary form and is predominantly narrated by two women from Romania and Iran. By analyzing the interplay between individual recollections and collective memory, as well as the ping pong-like voiceover narrated by two women whose voices were largely oppressed and marginalized in their respective countries, this research examines how cultural memory shapes the interpretation and understanding of historical events, and vice versa. It offers

distinct perspectives that are not influenced by media hegemony and challenges the dominant beliefs. The application of cultural memory theory enables a deeper exploration of how the film engages with the collective remembering of revolutions, shedding light on the formation of cultural narratives and the representation of historical experiences. Additionally, the Bakhtinian approach offers insights into the polyphony of voices and perspectives within the film, illuminating the dialogic nature of memory and its multiple interpretations. Through the study of *Between Revolutions*, it is concluded that the juxtaposition of personal narratives of memory and traumatic experiences alongside visual archival footage representing collective memories across generations shapes the framework of cultural and post-memory within the context of the essay film. This highlights the epistolary essay film's polyphonic nature and its ability to challenge dominant narratives.

BAGHBAN, Yasaman is an Iranian experimental and documentary filmmaker who obtained her MA in Cinema Studies from Tehran University of Art. After working as a lecturer, she decided to pursue further education. In 2023, she successfully completed her MFA in Experimental and Documentary Arts from Duke University. Her primary focus lies in the realm of essay films, and her MA thesis delved into the postcolonial aspects of Chris Marker's films. However, this exploration served as a starting point for her ongoing research. For her MFA thesis, she delved into the concepts of feminist heterotopia, imprisonment, immigration, and epistolary narratives.

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AFFECTIVE REPUTATION AND INTERMEDIAL REMEMBRANCE: FASSBINDER REENACTMENT IN *PETER VON KANT*

The year 2022 marked the 40th year of the death of German filmmaker Rainer Werner Fassbinder and it began with the world premiere of *Peter von Kant* (2022), written and directed by French filmmaker François Ozon, being the opening film at Berlin International Film Festival. While the title relates to Fassbinder's *The Bitter Tears of Petra von Kant* (1972), its adjustments already indicate that it is not a mere remake. Besides gender, other aspects, mainly in relation to the film's protagonist, were changed. French actor Denis Ménochet embodied Peter von Kant as a gay, chain-smoking, sturdy, depressed and at the same time highly productive director wearing dark short messy hair, beard, and a leather vest: an intermedial Fassbinder reenactment. Using the example of *Peter von Kant*, this paper thinks about creative practices of remembrance and how they are informed by intermediality and affective reputation. Reputation, originally a concept for PR, means the valuation endowed to a person known to the public on an aggregated collective level via public medialized communication and is described as a three-dimensional construct which entails functional, social, and affective components. This paper adapts this concept and focuses on its affective dimension, which is informed by personal tastes of third persons evaluating and the emotional and aesthetic attraction of the evaluated person, shaped by appearance and charisma (Eisenegger 2005, 37–38; Eisenegger and Imhof 2009, 247–249). Productively resonating with affect theory, this declares affect and emotion important and powerful components of public discourse. Following *Peter von Kant*'s various references to Fassbinder's last film *Querelle*

(1982), this paper argues contrary to Jeanne Moreau's *Each Man Kills the Thing He Loves* that each (hu)man keeps the thing he loves (alive). Or at least his*her reputation and memory.

BELL, Anna is a PhD candidate in the "Configurations of Film" research collective at Goethe University, Frankfurt am Main, Germany. Her dissertation examines how Fassbinder's remembrance is influenced by his affective reputation. She studied Political Science with a minor in Media and Communication Studies (B.A.) in Mannheim and Umeå, as well as Film Culture: Archiving, Programming, Presentation (M.A.) in Frankfurt. Since 2014 she has been working in the programming departments of various film festivals.

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FROM CINEPHILIA TO RADIOPHILIA?: NEW RESEARCH DIRECTIONS FOR AFFECTIVE INTERMEDIALITY

Recent scholarship has increasingly pointed to how cinephilia has its origins in intermediality, for instance, in how film magazines encouraged audiences to "learn to love" the cinema from the 1920s (Cowan 2015). Similarly, research on "new" or global cinephilia has noted the ongoing significance of cinematic intermediality and its affective registers (Vidal 2017, Keller 2019, Shambu 2022). Yet, there still remains further potential for understanding key dispositifs of affective intermediality as generated in moving images and related media, such as radio. In response, the present paper offers radiophilia as a new concept for media and film studies that helps highlight the constitutive role of intermediality in cinema and radio during the 1920s-1940s, while also theorizing the affective attachments formed in relation to each medium, its contents and material forms. While the conditions and intermedial assemblages of "radio" may differ across time and place, my recent research has explored radiophilia as a way to make sense of the love for, or strong attachments to, radio from its inception to the present day. In order to do so, I both engage with the field of intermediality studies, but also build on recent work on "affective practice," envisaged as a means to productively respond to entrenched oppositions between affect theory and the history of the emotions (Wetherell 2012). In arguing for a *longue durée* perspective, I suggest intermediality as a productive heuristic tool for the task of exploring the affective regimes of old and new media as well as the generation of "affective publics" (Papacharissi, 2015). In closing, this presentation will critically evaluate the benefits of opening up histories of cinephilia to exchange with other media, and the ongoing need to "interrupt" established accounts of US-European media history with critical perspectives on transnationalism and (post)colonial modernities (Shome 2019).

BIRDSALL, Carolyn is Associate Professor of Media Studies, University of Amsterdam. Her publications include *Nazi Soundscapes* (2012), *Listening to the Archive* (2019, co-ed. V. Tkaczyk) and *Historical Traces of European Radio Archives* (2022, co-ed. E. Harrison), with her most recent monograph, *Radiophilia*, appearing with Bloomsbury in September 2023. She currently leads the research project TRACE (Tracking Radio Archival Collections in Europe, 1930–1960), which is funded by the Dutch Research Council (www.trace.humanities.uva.nl).

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PHOTOGRAPHIC LEAPS INTO THE PAST. THE AFFECTIVE HYBRIDITY OF RECENT EUROPEAN DOCUMENTARIES

Found footage filmmaking, or “archiveology” (Russell 2008), has become a contemporary mode of understanding the collective past. At the same time, in some recent European documentaries there can be found a more intimate, personal use of archival (and animated) images. Archiveology becomes in these films an affective tool in caring for family, and a reflection on the precarity of life and memory in general. These are all medially hybrid films, they rely on the affordances of intermediality and combine present day footage with images from personal or public archives.

They construct two-strand narrative structures showing both the trauma of losing a parent and the excavation of the unresolved traumas of those ailing and passing. In *Us against Us* (*Noi împotriva noastră*, Andra Tarara, 2021) the director/daughter initiates a highly reflexive video dialogue with her schizophrenic father. *Fragile Memory* (Igor Ivanko, 2022) is a grandson’s story about a former cameraman affected by Alzheimer’s. Post-memory and post-generational trauma work is in the focus of Aliona van der Horst’s films like *Love is Potatoes* (2017), in which her own mother’s emigration story is recovered through intermediality, or *Turn Your Body to the Sun* (2021), in which the digitally manipulated archival footage accompanies a woman’s quest for her father’s repressed memories. The leap between the present and the past, between the first person docu-footage and the archival images result in poetic, essayistic visuals, and create incongruous moods on the level of spectatorship. While the personal archiveology becomes a narrative stimulus for the filmmaker immersed in his/her own story, it also elicits “another kind of empathy” with a wider, collective appeal for the viewer. Within this context, the haptic visuality of archival images becomes “lures to feeling and thought” (Marks 2015, 173), sites for meta-communication and abstraction, and calls for a “reflective spectatorship” (Plantinga 2019).

BLOS-JÁNI, Melinda is Lecturer at Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, and assistant editor of the journal *Acta Universitatis Sapientiae, Film and Media Studies*. Her research interests include home videos and amateur films, silent cinema, documentary film, found footage films and archival images. She published the book *The Genealogy of Home Movies. Transylvanian Amateur Media Practices from Photography to New Media* (in Hungarian) in 2015. She has published articles in journals within the area of Film Studies, and recently contributed the essay “Photographic Passages to the Past to the Past in Eastern European Non/fiction Films” to *Caught In-Between. Intermediality in Eastern European and Russian Cinema*, Ágnes Pethő (ed.), Edinburgh University Press, 2020. Currently she is employed as a member in the exploratory research project *Affective Intermediality. Cinema between Media, Sensation and Reality* supported by a grant of the Romanian Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI.

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THE INVENTION OF LANDSCAPE. HOW TO RETHINK THE IDEA OF ENVIRONMENT THROUGH THE FORMS OF VISION, FROM *ENCHANTED MOUNTAINS* TO *ANTHROPOCENE*

Enchanted Mountains is the title of a series of photographic works made by Michelangelo Antonioni, starting from some of his paintings. But *Enchanted Mountains* is also an extraordinary example of how the forms of vision have the possibility to recreate the idea of landscape, to renew our concept of environment. In *Enchanted Mountains*, the final work is given neither by the individual paintings nor by their specific photographic reproduction, but by the enlargement of small details of these paintings, capable of generating a radically renewed relationship between work and gaze. The enlargement of these pictorial details, in fact, generates a process capable of revealing a new reality: a series of photographic “blow ups” intended to create mountain peaks where, originally, there were only spots of color, chromatic matter, features of Informalism. This delicate relationship between detail and photographic enlargement characterizes not only the work for cinema (and photography) made by Antonioni, but also the work of other contemporary authors such as Nuri Bilge Ceylan, Terence Malick, Patricio Guzman, Kleber Mendonça Filho, until the case represented by *Anthropocene* (2019), the documentary created by Edward Burtynsky, Jennifer Baichwal and Nicholas de Pencier. In this movie, the landscape is represented by the detail of the space to the vast immensity, through a sort of informal vision made with the same matter and form that composes the deepest layers of the earth: an intimate and personal reworking of reality itself which reimagines a landscape through the techniques and forms of vision.

BROTTO, Denis is Professor at the University of Padova, where he teaches Visual Culture and Digital Cinema. He published the books *Observing the enchantment. Aleksandr Sokurov* (2010), *Trame digitali* (2012) on cinema and new technologies, and *Jean Vigo* (2018). His theoretical research activity is accompanied by research in the visual and creation fields. In 2015, he made the video-installations *Esedra* for the Museum of Jewish Heritage (Padova). In 2020, he directed *In Bloom/Tito Livio* (with M.Paolini and G.Vacis), broadcast on RAI5. In 2021, his film *Logos Zanzotto* was selected as a special event at Giornate degli autori – Venice Film Festival.

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“HOW IT FEELS TO HAVE YOUR TRAUMA HELD”: MULTIMODAL REPRESENTATIONS OF TRAUMA IN DANIEL SLUMAN’S *SINGLE WINDOW*

In his third poetry volume *Single Window* (2021), British poet and disability rights activist Daniel Sluman offers a profound examination of what it means to live and love with chronic pain and disability as he relates the year he and his wife spent on their couch – unable to move to a different room, watching the world spin on from their window – through a combination of poetry, photography and (stylistically represented) silence. As he has in his other volumes, the poet breaks with taboos in favour of an open and deeply affective portrayal of intimacy, sex and drug use in the lives of disabled people. Imbuing the text with photographs of himself

and his surroundings, the volume takes on a documentary-like character as Sluman meticulously chronicles the couple's journey throughout the four seasons – the four sections of the work. My close reading of the volume reveals how Sluman's multimodal composition technique allows him to go beyond the individual strengths of these modes and to bring together the emotive nature of poetry and the often-confrontational reality of the photographs included in *Single Window* to show "how it feels/ to have your trauma held" (44).

BRUSSELAERS, Tara is a pedagogical assistant and PhD candidate at Vrije Universiteit Brussel, working on *Multimodality in 21st-Century Black British Poetry*. Her research interests include multimodality, intermediality and poetry. Her paper "Breaking the Mould: Multimodality in Jay Bernard's *Surge* and Koleka Putuma's *Collective Amnesia*" has been accepted for publication. She holds a Master in Linguistics and Literary Studies (VUB 2021) and an Advanced Master in Literary Studies (Katholieke Universiteit Leuven 2022).

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FILMING WITH CLARICE LISPECTOR: AN EXAMINATION OF AFFECTIVE INTERMEDIALITY IN THE MOVING-IMAGE INSTALLATION *VIVIENDO EL DÍA (LIVING THE DAY)*

How would it be to film as Clarice Lispector writes, which is as a form of sustained participation and commitment to the world-life? How would it be "to film with the body"? These were some of the initial questions of my practice-as-research *Viviendo el día (Living the Day)* that stage an intermedial encounter between reading, filming and installation practices. As a brief overview, *Viviendo el día* is an immersive moving-image installation that projects videos of a walk of humans and a group of dogs on various screens in a fragmented manner, disabling the possibility of a single privileged view. Further, it multiplies and combines the images of the walk to create an environment, a network of relationships between humans and non-humans that explores new ways of relating to reality and invites the viewer to leave contemplation for an engagement with living environments. In doing this, affective intermediality in this artwork creates a "stronger sense of embeddedness in a larger field of life – a heightened sense of belonging" (Massumi, 6). This paper will examine how affect works in a multifaceted way, both in the process of producing this installation, and also in its reception: (a) how Lispector's writing is a sensuous "writing with the body," as noted by Hélène Cixous, (b) how affect ran in my experience of reading Lispector, (c) how the images filmed by the dogs made possible the emergence of new affective and corporeal compositions, and (d) how gallery visitors' bodies were affected by the installation. My approach to affect follows Brian Massumi's understanding on affect, based primarily on Spinoza who talks of the body in terms of the capacity for affecting and being affected, and for whom affects are ways of connecting, to others and to other situations. In addition, this paper addresses how affect can be life-affirming, as in Lispector's work and as it occurs when encountering this installation. <http://www.belencerezo.com>

CEREZO, Belén is an artist and researcher. Currently, she is a María Zambrano postdoctoral researcher at the Faculty of Fine art at the University of the Basque Country (UPV/EHU) and she completed her practice-led PhD at Nottingham Trent University where she was also an

Associate Lecturer in Photography. Her research examines the functioning of images and attends to the transition from a representational model to a performative one that explores new forms of action, relationship and practice generated by images. Cerezo makes moving-image installations, videos and photographs. Since 2017, her main line of enquiry has stemmed from her encounter with the work of Brazilian writer Clarice Lispector.

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DARKNESS AS AFFECTIVE OSCILLATION: POETRY IN THE CINEMA OF ABBAS KIAROSTAMI

Though seemingly naturalized enough over the ages, it is still a vexed issue of human cognitive capacity how poetry from the deep past, whose semantic and syntactic bodies are relatively unfamiliar, still can be recognized almost instantly. Can we conceive of “poeticity” as a metaphysical imagination, always existing within us, helping us “sense” the poetry beyond the familiarity of language? Does “poetic” as a category, enveloped and presented by the body of poetry, have a deeper manifestation of interiority beyond its external form and structure? We propose to push forth the question of the “poetic,” by developing “shadow” as a term-index that dovetails Iranian auteur Abbas Kiarostami’s (1940-2016) filmic and poetic practices. Referring to diverse film sequences from Kiarostami’s works like *The Wind Will Carry Us* (1999), *Five Dedicated to Ozu* (2003), *The Taste of Cherry* (1997), *Where is the Friend's House* (1987) we would explore the use of “darkness” in Kiarostami’s cinema and its shifting modulations of affects and intentionality, where the intermedial impulses have been rendered with unusual cinematic gestures with various poetic traditions (e.g. early-medieval Sufi poetry, Japanese Haiku, modern Iranian poetry). The main propositions of the presentation may include, in the works of Kiarostami – a. how the affect as anticipation in the form of unusual modes of withdrawal and poise, far from the momentary concentration of pre-emptive juncture, creates the possibility of articulation of intermediality within the “darkness”; b. how “shadow” as an imaginaire bridges the inner bodies of the “poetic” and the “cinematic”; c. How the latent epic quality of the “shadow” within the “darkness” creates a vortex within which the perception of the characters and the gazing agencies are released from their enclosures of causal framework of subjectivity as the characters and the gazes tend to gravitate towards a-causal, a-modern, shifting assemblages of affects, intentionality, and temporality.

CHATTOPADHYAY, Sanskriti is conducting artistic research at HDK-Valand Academy of Art and Design, University of Gothenburg, Sweden. She has two post-graduate degrees in Film Direction and Screenplay Writing (Film and Television Institute India, India) and in Literary and Cultural Studies (The English and Foreign Language University, India). She is interested in the cultural heritage of the landscape she has been born into, often her work is informed by the same. She has been academically presenting at various Universities, like the *Lifetime Conference* (Norway), *Uncanny Intermediality Conference* (Romania), *The 17th International Conference on Arts* (Spain), *The 5th and 6th Congress of Bengal Studies* (Bangladesh). Her

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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 depths of Film Editing, Direction and Screenplay Writing, and Screen Studies. He has been a Guest Lecturer at Netherlands Film Academy at Amsterdam University of the Arts. His Independent video work got published under special curatorship from Lowave, Paris. Video art has been featured in the exhibition “Indian Highway” and showcased in galleries of various cities of Europe and Asia. Video and film works done 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 at 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 at Witwatersrand University, Johannesburg (2018), CIECT conference in VGIK, Moscow (2019), Lithuanian Academy of Music and Theater (2019). He participated in an international project for artistic research involving BRICS countries, being the coordinator for India (2018).

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POETRY THAT MOVES: FREE INDIRECT SPEECH EXPERIENCED THROUGH INTERMEDIALITY

In “The Cinema of Poetry” essay (1965), Pier Paolo Pasolini claims that film differs from literature for not being based on a linguistic sign system. Thus, cinema should not be limited to storytelling, which reduces it to mere communication in prose, obfuscating the technique/style. The essence of cinema resides in the ability to convey the world and man through significant images belonging to the irrational, mnesic, oneiric and objectal. Per Pasolini, only by fully embracing the visual potential of film and endowing it with “an individual expressive quality” can a director use his medium like “a language of poetry”. In most poetic films, the free indirect speech (the use of unusual stylistic resources) is attained via the protagonist’s point of view, rather than through words. Yet, this expressive formalism may occasionally be achieved in experimental films devoid of strong character agency as well. Paradoxically, Sergei Paradjanov’s *The Color of Pomegranates* (1969) belongs to both categories of Pasolini’s cinema of poetry, in large part due to its intrinsic intermediality. The film is composed in tableaux – in which the true protagonist is the style and its sensuous materiality – although the work concerns the real eighteenth-century Armenian male poet Sayat Nova. Endowed with a pervading symbolic and pictorial nature, the film is meta-artistic, operating as an allegory of creation. In his youth, the protagonist is portrayed as androgynous and played by an actress who incarnates five different characters in all, two of them being the poet and his beloved. I contend that the film’s intermediality makes it even more poetic, beyond what is expected and possible to achieve through the usual cinematic resources alone.

I will analyze the film's symbolism through Pasolini's lens and will draw a parallel with Andrey Tarkovsky's style (including its mysticism), notwithstanding the fact that the two directors are considered opposites.

PERFORMATIVE DOCUMENTARY AS FILM-POEM: THE INTERMEDIAL CASE OF *THE METAMORPHOSIS OF BIRDS* (2020)

The Metamorphosis of Birds (2020), the first feature film by the Portuguese director Catarina de Vasconcelos, is a doubly hybrid film placed in between documentary and fiction (and working as an autofiction in which the filmmaker is self-represented in image and sound) and in between literature and (audio)visual art forms. As a non-fictional film, *The Metamorphosis* belongs to Bill Nichols' category of performative documentary (2001), because all the reenactments and performances staged in it evince personal experiences in the form of memories, emotional involvement, and personal beliefs, revealing a subjective and affective worldview. As a film in general, *The Metamorphosis* is an interesting way to deal with material which is above all else poetical. One of the reasons the film may be considered an autofiction is the loose and creative form composed of multivocal narration in voice over, a metaphorical network and free associations. This is also a sine qua non condition of the audiovisual genre of poetry film. I wish to argue that despite the longer form, *The Metamorphosis of Birds* corresponds to Sarah Tremlett's (2021), Tom Konyves' (2011) and William C. Wees's (1997) theory on the subject. The film has a powerful lyrical text (working in a similar way to a poem), moving images, a laborious and poetical soundscape (including non-diegetic music), intertitles (i.e., written text), the author's presence (not really a requirement of the genre but helpful, because it stresses the authorial position) and a very tight artistic concept expressed metaphorically. Rather than following the realist and descriptive credo of documentary, Vasconcelos manages to evoke her life, as well as that of his father and grandparents, without escaping the referent. Emotions and sensations get the upper hand, because of the intentionally poetic nature, but the film still carries itself as a "document."

CHINITA, Fátima holds a PhD in Artistic Studies, an MA in Communication Sciences, and BAs both in Literature and Cinema. She is the equivalent of an Associate Professor at the Theatre and Film School of the Polytechnic Institute of Lisbon. She undertook joint post-doctoral research in Intermediality and Inter-arts studies at IMS – Intermediality and Multimodality Centre at the University of Linnaeus, in Sweden, under the supervision of the late Professor Lars Elleström. She publishes regularly in English, notably on intermediality and inter-arts, audio-visual narratives, self-reflexivity/meta-cinema, essay film, and authorship.

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AFFECTIVE THOUGHT REPRESENTATION IN NICOLAS ROEG'S *DON'T LOOK NOW*

Nicolas Roeg's horror classic *Don't Look Now* (1973) utilizes a unique cinematic language that problematizes the widespread concept of the strict dichotomy between objective and subjective images in narrative film. Its protagonist's possible abilities to glimpse into the future and communicate with the dead are connected to the film's main themes of perception and the complexity of interpretation (Patch 2010). Dan North remarks that in the film, "[i]t is

vision, often the most trusted of the senses, that is portrayed as unreliable” (5). The frequent presentation of the protagonist’s subjective perceptions, thoughts and memories serves as an opportunity for the director to create an indeterminable connection between the shots depicting the shared reality of the characters and the shots commonly understood as their mental content or perception, giving an ambiguous context to certain scenes. As Michael Dempsey, a reviewer of the film has pointed out: “Roeg’s montage does not say that two shots are connected; it says that they might be. Eisenstein’s editing aims for certainty; Roeg’s for uncertainty” (42). Consequently, my focus is on sequences that depict the past but are not following the mimetic logic of realism that the film established by its narrative. They are paradoxical flashbacks with no origin in the character’s memory. These “echoes” should be distinguished from verbatim repetitions which are exact copies of an original scene. The contents of these objective (non-POV) shots are filtered through and transformed by the mind of the hero, where the image is slightly altered, changed, or disfigured, mediating an affective aspect of a certain event. In a self-reflexive move, the film constantly shifts its hero’s problem into a hermeneutic one for the audience: how can we make sense of these images and what should be the proper interpretive context for them?

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THE SENSUOUS EXCESS OF TEXTURE AND COLOUR IN *SPIDER-MAN: ACROSS THE SPIDER-VERSE*

This presentation aims to explore the captivating aesthetics of texture and colour in the recent film *Spider-Man: Across the Spider-Verse* from the perspective of sensuous excess, hapticity and affective intermediality. As a visually stunning animated feature, the film pushes the boundaries of both traditional superhero narratives and diversity of animation styles, utilizing a rich and vibrant colour palette and set of textures. Drawing on the concept of sensuous excess, this presentation will investigate the film’s engagement with vibrant and intense colours to heighten not only the visual impact of each scene but also the corporeal response of the spectator. Sensuous excess challenges traditional notions of cognitive engagement as the primary driver of cinema spectatorship. It disrupts the notion of a hermetic boundary between the body and the screen, blurring the distinction between the self and environment. *Across the Spider-Verse* amplifies its sensory stimuli to engage a sensuous excess that taps into the non-discursive and corporeal aspects of affect, evoking a response that transcends audience identification. Through the lens of affective intermediality, the presentation will analyze how colour and texture interact with other aesthetic elements in the film, such as music, sound design, and animation techniques, with a consideration of the film’s comic book antecedents. By exploring the interplay between colour/texture and these intermedial components, this presentation aims to uncover the ways in which the film elicits affective responses and shapes a complex engagement with the narrative. The presentation will offer

a comprehensive analysis of specific scenes in *Spider-Man: Across the Spider-Verse* and demonstrate how the aesthetics of texture and colour contribute to the film's dynamic artistic achievement. By examining the film through the lenses of sensuous excess and affective intermediality, we can more clearly interrogate the possibilities of colour and texture as tools for storytelling that are capable of evoking an intensified spectatorial engagement.

DANIEL, Adam is a filmmaker and Lecturer at Western Sydney University. His research investigates the evolution of horror film, with a focus on the intersection of embodied spectatorship and new media technologies. He has published on film, television and popular culture, and is the author of *Affective Intensities and Evolving Horror Forms: From Found Footage to Virtual Reality* by Edinburgh University Press (2020).

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CAT STEPAN AND OTHER SNIPPETS OF WAR

The Internet-focused podcast *The Content Mines* called the Russian invasion of Ukraine “The Most Online War of All Time Until the Next One.” It’s also known as the “First Tiktok War.” Since the Russian invasion Ukrainians weaponized social media deploying their mobile cameras to document the war in every detail. The video clips of ordinary Ukrainian citizens earned more than millions views across various social media platforms. “Perhaps owing to Western sympathies with the plight of Ukrainians, their videos have overwhelmed American feeds in a way few foreign news stories ever do,” stated Kyle Chayka (*The New Yorker*, 2022). This paper is intended to illuminate the new aesthetics as political and politics in aesthetic terms, as a form of the “distribution of the sensible” conceptualized by Rancière. The condition of the possibility of dissensus, meaning overcoming of social barriers which are preventing the excluded voices, is people’s capacity to speak on social media platforms, which offer a greater sense of intimacy. By the same token, the established social media aesthetic forms are applied to documenting the ground warfare. The clips with the serious war content accompanied by music tracks, internet jokes and gestures subvert traditional presentations of tragic events to the point of becoming surreal. Nevertheless, the shared aesthetic of TikTok users became a powerful form to popularize the Ukrainian course. In Rancière’s opinion, the essence of the problem in the relation between the politics of aesthetic and the aesthetic of politics lies not in the fact that art and politics should not mix, as they intermix anyway, but in the impossibility to establish an appropriate correlation between them. In this respect, what is the role of TikTok algorithmic feed in distribution of sensible?

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THE AFFECTIVE TURN IN THE CINEMA OF ELOY ENCISO: THE CASE OF *ARRAIANOS*

In this presentation, I will argue that *Arraianos* (2013) by the Galician filmmaker Eloy Enciso can be considered an “explorative ethnographic docufiction” since it explores the ethnographic identity of the people from A Raia (the Galician border between Spain and Portugal) while still inscribing the camera in such an ethnographic process. The result of this inscription is a cinema that transcends the dictum and structuralist limitations of the first ethnographic films – objectivation of the native and keeping the cinematic distortions to a minimum. Instead, my presentation will feature the ways in which *Arraianos* ostensibly uses the filmic tools in order to immerse the viewer in what Tarkovsky denominated as “second reality”: its emotional, affective and poetic atmosphere.

DEL POZO, Marta holds a PhD in Spanish literature from the University of Massachusetts-Amherst and an MFA in Creative writing from New York University. Her research focuses on posthumanist and ecopoetic narratives, documentaries and different forms of performativity. Her articles have appeared in the *International Journal of Iberian Studies*, *Bulletin of Spanish Visual Studies*, *Hispania*, *The Latin Americanist* and *Hispanófila*, amongst others. She is Associate Professor at the Department of Global Languages and Cultures at the University of Massachusetts-Dartmouth and the founding editor at Quantum Prose, New York.

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THE CIRCLE – SUBVERSION OR KOLAKEIA?

Intermediality is always already a movement that opens up an affective space for political and cultural subversions. The paper asks, in this context, whether it is possible to speak of the perversion of the very idea of subversion itself in this context. If, in other words, subversion is an art (techne), can one speak of a kolakeia (Plato’s concept that designates the perverted/distorted form of an original techne), which pertains to the art of subversion? The paper thematizes this question through a double reading of Dave Egger’s novel *The Circle* (2013) and a film based on Egger’s book, James Ponsoldt’s *The Circle* (2017). Read as a recent political-cultural commentary, Egger’s book is interesting because of its explicit focus on issues such as populism, economism, and voluntary servitude. Discussing the novel, the paper turns to Ponsoldt’s film and elaborates on the discontinuities between the book and the film, dealing with them as a case of pseudo-subversion or kolakeia. Finally, the paper reflects on the nexus of subversion, affect and the media in today’s society.

DIKEN, Bulent teaches Social and Cultural Theory at Kadir Has University, Istanbul, Turkey, and at Lancaster University, UK. In particular, his research interests include political philosophy, the sociology of cinema, urbanism, and he has a number of previous publications, which

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“JUST LIKE A MOVIE!”: AFFECTIVE INTERMEDIALITY IN HORROR FILM-INSPIRED BOARD GAMES

The Kickstarter page for the 2023 board game *Terrorscape* tempts potential backers with the prospect of being “the protagonist of your own horror movie,” either as one of several archetypal “survivors” or as a monstrous “killer” hunting its prey within a Victorian mansion sprinkled with plastic miniatures, cardboard tokens, and six-sided dice. Described by its design team as a “one-vs-many hidden-movement board game with classic horror movie vibes,” this forthcoming release from publisher ICE Makes joins a growing list of recent efforts in the tabletop gaming community to translate cinematic experiences into something tactile and tangible. From famed designer Reiner Knizia’s *Nightmare Productions* (2000), an auction/bidding game in which 2-5 players are tasked with funding and making the best monster movies that they can afford within a closed economy, to Freddie Carlini, Matt Corrado, and Merrijoy Vicente’s *Mixtape Massacre* (2016), a dice-chucking tribute to 1980s slasher films (complete with cards illustrated like old VHS tapes), several board games of late have tapped into horror fans’ emotional investment in the genre while strengthening its affective hold on audiences by giving them the ability to get a literal hold on it (through physical components and other material elements unique to tabletop gaming). In this presentation, I explore the intermedial links between horror films and their lesser-known (but no-less-significant) offspring, turning away from the screen toward tables around the world where players are able to mentally and physically grasp previously ineffable or otherwise intangible characteristics of the genre. By performing certain actions, embodying particular roles, and abiding by (or challenging) the literal rules of a given game, players frequently come into direct contact with representational elements that heretofore had been understood only indirectly. The various conventions or tropes of cinematic horror, which might have metaphorically been kept at arm’s length (or at a greater distance, owing to some audiences’ distaste for graphic images and onscreen violence), are thus brought into greater – but more playfully “safe” – proximity to anyone willing to place their meeples on the board and roll the dice on their characters’ fates.

DIFFRIENT, D. Scott is Professor of Film and Media Studies in the Department of Communication Studies at Colorado State University. He is the co-editor of *Screwball Television: Critical Perspectives on Gilmore Girls* (2010) and *East Asian Film Remakes* (2023) as well as the author of *M*A*S*H* (2008), *Omnibus Films: Theorizing Transauthorial Cinema* (2014), *Comic Drunks, Crazy Cults, and Lovable Monsters: Bad Behavior on American Television* (2022), *Body Genre: Anatomy of the Horror Film* (2023), and (with coauthor Hye Seung Chung) *Movie Migrations: Transnational Genre Flows and South Korean Cinema* (2015) and *Movie Minorities: Transnational Rights Advocacy and South Korean Cinema* (2021).

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THE FUTURE OF AI-GENERATED PHOTOREALISM

When Generative AI operating in DALL-E simulates photography so effectively that human perception cannot anymore distinguish the results from photographs, it is time to reassess photorealism, to explore how it operates and attempt to stipulate what it may have in stall. This presentation does this by way of a media aesthetic assessment which historicizes the explicit and implicit intermedial tensions energizing photorealism. The term photorealism entered the vocabulary in the 1960s and 70s naming a major art movement which from a tradition of pop art sought to reinvigorate painting through an explicitly intermedial project that imported effects from photography into a new style in painting. In recent years, however, photorealism has increasingly been associated with another project – that of having one medium (or a medial amalgamation) simulate another. The intermedial tension which reinvigorated the painting of the American photorealists is in some ways akin to that energizing the 1990s photographic art of Vibeke Tandberg. While the intermedial tension in American photorealism was explicit – and operated on the model of intermediality discussed by Horace, Lessing, Clement Greenberg and others – the intermedial tension energizing Tandberg's photographic art (in projects like *Living Together* and *Line* for example) is also to some extent implicit, and thereby operating on the model of the wizards of Photoshop. A related intermedial tension to that operating in Tandberg's photographic art seems to also operate in the DALL-E-generated work of Boris Eldagsen for which he won the creative category in the Sony World Photography Awards in 2023. Though assessing how photorealism operates in these cases, and what limits may be identified to the styles this new photorealism may be able to adopt, the paper will suggest some ideas about what photorealism(s) we may also encounter in the years to come.

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EMOTIONS, AFFECTS AND DEATH

Luchino Visconti's and Nicola Badalucco's *Death in Venice* (*Morte a Venezia*) is a well-known film from 1971, one of several adaptations of Thomas Mann's novel with the title *Tod in Venedig* from 1912. What makes the story so attractive for transmediation? Has this to do with cognitive content or cognitive processes? Can one relate modern affect theory with this

old film? The spectacular topic is the elderly Gustav von Aschenbach being affected by the beautiful young boy Tadjo? Does the film deal with a certain visceral intensity and pedophilic desire, with the historical development of the concept of affect, including melancholia, or does it consider affect in terms of sensation, materiality and distributed agency? Being a world of mutually affecting forces, which Friedrich Nietzsche conceptualized in the anthropomorphic figures of Apollo and Dionysius, it promises an unstable and limited order of the world, in which the romantic free genius like Aschenbach creates aesthetic media products by importing and transferring the content of his (cognitive) mind. At least, when one follows Elleström's medium-centered model. The affective movements of the music of Gustav Mahler will be discussed in their juxtaposition to the moving images and moving performance of the actors. All in all, the film will be the starting point for some philosophical thoughts on communication, as proposed by Lars Elleström as medium-centered of communication, as, on emotions as linked to the embodied subjects and affect that came popular in the poststructuralist and posthuman turn.

FÜHRER, Heidrun is Associate Professor at Lund University. Her publications concern "The Intermediality of Performance" developed in cooperation with Per Bäckström and Beate Schirmacher and "Media Modalities of Theatrical Space" both published in Jørgen Bruhn, Beate Schirmacher (eds), *Intermedial Studies. An Introduction to Meaning Across Media*, London and New York: Routledge, 2022, pp. 198–225; 255–264; "Leaving the white cube of ekphrasis: Gordon Matta-Clark's Concial Intersection" in: Niklas Salmose, Lars Elleström (eds.), *Transmediations: Communication Across Media Borders*, 2019; "Take the Beuys off: – Reconsidering the Current Concept of Ekphrasis in the Performative Poetry of Thomas Kling" in *Aletria: Revista de Estudos de Literatura* 27(2).

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AFFECTIVITY AND REFLEXIVITY IN HUNGARIAN KINEMA-SKETCHES OF THE 1910S

Kinema-sketches became widespread in Hungarian cinemas in the early 1910s. In contemporary discourse, this intermediate genre between cinema and theater referred to plays whose scenes were alternately performed by live actors on stage and projected on moving images. There are several ways in which kinema-sketches can be considered instructive examples of intermediality. 1. By telling a single story, the narrative has to unify theatrical and cinematic narration in creating an intermediate space in which medial interactions are constitutive. 2. The transitions from stage to screen (and vice versa) can be seen as cases of crossing medial boundaries and drawing attention to medial differences, ultimately leading to a "division of labor" between theater and cinema. The different presence and reality effects of the two media are motivated on the plane of the story by shifts between ontological levels or states of consciousness (reality vs. dream, madness, imagination), unfolding the affective potential of characters. 3. Many plays incorporate the institution of cinema, the cinematic situation and the functions of the moving images into the plot, thus providing a medial self-reflection. By exploring and analyzing the surviving sources, I would like to highlight how the reflexive and affective intermediality of kinema-sketches has played an important role in the transition to feature film by teaching viewers how to animate and

endow the “shadow people” of the moving images with intimacy and domesticating the new medium through familiar theatrical codes.

FÜZI, Izabella is Associate Professor at the Visual Culture and Literary Theory Department, University of Szeged (Hungary). She is chief editor of the online film studies and visual culture journal *Apertúra* (www.apertura.hu). She has previously written on narrative theories in film, mediality, and spectatorship and is co-author, with Ervin Török, of *Introduction to the Analysis of Epic Fiction and Narrative Film* (2006, in Hungarian). Her book entitled *Rhetoric, Language, Theory* (2009, in Hungarian) includes studies on language philosophy and writings on Hungarian and world literature. Her recent publications include a historical monograph entitled *From the Fairground to Cinema: The Emergence of Visual Mass Culture in Hungary (1896-1914)* (2022, in Hungarian) and a handbook summarizing the media history of moving images entitled *Moving Images and Mobility – A Historical Catalogue* (trilingual edition, 2022).

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“EMBODYING THE BATTLEFIELD” OR EXPRESSIONS OF LIMINALITY IN SHIRIN NESHAT’S *THE FURY* (2023)

In Shirin Neshat’s two-channel video installations, Iranian women embody “a battlefield” entangled within a heteronormative rhetoric. On opposite walls, two simultaneous video streams situate the traditional viewer in-between the clash of narratives about the Orient and the West. First, a partial view from the corner of the eyes and the blending of sounds imposes an element of distraction on viewing subjects. In addition to distraction as a way of awakening the viewer, the new strange position of screening mimics a state of in-betweenness, a liminality that increases the visceral intimacy with the situatedness of the foreigner on screen. Merging form and content exposes the irony of simple framings and orientalist gaze on exiled subjects. Using the viewing space as a literal and figurative threshold, Neshat questions the persistence of real and imaginary borders, as well as the fear of the cultural Other in today’s globalizing world. Taking examples from *The Fury* (2023), this paper argues that the sensory spatial experience of viewing extends medium specificity, and demonstrates that allowing spatial distractions paradoxically brings the spectator closer to the experience of a foreigner. Thus, this paper expands Vivian Sobchack and Laura Marks’s visual strategies in regards to embodied experience of viewing (Sobchack 1994, Marks 2000), to demonstrate how liminality as the least tactile imagery can become sensible to the spectator who experiences the bewilderment of it when the extradiegetic space of perception contributes as much to the meaning-making process as the moving picture itself. The results show how this distracting strategy creates a haptic encounter, or “fleshly dialogue” as Sobchack would put it (1994, 36), between the viewer and the portrayed foreigners. This haptic encounter also reminisces Laura Marks’s feminine-feminist visual strategy for “excursion into the memory of exile” (2000, 169).

GHOBADLOU, Shahrzad studies comparative literature and a secondary field of film and visual studies, at Arizona State University (ASU). Her research interests include 20th and 21st century French literature, experimental writing, theory of cinema and media. Confronting the themes of exile, non-belonging, and cultural (mis)understanding in contemporary multicultural societies, her doctoral thesis compares representations of fluid identities and code-switching in works of female émigré authors: Anne Garréta, a French experimental writer in the United States; Marjane Satrapi, an Iranian artist in France; and Shirin Neshat, an Iranian émigré artist in the United States. As a French and Iranian Studies specialist, she seeks to develop a nuanced theoretical framework to give justice to these understudied, yet groundbreaking artistic creations, which challenge stereotypes pertaining to gender, class, ethnicity, race, and religion.

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WATER COLOURS: AFFECTIVE INTERMEDIALITY IN NICOLAS ROEG'S *DON'T LOOK NOW* (1973)

Based on a Daphne du Maurier short story and celebrating its 50th anniversary, Nicolas Roeg's acclaimed film *Don't Look Now* (1973) constitutes an exemplary instance of a cinematic imagining of grief, haunting and the uncanny through, and in, intermedial and intramedial modes. Film editing, sonic distortion and musical counterpoint combine with, and are amplified by, the disorientations and reverberations of architecture and the labyrinthine cityscape, while at the same mirrored and magnified the deceptive reflections and refractions of water and glass, the leitmotifs of the narrative. Wintry Venice becomes a sorrowscape echoing and intensifying the mournfulness of the protagonists who, together with the hapless viewer, become inescapably lost in spatial and temporal convolutions. Their sadness is pierced by the message of a medium – the words of a blind clairvoyant who claims to see the grieving couple's dead daughter – just as the city's monochromatic chiaroscuro is punctured by the glimpse of a red apparition. This is not a film about “clear-sightedness,” however – quite the opposite. As its title suggests, it enacts the ambiguities and duplicities of vision, of what is seen and unseen, of cinema itself as a form of spectatorship and spectrality: “don't look now” is simultaneously an invitation, a prohibition and a deferral. In exploring these intermedial moods and machinations, I reconfigure Walter Benjamin's famous notion of the “optical unconscious” as the “optical uncanny”: intense disquiet attending the inability to see or foresee clearly, and/or a fatal / fateful seeing only of what one wishes to see.

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CHALLENGES OF AUDIENCE EXPERIENCE (AX) IN THE FILM INDUSTRY

In our present era, experience-based focus is increasingly coming to the forefront. The search for experiences and their fulfillment generate a continuous dialogue between users and providers, buyers and sellers in our everyday lives. Moreover, this trend is becoming more prominent in areas such as education and various cultural spheres. Experiences often precede the actual encounter, as highlighted by Byung-Chul Han (*The Transparency Society* [2015]). Parallel to this process, methodologies focusing on the design of experiences have also evolved, giving rise to different types of experiences (UX, CX, etc.). The aim of my presentation is to incorporate the frequently used concept of audience experience (AX) from foreign literature into the field of filmmarketing theories, uncovering its unique characteristics. I base my statement on refuting a commonly discussed assertion in public discourse that audience experience is synonymous only with the experience of (watching) the film itself. This assumption can be debated from multiple perspectives. The experience of watching a film itself is rather uncertain and difficult to plan in our present time due to changed consumption habits. On the other hand, we need to ask what the experience itself is composed of. The answer to this question can be found through the in-depth examination of other types of experiences, as well as by incorporating classical marketing methodologies. Based on these, it can be asserted that the experience is essentially an emotional connection between the sender and the receiver, which builds from the totality of touchpoints. It is a complex relational system. This process also includes the marketing communication process that introduces the film, ultimately assisting potential audience in making their decision to watch the film. It is from the totality of these touchpoints that the audience experience, which can be defined as a main pillar of the film communication's methodology.

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A TIGER'S LEAP INTO THE PRESENT

Just as the historical avant-garde interrupted the Romantic program of what it disdainfully called the "cricket chirp in the Artists' Theatre," in a tiger's leap we should position its main aesthetic procedures against the flat encephalograms of our time's "digital Maoism": 1. Emphasizing the materiality of things, such as in "New Objectivity" painting or the Constructivist stage props of Varvara Stepanova for Tarekkin's Death. Furthermore, analyzing the physicality of the medium itself, as Moholy-Nagy did in photography by getting rid of the

camera, conceiving of the mediatic process as a light-informed touch on photosensitive material, and creating a realm of photography beyond the mere reproduction of reality – at the same time as painting explored abstraction. 2. Staging the medium itself – not only on stage through the use of projection and film, like Meyerhold and others did, but the entire media apparatus, as Lyubov Popova showed with her stage design for the Cuckold Magnifique, that “workbench for acting,” or Dziga Vertov with his epochal *Man with the Movie Camera*. The artwork shows how it is made – at the height of media self-reflexivity. 3. Following Benjamin’s advice for the “retranslation of the methods of montage – so crucial in radio and film – from a technological process to a human one,” we can see that throughout the 20th century the interplay of media offered models to disrupt the illusionist automaton: from Walter Gropius’ endeavour for the Totaltheater, an apparatus programmed to interrupt urban life in Berlin even outside of the theatre, to Nam June Paik’s enlightening gestures of interruption. In his TV-Garden, we not only walk on flickering screens in an illuminated fairy-tale garden at night, but realize that we are kicking TVs with our feet. “Best television is no television at all,” Paik affirmed, dismantling the sentimental, hypnotic function of our mediatized world.

GRUBER, Klemens was Professor of Intermediality at the Department of Theatre, Film and Media Studies at the University of Vienna. He is the author of *Die zerstreute Avantgarde*, 2010 (Italian trans.: *L’avanguardia inaudita*, 1997), editor of *Maske und Kothurn. Internationale Beiträge zur Theater-, Film- und Medienwissenschaft*, and has co-edited *Digital Formalism*, 2009; *telehor. the international journal of new vision* 2011/13; *optisch/haptisch 1: Der Tastsinn im Kino*, 2014. He has published on Dziga Vertov, tactile media, and the cultures of the avant-garde. His recent books *Die polyfrontale Avantgarde. Medien und Künste 1912-1936* and *Alexander Kluges strategische Vermögen* were published with Sonderzahl Wien.

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AFFECTIVE IMMERSION IN LARGE-SCALE MOVING IMAGE INSTALLATIONS

Ragnar Kjartansson’s large-scale video installation *The Visitors* (2012) offers its viewers an emotionally charged experience through its immersive post-cinematic dispositif (Raymond Bellour). This type of multichannel installation creates a rather entertaining interplay between the focused cinematic attention achieved through the black box setting and the distraction inherent to almost all gallery exhibitions of video works (Peter Osborne) that is extremely popular with audiences. The play of discrepancies and consonances between the individual projections and their ensemble generates such a viewer experience that is in many of its aspects close to the cinematic, nonetheless is only achievable in an exhibition space. The closed space of the black box that clearly delimits the diegetic and extradiegetic world of the moving image installation from the exhibition context is able to produce the spectators’ emotional engagement and perceptual immersion despite the always perceivable presence of the other visitors. Based on a phenomenological description of the co-existence of the material and the immaterial in this and other similar video works (like Julian Rosefeldt’s *Manifesto* or William Kentridge’s *More Sweetly Play the Dance*), the talk will analyze how affective spectator response is generated almost exclusively by the dispositif that

replaced the cinematic apparatus. Discussing the works in the context of installation art will enable us to establish a connection in this sense to the spectacular environment-installations of James Turrell and Olafur Eliasson built specifically around the viewers' embodied perceptual experience.

GYENGE, Zsolt is Associate Professor at the Moholy-Nagy University of Art and Design (Budapest, Hungary), where he teaches courses in avant-garde cinema, film history and visual communication theory. His research interests include interpretation theories (phenomenology, hermeneutics), moving image installations and Romanian Cinema. He is the author of the book *Image, Moving Image, Interpretation: A Theory of Phenomenological Film Analysis* (published in Hungarian). He is currently working on a research on the phenomenology of moving image installations. He is editor of the scholarly journal on design and visual culture *Disegno*, and is also active as a freelance film critic.

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INTERMEDIALITY OF OBJECTSCAPE FOR FRAMING NUCLEAR LITERACY: FICTIONALIZING THE NUCLEAR PAST IN CHERNOBYL MOVIES

Framing nuclear literacy across various media modalities occurs by intermediality within activating fictional responses to communicating the energetic imagined past/future. "The benefit of thinking of cinema in terms of intermediality consists [...] not only in a more flexible way of looking at the changes occurring within the mediality of cinema, but also [...] in the way in which the poetics of cinema and specific stylistic effects can be described" (Pethő 2011). The emphasis on studying the screen responses to the Chernobyl disaster not only helps distinguish the emotionalization of debating the nuclear past within national/transnational nuclear narratives, based on ecological/cultural memory, not only highlights the "factual/fictional" of storytelling the nuclear history, but also contributes to researching the narrative dimensions of reconsidering "apocalyptic" rhetoric of debating "the nuclear" via various media, regarded as a tool of fostering nuclear literacy. In this concern, Bruhn's frames of intermediality (Bruhn 2021) with their emphasis on emotionalization of transmitting scientific knowledge bring into the spotlight the intricate interactions of different media about the Chernobyl disaster in cinema via amalgamating fictional/factual narratives, and "can initiate fusions and 'dialogues' between various media" (Pethő 2011). The presentation is focused on studying the ways of implicating "objectscape" (Ivakhiv 2013) (real objects and their visual images) in framing "spatiotemporal modality" (Elleström 2020) of the nuclear past within toxic legacies in cinema, which "not only mirrors and represents reality but also shadows, extends, reshapes, and transforms it" (Ivakhiv 2013). The presentation studies "objectscapes" in framing nuclear literacy via its visual implications in screening the spatio-temporal modalities in such Chernobyl related movies – *The Prohibited Zone*, 2020 (*Запретная зона*, Belarus, director M. Semionov-Alejnikov), *Chernobyl. Exclusion Zone*, 2014 (*Чернобыль. Зона отчуждения*, the RF, director A. Banke), *Gateway*, 2017 (*Брама*, Ukraine, director V. Tykhiy) – which contributes to facilitating the intermediate perspectives on nuclear narratives.

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THE CITY AS ESCAPE ROOM: PLACE, PARTICIPATION, MEANING, AFFECT

Through the lens of ecologies of belonging The City as Escape Room transfers a simple and commonly held understanding of the escape room into a metaphor that reveals a complex layering of place, participation, and affect in meaning making for transmedia storytellers. It situates the city as a play space in which community participation, meaning making and co-creation are interwoven as meaningful story experiences. By mirroring the practice of urban foraging, the discussion explores transmedia storytelling as a form of sympoiesis that brings into being a shared memory, a becoming-with the city for the community that resides within. Avoiding the common placemaking tropes associated with public sector marketing and economic (re)generation, city-wide transmedia storytelling is instead considered as a form of speculative fabulation that can defamiliarize the familiar and generate affective story experiences. The offering of a case study that contrasts commercial, and community driven transmedia experiences further illuminates the ways in which immersive experience design can take hold of a city as a play space and render it as a meaningful story experience.

HANNEY, Roy published widely on the use of live projects to bridge the divide between higher education and the world of work. More recently, Roy has turned towards creative talent development and community engagement as an important strand of his work. Alongside this, he continues to grow as a creative practice researcher, the development of community driven, immersive, audio-visual arts projects. He has delivered a number of Arts Council immersive experiences in his hometown of Portsmouth including *Octopuses & Other Sea Creatures* (2022) and is developing *Rituals for Earthly Survival* for 2023.

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INTERMEDIALITY IN VIDEO ART PRACTICE

The medium of video art can be considered to have evolved as an intermedial fusing of forms via “transformation and emergence” (Maithani 2019). Its origins lie variously in experimental cinema, the repurposing/satirizing of television, and/or performance documentation. The latter category, in which the body is the medium of expression, informs my own work as a

video artist. Documentation, or “proof” that the event took place (Jones 1998), grants the performance artwork a permanence, artefactual character, and the wider audience of the museum visitor. As Krauss (1977) identified in the 1970s, this proof took the form of a photographic or cinematographic index, introducing an intermediality that practitioners quickly appropriated. Much as the narrative cinema co-opted theatrical forms, artists’ performance and cinematography became symbiotic elements in an overall work – eventually no longer performed before a live audience, but in a studio, with only the camera as spectator. Exhibiting documentation as works in themselves can be vexed, however: at best they should communicate, even enhance, a performance’s conceptual and aesthetic character. Yet the medium of recording can obscure the immediacy of that message. Most problematically, it robs the work of its intersubjectivity – the direct and personal communing of performer and spectator in one space. The solution to this is the introduction of another layer of intermediality: that of the quasi-minimalist, sculptural installation. The foregrounding of the technology of exhibition introduces “objecthood” to the work, and “theatricality” in its experiencing. Fried (1967) writes of this kind of installation as antithetical to art. In this paper I take examples of my own work and that of other artists to offer the contrary view. I argue instead that this method of installation brings an enhanced participation and awareness to the spectator in their viewing and enjoyment of video-based artworks.

Following a degree in physics, HOLMES, Paul spent twenty years as a television director before becoming a visual artist. His work is in a variety of audio-visual media, including video, audio, stills photography and light, and is preoccupied with the gestures and actions of the face, voice and body. Paul Holmes is Associate Professor in the Moving Image at Edinburgh Napier University. He has shown and spoken about his work across Europe, Asia and North America.

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EXPLORING AFFECTIVE PERFORMATIVITY IN THE INTERMEDIAL MUSICAL POETRIES BY OJĀRS VĀCIETIS

The concept of music’s evocative power and its inherent rhetoric have played a significant role in discussions before the mid-18th century. Musical rhetoric aimed to elicit idealized emotional states known as the Affects, codifying music’s media features such as pitch, tempo, dynamics, timbre, and texture into specific musical elements based on rational principles. Although the post-Enlightenment era brought negative connotations to musical rhetoric, associating it with stereotyped and static emotional expressions, seventeenth-century theories of the Affects shed light on how organized sounds can transcend the materiality of music and evoke new affective experiences. Notably, the affective performativity of musical rhetoric in evoking emotions has significant implications for our understanding of poetry reading. Yoko Tawada, in her treatise *The Art of Non-Synchronous*, notes that poetry acquires a unique musical quality when read aloud. This paper explores Tawada’s proposition by examining the pre-semiotic media features of intermedial musical poetics, which involve aspects of communication that exist prior to the formation of meaningful symbols in verbal language. This paper argues that intermedial musical poetics, similar to musical rhetoric, rely on extralinguistic attributes to convey affect through emotional prosodies. For example, in

Ojārs Vācietis' lyric poem *Piano Concerto*, the pianist's overflowing sensuality merges with the changing key signatures of the piano music. Consequently, his physical gestures and movements contaminate the ecological agencies of the natural environment, giving rise to a new existential landscape. This externalization of affect transmission transcends the liminal space between music and words, yielding real-life implications for both the performer and listeners. Furthermore, the modern translation of Vācietis' poem into English generates a whimsical musicality that surpasses the semiotic parameters of the original text. This paper will draw upon Vācietis' various poetries to illustrate how musical affect enriches the performative translation of languages dynamically. Additionally, the presentation of this paper will feature a self-made miniature musical film that aligns with the conference's central theme of cinematic affective intermediality. Overall, this paper seeks to delve into the relationship between musical rhetoric, intermedial musical poetries, and affect transmission, revealing the profound impact they have on our understanding of intermedial artistic expressions.

HUANG-KOKINA, Alexandra is a researcher in 20th-century literature and music. Having recently been awarded her PhD in comparative literature at the University of Edinburgh, she is currently a researcher in residence in digital humanities and works on transdisciplinary projects about modern opera performance in digitally mediated theatre. She is also a classical pianist, having performed as a solo artist and chamber musician in a series of concerts and recitals. She is currently turning her doctoral thesis into a book, titled *Musical Performativity in the Piano Novels of the Twentieth Century*, the first large-scale monograph that advocates for inclusive involvement with the historically exclusive piano-playing culture by exploring its political disruptions within world literature.

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NEOPHOBIA: ON COLLECTIVE MEMORY, AFFECTIVE INTERMEDIALITY, FEAR, AND MODERNISM

Literature of the first half of the 20th century is very medial and has a traceable Freudian trend of referring to communal consciousness. Thus, through the application of the hermeneutic methodology, this essay investigates intermedial aspects of literary artefacts referring to collective memory, the common legacy of the West, and, primarily, the feeling of fear. As the examples from the works of James Joyce and D. H. Lawrence show, through the employment of intermedial elements (such as ekphrases, media integration, Bakhtinian "parodying" of media and other literary forms and genres by the novel), the writers address the readers' imagination, evoke the feeling of primaevial fear, grounded in common, archetypical parallels and motifs documented in the history of arts, media, literature. Hence, the paper concludes that, while speaking of the key issues of reality, such as economic and political troubles, the shocking spread of new media, crises brought by the acceleration and industrialisation, etc., the affection and suggestiveness impact the readers: the manifestation of the feeling of fear is achieved, inter alia, through the images of Hellenic Pan and Marsyas, referral to Eden, original sin and lost paradise. Additionally, the darkish verbal "palette" creates the "dreaming narration" which refers to unconscious – associations and basic instincts – causing confusion

and the feeling of loss, puzzlement, and shock. At the same time, the chaotic use of archetypes and parallelization with well-known myths and fables evoke unconscious comparison, empathy, and confusion, as the presented analogies do not seem to match with each other, and, consequently, add much to the feeling of frustration. Thus, the collective memory becomes an unconscious layer of the modernist novels, brought forward through intermedial elements to affect the readers, refer to their own traumatic experience of modernity, and convey additional messages in a non-verbal, intermedial way.

ISAGULOV, Mykyta is a PhD student at the University of Exeter, Department of English and Creative Writing, UK. He has been conducting intermediality-based research since 2011 when he dedicated his Master's thesis to intermediality poetics (Donetsk National University, Ukraine). His current focus is on the intermedial components in British modernist literature and the "recycling" of Ancient Hellenic myths and Biblical stories.

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MULTIMODAL STORYTELLING IN POST-AUTONOMOUS FICTION: AFFECTIVE VISUALITY

My contribution focuses on three aspects of post-autonomous writing (in terms of Josefina Ludmer): the merging of factual and fictional storytelling; a multimodal mode of mediating the story in replacing the combined media (Werner Wolf) of text and illustration by complementary verbal and visual storytelling while employing also visual and textual documents; and strategies of book making as a complex project that provides several cognitive frames for the percipient, and thus, inform her mode of reading. These aspects will be demonstrated on two pieces of current Czech prose produced this way by wo-men publishing (<https://www.by-wo-men.com/en/>): a recount of the fascinating personality of a disabled peasant woman that accompanied the childhood of the author (Adéla Marie Jirků: *Mařka*), and a book of experiences of individuals suffering from eating disorders who feel that they "live to tell about it" (Martina Lupínková – Lenka Chánová: *Toho dna se dotýkám už málo*), which employs multiple generic frames: that of oral individual history, introduction into the issue, and a highly emotional representation of the mental and physical aspects of the experience enhanced by the visual/graphic mode.

JEDLIČKOVÁ, Alice is a senior researcher at the Institute of Czech Literature of the CAS, Prague, Associate Professor of Literature and Intercultural Communication at Masaryk University, Brno. Interested in intermedial studies (socio-spatial relations of cultural representations, word and image) and its history (a survey to be published in *Emerging Contours of Media* in 2023), diachronic poetics and theory of narrative. She is the editor of, and the main contributor to *Narrative Modes of 19th Century Czech Fiction* (in Czech 2022), and co-author of the interdisciplinary inquiry *Visible Descriptions: Visuality, Suggestivity and Intermediality* (2016). Her recent publications are related to transmediation as a marker of cultural continuity.

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INTERMEDIAL PHENOMENA OF SIGN LANGUAGE POETRY ON SCREEN: A CASE STUDY OF ELLA MAE LENTZ'S *SILENCE, OH PAINFUL*

Film and videography have played crucial roles in the documentation of performing arts. One such artform is sign language poetry (SLP) that materializes as a phenomenon through the polylogics among different media like visuals and the performing body. This makes SLPs intermedial artworks. The ways of representation within these intersecting language systems determine how one is affected by this intermediality. This paper focuses on Ella Mae Lentz's ASL poem *Silence, Oh Painful* as a case study, and analyses multiple performances of it. Lentz's own performance of the poem from her presentation at the 1987 National ASL Poetry Conference will be the primary site of inquiry. In comparison, Alexis Boardrow Green's performance of the poem, for her ASL Poetry Discourse Analysis course at UC San Diego, will be examined. The current research aims to study sign language poetry as an intermedial phenomenon and see how changes in the performing body and its visual documentation affect its unfolding in space and time, with a focus on material intermediality, and media of first and second degree. Moreover, it also probes into how the usage of the two media (visual and the performing body) affect the intended artwork. In light of such variations, the research further questions the autotelic qualities attributed to poetry from a new-critical approach to the artworks, and inquires about the possibility of multiple unaffiliated intermedial phenomena branching from similar intentionalities.

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SARASWAT, Niraja has been serving as Assistant Professor in the Department of Humanities and Social Sciences at MNIT Jaipur from 2019. She completed a project entitled *Industry Oriented Communication Training Pitfalls and Prospects in Context to the Engineering Graduates of Rajasthan*. She has a patent on *Method for Misinfodemic Mitigation Using Truthful Information Curation through Cognitive Security Tools* (Reg/Ref No.2021105740) by the Commissioner of Patents, IP Australia, Australian Government in 2021. Currently, she is working on a project *Technology Dissemination through Massive Open Online Courses for Skill Development and Supporting Higher Education with Advanced Learning Analytics for Effective Teaching*.

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AFFECTIVE INTERMEDIALITY IN ANIMATION AND VIDEO ART – THE CASE OF *MEDICAL CHAIRS*

This presentation is part of a broader research and art project under the auspices of the Hub of Arts Laboratory (HAL) of Ionian University. This paper aims to explore the audience's emergence of empathy, sensitization, and critical thought through intermedial experience in animation and video art. The paper draws upon interdisciplinary perspectives from animation and intermediality studies, emphasizing the transformative potential of animation and audio-visual art. In-betweenness in the context of contemporary audio-visual art, and especially animation, is well documented in the literature and acts as a grounding to our focus on its transformative effect on the audience, as crossing the "doorway" and communicating with artwork is always an act of agency. Moreover, our case study *Medical Chairs* (Tiligadis, 2023), incorporates Artificial Intelligence, which raises questions concerning audience response to new and emerging media. *Medical Chairs* incorporates video art with animation. The work was created with Artificial Intelligence, using drawings sketched with a pencil and then animated to bring them to life. The line drawings of the chairs represent older medical equipment and procedures, connoting old and dangerous for the patient medical practices, especially for women. The intermedial techniques used in this artwork aim to arouse a sense of empathy over a very contentious issue without taking any definite position. It is in the hands of the audience, of every viewer, to connect, experience and reflect on the animation, co-creating it and adding meaning to it.

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AFFECT AS A SEARCH TERM FOR EXPLORING THE DRAMATURGY OF INTERMEDIAL PERFORMANCES

From my phenomenological and sign-pragmatic approach within the domain of media and performance studies, intermediality is primarily a matter of playing the media and playing the senses with the spectator as experiencer in the centre. In this sense, affective intermediality might occur as a pleonasm, since affectivity is inextricably linked to intermediality as a media aesthetic concept. In my presentation I will take some key features of affect as a philosophical and media-theoretical concept to further explore the dramaturgy of intermedial performances, especially their both-and principle which as a creative force precisely foregrounds the physical, the material, the sensorial, the corporeal, and the experiential. In

my approach to media, the focus is not on representation, but on the pragmatic aspects of aesthetic action and communication, for which making experiences perceivable and experiential in the light of shared life experiences is the core aim, and the affective a substantial aspect of being involved and making sense. An exploration of the dramaturgy of intermedial performances means that context, composition and modes of audience address are systematically viewed in conjunction with each other. The context I am considering is the contemporary mediatised culture and society in which different media are increasingly connected in a network structure of relations. The peculiarity of theatre is that it takes place in the absolute presence of the here and now and that it can function as a hypermedium that provides a stage for other media to be staged (somewhat comparable to virtual reality, albeit not under the conditions of the physical, but of the digital). In my view, the intermedial is a specific mode of the performative, which I associate with the act of world making, staging, self-reference and self-reflection.

KATTENBELT, Michael is Emeritus Associate Professor in Media Comparison and Intermediality at the Department for Media and Culture Studies of Utrecht University. He is particularly interested in media, art and performance theory, aesthetics, semiotics, and phenomenology. One of his main interests in science, philosophy and art is thinking in triads. He is affiliated as a researcher and dramaturg with the Belgian company CREW, which mainly specializes in creating performances and installations using technologies like virtual reality and motion capture. He is also a board member of the International Society for Intermedial Studies.

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THE STAKES OF DECONSTRUCTIVE PERFORMATIVITY IN RUBEN ÖSTLUND'S FILMS

In my presentation, I will explore the intersections between the theatrical performance based on the actor's presence (Schechner, Fischer-Lichte), and the film, which lacks the Aura (Benjamin) and conveys the presence indirectly. My hypothesis is that these instances of in-betweenness (the crossing of the immediacy and the mediatedness of presence) stage the deconstructive theory of performativity. According to Derrida's theory of "structural parasitism," performativity is always-already deviating from the original intention, which makes our intentional speech acts "unsuccessful" (Austin). This is what a film that necessarily imperfectly imitates a strange medium – here the theatrical performance – also says about the penetrated presence, about *différance*. Ruben Östlund's films problematize the tension between presence and representation even at the level of content. The unexpected turns of everyday rituals (*De ofrivilliga*, 2008; *Turist*, 2014) or the spontaneity that reveals and overrides artistic intentions in the rehearsal process behind the scenes of an artist's work (*Triangle of Sadness*, 2022) are allegories of a performativity that precedes the subject (Butler). In *The Square* (2017), he relates the failures of contemporary art aimed at direct socio-political impact to the emptiness of the aesthetics of *l'art pour l'art*, on the one hand, and the commodification of art and violent interpretations of marketing intent, on the other. And while the artistic intention to impose eventfulness and the intention to stiffen presence into marketing messages (into representation) fails, deconstructive performativity is anamorphically revealed in the background. This trace-like penetrated presence on the

periphery of artistic action manifests itself as an embarrassing and confusing experience for both the films' characters and the viewer.

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BRIDGING TIME AND MEDIA – ENTANGLED IMAGES IN GÁBOR BÓDY'S FILM *NARCISSUS AND PSYCHE*

My presentation delves deep into the rich mesh of cultural interconnections of Gábor Bódy's film *Narcissus and Psyche*, one of the most uniquely experimental and well-funded feature films of the Soviet Era in Hungary. Though his opportunity to create such a monumental and unconfined film was probably linked to the fact that he collaborated with the system as a secret informer, he daringly strove to fundamentally re-think the visual language of film. Next to his visionary film language, his other aim with this film was to create an epic Gesamtkunstwerk, covering centuries of history and culture that follows his age-defying protagonists. To create authentic and striking scenes of each era without aiming for realism, he sought outstanding artworks, from various centuries and several genres, to fuel the visuals of his daringly postmodern film. However, despite the film's rich intermediality, *Narcissus and Psyche* does not succeed to be enthralling in spite of its excessive length due to the faults in its dramaturgy, editing and cinematography. Many of these errors are due to the lack of predecessors and collective experience in making full-length experimental films in the Eastern Block, especially in Hungary. Still, Bódy was able to create several affective scenes that foresaw the film languages of such seminal postmodern auteur directors as Peter Greenaway and Krzysztof Kieślowski.

KICSINY, Martha is a DLA (PhD in practice) student at Moholy-Nagy University of Art and Design. Her artistic practice and academic research focuses on *Depicting the Collective Psyche with Immersive Media*. She presented her poster "Catacombs: Refuge on the Border of the Virtual and the Real" at the Digital Futures section of Cumulus Conference 2023. She has held artist talks at Pixelache Festival, Helsinki, Finland in 2021 and Leap Dance Symposium: Dancing heritage, Tracing lineage at University of Otago, New Zealand in 2019. Her work has been shown at solo and group exhibitions and video art festivals in Europe.

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BEYOND THE BODY HORROR: IDENTITY, SENSATION AND AFFECT IN ANNA NEMES – LÁSZLÓ CSUJA'S *GENTLE* (2022)

Gentle (Szelíd, 2022) by Hungarian painter Anna Nemes and film director László Csujá, strikes as much more than a fusion of genres, a sportsfilm, portrait film, existential crisis drama or melodrama of unaccomplished feminine roles and desires. Telling the story of Edina, an ageing body builder woman stuck both in her professional and private life, the film participates in a complex intermedial project that proposes the representation of a peculiar identity issue and the disturbing feeling of “being bigger than you are.” A culmination of a project started with a series of painted portraits of body builder women, in acrylic (a technique suitable to convey the transparency, fluidity and malleability of bodies in continuous transformation) and continued with the documentary-portrait film *Gentle Monster* (*Jámbor szörnyeteg*, 2021, by Anna Nemes and László Csujá) on body builder world champion Eszter Csonka, the dense intermedial texture of *Gentle* exceeds the philosophical discourse on identity and self-realization through one's body, known since the Greek Antiquity. Admittedly inspired by Robert Mapplethorpe's photo-series on the first body builder woman Lisa Lyon and the photos of Martin Schoeller on body builder women, the film is more preoccupied with the rendering of the tensions between bodily sensations and emotions, the statuesque and sensational stasis versus the pain of moving and distorted body, surface and texture, as well as beauty and monstrosity. Not surprisingly, due to its deliberate shift from emotional expressivity to bodily sensations, the film was coined a “melodrama of the body” by Hungarian critics. In my presentation I aim to discuss the role of intermediality in conveying intense emotions that are not verbalized in the film (hence the title). I argue that the intermedial genre of portrait, painterly references to Baconian distorted bodies, the sculptural malleability and the statuesque stillness can be interpreted, in turns, as figurations of pain, anger, despair and feminine empowerment, being also responsible for the “ugly feelings” (Brinkema) of repulsion and disgust of the embodied spectator.

KIRÁLY, Hajnal is a film scholar teaching regularly at the University of Szeged and Sapientia Hungarian University of Transylvania (Romania). Besides contemporary Hungarian and Romanian cinema, her present research interests are cinematic intermediality and applied film theory. Her most important publications include the monograph *The Cinema of Manoel de Oliveira. Modernity, Intermediality and the Uncanny*, a book on adaptation theory (*Könyv és film között – Between Book and Film*, in Hungarian), the essay collection *Postsocialist Mobilities. Studies in Eastern European Cinema* (co-edited with Zsolt Győri), as well as several book chapters in volumes edited by Ágnes Pethő, Lars Elleström, Ewa Mazierska, Matilda Mroz, Elzbieta Ostrowska, Zsolt Győri, Louis Bayman, Natália Pinazza, among others. She has been repeatedly involved in group research projects led by Dr. Ágnes Pethő at the Sapientia Hungarian University of Transylvania and financed by the Romanian Ministry of National Education.

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CINEMATIC EKPHRISIS IN JONATHAN COE'S FICTION: THE CASE OF LOST FILMS

The paper studies cinematic ekphrasis, the representation of film medium in another medium, and the practice of media transformation analysing how the media characteristics of lost films are transformed in fiction. The article starts with building the connection between ekphrasis and media representation and transmediation of media characteristics. It presents an overview of the submedium of lost films drawing on the uncanny characteristics of it and proceeds with the analysis of Jonathan Coe's novel *The House of Sleep* (1997) trying to understand how cinematic ekphrasis of lost films as its source medium operates. The paper draws a conclusion on the uncanny effect of cinematic ekphrasis and the interrelatedness of media representation and transmediation of media characteristics in its practices.

KLISHEVICH, Anna is a PhD student, a GCSC and IPP member who studies cinematic ekphrasis and the representation of films in fiction. Before coming to the GCSC, she graduated from Humboldt-Universität zu Berlin with a Master's degree in British Studies and worked in the education sector in Germany and the UK. In her PhD project, she studies cinematic ekphrasis in contemporary British literature exploring the erasure of media borders.

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AFFECTIVE INTERMEDIALITY IN JEAN-LUC GODARD'S *ADIEU AU LANGAGE* (2014)

Cinematic intermediality is linked to multisensoriality and the synesthetic experience of the viewer. Pethő has explored the intermedial aspect of cinema; she posits that to understand a medium, one should explore its interconnectedness with other media (Gaudreault and Marion 2002: 15, cited in Pethő 2011, 32). This exploration confers an aesthetic value to cinema through synesthetic language (Pethő 2011, 31). Similarly, Casetti explains (2008, 146) that cinema, through various cinematic codes (shots, close-ups and the slow and more accelerated motion of the camera), has contributed in evoking different emotions to the viewer. In the same light, Pethő asserts that even films that maintain the illusion of reality can be highly intermedial. Through the film, the real world can be "perceived 'as if' filtered through other arts (like painting) or [...] reframed, disassembled by other media" (2011, 5). It thus becomes apparent that the intermediality of cinema is based on the "(inter)sensuality of cinema itself, [on] the experience of the viewer being aroused simultaneously on different levels of consciousness and perception" (Pethő 2011, 4). In this paper, I will focus on the affective aspects of intermediality as encountered in Jean-Luc Godard's late period, and more specifically in his 2014 film *Adieu au langage*. In a similar style as his former film *Film Socialisme* (2010), Godard engages in several experimentations with the formal and expressive qualities of the medium and affects the viewer on different levels.

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MEDIA'S CAPACITY TO AFFECT AND BE AFFECTED: *DISCO ELYSIUM* AND THE AFFECTIVE MODALITY

This paper attempts a synthesis between perspectives on affect and Lars Elleström's intermedial framework, through a case study on the computer role-playing game (CRPG) *Disco Elysium*. The game centers around a detective's attempt at solving a murder case while also suffering from complete amnesia due to his history of alcoholism. The detective work constituting the narrative and gameplay thus also encompasses the protagonist's re-learning his own past as well as concepts such as "reality" and "world." This learning process stems from the player's interaction with the game's extensive body of text contained within its dialogue system, initiating a destabilization of the virtual/actual, fiction/reality distinctions. The game's setting, "Elysium," resists both our search for similarities to our world as well as the search for differences, and is thus caught in between these usually stable states, with this inbetweenness or tension between similarity and otherness being an integral part of the structures that create a sphere encompassing both perceiver and media product, a sphere which constitutes an affective process of its own. Moreover, the game's central concern with the effects of grief on a person's actions, in tandem with its criticisms against arborescent conversational structures (or "speaking in trees") through the very means that it criticizes, and its criticisms against and celebration of "giving names to one's thoughts", result in an innovative representation of cognition in all its forms. I propose to consider *Disco Elysium* from Massumi's "infra-linguistic" perspective on affect, and propose the affective modality as media's capacity to affect and be affected, the game's concern with affect's impact on social reality shedding light on the capacity of intra-communicational affective processes in turn affecting their perceivers' perceptions and interactions with the media products. The relation between intra-communicational and extra-communicational affective processes is thus considered as a reciprocal one.

KOVÁCS, Viktor Ferdinand is a student of English literature and intermedial studies at Lund University, Sweden, and his main research interests include (but are not limited to) perception, experience and the aesthetics of cognition and of the spiritual. He is co-author of a forthcoming chapter in *The Palgrave Handbook of Intermediality* along with Heidrun Führer and Cecilia Victoria Muszta, and also co-hosted and presented at the symposium *Intermediality and the Body*.

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THROUGH THE SCREEN DARKLY? ENCHANTMENT IN DIGITAL ART

“The media-world is the shelter where the vast majority of those of us who live in the West dwell and from which we draw the material out of which we make sense of our lives,” writes Kelton Cobb. It is no different in the field of visual arts: the rise of the digital has appeared in works inside, and later outside the secular art world; works by Nam June Paik to Bill Viola offer sound examples. The subject has been addressed in international theory, too, including studies of the postsecular age, and (re)enchantment, as well as in theory combined with curatorial practice. An outstanding example of the latter is Boris Groys’ and Peter Weibel’s “Medium Religion” at ZKM, Karlsruhe. The proposed paper focuses on investigating the phenomenon in Central European context, on related works by artists including András Cséfalvay from Slovakia, as well as Erik Mátrai, Lőrinc Borsos, Csaba Hajnóczy, Veronika Szendrő, and Júlia Eszter Kuzma from Hungary. The author wishes to challenge whether the digital image really functions like a Byzantine icon “as a visible representation of invisible digital data” (Boris Groys), and that the promise of technical media is “comparable to what religion has always held in prospect: the overcoming of time and space and the promise of eternal life” (Peter Weibel).

KÖRÖSVÖLGYI, Zoltán, PhD, is an art historian and art theorist. His main research interest is contemporary art and design related to religious and spiritual experience. He studied Art Theory, Design Theory, and Design Culture Studies at the Doctoral School of the Moholy-Nagy University of Art and Design between 2016 and 2020. He graduated with PhD in Art Theory in 2022 with the dissertation *Art, Religion, and Spirituality in the Design Culture of the Postsecular Age*. Selected Publications: <https://lisztakademia.academia.edu/ZoltanKorosvolgyi>; Complete List of Publications: <https://m2.mtmt.hu/gui2/?type=authors&mode=browse&sel=authors10056984>.

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AFFECTIVE MEDIA TRANSFORMATIONS AND STRANGE ENCOUNTERS WITH MATTER IN AGNÈS VARDA’S FILM *THE GLEANERS AND I*

In her films, Agnès Varda engages with a variety of visual media, including painting, sculpture, and photography. This paper analyzes Varda’s intermedial experiments in *The Gleaners and I* (2000), focusing on how her film transforms artworks in defamiliarizing ways. I explore defamiliarization (Shklovsky) as an affective process, arguing that the strange transformations of artworks in *The Gleaners and I* provoke renewed attention to the materiality of art and intermediality. Crucial in Varda’s film is the embodied performativity of intermedial practice: the artist (filmmaker) is positioned not outside but within the world that she observes: Varda touches artworks with her hands and re-enacts paintings. The transfer and transformation (Elleström 2014) of images across media is not a disembodied process. Drawing upon new materialist thought, I suggest that the corporeal re-enactment and reworking of images as well as the artist’s multi-sensory embodied engagement with reproductions evoke a striking

feeling of strangeness in a way that lends familiar material things the quality of weirdness and uncanny vitality (Bennett 2010). Thus, with its focus on embodiment, Varda's intermedial practice invites the viewer to participate in an affective attunement to the lively material world. Furthermore, this paper shows that the affective impact of media transformations is reinforced through the multi-sensory appeal of the film medium, particularly the coupling of images with dramatic string music.

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LOCAL ANSWERS FOR THE TRAUMA OF EXTINCTION: NATURE AS AN AFFECTIVE BACKGROUND IN POST-MILLENNIAL ROMANIAN MUSIC VIDEOS

The newly emerging form of trauma, the climate trauma, which Zhiwa Woodbury describes as an unlocalizable, ever-present collective existential threat, has made eco-centrism a common point of view in the Western popular music. Eco-centrism became an important and legitimate aspect in music industry, both at institutional and individual level, both in terms of production and consumption, both in the mainstream and in the underground. Thus, these eco related concerns are also represented in the visuals accompanying the music. As in the case of movies made in the context of small national cinemas, music videos can provide a unique window to other cultures, particularly where the output of a nation or a region is high. This also implies that the current social, political or ecological problems of the narrow geographical region are much more articulated than the global issues. In recent years many music videos have been published in Romania, where nature plays a central role in the visual structure. Many of these videos function as a direct political statement against highly publicized eco-related issues. In other cases, the nature is present as the representation of the Romanian folkloristic mythical space, evoking a blood-and-soil ethno-nationalism. In my presentation I would like to map out the socio-cultural and socio-political embeddedness some of the music videos produced in Romania since the 2000s by focusing on the different nature representations. By exploring the medial relationships between text, music and moving image, I want to show how these musical representations affect the viewer's perception of the environment. My argument is that, in these music videos nature is always presented as a space charged with ideology.

LAKATOS Mihály is currently a third-year PhD student at Babeş–Bolyai University's Communication, Public Relations and Advertising Doctoral School, his research focuses on music videos produced in Eastern Europe before and after the fall of the Iron Curtain. He published scientific articles within the domain of film studies, cultural studies and popular music studies. He also works as a visual artist (with a special interest in reusing archival images) and as a filmmaker.

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MÉTAMORPHOSES DU PAYSAGE. APPROACHING CHANGING LANDSCAPES THROUGH INTERMEDIALITY IN FILMS BY ÉRIC ROHMER AND AGNÈS VARDA

This paper will examine two films shot in the same year (1964). *Métamorphoses du paysage*, realised by Éric Rohmer for French television, and the controversial feature film *Le bonheur* by Agnès Varda, have both been explored, with good reason, in studies devoted to intermediality (Schmid 2019; Pethő 2020). In this paper, a joint analysis will be developed from a theoretical perspective that focuses specifically on the concept of landscape, highlighting its intermedial cultural construction. According to Mitchell (1994), landscape itself can be considered as a medium, being a “material ‘means’ (...) like language or paint, embedded in a tradition of cultural signification and communication.” It influences our ways of reading and engaging with our environment and it is the always evolving result of cultural constructions, to which several media and arts contribute. Both films clearly emphasize this “dynamic” activity of landscape as a “process” which culturally mediates the relationships of the spectators, and of film characters, with what surrounds them. On the one hand, Rohmer devises a pedagogical film expressly aimed at helping the viewers to adapt themselves to a deeply changed environment, heavily recurring to consolidated images of landscape shaped by other media such as literature and painting. On the other hand, Varda’s movie is replete with intermedial figurations which rely on Impressionist painting, thus questioning the pictorial, literary and cinematic landscape of Ile-de-France. The landscape here mediates the spectators’ and the characters’ perceptions, as well as their practical and emotional engagements with the Parisian banlieue, in sharp contrast with the new look and with the revolutionized ways of life fostered by the building of the infamous grands ensembles. Both films thus effectively employ intermediality in order to convey political messages about the changes of the environment and our ways of dealing with them.

LAVARONE, Giulia is a research fellow in Film Studies at the University of Padova. Her research interests mainly concern the relationships between cinema and other arts, cinema and the city, film landscapes, film and tourism. She has published several book chapters, as well as articles in scientific journals (*La Valle dell’Eden, Fata Morgana, AAM.TAC*), devoted to the French New Wave. Her last book (*Parigi ci appartiene? Sguardi inquieti sulla città negli anni della Nouvelle Vague*, Padova University Press, 2022) is about the representation of the widespread urban renewals in the Paris Region within French films of the Fifties and the Sixties.

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BEHIND THE SCENES. AFFECTIVE BACKGROUNDS, SCENE PHOTOGRAPHS AND THE TABLEAU AESTHETICS OF THE TRANSYLVANIAN SILENT FILM

Considering Transylvanian silent films shaped by the traditions of the theater company from Kolozsvár and contemporary photographic practices as an early phenomenon of intermediality, this presentation proposes a research approach that incorporates new types

of documents into the examination of the few surviving films. A large number of scene photographs documenting the shootings of the films made in the studios founded by Jenő Janovics in the 1910s have survived, which were probably taken during the breaks (and thus are not identical with stage photographs or film stills), and allow insight into such films that were lost in the meantime. What makes these scene photographs special is that they are located at the intersection of theatrical, cinematographic and photographic practices, simultaneously opening up a view of the compositional, mise-en-scène and gestural routines of three art forms. The presentation plans to examine this issue through a highlighted phenomenon, the composition of “affective backgrounds” (Sinnebrink) which calibrate the emotional impact of the scene. One type of these is the composition of natural locations (mountain landscapes, rivers) in the background, and the other is interior locations rich in props, artworks and paintings clearly visible on set walls and furniture, which enter into a dialogical relation with the events or serve to characterize certain heroes. During the investigation, I would like to argue that the use of these affective backgrounds in Transylvanian films is an element pointing to the presence of the so-called “tableau style” (Bordwell) prevailing in European silent films during this period.

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“THE HEALING POWER OF ART”: ENGAGING AFFECT AND INTERMEDIALITY IN FLORIAN HENCKEL VON DONNERSMARCK’S PSEUDO-BIOPIC *WERK OHNE AUTOR* (*NEVER LOOK AWAY*, 2019)

Florian Henckel von Donnersmarck’s aim to make a film about the healing power of art dictates key narrative strands in his *Werk ohne Autor* – from initial representation of the main character’s childhood traumas, via the gradual mastering of artistic expressions, to the concluding creation of a series of formally new artworks with apparent cathartic power – and aligns the film with established storytelling principles and affective structures. In this presentation I outline intermediality’s essential functions throughout the film, but more specifically I will stress how it infuses the film’s concluding sequences; their narrative closure, thematic clarity and affective intensity. In doing so, the consequences of rendering *Werk ohne Autor* as a pseudo-biopic – not quite a biopic, not only fiction – need to be considered. The film is inspired by and modelled after the German artist Gerhard Richter (covering his childhood in the 1930s until his breakthrough in the mid-1960s). Although many viewers, if not most of them, would map the film to whatever knowledge they already have of Richter’s life and art, his name is never explicitly attached to the film, which leaves the director at liberty to construct story and themes as effectively as possible. Even so, with moral rather than

formal obligation to truth, the filmmakers' extensive research about Richter – ranging from Jürgen Schreiber's biography (which significantly also uncovers Richter's family history) to Donnersmarck's pre-screenwriting conversations with the artist – much of the film's intermediality stems from, and reflects back to, Richter, his life, family and art. Intermediality in *Werk ohne Autor* is thus not only narratively and thematically significant, but also affords the film its illusive and affective relation to reality.

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AFFECTIVE INTERMEDIALITY IN WOMEN'S EPISTOLARY CINEMA

This presentation aims to explore the affectivity of the epistolary device in women's contemporary cinema, analyzing four films that instrumentalize the four audiovisual epistolary devices: the film-letter, the epistolary film, the epistolary essay film and the filmic correspondence (Monterrubio Ibáñez 2021). The letter-film *Elena* (Petra Costa, 2012) offers a sort of epistolary regression, an experience of epistolary alterity, in which the addresser is physically transfigured into the addressee in order to express and explore the identity (con)fusion and the nature of the bond with the deceased sister. The epistolary film *Punto impropio* (Albertina Carri, 2015) instrumentalizes the epistolary materiality to embody and explore the trauma of maternal loss through the decalage of the two epistolary forms: the intelligibility of the epistolary voice and the unintelligibility of the epistolary image. The essay film *Correspondências* (Rita Azevedo Gomez, 2016) draws on the epistolary correspondence between Sophia de Mello Breyner Andresen and Jorge de Sena, as well as their respective poetic works, to build an epistolary-poetic, audio-visual and sensory-emotional kaleidoscope which reflects on the aesthetic experience, exile and absence. The filmic correspondence *Transoceánicas* (Meritxell Colell Aparicio, Lucía Vassallo, 2020) offers an experience of audiovisual epistolary intersubjectivity, its spaces and distances, in which the filmmakers share the professional, the personal, and the existential, give meaning to the different possibilities of their epistolary enunciation. The analysis will allow me to show how female epistolary affectivity materializes, linked to the exploration of intimate space, authorial vindication, epistolary materiality and audiovisual thinking in order to create diverse affective expressions of female alterity and intersubjectivity.

MONTERRUBIO IBÁÑEZ, Lourdes is a Film Studies researcher, awarded a Marie Skłodowska-Curie Individual Fellowship to develop the research project EDEF – Enunciative Devices of the European Francophone Essay Film at the Institut ACTE, Paris 1 University Panthéon-Sorbonne (2020-2022). Her research interests are in the filmic writings of the self and the relationships between literature and cinema. Monterrubio Ibáñez is the author of *De un cine epistolar* (Shangrila, 2018) and editor of *Epistolary Enunciation in Contemporary Cinema* (Área Abierta, 2019). She has also published several articles on the essay film, the autofiction film or the cinematic diary.

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WES ANDERSON'S COLLECTIVE CAMÉRA-STYLO: MIMETIC FAN TEXTS ON SOCIAL MEDIA

Auteurism flows through film, print, television, the internet, and most recently, social media platforms like Twitter, TikTok, and Letterboxd. Fans and cinephiles contribute to the formation of auteur personas, “star auteurs” (Corrigan 1990), and auteurs as “brand names” (Martin 2004). Perhaps no other contemporary filmmaker has been “branded” in this way as much as Wes Anderson, whose signature style has been mimicked by fans in multiple media formats. Colour palettes, twee characteristics, expressive blocking and symmetrical compositions, costuming, and set design employed in films like *Asteroid City* (2023), have inspired fans to recreate Anderson’s “look” in the form of Instagram and TikTok videos, YouTube remakes, and AI-generated images and videos. The crowd-sourced Instagram profile @accidentallywesanderson and its companion book publication *Accidentally Wes Anderson* (2020) have celebrated the filmmaker by photographing locations that resemble his mise-en-scène. More recently, the viral TikTok Wes Anderson “challenge” in 2023 inspired users to make short Anderson-like videos in their own environments. This demonstrates affective media creation across cinema and smartphone screens, as well as TikTok’s identity as an online space for mimesis (Zulli & Zulli, 2022; Reyero et al, 2021). Although Anderson has no personal social media, fans promote and expand his oeuvre online – his particular “commerce of auteurism” (Corrigan 1990). By collectively enacting his “caméra-stylo” (Astruc 1948), fans contradict the artistic individualism of auteurism, while still centering Anderson’s artistry (despite the collaborative nature of his films). In this paper, I examine how Anderson’s caméra-stylo has been collectively handled by fans across media, potentially demonstrating “affective intermediality” in contemporary auteurism. This case study illuminates a tension that lies in the porous in-between of cinema and social media. Fans are taking advantage of the affordances of social media to make their own “DIY” works but nonetheless rely on the structuring source of auteur cinema.

MURPHY, Cáit is a PhD candidate based in Film Studies in Trinity College Dublin. Her research focuses on the intersections of film and social media, locating Alexandre Astruc’s metaphor of the caméra-stylo in contemporary documentary, auteur, embodied, and avant-garde aesthetics in social media. Her publications include: “The Filmmaker as Instagram Auteur: A Case Study on Claire Denis” in *NECSUS*; “Gendered Music and Silence in Neo-Noir an Melodrama: Analysing Drive (2011)” in *SonicScope*; and an upcoming co-authored publication on AI image generation and surrealism in *Convergence*. Other research interests include videographic criticism.

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SENSE8 – A THOUGHT EXPERIMENT OF THE AFFECTIVE MODALITY ON SCREEN

In this presentation, I am going to explore the possibility of reading the American television series *Sense8* as a media product that plays with the potential of a nonlinear, affective interconnection between people that goes beyond the linear understanding of language, the spatiotemporal and sensorial modality. The series, directed by the Wachowski sisters and

Michael Straczynski, explores the story of eight people, located across the planet, who suddenly find themselves telepathically connected to each other. At times, they can “visit” each other, see what the other sees, feel what the other feels, speak each other’s language, and share each other’s emotions. The series has a particularly slow pacing, and depicts the development of this collective – or affective – entanglement of the characters that moves beyond cultural, or linguistic boundaries. The nature of their connection implies immediacy, despite their spatiotemporal differences. I propose to consider the series in the sense of metamediality, as it blurs the limits of reality with respect to everyday experiences of spatiotemporal linearity as well as the virtuality – or the potentiality – of reality. Based on this series, I wonder whether the affect of communis allows for a nonlinear connection of people in different timespaces. Thus, I consider whether affect should take its place as affective modality in Lars Elleström’s system of modalities. Furthermore, I explore affect as resulting from a process of interconnection based on the idea of an extended, embodied mind that is unpredictable in nature.

MUSZTA, Cecilia Victoria is a student of Lund University. Her research interest primarily concerns the possibility of adopting Deleuze and Guattari’s rhizomatic approach, Alfred Whitehead’s process philosophy, and complex system theory into cultural studies, with a particular focus on the theoretical problems presented by the concept of Neo-Baroque. She aims to develop a nonlinear, heterochronic understanding of cultural epochs that considers the emerging epistemological shift into the paradigm of complexity.

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AFFECT, INTERMEDIALITY, AND DIASPORA: AN ANALYSIS OF STEPHAN STREKAR’S *A WEDDING* (2016) AND IRAM HAQ’S *WHAT WILL PEOPLE SAY* (2017)

Affect studies have opened avenues to explore the fertile emotional scapes of seemingly banal lived experiences. This is especially relevant to the experiences of women in a state of intermedial engagement with their home and host cultures. Such experiences further find representation in various media that inform critical as well as public perceptions of diasporic women, mainly of racial and ethnic minorities. This paper delves into the affective qualities of intermediality and builds on the growing body of research on the intersections of media, migration, and gender studies. It examines the lived experiences of second-generation immigrant Pakistani women in multicultural European societies through their representation in visual media. To understand how emotions and feelings travel through one form of media to another, this study focuses on two films and their protagonists as case studies: 18-year-old Zahira in Stephan Streker’s film *A Wedding* (2016), and 16-year-old Nisha in Iram Haq’s *What Will People Say* (2017). While the former is based on the honour killing of Sadia Sheikh in 2007, the latter is inspired by Haq’s own life. Through an empirical approach informed by Klaus Bruhn Jensen’s three degrees of media (Jensen 2010), this study considers real-life inspirations as the first degree, films as the second, and the social reception of these representations as

the third degree of media. The purpose of the study is to understand if and how an inquiry into the lives of girls like Zahira and Nisha offers an insight into multicultural identities to the majority Europeans. It investigates how the affective agencies of certain media in dealing with these narratives contribute to the broader social and cultural understanding of ethnic minorities in contemporary European societies.

PAREEK, Apeksha is a PhD student in the Department of Humanities and Social Sciences at Malaviya National Institute of Technology, Jaipur. Her research interests include Queer Literature, South-Asian Diasporic Writings, Affect Studies, Sexuality Studies, Migration Literature, and their intersections.

SARASWAT, Niraja has been serving as Assistant Professor in the Department of Humanities and Social Sciences at MNIT Jaipur from 2019. She completed a project entitled *Industry Oriented Communication Training Pitfalls and Prospects in Context to the Engineering Graduates of Rajasthan*. She has a patent on *Method for Misinfodemic Mitigation Using Truthful Information Curation through Cognitive Security Tools* (Reg/Ref No.2021105740) by the Commissioner of Patents, IP Australia, Australian Government in 2021. Currently, she is working on a project *Technology Dissemination through Massive Open Online Courses for Skill Development and Supporting Higher Education with Advanced Learning Analytics for Effective Teaching*.

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IMAGINARY DWELLINGS (1975): CINEPHILE PSYCHIATRISTS' FILM ON VISIONARY ARCHITECTURE

I will present a hardly known film on visionary architecture that was made with the contribution of psychiatrists (Gaston Ferdière, Kurt Behrends, Irene Jakab) in 1975 (Sandoz Film Production). The film's title, *Imaginary Dwellings*, was coined by Gaston Ferdière being inspired by his patient's house, namely Raymond Isidore's "demeur imaginaire" (Chartres, France). Since a celluloid copy of this film had arrived with Irene Jakab's bequest to the Psychiatric Art Collection of HAS (Budapest), where I am a curator, I will focus on her compelling part and act in this international and cross-disciplinary collaboration. Irene Jakab (born in Oradea, studied in Cluj-Napoca and worked in Pécs) left Hungary in 1959, and arrived in the US in 1962. In her film-narration written to introduce Simon Rodia's imaginary dwelling (Watts Towers in Los Angeles), Jakab's psychoanalytically informed ideas are composed with a resourceful writing-method: she inserts a Hungarian poem, *The Fugitive* (by Lajos Áprily), into the texture of the film, which conveys the painful loneliness of the creative "outsider" architects. Moreover, in my sight, the blend of the Italian immigrant Rodia's work and this Hungarian verse can be sensed as a touching self-disclosure of a psychiatrist, who, although successful, as a "dissident" immigrant has very personal experience in the psychology of displacement, and longing for dwelling. This film, as a memorable, favourite work of Irene Jakab referred to through all her life, can still affect us mainly because of her personal choice (montage), and her long-lasting compassion channeled into a relating psychological research after making (editing) of the film.

PERENYEI, Monika's academic career began in 2007 as a research assistant in the Hungarian Academy of Sciences (Centre of Art History) and as a doctoral student in the Doctoral Program of the Institution of Theory of Arts and Media at ELTE (Doctoral Program of Film, Media and Cultural Studies). In 2008/2009 she successfully organized the relocation of the unique psychiatric art collection from Lipótmező to the Centre of Art History. This experience widened the scope of her research fields: beside photo based and intermedial art practices, she is engaged in the history of the Hungarian asylum art, its origins and overlaps with Hungarian modernism. From 2012 on she has been the head of the Psychiatric Art Collection of HAS, in 2018 she gained her doctoral degree (with a dissertation on tableau photography), and from 2022 she has been a senior research fellow at the Institute of Art History. Now she works on a volume of essays (photoworks of contemporary artists, images from the history of psychiatry, theories and practices between psychoanalysis and spectatorship), she makes an exhibition-choreography (art as therapy, in cooperation with Semmelweis Museum of History of Medicine), writes a relating study and edits an *Ars Hungarica* volume, and prepares a book proposal (in English) focusing on the history of the Psychiatric Art Collection.

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“MOLECULAR” INTERMEDIALITY. TACITA DEAN’S PRECARIOUS VISIONS IN-BETWEEN THE VISUAL ARTS, CINEMA AND THE GALLERY FILM

Tacita Dean's oeuvre comprises activities not only in different visual mediums but her art also relies on the perception of liminalities, of moving in-between, of one medium unfolding into another through dispersed, “molecular” sensations, either subverting or augmenting impressions of art forms perceived on the level of larger, structural wholes. Arguing against the wide-angle perspective employed by media studies approaches and for a close-up analysis of an “affective intermediality” in Tacita Dean's art, the author looks at the landmark exhibitions at the National Gallery, the National Portrait Gallery and the Royal Academy in London organized in 2018. The presentation singles out some of the individual works in the context of “the exhibition itself as a work of art” (Obrist 2015), and focuses on questions like the cross-media phenomenon of the “cinematic,” the affective performativity of the various dispositifs employed in her installations of celluloid films, the affordances of Dean's signature aperture-gate masking technique, as well as the relation between narrative cinema experienced in a theatrical space and film as the expressive medium of a visual artist. It concludes with a brief analysis of her gallery film, *Antigone* (2018) unravelling an allegorical journey through cosmic time and atmospheric landscapes, viewed as an ode to the “blind vision” of photochemical film and as a synthesis of key features of her intermediality.

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 monograph, *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 in cinema, including: *Caught In-Between*.

Intermediality in Eastern European and Russian Cinema (2020), *The Cinema of Sensations* (2015), *Film in the Post-Media Age* (2012), *Words and Images on the Screen* (2008). Currently she is the PI of the exploratory research project, *Affective Intermediality. Cinema between Media, Sensation and Reality* supported by a grant of the Romanian Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI.

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UPDATING THE VIDEO-UNCANNY: HAUNTED SCREENS IN HORROR FILM, 2007-2021

In today's media studies, ghosts and spectres 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 posits the notions of video-uncanny and video-spectrality in order to reclaim the gothic and unsettling nature of the spectres that haunt our mediascape, with a particular focus on the many screen technologies (like videocameras, televisions, and computers, among others) that today employ digital video as one of their primary media. Unearthing the spectral nature of today's video technologies and its relation to the uncanny seems particularly relevant when considering the omnipresence of video in today's mediascape. More specifically, my paper aims to pinpoint the defining characteristics of video-spectrality and the video-uncanny in the contemporary digital mediascape as opposed to the mediascape of the late analog age, the spectral nature of which was masterfully investigated in classic horror films like *Poltergeist* (1982) and *Ringu* (1998). In order to do so, I will focus on two film remakes – *Poltergeist* (2015) and *Rings* (2017), the most recent film in the American The Ring franchise –, exploring how they differ from their “predecessors” with respect to the construction of the video-uncanny. I will then attempt to historicize the evolution of the digital video-uncanny from the release of *Paranormal Activity* in 2007 – which inaugurated a successful film series based on the video investigation of the supernatural – to that of *We're All Going to the World's Fair* in 2021 – which proposed an original cinematic exploration of the links between video, gaming, and horror.

PETRICOLA, Mattia holds a PhD in Comparative Literature from the University of Bologna and was a postdoc research fellow at the University of L'Aquila (Italy). He currently collaborates with the chair of Comparative Literature at the University of Pisa. 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*.

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UNCANNY (E)MOTIONS OF INTERMEDIALITY IN GRANT GEE'S *PATIENCE* (AFTER SEBALD)

In recent years, German/transnational author W. G. Sebald's densely intermedial prose poetics, balancing on the verge of documentary and fiction, text and image, has engaged in a

live dialogue with cinema. Of its cinematic renditions, this lecture focuses on that of *The Rings of Saturn*, an unsettling account, in the form of autobiographic travelogue/essay novel, of a journey in East Anglia and, simultaneously, across the wide space and time of human history, sensed as merely variations upon destruction and evanescence, in an affective mood open to perceive the dizzying void of the past. Grant Gee's *Patience (After Sebald)* (2012) "goes after" Sebald also in the sense of dislocating genre and discourse, inventing a flowing essay form that is neither adaptation nor documentary but a third in-between that sets in motion Sebald's inherently "ambulatory" (Long 2007) prose in a series of photographic images accompanied by the (voice-over) text of interpreters. The film does not only restage the word-image relation of the source work by relying on the original photographs and/or coupling them with their real-life, moving-image correspondents, but performs much more. It reinvents the medium by inserting new photography in the spirit of Sebald as well as by recourse to a repository of intermedial figurations, including tableau compositions, framing, superimposition, collage, resulting in an overflowing, sensuous excess, transforming the geocultural melancholy meandering into an uncanny audio-visual pilgrim-image, and the vast culture-historical reflection into a profound revelation, through its "ramified imagery," of "interlocking media cultures" (Rositzka 2023). The lecture proposes to examine the ways in which the figurations of intermediality contribute to a remediated sense of the uncanny, which, in its turn, is the key to the film's affective engagement.

PIELDNER, Judit, PhD, is Associate Professor at Sapientia Hungarian University of Transylvania, Cluj-Napoca/Miercurea Ciuc, Romania. Her research interests are related to intermediality, remediation, experimental cinema and screen adaptation. She is executive editor of the peer-reviewed journal *Acta Universitatis Sapientiae, Philologica*. She has recently 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* (ed. Ágnes Pethő, Edinburgh UP, 2020). Her latest volume, *Adaptation, Remediation and Intermediality: Forms of In-Betweenness in Cinema*, was published by Cluj University Press (2020). She is currently a member of the exploratory research project *Affective Intermediality. Cinema between Media, Sensation and Reality*, led by Ágnes Pethő.

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QUESTIONING INTERMEDIALITY: ANDRÉ DELVAUX'S CINEMA

Considered as one of the fathers of Belgian Cinema, André Delvaux devoted his life as cineaste to questioning the dynamic relations between cinema and the other media. Beyond the exchanges and interactions experimented in each single film, in his search it is cinema itself to emerge as an intermedial space that Delvaux investigated both with a systemic and with a sensorial approach, looking at the "inner" space of the film as well as at the "outside" realm of the practices. Starting from the analysis of some symptomatic films in this regard, we will move from the filmic text as a field of multifaceted, dynamic interactions among arts, towards intermediality as an equally dynamic and ephemeral space of experience that the making of a film can disclose.

POLATO, Farah teaches Filmology at the University of Padova. Among her research interests there is French and francophone cinema with a specific attention to the New Wave period and, more recently, to postcolonial issues. She authored the monographs *“Questa la mia vita” di Jean-Luc Godard* (Aracne, 2005) and *André Delvaux: faccio film sono felice* (Esedra, 2008), output of a project within the 2005-2007 National Research Program (PRIN) devoted to the relationships between cinema and other arts. Among her recent works on francophone cinema, *“Il cinema di Abdellatif Kechiche”* and *“Maghreb: un orizzonte plurale”* (both in *Il cinema del nuovo millennio*, Carocci 2020).

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THE UNCANNY CHARMS OF CORALINE. FIGURING AND TRANSFIGURING THE UNCANNY IN STOP-MOTION PUPPET ANIMATION

“Quay puppets are not alive but undead; they don’t have lives but afterlives,” as Paul Wells cites in his seminal book, *Understanding Animation* (1998). Although the oeuvre of the Quay Brothers emphatically foregrounds the disturbing predisposition of the grotesquely designed puppet, these qualities of the uncanny are latently present in every stop-motion animated puppet and film, whether the authors capitalize on that uncanny essence, or conversely, they try to suppress it, as in stop-motion aimed at children. In fact, animated puppets are the quintessential examples of the Freudian uncanny scenario in which the observer “doubts whether an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate” (*The Uncanny*, Sigmund Freud, 1919, quoting *On the Psychology of the Uncanny*, Ernst Jentsch, 1906). Even live-action horror films utilize the uncanny proclivities of the puppet, turning children’s toys (the “Chuckie” franchise, from 1988), collectible antique dolls (the Annabelle franchise, from 2014), or ventriloquist’s puppets (*Dead Silence*, 2007) into murderous monsters. The present paper takes *Coraline* (2009), Henry Selick’s charmingly uncanny puppet movie adaptation of Neil Gaiman’s novel (2002), as a case study, and it aims to tease out the uncanny tendencies presented in the narrative. This uncanny apparatus is simultaneously operating on three distinct levels in the film. Firstly, within the diegesis, our titular little heroine, Coraline is experiencing a whole world of uncanny motives and interactions. Secondly, as Coraline, the focalizer of the narrative, is gradually enveloped by the uncanny mechanism, the viewer is forced to question their own instinctive reactions to the uncanny events. Thus, transforming the visceral experience of the uncanny into an intellectual exercise. Thirdly, the film also draws attention to the artificial existence of the puppet itself, as a fabricated entity – something that is both alive and dead at the same time, or as one could argue, “undead.”

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. She is also a guest lecturer at Metropolitan University (METU) in Budapest, Hungary.

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INTERMEDIALITY AND UN-CINEMATIC IMAGERIES: RECONFIGURATIONS IN CINEMATIC REALISM

Cinema in the 21st century represents a development wherein it extends beyond its hitherto definitions and formats, and becomes a phenomenon dispersed across diverse cultural and intermedial forms and practices. This paper attempts to discuss a change in the deployment of realism in Malayalam cinema (the cinema produced in the South-Indian state of Kerala) influenced by cinema's intermedial engagements with the proliferating digital media forms. By analyzing the inclusion of techniques such as unsteady camera movements and intentionally blurry images in Malayalam films after 2010, which resonate with the visual style commonly associated with emerging digital media, I suggest that these camera techniques serve as a means for cinema to adapt and assimilate into the evolving visual culture. I also suggest that these techniques are one of the formal strategies adopted to achieve a sense of verisimilitude by foregrounding the presence of the camera in the film's narrative. I use Van de Port's theory to substantiate my argument. Van de Port observes that as we get exposed to technology, our quest to achieve an unmediated reality would be to know more about the technicalities of the medium rather than concealing the involvement of the medium. He discusses the human pursuit of an unmediated understanding of reality. He identifies two modes used to achieve this sensation: the first mode involves concealing or denying the involvement of the medium, while the second mode involves flaunting the technology involved in the medium. In the first mode, the medium is "naturalized" to the point that it is no longer experienced as a medium, while in the second mode, the technological aspects of the medium are made transparent and its human-made, technical nature is revealed. Drawing from Van de Port's theory, I argue that Malayalam films post-2010 use the second mode to achieve verisimilitude. By deliberately employing unsteady and blurry visuals, these films foreground the presence of the camera and bring an affective dimension to the images on screen by invoking a sensation of viewing moving images on digital media. The paper discusses this shift in detail from a post-cinematic perspective which understands the emerging media ecology in the contemporary as a continuation/response/an alternative to the cinematic regime of the twentieth century.

RAMACHANDRAN, Haritha is a PhD scholar at the Centre for Comparative Literature, University of Hyderabad, India. Her PhD research project, tentatively titled *Cinema, Digital media, Intermediality: Re-configurations in Malayalam Cinema post-2000s*, studies Malayalam cinema's engagements with the emerging modalities of cultural production and consumption influenced by the prevalence of digital media. Her areas of interest include Film and Media Studies, Cultural Studies and Comparative Literature.

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FILM ENDINGS, CENSORSHIP AND TENNESSEE WILLIAMS: RESHAPING THE AFFECTIVE AURA OF TEXTS

A film ending is, to a certain extent, a privileged point of the narrative, which can reshape the meaning of the whole story. As Anca Cristofovici writes in the “Opening Remarks” to *Adapting Endings from Book to Screen* (2020), “the event which provides closure radiates a spectrum of meanings by referring the reader back to the preceding pages, eliciting new combinations and new understandings of the narrated events.” While the story unfolds from beginning to end, we “drift” (affectively and emotionally) in a pre-designed direction, making sense of the events still new to us. On reaching the final episode, we are invited to reshape the previous drift and its “affective intensities” (J. Hodgkins 2013) by constructing new emotional meanings of already experienced events. The endings of Tennessee Williams’ plays have been frequently changed for the screen in the 1950–60s when he was popular material in Hollywood and later (*Akale*, 2004; *Blue Jasmine*, 2013). This paper focuses on 1950–60s cinematic versions of Williams, which were censored due to the Production Code regulations. While redirecting the viewer’s affective energies, film adaptations reshape the affective aura of the author: from sad and hopeless to life-affirming (*The Glass Menagerie*, 1950), from eerie triumphs to punishments (*A Streetcar Named Desire*, 1951), from violent outcomes to happy endings (*Cat on a Hot Tin Roof*, 1958; *Sweet Bird of Youth*, 1962). Paradoxically, cinematic re-readings make the viewer experience a clash of affects: subversive narratives in the context of (less) (un)happy endings. What creative strategies make such collisions possible? What tactics of the viewers help the new affective aura to exist?

RYBINA, Polina is Associate Professor at the Department of Discourse and Communication Studies, Faculty of Philology at Lomonosov Moscow State University; member of Association of Adaptation Studies (AAS). Her primary interests include film adaptation and the theory of the film narrative, as well as adaptation and narrativity in contemporary theatre. She is the author of articles on film adaptation and appropriation published in Russia, Canada, Italy, and France; several book chapters in *The History of Foreign Literature of the 20th century* (Moscow, 2014; 2018; 2019). She is currently working on the book on screen adaptations of Tennessee Williams.

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HOSPITALITY AND AFFECTIVE ENCOUNTERS IN MARIAN CRIŞAN’S FILM *MORGEN* AND CRISTIAN MUNGIU’S *R. M. N.*

The paper discusses two contemporary Romanian films which, in the context of global migration processes, tackle the question of conflict, hospitality and the possibilities of affective encounter with the migrant through diverse instances of cinematic (inter)mediality. Marian Crişan’s *Morgen* (2010), a transnational project both in its production and its focus on social realities, dismantles the faceless, dehumanized “phantom” image of the migrant

(constructed, among others, by border control practices and optical devices) through an accented, embodied, personalizing form of hospitality in which the foreigner is “adopted into the local culture” as a neighbour (Pârvulescu–Nițu). In the absence of any common language, the encounter between the local and the migrant occurs in the affective, multisensory medium of corporeal gestures and quotidian practices that engender an intimate, embodied solidarity and reciprocity, a “con-sentiment” in which both subjects change (Agamben). Cristian Mungiu’s *R. M. N.* (2022), inspired by real events, tackles a conflict in which the inhabitants of a fictitious multiethnic and multilingual Transylvanian village (constructed in the film as a picturesque, unrealistic spatial and cultural collage) oppose the employment of three Sri Lankan workers by the local bakery. The conflict is addressed not as a local, isolated expression of xenophobia but as a more complex social and economic problem in the context of contemporary capitalism. Focusing on the perspective of the local (community) rather than that of the migrant, the two films address a changing, crisis-ridden social reality in differing ways and enable “reflective and ethically illuminating experiences” (Plantinga).

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PAINTING IN THE “AGE OF NERVOUSNESS”: PETER WATKINS’S *EDVARD MUNCH*

Much of the scholarship on Peter Watkins’s film *Edvard Munch* (1973) closely follows the direction of interpretation set by Watkins himself when he famously described one of the “primary” levels at which the film operates as his “own feelings, twisting in and out” of Munch’s feelings (Watkins 1977, 18). For instance, James Welsh (1977, 85) discusses the film as a highly accomplished example of *Künstlerkino* which offers a “blending of biographical and autobiographical consciousness,” wherein “close associations in temperament, sensitivity, and critical reception between Watkins and the younger Munch” are revealed through a “process of dual narration” labelled “first person psychic.” The affinity between Munch and Watkins is seen to encompass the manner in which they experiment with form in their respective mediums of expression (painting and film). Thus, Joseph Gomez (1976/7, 45), one of the earliest and most steadfast champions of Watkins’s work, likens the film’s tight and “unusual framing,” characterized by an almost exclusive use of long focal length lenses, their range varied through frequent zooms, with the “spatial tension between forms” that can be observed in Munch’s painting, “where the air surrounding figures seems to attack them almost to the point of warping the form.” Gomez’s attention to the fractures in the film’s narrative structure, its layered soundtrack and its “free-floating images” organized along “threads of

feeling” is mirrored by very similar preoccupations in the work of subsequent scholars (Cook 2007; Peacock 2014; Jovanovic 2017). The proposed paper will analyse the film starting from Edvard Munch’s own conceptualization of his painterly approach as “nervous dissolving treatment of colour” and in dialogue with scholarly work on the influence of August Strindberg’s intimate theatre of nerve currents and impulses on Munch (Lathe 1983), on the relationship between modernity and nervousness in the Scandinavian context (Pietikainen 2007) and on the formation of the “neural subject” (Smith 2017). The paper will also draw on the literature associated with the affective turn, to reflect on the nexus between individual and collective affect that the film articulates.

SAVA, Laura is Assistant Professor in Film Studies in the Department of Media and Communication, at Xi’an Jiaotong-Liverpool University, China. She is the author of several book chapters and articles on topics ranging from the artist documentary and film theatre intermediality to film education. Her book *Theatre through the Camera Eye: The Poetics of an Intermedial Encounter* was published with Edinburgh University Press in 2019.

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THE AFFECTIVE POTENTIAL OF INTERMEDIAL “SHAKESPERIENCES” IN THE DIGITAL AGE

From Shakespeare on Twitter (*Such Tweet Sorrow*, 2010) to Apple’s *The Tempest App* (Heuristic Media, 2016) to online performances during the 2020/2021 Corona pandemic: Shakespearean plays have increasingly conquered digital spaces. They are performed online; they are consumed online. And they are – as usual – produced intermedially: video clips, pictures, soundscapes, and texts stimulate all senses and promise an immersive experience of Shakespeare, a real “Shakesperience,” which, while triggering affects, is likely to affect people’s lives for good. Stephen Fry – admittedly on an advert site – remarks concerning *The Tempest App*: “I can imagine generations who will owe a lifelong love of Shakespeare to this astonishing app” (<https://www.heuristicmedia.tv/Heuristic-Shakespeare.php>). In a conference dedicated to highly pertinent questions regarding the “complex affective performativity of [...] intermedial artworks in general” and the “affective intermediality in the digital age” in particular (CfP), an exemplary examination of a major intermedial digital performance of a beloved Shakespeare comedy, *A Midsummer Night’s Dream*, might not go amiss. This is why this paper proposes to look at *A Midsummer Night’s Dreaming*, a highly recognized and critically valued production of the Royal Shakespeare company, which, in 2013, was performed in a hybrid manner, both on- and offline. By way of this example, I aim at inquiring into the affective potential of intermedial “Shakesperiences” in the digital age. Based on online archives, I will, firstly, analyze how *A Midsummer Night’s Dreaming* was intermedially realized. Secondly, I will inquire into the affective potential of this particular intermedial staging of Shakespeare’s popular comedy. Thirdly, I will delineate possible affordances and constraints in the intermedial guidance of the perception and sympathies of contemporary online audiences. And, finally, I will gauge the ways in which immersion and affect are triggered by intermedial means.

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COLLECTIVE SEX AS A COLLECTIVE TEXT: *LIBERTÉ* BY ALBERT SERRA THROUGH THE OPTICS OF ROLAND BARTHES

“Ever wondered what the nexus of slow cinema and the fetish section of Pornhub would look like?” – one of the reviews (Shaffer 2019) concerning *Liberté* starts with such a question, the question that looks more like an affirmation. However, this perspective, although catchy, may be considered appropriate only on the basic, to avoid saying superficial, level of perception. The purpose of this paper is to study Serra’s work, – which was honored by Un Certain Regard prize at the 2019 Cannes Film Festival, – adopting the American journalist’s statement as a starting point and Roland Barthes’s optics as a main investigating tool. Maintaining the concept of libertinage as an axis, *Liberté* inevitably touches the heritage of Sade, and here is when Barthes’s approach enters the game. Just as Barthes claims, the Catalan director finds Sade’s inventions “impossible to represent” (Serra 2020), and not for moralist reasons, but due to the simple impossibility of representation without special effects involved. On the other hand, Barthes proposes to read Sade, paying attention not to the narrative, but to the syntax of the material. Another optics that seems useful in order to analyze *Liberté* is the performative one: it is true that the film comes close to the border between cinema and video art (Serra’s project *Personalien* anticipated the film’s release in 2019 in Reina Sofia Museum in Madrid); as the director claims, what most interests him are the “unreleased atmospheres” and the case of *Liberté* may serve as a proper example of this atmosphere that is not only shown on the screen, but which tends to absorb the audience. This double Barthesian, performative and textual perspective permits analyzing the film beyond the “dogging aristocrats with intellectual pretensions” (Ide 2019), as the complexity of Serra’s work deserves a scrupulous study.

SEMENOVA, Alexandra is a visual artist and a researcher based in Madrid. After years of work in the field of illustration, lately she has dedicated 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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“THE DEMOCRATIZATION OF PERCEPTION”: INTERMEDIALITY IN THE DIGITAL AGE

In my presentation, I am analyzing two documentaries, *The Earth Is Blue as an Orange* (Iryna Tsilyk, 2020) and *Mariupol: The People’s Story* (Robin Barnwell, 2022) from the aspects of phenomenology and media studies. I am focusing on the theoretical implications of war footage shot with mobile phones and other types of amateur cameras used by civilians, and examining the impact it has on the way we perceive and see the war and its representation – in this case the war in Ukraine. According to Andrew Hoskins and Matthew Ford, this kind of civic participation in the representation of war can be understood as a democratization of perception, as the authors describe the footage taken by smartphones: “They link the battlefield to the world, enabling everyone to participate wherever they are. Users can amplify battlefield devastation over social media, but they can also crowdsource targeting. Participative war thus becomes the underlying feature of contemporary twentieth-century warfare. Smartphones have become weapons in this new war ecology.” Thus, these devices are not linked to the armed forces anymore but represent a window “through which society engages with war” (Ford and Hoskins 2022). I am analyzing this kind of engagement: while in *Mariupol: The People’s Story* the smartphone videos taken by the civilians are specifically a documentary representation of the city turned war zone, the characters in *The Earth Is Blue as an Orange* (which was made before the escalation of the war), use fiction and home movie footage to convey their experiences of war. (In this case I am relying on Jean-Pierre Meunier’s structure of film experience: he distinguishes three attitudes of filmic consciousness, the home movie, the documentary film, and the fiction film.) The focus of my analysis is to examine how we should approach mobile phone footage within a documentary film taken by the civic actors: what is its role in terms of genre and perception, and how could we approach the visual and personalized features of late modern warfare and its representation (Pötzsch 2015) through the smartphone videos. Due to the democratization of perception, what are the consequences of the increased number of footage for the visual archive of war?

SIMOR, Kamilla is a 4th year PhD student at the University of Pécs, Doctoral School of Literary Sciences and she is Assistant Lecturer at the Department of Film and Visual Studies (University of Pécs). She is a member of the *Affective Intermediality: Cinema between Media, Sensation and Reality* research team led by Dr. Ágnes Pethő at the Sapientia Hungarian University of Transylvania. Her research field is the analysis of documentary films about the war from the perspective of genre theory, phenomenology, and media theory.

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ENCOUNTERING THE OUTSIDE IN ALEX GARLAND'S *ANNIHILATION*

Taking as its point of departure the film *Annihilation* directed by Alex Garland (2018) adapted from the novel of the same name by Jeff Vandermeer (2014), the paper attempts to unfold the ambiguous concept of annihilation's poles of self-destruction and becoming illustrated by the film, its intermedial disunities with the novel and their moments of beauty, horror, melancholia, contemplation and wonder. The film follows the journey of six women with expertise in various scientific disciplines into a national park which has become a government "black site" called Area X. The natural environment of the park is engulfed in a strange electromagnetic field which is gradually expanding causing the environment to genetically mutate, exposing the protagonists and the audience to new and strange affective conjunctions.

SIMPSON, Oliver is a doctoral student in the Department of Sociology at Lancaster University. Working in critical social and political theory, his thesis involves a genealogical interrogation of the concept of "populism" in various historical and theoretical constellations.

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DOES AFFECT INFLUENCE THE WAY YOU PLAY VIDEO GAMES? AN AFFECTIVE INTERMEDIAL CASE STUDY OF *ELDEN RING*

Elden Ring is a role playing game situated in a fantasy world inspired from European medieval settings. It is built on a mythos of gods communing with the "chosen" people in the Lands Between, propelling them into heroic journeys of conquest and world order. In exploring the plot of the game the player interacts with characters and diegetic texts surrounding the rise and supposed fall of the dynastic "Golden Order" lead by Marika the Golden, and through this uncovers different plots orchestrated by key figures. The characteristic of *Elden Ring* and other games from FromSoftware is the fragmented and covert storyline. To appreciate the full story, the player has to find specific items and characters to interact with, which give context to events and relationships between the characters, which supposes multiple perspectives of the narrative and multiple ways of play. The combat mechanics of the game is the basis on how the player chooses a play style, which weapons to use and how to leverage offensive and defensive abilities as well as the appearance of the player character. Every ability and weapon has a movement and coordination which need to be learned through action which in turn determines success in combat. To be able to intercept the movement of hostile characters the player needs to recognise the rhythm of movement and action, and thus create their own mode of play, through quick successive rolls and stabs or with long winded swoops and heavy lunges. This tactile mode of playing becomes synonymous with the need to interact with characters and items to gain relevant context to progress the plotline. Through Ellerström's intermedial modalities, Brinkema's forms and Massumi's affect theory, I will explore how games can challenge the body-mind divide of experiencing and interacting with a medium and ask how affect influences gameplay.

SLÄGER, Filippa is a Masters student in archival science at Lund University with a key interest in intermedial studies. Her current project is writing her Masters thesis where she explores the relationships between archives and exhibitions through an intermedial theory. Recent completed projects she has participated in is the symposium *Intermediality and the Body* at Lund University in June 2023, where she contributed to the event by aiding in organizing the symposium, assisting with the hybrid digital conference on Zoom, and presenting her own case of the intermedial body.

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LOOKING BEYOND THE PAST: PHOTO-FILM, MEMORY AND TRAUMA

After the Turkish invasion of 1974, the island of Cyprus became and still remains divided today, with Greek and Turkish Cypriots living separately in the southern and northern parts respectively. As the years go by, the schism between the two communities becomes increasingly profound as their postmemories are heavily influenced by inherently divisive political narratives. This paper is a reflection on a practice-based project which the author is currently working on for her MSc dissertation, through which the short photo-film, *To Κέντημα* [*To Kendima*] (18 mins) was created; a poetic documentary which subverts the conventions of Cypriot post-1974 documentary films in an attempt to generate potential for developing healthy bicomunal relations. This is achieved by conveying trauma through a non-victimizing gaze and by throwing a spotlight on stories of the two communities co-existing, not only harmoniously but in solidarity. Through both its research and creative process, this project inquires into the effectiveness of the photo-film genre and its ability to portray the themes of memory and trauma within the post-war, socio-political and cultural context of Cyprus while having the following as its three main aims: 1. To investigate the joint task of photography and film in their ability to locate and communicate communal ancestral memory and traditions through everyday tasks and objects. 2. To inquire into affective powers of creative AI technologies (such as “DALL-E 2” and “Stable Diffusion”) in enhancing the work and efficacy of photography and film concerning the themes of ancestry, memory and trauma. 3. To explore the affective powers of the photo-film in visualizing or potentializing ways to regain intimacy with communal ancestry and tradition in an attempt for collective healing.

SOTERIOU, Eleonora is currently undertaking an MSc in Intermediality at the University of Edinburgh. Her current interests are in postcolonial, post-war, memory and trauma studies explored through an intermedial lens, with a focus on literature, film and photography. In addition, she is also interested in queer and gender studies. She holds a BA in English Literature and Classics from the University of Edinburgh and has also recently been involved, as an Early Career discussant and panellist, in the Italy by Design Conference 2023 series organized by Professor Federica G. Pedriali at the University of Edinburgh.

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PORNOGRAPHIES: ON INSOLENT TRANSFORMATIONS

This presentation focuses on two insolent transformations: Witold Gombrowicz's novel *Pornografia* (published in 1960) and its movie adaptation by Jan Jakub Kolski (2003). It reflects upon Gombrowicz's challenge to literature, reading *Pornografia* as a form of "porno-graphy," that is, obscene writing (Dauksza 2016). It then analyzes the transferal and transformation of the novel by Kolski, examining, what the director himself described as, the insolence of his adaptation. Taking as its starting point Kolski's claim that his movie is both a "commentary on the world through Gombrowicz" and an "encounter," the paper focuses on the affective aspects of his intermedial creation.

STYPINSKA, Diana is Lecturer in Social Theory in the School of Political Science and Sociology at University of Galway, Ireland. Her work traverses critical theory, continental philosophy, cultural studies and critical sociology. She is the author of *On the Genealogy of Critique* (Routledge, 2020) and *Social Media, Truth and the Care of the Self* (Palgrave Macmillan, 2022).

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THE CHILD AND THE NON-HUMAN IN *NADI (RIVER, 1969)*: NOTES ON AFFECTIVE SPECTATORSHIP AND MEDIATED FILM EXPERIENCE IN MALAYALAM LANGUAGE CINEMA

My paper proposes to discuss the combination of the child and other non-human elements, such as the landscape, water, and wind, in mediating the affective and embodied experience of film spectatorship in Malayalam language cinema from India. I focus my discussion on the Malayalam language film *Nadi (River, 1969)*, directed by Aloysius Vincent), which is one of the earliest Malayalam films to move out of studios to use visuals of actual outdoor locations. I place the film in a network of images and photographs of the child and the non-human elements (landscapes) circulated through films and other print sources such as newspapers and magazines, and discuss the nature of the cinematic experience *Nadi* enables. The paper specifically explores the combination of child and non-human elements. I attempt to see how intermediality, a concept that emerges in the context of the digital cultural turn, lends a viable lens to understanding transactions between comparatively older media like cinema and print and the film experience that emerges from it. I suggest in my paper that the child and the non-human elements in the film, at this juncture of media, spill out of the narrative framework of the individual film to disrupt emotions and to bring inconclusive affects that draw from a network of texts and media. I introduce this discussion on this single yet relevant film text as part of my larger PhD project that explores the affective and embodied dimensions of film spectatorship in Malayalam cinema by looking into various sensuous engagements at the cinema.

SURENDRANATH, Anupama is a PhD research student in the Department of Humanities and Social Sciences at the Indian Institute of Technology Bombay. Her ongoing PhD project studies

spectatorship in Malayalam language cinema through the figure of the child. Her research interests include film studies, cultural studies, and literary studies. She completed her Masters in Comparative Literature from the University of Hyderabad.

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INTERMEDIALITY AS A TOOL OF CRITICISM IN PATTI SMITH'S ART

Patti Smith American poet, musician, writer and visual artist has always been in the in-between. Smith played a subversive role since the beginning of her career as an outsider punk-poetess with an androgynous outlook just like later as an author in the autobiographies published since 2010. Intermediality for Smith is a tool of storytelling by combining and often confronting photographic and literary narration while reflecting on the narrator's role such as the embodiment of certain media. For Smith as a musician and a poet, orality and vocal performances, sonic intertextuality (Daley) were tools of feminist criticism in her worldwide known hit *Gloria*. My presentation focuses on the intermedial play in Smith's work, the ideological, aesthetic criticism unfolded through the performative aspects (Butler, Kristeva) of her productions from the early performances to contemporary storytelling practices like the concept of public social media (diary.@thisispattismith).

TASKOVICS, Viktória is a 4th-year Phd candidate from the University of Szeged, Department of Comparative Literature. Her main research interests are literary theory, feminist criticism, autobiographical art and art of the punk counter-culture. She is currently writing a dissertation about the autobiographical aspects of Patti Smith's art under the supervision of dr. habil. Vera Kérchy.

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BETWEEN NOW AND OTHER PLACES: INTERMEDIA INSTALLATIONS AS SPATIO-TEMPORAL FACILITATORS OF AFFECT

This paper considers how the juxtaposition of different media within art installations enhances the affective implications of the individual works and the installation overall. It proposes a close reading of art installations by Heidi Bucher, Francis Alÿs, Alfredo Jaar and Kandice Williams (experienced in situ). The retrospective exhibition *Heidy Bucher: Metamorphoses* at Haus der Kunst in Munich (2021-22) serves as a frame of reference in so far as it brings together her visceral sculptures with filmic work documenting the performative process of the artist. The experience of Bucher's spectacular sculptures are literal memories of place. Their juxtaposition with films documenting her performative processes as she skins historical and personal architectural interiors creates an immensely affective correlation of different haptic realities. A very different aspect of intermediality comes to the fore in the presentation of Francis Alÿs's work in the Belgian pavilion at the 59th Venice Biennale (2022). Whilst the viewer is immersed in a central installation of large screens showing children at play in different locations across the globe, these impressions are informed by the visual lightness yet conceptual gravitas of miniature paintings in a side room. Here, the framing of children's play

with various locations including war time images is heightened by a considerable difference of haptic textures, colour schemes and representational modes. Furthermore, the discussion refers to works by Alfredo Jaar, in particular his installation *06.01.2020 18.39* and Kandice Williams's four-channel video installation *Death of A* (2001), both presented at the Whitney Biennale 2022. The visual analysis of these works will draw on Deleuze's theorizing of cinematic time and the "crystal-image," Raymond Bellour's considerations "between-the-images," Rosalind Krauss's ideas of "sculpture in the expanded field" and the "post-medium" condition, Ágnes Pethő's reflections on cinema and intermediality, and Laura U. Marks's concept of "haptic visuality" within the filmic image.

THOMA, Andrea is an artist/researcher concerned with durational multiplicity and image perception in painting, photography and audio-visual installations. She is particularly interested in the juxtaposition of diverse media to explore a differentiated time-space relation. Thoma has published journal articles on image perception, relations between moving and still images, sound and image within art installations and durational multiplicity. Recent articles are "What is to hand: The fold as Landscape within textile imagination" (2022), "Vertigo of presence: Chantal Akerman's NOW, nomadic dwelling and the 'war machine' within the context of contemporary moving image works" (2021), "In-between Images: Where is the Ground?" (2019).

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THE MEDIA PRODUCT – OR PAVING THE WAY TO UNDERSTANDING COMMUNICATION AS PERCEPTION

Communication has for long been seen as an exchange of information, messages and/or meaning. Is this definitely the only way to consider communication or have other options escaped our medial vigilance? Through the intermedial theory lens and, more specifically, Elleström's medium-centered model of communication, the media product prevails as itself an extraordinary point of access for communication, affect and perception. Gibson's ecology of perception and Féral's theatricality of the gaze are introduced in the discussion, enriching the horizon of the common topos between perception, communication and mediation.

TIMPLALEXI, Eleni is a Laboratory Lecturing Staff member at NTLab, Department of Communication & Media Studies, NKUA, holding a postdoc in Digital Media and Theatre, awarded by IKY with a Fellowship of Excellence (2015-16). She completed her PhD supported by an IKY PhD scholarship (2010-14). Recently, she has been a postdoc guest researcher with Linnaeus University Centre for Intermedial and Multimodal Studies, Sweden, and in close collaboration with H. Fuhrer, Lund University, Division of Intermedia Studies. Awarded playwright, theatre director and artist, currently involved in Magenta Artistic Collaboration and Spatial Media Research Group. She teaches performance, playwriting, communication, culture and digital media.

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DESIRE AS MYSTERY. ISABELLE HUPPERT IN CLAUDE CHABROL'S *MADAME BOVARY* (1991)

When *Madame Bovary* by Claude Chabrol was released, in 1991, Isabelle Huppert's star persona had already been shaped by the stereotype of the dark lady, characterized by unstable nervous balance as well as amoral and often perverted instincts, in particular through a number of characters she had played in Chabrol's films such as the parricide Violette Nozière (1978) and the collaborationist Marie Latour in *Une affaire de femmes* (1988). Therefore, the Emma Bovary shaped by Chabrol/Huppert appears to be written literally inside the body of the actress, by enhancing the carnality of Flaubert's character through a series of perceptive elements linked to the fields of heath and of touch caught by the camera, that stays very close to Huppert's face so as to capture the details of nearly every physical sensation she experiences: sweat, blushing, tears. But the signs of excess typical of melodrama are accompanied by a number of images that portray her with her eyes closed, so as to suggest a different space, an off-screen universe of sorts that stems from the plot but ends up in exceeding it, moving the character to the field of what could be called desire as mystery. It is in this way, in my opinion, that Huppert's performance succeeds in going beyond the stereotype of the dark lady and draws a totally new – ambiguous, indeterminate, and elusive – character.

TOGNOLOTTI, Chiara, PhD, is Professor at the University of Pisa, where she teaches Film Aesthetics and Italian Film History. She studies French cinema of both the silent and the classic period and Italian modern cinema in a historical perspective and with a specific focus on gender. She is author of *La caduta della casa Usher (Jean Epstein, 1928)*, *Fotogenie, superficiali, metamorfosi* (Mimesis 2020), *De la photogénie du réel au cinéma au déla du réel: l'archipel Jean Epstein* (Kaplan 2020, with Laura Vichi). She is part of the research network FAScInA – female scholars of film and audio-visuals.

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AFFECTIVE INTERMEDIALITY IN EXPERIMENTAL ANIMATION: UNRAVELING THE THREADS OF INDIGENOUS CRAFT AND STORYTELLING IN NINA SABNANI'S *TANKO BOLE CHE*

Nina Sabnani's *Tanko Bole Che (The Stitches Speak, 2009)* is a convergence of art, indigenous craft, and moving images. The film is an experimental animation, which is a non-conforming category, consequently making it possible to delve into the intermedial reigns of a sub-genre of animation and an alcove in cinema. Sabnani takes the documentary form to a cartographically haptic space with overlapping temporal lines, using the indigenous craft of the Maru Meghval community, based in Gujarat, India. The film, made with insights from Judy Frater's and Sabnani's research as well as from the Maru Meghval community, takes us on a journey of this community who migrated to a settlement camp in Gujarat after the India-Pakistan war in 1972 to Jurra camp, and later to a new town, Sumrasar in Gujarat. In the aftermath of migration and the major earthquake of 1956, the Maru Meghval community struggled to preserve their culture and hence, "carved their identity as a community of crafts

persons who specialized in suf embroidery” (Sabnani & Frater, 2012). Their renewed efforts were disrupted by a devastating earthquake in 2001, after which women of the community came forward to make their voices heard. The short film works on a sensorial level to affect the audience through narration by Maru Meghval women, layered with folk music and sound of earthquake. The sound design contrasts with the landscape and characters created with textile textures, patterns, stitches, and patchwork that form haptic experience. The paper explores how the documentary form and highly experimental imagery made with indigenous art results in affective intermediality. The indexicality of image in a documentary form is replaced by the indigenous craft in this short film, removing the definitive qualities of a documentary film (Massumi 1995).

UMME, Maria is a PhD student at Jamia Millia Islamia, researching creative approaches toward anthropological films in India that use experimental animation. She has experience in teaching undergraduate and graduate programs and has conducted seminars on animation. She is interested in studying the alternative style of filmmaking and its connection to the past, present, the identity and subjectivity of the subject, how it affects their collective memory of culture and tradition, and how remediation of these cultural memories reshape the collective and cultural identity. The materiality, affect, and intermediality in these experimental films form an important part of her research.

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INTERMEDIAL INTERPRETATION AND POLITICS IN TODD FIELD’S *TÁR* (2022)

What is an interpretation? It is a way of explaining – a scientist’s interpretation of the data. It can also be a stylistic or affective representation of a creative work or dramatic role – Olivier’s interpretation of *Hamlet*, for example. Translators working between one language and another are also referred to as interpreters. The philosopher Stanley Cavell argues that an interpretation is “seeing an aspect”: it is seeing something as something. For any interpretation to be significant, he claims, there must be at least one other interpretation possible. The eponymous antiheroine of Todd Field’s *Tár*, a conductor, describes her work bringing musical notation to life in performance as a form of “interpretation.” The film’s narrative centres on questions of how *Tár*’s own behaviours are interpreted by various interlocuteurs, at the same time as it asks its spectators to perform their own acts of interpretation – a particularly difficult task since the film is riven with ambiguity. And yet the film insists that interpretation is a skill, and that the aptitude for interpretation across different media – including music, video, and writing is a moral quality. Drawing on Cavell’s philosophy of interpretation – and notably his exchange with Gayatri Spivak in a special issue of *Critical Inquiry* published in 1982 on the subject of “The Politics of Interpretation” – this paper examines the ethical and political stakes of interpretation both in and of *Tár*, focusing in particular on the tension between interpretation as an individual act and interpretation as consensus that dominates both the film and its reception.

WHEATLEY, Catherine is Reader in Film and Visual Culture at King’s College London. She has published widely on questions pertaining to film, ethics and aesthetics, and the work of

Stanley Cavell. Catherine is the author of four monographs, including *Michael Haneke's Cinema: The Ethic of the Image* (Oxford: Berghahn, 2009); the BFI Classics book on *Caché* (London: BFI Publishing, 2013), and *Stanley Cavell and Film: Scepticism and Self-Reliance at the Cinema* (London: Bloomsbury, 2018) and the editor of a number of essay collections and special issues, including, with Kate Rennebohm a dossier for the journal *Screen* entitled *Projecting Cavell*).

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A BRIDGE THAT CONNECTS: INTERMEDIAL INTEGRATION OF MUSIC AND THEATRE IN EUGÈNE GREEN'S *LE PONT DES ARTS*

The New York-born, French director Eugène Green is known for referencing and incorporating in his cinematic works other art forms – music, painting, theatre, architecture, and so on. This paper focuses on the intermedial practice in one of his films, *Le Pont des Arts* (2004). It argues that the film's affective expression is realized via the integration of musical and theatrical performances as spatio-temporally specific events experienced by the embodied audience, where the in-betweenness of intermediality also suggests and reiterates the recurring motifs in Green's oeuvre, that is, the interconnection between presence and absence as well as between the material and the spiritual. Adopting a phenomenological approach based on Ágnes Pethő's "sensual" and "structural" intermedial *mise en abyme*, it specifically examines how Monteverdi's "Lamento della ninfa" is played and experienced on different media throughout the film, contributing to the most affectively charged moments in the otherwise flat-dialogued film. It further analyzes how Green as a theatre director includes in the film theatrical performances whereby the interrelation between arts is implied and an embodied audience's experience of multimediality and intermediality is emphasized once again. Heavily inspired by the Baroque tradition and European auteurs like Robert Bresson in terms of both narrative and style, Green's cinematic work also invites the audience's corporeal experience of, and reflexive engagement with, the film's aesthetic dimension via the intermedial application of other art forms.

WU, Qiwen is an independent researcher and a film critic. She received her Master's degrees in Modern & Contemporary English Literature and in Film Studies from the University of Edinburgh. Her research interests include intermediality, reflexivity, and affect in film. Her article *Film in Brushstrokes: An Intermedial Study on the Integration of Traditional Chinese Painting in Mr. No Problem and Dwelling in the Fuchun Mountains* will be published as a chapter in the book titled *Chinese Film in the Twenty-First Century* (Routledge, October 2023).

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CREATING LOOPS, RESURRECTING FILMS: REUSE IN PROJECTION PERFORMANCE

This paper addresses the practice of reuse in the analog projection performance, with examples from artist Kristin Reeves's two works *Je Ne Sais Plus* [What is This Feeling] (2012-

present) and *What Is Nothing (After What Is Nothing)* (2017-present). In the tradition of found footage cinema, dated films have been a constant attraction for artists to dissect their ideological and political undertones. And yet, there the aspect of affect is still an understudied topic, as well as its correlation to various presentational forms. To examine the affect produced by bringing audiovisual material into alternative film apparatus, I focus on the intermedial quality in Reeves's practice of contemporary expanded cinema that combines formal elements of performance, installation, and screening. In thinking with reuse and affect, I first follow the rationale behind media archaeological approaches to intermedial performance (Wynants 2019). That is, performance should be seen as both transient presence and the manifestation of materiality. With nine 16mm projectors, Reeves's works transform loops of scientific and educational films into a dynamic grid while making the artist's hand-on manipulation visible to the audience. This curious reconfiguration of the film projectors, screens, and the artist-performer invites to consider questions at two levels: a) what overflows the cinematic dispositifs, and b) how films from obscure sources become sensuous medium linked to the (mis)use of film apparatus. In this way, my analysis shall put into spotlight the tension between virtual image and material existence of found footage (from Deleuze to Friedberg) characteristic of reuse in projection performance.

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INTERMEDIALITY AND PERFORMATIVE CULTURAL COMMUNICATION IN *RED SORGHUM*

Zhang Yimou's *Red Sorghum* (1987), winner of the Berlin International Film Festival's Golden Bear (1988) is a free adaptation of Mo Yan's novel *Red Sorghum Clan* (1986) that has earned a wide audience in China and beyond. The existing scholarship about this groundbreaking film neither dwells on Zhang's conscious bid for creating intermedial sensual excess nor discusses the intricate and highly performative process of communication that successfully connected with the Chinese audience, disrupting the traditional image of the nation in the 1980s after the end of the Cultural Revolution and during the post-revolution's incipient times. We discuss intermediality by considering how this film re-elaborates the performativity of punctual tropes while also involving poetics strategies around Chinese theater, painting, music, and photography. At stake is less a semiotic approach to the integration of different media and more a conscious re-elaboration of intermedia cultural experience. Zhang resorts to the ancient character of the chou (clown, music player, and villain) from theater, film, painting, and popular performances, and her/his gestures that, Agamben (2000) would say, dwell between dance and image, language and mere spectacle, and life and art. Nonetheless, *Red*

Sorghum underlines gesture as an aesthetic, ethical, and political phenomenon. We also discuss how the director, who also produces photography, poetry, and painting, drafts cinema as an expansive art that resorts to the contamination between other Chinese arts (e.g., calligraphy and painting, popular rituals and classical theater) and lets such contamination perform visually, aurally, and textually. Even if there is a clear artistic poetics in how the film freely recreates Mo's novel, it is also the case that, contrary to Badiou's "process of purification" (2013), the film opens cinema to the contamination by cinema-as-entertainment to have an audience deeply touched by the energy and memories of an irreverent ancient-but-also-modern China.

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INTERMEDIALITY IN CINEMATIC VIRTUAL REALITY: KEY ISSUES TO UNDERSTAND THE SPECTATOR'S EXPERIENCE

In cinema, there has always been a desire to construct believable universes that transport the audience to new invented worlds. Both in the early days of what is known as primitive cinema and in virtual reality, technologies and narrative strategies have been experimented with in order to create these alternate realities. Currently, in one of the simplest possibilities offered by Virtual Reality, known as Cinematic Virtual Reality (CVR), the spectator accesses this new reality in an immersive way through a Head-Mounted Display and 360-degree videos. This cinematic form cuts across cinema itself, performing arts and video games. The intermediality of Cinematic Virtual Reality incorporates elements from all these mediums, and it is specifically within this in-betweenness that the spectator has a new and different experience from those provided by the aforementioned disciplines. It not only involves a mode of directing films that departs from the familiar format, but also offers a way to enjoy cinema that goes beyond the frontal nature associated with convention. How is the spectator affected? How does this immersive realism affect their emotions and body? In this sense, the individual experience oscillates between two perceptual territories: transparent-immediate experience and opaque-hypermedial experience. This article aims to explore the central issues of Cinematic Virtual Reality in relation to the spectator's experience through the study of concepts such as realism, intermediality, interface, immersion, transparency, opacity, and perceptual experience. To achieve this, a theoretical approach is proposed based on reference texts that reveal possible reflections, speculations and lay the groundwork for future research.

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