

# AFFECTIVE INTERMEDIALITY CONFERENCE

SAPIENTIA HUNGARIAN UNIVERSITY OF TRANSYLVANIA, CLUJ-NAPOCA

Organized within the framework of the Exploratory Research Project: Affective Intermediality. Cinema between Media, Sensation and Reality, supported by a grant of the CNCS - UEFISCDI, PN-III-P4-PCE-2021-1297

**20 October (Friday)**

9.45-10.00	Welcome coffee ☺			
10.00-10.15	THE OFFICIAL OPENING OF THE CONFERENCE (Aula Magna, Building B, 1st floor)			
10.15-11.45	<p><b>A105</b> <b>Engaging and Distancing Intermediality</b> Chair: Hajnal KIRÁLY</p> <p>MARKLUND, Anders (Lund, SE): "The Healing Power of Art": Engaging Affect and Intermediality in Florian Henckel von Donnersmarck's Pseudo-Biopic <i>Werk ohne Autor (Never Look Back, 2019)</i></p> <p>KIRÁLY, Hajnal (Cluj, RO): Beyond the Body Horror: Identity, Sensation and Affect in Anna Nemes – László Csujá's <i>Gentle (2022)</i></p>	<p><b>A104</b> <b>Intercultural Encounters</b> Chair: Katalin SÁNDOR</p> <p>SÁNDOR, Katalin (Cluj, RO): Hospitality and Affective Encounters in Marian Crişan's Film <i>Morgen</i> and Cristian Mungiu's <i>R.M.N.</i></p> <p>ASSOULY, Julie (Arras, FR): Wes Anderson's Intermedial Cinema: Distancing Affect in an Affective Storyworld (online)</p>	<p><b>A303</b> <b>(De)constructing Affectivity and the Politics of Intermediality</b> Chair: Anna BELL</p> <p>WHEATLEY, Catherine (London, UK): Intermedial Interpretation and Politics in Todd Field's <i>Tár (2022)</i></p> <p>KÉRCHY, Vera (Szeged, HU): The Stakes of Deconstructive Performativity in Ruben Östlund's Films</p> <p>ZHANG, Yanshuo (Claremont, US) Guerrero-Hernandez, Juan (Reno, US): Intermediality and Performative Cultural Communication in <i>Red Sorghum (online)</i></p>	<p><b>B301</b> <b>Uncanny Dispositifs</b> Chair: Roy HANNEY</p> <p>KATSARIDOU, Maria (Corfu, GR): Affective Intermediality in Animation and Video Art – The Case of <i>Medical Chairs (online)</i></p> <p>BROTTO, Denis (Padova, IT): The Invention of Landscape. How to Rethink the Idea of Environment through the Forms of Vision, from <i>Enchanted Mountains to Anthropocene</i></p> <p>ZORITA-AGIRRE, Itziar (Bilbao, ES): Intermediality in Cinematic Virtual Reality: Key Issues to Understand the Spectator's Experience (online)</p>
11.45-12.00	Coffee break			
12.00-13.30	<p><b>A105</b> <b>Considering an Affective Modality in Elleström's Intermedial Framework</b> Chair: Tara BRUSSELAERS</p> <p>MUSZTA, Cecilia Victoria (Lund, SE): <i>Sense8 – A Thought Experiment of the Affective Modality on Screen (online)</i></p> <p>SLÄGER, Filippa (Lund, SE): Does Affect Influence The Way You Play Video Games? An Affective Intermedial Case Study of <i>Elden Ring</i></p> <p>KOVÁCS, Viktor Ferdinand (Lund, SE): Media's Capacity to Affect and be Affected: <i>Disco Elysium</i> and the Affective Modality</p>	<p><b>A104</b> <b>Performativity, Poetics and Politics</b> Chair: Beja MARGITHÁZI</p> <p>HUANG-KOKINA, Alexandra (Edinburgh, UK): Exploring Affective Performativity in the Intermedial Musical Poetries by Ojārs Vācietis (online)</p> <p>WU, Qiwen (Berlin, DE): A Bridge That Connects: Intermedial Integration of Music and Theatre in Eugène Green's <i>Le Pont des Arts (online)</i></p> <p>MARGITHÁZI, Beja (Budapest, HU): Behind the Scenes. Affective Backgrounds, Scene Photographs and the Tableau Aesthetics of the Transylvanian Silent Film</p>	<p><b>A303</b> <b>Intermedialities in the Museum</b> Chair: Hajnal KIRÁLY</p> <p>PETHŐ, Ágnes (Cluj, RO): "Molecular" Intermediality. Tacita Dean's Precarious Visions in-between the Visual Arts, Cinema and the Gallery Film</p> <p>YEN, Wang-Yun (Amsterdam, NL): Creating Loops, Resurrecting Films: Reuse in Projection Performance</p> <p>GHOBADLOU, Sharhzad (Tempe, US): "Embodying the Battlefield" or Expressions of Liminality in Shirin Neshat's <i>The Fury (2023) (online)</i></p>	<p><b>B301</b> <b>From the Puppet Theatre to Animation</b> Chair: ÁDÁNY, Rebeka</p> <p>ÁDÁNY, Rebeka (Budapest, HU): The Puppet Theater, <i>The Magic Flute</i> and Intermediality in Ingmar Bergman's <i>The Hour of the Wolf</i></p> <p>UMME, Maria (New Delhi, IN): Affective Intermediality in Experimental Animation: Unraveling the Threads of Indigenous Craft and Storytelling in Nina Sabnani's <i>Tanko Bole Che (online)</i></p>
13.30-14.30	Lunch break			

14.30-16.00	<p><b>A105</b> <b>Memory and Affect</b> Chair: Kamilla SIMOR</p> <p>ISAGULOV, Mykyta (Exeter, UK): Neophobia: On Collective Memory, Affective Intermediality, Fear, and Modernism</p> <p>SOTERIOU, Eleonora (Edinburgh, UK) Looking Beyond the Past: Photo-Film, Memory and Trauma</p> <p>BRUSSELAERS, Tara (Brussels, BE): “How it Feels to have your Trauma Held”: Multimodal Representations of Trauma in Daniel Sluman’s <i>Single Window</i></p>	<p><b>A104</b> <b>Affective Hybridity</b> Chair: Melinda BLOS-JÁNI</p> <p>BLOS-JÁNI, Melinda (Cluj, RO): Photographic Leaps into the Past. The Affective Hybridity of Recent European Documentaries</p> <p>CHINITA, Fátima (Lisbon, PT): Performative Documentary as Film-Poem: The Intermedial Case of <i>The Metamorphosis of Birds</i> (2020)</p> <p>SURENDRANATH, Anupama (Mumbai, IN): The Child and the non-Human in <i>Nadi (River, 1969)</i>. Some Notes on Affective Spectatorship and Mediated Film Experience in Malayalam Language Cinema (online)</p>	<p><b>A303</b> <b>Affective Sounds and Images</b> Chair: Alice JEDLIČKOVÁ</p> <p>FÜHRER, Heidrun (Lund, SE): Emotions, Affects and Death</p> <p>BIRDSALL, Carolyn (Amsterdam, NL): From Cinephilia to Radiophilia? New Research Directions for Affective Intermediality (online)</p> <p>LAKATOS, Mihály (Cluj, RO): Local Answers for the Trauma of Extinction: Nature as an Affective Background in Post-Millennial Romanian Music Videos</p>	<p><b>B301</b> <b>Affective Video Art Practices</b> Chair: Judit PIELDNER</p> <p>CEREZO, Belén (Bilbao, ES): Filming-with Clarice Lispector: an Examination of Affective Intermediality in the Moving-Image Installation <i>Viviendo el día (Living the Day)</i> (online)</p> <p>HOLMES, Paul (Edinburgh, UK): Intermediality in Video Art Practice</p> <p>GYENGE, Zsolt (Budapest, HU): Affective Immersion in Large-scale Moving Image Installations (online)</p>	
16.00-16.15	Coffee break				
16.15-17.15	<p>II. Meeting of Researchers in Intermediality. <b>ROUND TABLE: Publishing on intermediality. Current issues of intermedial scholarship</b> discussed with editors of book series and journals specializing on intermediality. Organized and moderated by: Ana Cláudia Munari Domingos (Santa Cruz do Sul, BR), Ágnes Pethő (Cluj, RO) (Aula Magna)</p>				
17.30-18.30	<p>Keynote: <b>JULIAN HANICH (University of Groningen, NL): ATMOSPHERES OF SILENCE: ON FILM AND QUIETUDE</b> (Aula Magna) (online)</p>				
19.00-21.00	WELCOME RECEPTION (Main entrance hall)				
<b>21 October (Saturday)</b>					
10.00-11.30	<p><b>A105</b> <b>Affective Visuality, Multimodal Storytelling</b> Chair: Judit PIELDNER</p> <p>PERENYEI, Monika (Budapest, HU): <i>Imaginary Dwellings</i> (1975): Cinephile Psychiatrists’ Film on Visionary Architecture</p> <p>JEDLIČKOVÁ, Alice (Prague, CZ): Multimodal Storytelling in Post-Autonomous Fiction: Affective Visuality</p> <p>PIELDNER, Judit (Cluj, RO): Uncanny (E)motions of Intermediality in Grant Gee’s <i>Patience (After Sebald)</i></p>	<p><b>A104</b> <b>Affective Film Writing</b> Chair: Katalin SÁNDOR</p> <p>KURR, Silvia (Tartu, EE): Affective Media Transformations and Strange Encounters with Matter in Agnès Varda’s Film, <i>The Gleaners and I</i></p> <p>KOSTOPOULOU, Loukia (Thessaloniki, GR): Affective Intermediality in Jean-Luc Godard’s <i>Adieu au langage</i> (2014)</p> <p>CHATTOPADHYAY, Sanskriti (Gothenburg, SE) and GANGULY, Deb Kamal (Kolkata, IN): Darkness as Affective Oscillation: Poetry in the Cinema of Abbas Kiarostami (online)</p>	<p><b>A303</b> <b>Intermedial Performances</b> Chair: Maria KATSARIDOU</p> <p>GRUBER, Klemens (Vienna, AT): A Tiger’s Leap into the Present</p> <p>KATTENBELT, Michael (Utrecht, NL): Affect as a Search Term for Exploring the Dramaturgy of Intermedial Performances</p> <p>THOMA, Andrea (Leeds, UK): Between Now and Other Places: Intermedia Installations as Spatio-Temporal Facilitators of Affect</p>	<p><b>B301</b> <b>Perceptions of War</b> Chair: Kamilla SIMOR</p> <p>HÄKKINEN, Inna (Helsinki/Kőszeg, FI/HU): Intermediality of Objectscape for Framing Nuclear Literacy: Fictionalizing the Nuclear Past in Chernobyl Movies (online)</p> <p>DANYLYUK, Olga (London, UK): Cat Stepan and Other Snippets of War</p> <p>SIMOR, Kamilla (Pécs/Cluj, HU/RO): “The Democratization of Perception”: Intermediality in the Digital Age</p>	<p><b>B302</b> <b>Cinematic Poetry, Theatre and Gestures</b> Chair: Fátima CHINITA</p> <p>FÜZI, Izabella (Szeged, HU): Affectivity and Reflexivity in Hungarian Kinema-sketches of the 1910s</p> <p>CHINITA, Fátima (Lisbon, PT): Poetry that Moves: Free Indirect Speech Experienced through Intermediality</p> <p>JOSHI, Mohit and SARASWAT, Niraja (Jaipur, IN): Intermedial Phenomena of Sign Language Poetry on Screen: A Case Study of Ella Mae Lentz’s <i>Silence, Oh Painful</i> (online)</p>
11.30-11.45			<p>Info Session about <b>ERC</b> (European Research Council) grants by Nicoleta BAZGAN</p>		
11.45-12.00	Coffee break				

12.00-13.00	Keynote: <b>LAURA RASCAROLI (University College Cork, IE): PENNY SIOPI'S INTERMEDIAL CINE-WRITING AS POST-MEDIUM FILM-THOUGHT</b> (Aula Magna)				
13.00-14.15	Lunch break				
14.15-15.45	<p><b>A105 Sinister Cinematics: Explorations in the Intermedial Uncanny</b> Chair: Graeme GILLOCH</p> <p>STYPINSKA, Diana (Galway, IE): Pornographies: on Insolent Transformations</p> <p>SIMPSON, Oliver (Lancaster, UK): Encountering the Outside in Alex Garland's <i>Annihilation</i></p> <p>DIKEN, Bulent (Istanbul, TR): <i>The Circle</i> – Subversion or Kolakeia?</p>	<p><b>A104 Affected Audiences</b> Chair: Kamilla SIMOR</p> <p>GORKA-FOCHT, Máté (Budapest, HU): Challenges of Audience Experience (AX) in the Film Industry (online)</p> <p>MURPHY, Cáit (Dublin, IE): Wes Anderson's Collective Caméra-Stylo: Mimetic Fan Texts on Social Media (online)</p> <p>TIMPLALEXI, Eleni (Athens, GR): The Media Product – or Paving the Way to Understanding Communication as Perception (online)</p>	<p><b>A303 Reconfigured Imageries</b> Chair: Melinda BLOS-JÁNI</p> <p>TASKOVICS, Viktória (Szeged, HU): Intermediality as a Tool of Criticism in Patti Smith's Art</p> <p>KÖRÖSVÖLGYI, Zoltán (Budapest, HU): Through the Screen Darkly? Enchantment in Digital Art</p> <p>RAMACHANDRAN, Haritha (Hyderabad, IN): Intermediality and Un-Cinematic Imageries: Reconfigurations in Cinematic Realism (online)</p>	<p><b>B301 Film as Affective Text</b> Chair: Loukia KOSTOPOULOU</p> <p>KLISHEVICH, Anna (Giessen, DE): Cinematic Ekphrasis in Jonathan Coe's Fiction: The Case of Lost Films</p> <p>SEMENOVA, Alexandra (Madrid, ES): Collective Sex as a Collective Text: <i>Liberté</i> by Albert Serra Through the Optics of Roland Barthes</p> <p>SAVA, Laura (Suzhou, CH): Painting in the 'Age of Nervousness': Peter Watkins's <i>Edvard Munch</i></p>	<p><b>B302 Intermedial Healing</b> Chair: Hajnal KIRÁLY</p> <p>MONTERRUBIO IBÁÑEZ, Lourdes (Paris, FR): Affective Intermediality in Women's Epistolary Cinema (online)</p> <p>BAGHBAN, Yasaman (Durham, US): <i>Between Revolutions</i>: Exploring the Polyphony of Memory and Traumatic Experiences through Affective Epistolary Narrated by Two Women from Different Cultures and Geographies (online)</p> <p>PAREEK, Apeksha, SARASWAT, Niraja (Jaipur, IN): Affect, Intermediality, and Diaspora: An Analysis of Stephan Strekar's <i>A Wedding</i> (2016) and Iram Haq's <i>What Will People Say</i> (2017)(online)</p>
15.45-16.00	Coffee break				
16.00-17.30		<p><b>A104 Intermedial Remembrances</b> Chair: Judit PIELDNER</p> <p>RYBINA, Polina (Moscow, RU): Film Endings, Censorship and Tennessee Williams: Reshaping the Affective Aura of Texts (online)</p> <p>KICSINY, Martha (Budapest, HU): Bridging Time and Media – Entangled Images in Gábor Bódy's <i>Narcissus and Psyche</i></p> <p>BELL, Anna (Frankfurt am Main, DE): Affective Reputation and Intermedial Remembrance: Fassbinder Reenactment in <i>Peter von Kant</i></p>	<p><b>A303 French New Wave and Beyond: a Passion for Intermediality</b> Chair: Ágnes PETHŐ</p> <p>LAVARONE, Giulia (Padova, IT): <i>Métamorphoses du paysage</i>. Approaching Changing Landscapes through Intermediality in Films by Éric Rohmer and Agnès Varda</p> <p>POLATO, Farah (Padova, IT): Questioning Intermediality: André Delvaux's Cinema (online)</p> <p>TOGNOLOTTI, Chiara (Pisa, IT): Desire as Mystery. Isabelle Huppert in Claude Chabrol's <i>Madame Bovary</i> (1991) (online)</p>	<p><b>B301 Haunted Spaces</b> Chair: Hajnal KIRÁLY</p> <p>PETRICOLA, Mattia (Pisa, IT): Updating the Video-Uncanny: Haunted Screens in Horror Film, 2007-2021</p> <p>HANNEY, Roy (Southampton, UK): The City as Escape Room: Place, Participation, Meaning, Affect</p> <p>DIFFRIENT, D. Scott (Fort Collins, US): "Just Like a Movie!": Affective Intermediality in Horror Film-Inspired Board Games</p>	<p><b>B302 The Colour of Cinematic Sensations</b> Chair: Katalin SÁNDOR</p> <p>GILLOCH, Graeme (Lancaster, UK): Water Colours: Affective Intermediality in Nicolas Roeg's <i>Don't Look Now</i> (1973)</p> <p>CSÖNGE, Tamás (Pécs, HU): Affective Thought Representation in Nicolas Roeg's <i>Don't Look Now</i> (1973) (online)</p> <p>DANIEL, Adam (Sydney, AU): The Sensuous Excess of Texture and Colour in <i>Spider-Man: Across the Spider-Verse</i></p>
17.30-18.30	Keynote: <b>JØRGEN BRUHN (Linnæus University, Växjö, SE): INTERMEDIAL AFFECTIVITIES: STEPS TOWARDS A MEDIAL NON-ANTHROPOCENTRISM</b> (Aula Magna)				
18.30-18.40	Closing Remarks (Aula Magna)				
20.00	CONFERENCE DINNER. Restaurant Maimuța Plângătoare. Address: Strada Sindicatelor 1. <a href="#">QH9P+Q2, Cluj-Napoca</a>				