Welcome to the Sapientia Hungarian University of Transylvania!

Welcome to the XVI. Film and Media Studies Conference in Transylvania,

THE REAL AND THE INTERMEDIAL

We hope that our conference will offer inspiring papers and opportunities for productive discussions. We look forward to spending two exciting days with you, and wish everybody a pleasant stay in Cluj-Napoca!

Organizing Team:

Ágnes Pethő, Melinda Blos-Jáni, Judit Pieldner,
Katalin Sándor, Hajnal Király, Andrea Virginás,
Edit László, Andrea Bálint, József Lénárd, Orsolya Tóth, Mira Marincaș,
Gyöngyi Jaskó, Ferenc Molnár, Ágota Kovács, Ferenc Boné, Áron Fazakas.

Sapientia Hungarian University of Transylvania
Faculty of Sciences and Arts
Department of Film, Photography and Media

Conference venues and other useful information:

Location of the Sapientia University: Cluj-Napoca, Calea Turzii nr. 4.
46°46'01.1"N 23°35'53.1"E

Registration desk: entrance hall to the Sapientia University.

Opening, keynote talks and final roundtable: the Aula Magna of the Sapientia University (1st floor above the entrance hall).

Location of paper sessions: Sapientia University, buildings A, B.

You will find **coffee, tea and water at all times** at the conference venue. Just help yourself and have a good time!

Lunch is not included in the registration fee, but you can buy sandwiches at the cafeteria at the conference venue.

Welcome Reception (included in the registration fee) will be organized in a buffet style in the entrance hall and the area in front of the Aula.

Banquet Dinner (included in the registration fee): Chios Restaurant, located in the Central Park.

(See route on page 5.)

Route to Chios Restaurant

CONFERENCE PROGRAMME

23 October (Friday), 2015

8.30-9.45	**REGISTRATION**, morning coffee
9.45-10.00	**The official opening of the conference**
Session A.1. 10.00–12.00	**Stillness, art and reality** Chair: Hajnal Király

Cecilia Mello (Sao Paulo, BR): Poses, Still Lifes and Ruinations in the Cinema of Jia Zhangke

Tiago de Luca (Liverpool, UK): Watching Paint Disappear: Aesthetic Experience in Tsai Ming-liang's *Stray Dogs*

Hajnal Király (Budapest, HU): Looking West: Understanding Art references in Lucian Pintilie's Post-Wall Socio-Political allegories

Ágnes Pethő (Cluj-Napoca, RO): The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema

Session B.1. 10.00–12.00	**Mediated reality in world cinema** Chair: Ferenc Boné

Zsolt Gyenge (Budapest, HU): Subjects and Objects of Embodied Gaze. Kiarostami and the Realism of the Individual Perspective

Márton Árva (Budapest, HU): Circles of Servitude – Social Criticism and Contemplative Cinema in *Parque vía* and *Workers*

Ana Sofia Torres Pereira (Porto, PT): Beautiful Frauds or Realities in the Making: Screenplays with a Man's Gaze

Sophie Burt (Oxford, UK): 'I Want to Be Lied to and I Still Want to Believe that the Lies are Related to the Truth': Intermediality, Fantasy and Reality in Tom Tykwer's Cinema

Session C.1. 10.00–12.00	**Romanian (film) history and media reflexivity** Chair: Katalin Sándor

Katalin Sándor (Cluj-Napoca, RO): Media Reflexivity as Critical Practice in Lucian Pintilie's *The Oak* (1992) and *The Afternoon of a Torturer* (2001)

Mónika Dánél (Budapest, HU): Between Past and Present: Re-enactment as Real Event (Milo Rau: *Die letzten Tage der Ceausescus*, 2009/10; Radu Gabrea: *Three Days before Christmas,* 2011)	
László Strausz (Budapest, HU): Between Realism and Modernism: Situating New Romanian Cinema	
Melinda Blos-Jáni (Cluj-Napoca, RO): Ephemeral History and Enduring Celluloid – Stages of Reality in Nae Caranfil's Films	
12.00–13.30	**Coffee break**
Session A.2. 12.30–14.00	**Realism and reality in the digital age** Chair: Andrea Virginás
László Tarnay (Pécs, HU): The Changing Concepts of Realism and Reality in the Digital Age	
James Verdon (Melbourne, AUS): Indexicality or Technological Intermediate? Moving Image Representation, Materiality, and the Real	
Andrea Virginás (Cluj-Napoca, RO): From the Analogue to the Digital, Between 'Real' and 'Intermedial': Film Genres in Small National or Peripheral Contexts	
Session B.2. 12.30–14.00	**Fantasy and the real** Chair: Fátima Chinita
Dragoş Manea (Bucharest, RO): Saintly Patriots and Evil Redcoats: *Sleepy Hollow* (NBC, 2013–) and the Poetics of Historical Fantasy	
Adam Wadenius (Napa, USA): '…and She Died Happily Ever After': Fantasy and the Real in *El laberinto del fauno*	
Matt Bennett (Cincinnati, USA): Sookie and Symptom, Vampire and Void: Irruption of the Real in *True Blood*	
Session C.2. 12.30–14.00	**Trauma and magical realism** Chair: Katalin Sándor
Balázs Varga (Budapest, HU): Real Magic: Self-Presentation, Mediality and Magical Realism in Szabolcs Hajdu's Films	
Judit Pieldner (Miercurea Ciuc, RO): Trauma, Intermediality, Magical Realism vs. Minimalist Realism in Contemporary Hungarian and Romanian Cinema	
Vincze Teréz (Budapest, HU): The Phenomenology of Trauma: Sensual Aspects of *Son of Saul*	
14.00–15.30	**Lunch break**

Session A.3. 15.30–17.00	Animated reality Chair: Liviu Lutas
Jonathan Rozenkrantz (Stockholm, SE): Re-negotiating the Real: Documentary Animation and Its Indexical Other(S)	
Beja Margitházi (Budapest, HU): Material Reality and Intermedial Imagination in New Hungarian Animated Short Films	
Liviu Lutas (Växjö, SE): Stylization versus Reality: Examples of Encounters between Animation and Live Action	
Session B.3. 15.30–17.00	Painting and film, the saturated image Chair: Hajnal Király
Jana Gavriliu (Bacau, RO): The Real is All that Is the Case: Intermedial Shared Realities in Peter Bruegel's Paintings	
Fabio Pezzetti Tonion (Torino, ITA): Notes on the End of the Story and the Revival of the Image. Processes of De-construction and Re-figuration of Filmic Image in *Melancholia* by Lars Von Trier	
Malgorzata Bugaj (Edinburgh, UK): Between Painterly Stylization and 'Reality Effect': the Images of Skin in Sokurov's Family Trilogy	
Session C.3. 15.30–17.00	The loss of reality in contemporary documentaries Chair: Paula Blair
Etami Borjan (Zagreb, HR): Performativity and Intermediality in Avi Mograbi's Documentaries	
Eugenia Mircea (Cluj-Napoca, RO): Filmic Historiography in Andrei Ujica's *The Autobiography of Nicolae Ceausescu*	
Paula Blair (Lancaster, UK): Accommodating the Mess: The Politics of Re-appropriation in Duncan Campbell's *It For Others* (2013)	
17.00–17.30	**Coffee break**
Keynote speech 17.30–18.30	**LÚCIA NAGIB (University of Reading, UK):** **From Non-Cinema to Total Cinema: A Reflection on Film Beyond the Medium**
18.30–20.30	**WELCOME RECEPTION**

24 October (Saturday), 2015	
9.45–10.00	**Morning coffee**
Keynote speech 10.00–11.00	JÜRGEN E. MÜLLER (University of Bayreuth, DE): Real, Digital, Intermedial? When Intermediality Meets Augmented Realities And New Documentaries
11.00–11.15	**Break**
Session A.4. 11.15–12.45	Photography, film, digital mediation Chair: Zsolt Gyenge
José Manuel Martins (Lisbon, PT): In Praise of a Minor Cinema: Softwarizations of Reality in Varda's *Les Créatures* and Wenders' *The State of Things*	
Małgorzata Szubartowska (Edinburgh, UK): Brushes and Lenses: the Mediation Between the Real and the Imagined in Colorized Archival Photographs	
Tamara Voninski (Sydney, AUS): Photo-essay: The Liminal Space Linking Photography and Film	
Session B.4. 11.15–12.45	History, identity and intermediality Chair: Ferenc Boné
Fátima Chinita (Lisbon, PT): Making Myths from Reality: The Allegorical Art of Hans-Jürgen Syberberg	
Giacomo Tagliani (Siena, ITA): Digital Cinema, Genre-Painting. Questioning Intermediality and the Representation of History through Rohmer's *L'anglais et le duc*	
Francesco Zucconi (Paris, FR): When the Copywriter is the Protagonist. History and Intermediality in Pablo Larraín's *No*	
Session C.4. 11.15–12.45	Simulation, artificiality, hyperreality Chair: Beja Margitházi
Alexandra Nakelski (Norwich, UK): "We Don't Ask 'How They'd Do That?!' Anymore" Explorations of the Changes in Cinematic Consciousness Since the Transition from Analog to Digital	
Ileana Jitaru (Constanța, RO): The Rhetoric of the Sci-fi Film Genre as Intermediality for Utopian and Dystopian 'Worlds in Collision': *The Matrix* (1999) and *Transcendence* (2014)	

María Gil Poisa (Texas, USA): Artificiality and Sensorium in Horror Film: A Look to Europe	

12.45–14.00	**Lunch break**
Session A.5. 14.00–15.30	**An intermedial analysis of 3D arthouse cinema through Wim Wenders' *Pina*** Chair: Ersan Ocak

Ersan Ocak (Ankara, TR): Intermediality in Wim Wenders' *Pina* [3D]	

Kurtuluş Özgen (Ankara, TR): Baroque Painting in *Pina* Documentary	

Şafak Dikmen (Ankara, TR): Immersive Media in Wim Wenders' *Pina* [3D]	

Session B.5. 14.00–15.30	**Post-mediated figures/subjects** Chair: Jonathan Rozenkrantz

Maria-Sabina Draga Alexandru (Bucharest, RO): Reality Effect Games: Faking Identity in Joan Fontcuberta's *Ivan Istochnikov* Art Project	

Emőke Simon (Paris, FR): The Reality of the Portrait: The Becoming Gertrude Stein of Arnaud des Pallières	

Mark Player (Reading, UK): Media-Morphosis: Intermediality, (Re-) Animation and the Medial Uncanny in Tsukamoto Shinya's *Tetsuo The Iron Man*	

Session C.5. 14.00–15.30	**Cinema and the city** Chair: Melinda Blos-Jáni

Ferenc Boné (Cluj-Napoca, RO): The Cinematic and the Interface City	

Jennifer Kirby (Auckland, NZ): Augmented Materiality: Mediated Space In *Holy Motors*	

Orsolya Tóth (Cluj-Napoca, RO): City and Film. Cluj-Napoca in the Pre-1945 Cinematic Imaginary	

15.30–15.45	**Coffee break**
Session A.6. 15.45–17.15	**World cinemas** Chair: Andrea Virginás

Natália Fábics (Budapest, HU): Bodies and Blood in Contemporary Japanese Cinema and its Western Audiences	

Soo Im Choi (Seoul, South Korea): Memory and (Magical) Reality: Hong Sang-Soo's *Hill of Freedom* and Lu Zhang's *Gyeongju*. A Study on the Possibility of the Real in the Age of Post-Cinema	

Patrick Brian Smith (Montreal, CA): Intermediality and Temporal Immiscibility: Taiwan and Hong Kong's Uneven Modernity in the Cinema of Tsai Ming-liang	

Session B.6. 15.45–17.15	**Intermediality and transmediality** Chair: Judit Pieldner
Atene Mendelyte (Lund, SE): The Intermedial and the Transmedial across Samuel Beckett´s Artistic Practices	
Érica Ignácio da Costa (Curitiba / Lyon, BR / FR): *If* – an Intermedial Production	
Elza-Emőke Veress (Cluj- Napoca, RO): Art Connected to Science and Technology: Harriet Bart's Modes of Expression	

Session C.6. 15.45–17.15	**Post-media effects** Chair: Kata Szita
Kata Szita (Gothenburg, SE): Re-Learning to See: Mediation, Remediation, and Habituation from Cinema to Smartphones	
Andrei Nae (Bucharest, RO): Thwarting Immersion: the Issue of Remediation in Third Person Shooters	
Sara Nalbandyan (Yerevan, AM): Mutation of Fact in New Media	

17.15–17.30	**Coffee break**
Keynote speech 17.30–18.30	**LAURA MULVEY (University of London, UK):** **Between Stillness and Movement/Between Reality and Masquerade: Thirty Seconds Of Marilyn Monroe In** *Gentlemen Prefer Blondes* **(1953)**
18.30–19.00	Conclusions
19.30-22.00	**CONFERENCE DINNER**

ABSTRACTS

ÁRVA Márton, Eötvös Loránd University, Budapest, Hungary,
e-mail: arvamarton@gmail.com
CIRCLES OF SERVITUDE – SOCIAL CRITICISM AND CONTEMPLATIVE CINEMA IN
PARQUE VÍA AND *WORKERS*

Contemporary tendencies of contemplative or slow cinema can hardly be discussed without mentioning Mexican works from the new millennium. These often challenge the frameworks of filmic realism, mixing minimalistic-naturalistic style with alienating or self-reflexive "auteur-moments" (see the modernism of Carlos Reygadas' work). Films of Reygadas, Escalante or Hernández offer complex texts that tend to turn social issues into bodily experiences, be it through motifs of violence, sexuality or the abstraction of spatio-temporal relations. In my paper I propose to discuss the intersections of the cinematic "reality effect" and the advancing of legal rights and equality for domestic workers in two less discussed examples of contemporary contemplative cinema, Enrique Rivero's *Parque vía* (2009) and José Luis Valle's *Workers* (2013), focusing on the viewer's experience of space, time, scale and the social criticism reinforced by sensorial effect. I try to analyze the disorientation of everyday perception in everyday situations as a primordial tool of these films, examining briefly their social and artistic contexts and taking into consideration theoretical observations on the realism of the senses (e.g. de Luca, Elsaesser–Hagener, Deleuze) and the negotiation of space (e.g. Doane, Lefebvre) in cinema.

ÁRVA Márton is a student of Eötvös Loránd University's Doctoral Program in Film, Media and Contemporary Culture. His research focuses on the sensory experiences and the questions of authorship and genre in contemporary Latin-American cinema on domestic workers. He has been writing reviews and essays for various Hungarian film journals since 2010. He started *Prizma Online*'s column dedicated to Spanish and Latin-American cinema (http://prizmafolyoirat.com/tag/kino-latino/). His publications include *On the Battleground* (*The War on Drugs in Mexican Cinema*, in *Filmvilág* 2014/08) and *Not an Action Movie, But Reality* (*Understanding Contemporary Latin-American Social Documentary*, in *Prizma* 8).

BENNETT, Matt, University of Cincinnati, Cincinnati, Ohio, United States,
e-mail: matt.bennett@uc.edu
SOOKIE AND SYMPTOM, VAMPIRE AND VOID: IRRUPTION OF THE REAL IN
TRUE BLOOD

Sookie Stackhouse, the protagonist of HBO's *True Blood* and Charlaine Harris' *Southern Vampire Mysteries* book series from which it was adapted, is presented as a telepath who has grown up knowing what people "really" think. From the first episode, however, moments suggest we view the narrative and its characters symptomatically – after all, she literally hears voices in her head. In so doing, *True Blood* becomes an illustration of Lacanian concepts of subjectivity and the Real. We first meet Sookie as a hyper-sexually-repressed 24-year-old virgin, molested by her uncle and left in the care of her grandmother, with whom she still lives after losing both parents as a child. The extimate judgmental and sexualized voices in her head can be read as a mechanism constructed to cope with traumatic loss and abuse, and to justify her repression. The introduction of vampire Bill Compton signals the irruption of the Real into Sookie's Imaginary and Symbolic orders. His unreadable mind presents a void upon which to project her fantasies. The immediate attraction she feels for Bill, manifestation of both Eros and Thanatos and a man "between two deaths," is pure jouissance. Sookie's real desire, though, is to have a real desire.

BENNETT, Matt, Assistant Professor of Electronic Media Communication, teaches courses in film studies, media aesthetics, and criticism at UCBA. His research and publication interests focus on psychoanalytic and gender/sexuality studies approaches to popular visual culture. His essay, *Good Woman or Evil Woman? Draupadî as Active Agent in the Mahâbhârata*, was published in the *International Journal of the Humanities*, Volume 8, Issue 9, pp. 145–154.

BLAIR, Paula, Lancaster University, Lancaster, UK,
e-mail: peablair@gmail.com
ACCOMMODATING THE MESS: THE POLITICS OF RE-APPROPRIATION IN
DUNCAN CAMPBELL'S *IT FOR OTHERS* (2013)

In response to Marker and Resnais's collaborative meditation on art and colonialism *Statues Also Die*, Duncan Campbell's video installation *It For*

Others takes a complex approach to presenting arguments around the commodification of art and culture. It does this by providing a kaleidoscopic discourse on the act of appropriation. An enthusiast of poststructuralist methodologies, Campbell uses appropriated images to comment on acts of image appropriation. One section interrogates constructed histories, particularly the mediatized plural histories of the Northern Ireland conflict, by examining the appropriation of a photograph of IRA volunteer Joe McCann. He was killed in 1972, soon after which a photo of him silhouetted with a rifle against the sunset overlaid with RESISTANCE was circulated. The film shows this image that appeared on Christmas stockings similar to Che Guevara's face appearing on commercially sold T-shirts. The paper will analyse the network of *mise en abyme* in the film and discuss the deeper implications of hypermediated image reappropriation. Especially regarding conflict, the politically aestheticized re-presentation of media artefacts reflects a resistance to systems of official remembering and forgetting propagated by industrial and state-governed media networks.

BLAIR, Paula is a Teaching Fellow in Film at Newcastle University, and the author of *Old Borders, New Technologies: Reframing Film and Visual Culture in Contemporary Northern Ireland* (Peter Lang, 2014). Other publications include a chapter in the forthcoming Palgrave Macmillan volume *Post-Conflict Performance, Film, and Visual Arts: Cities of Memory* entitled *Panopticonicity: Sites of Control and the Failure of Forgetting in Willie Doherty's Re-Run (2002) and Drive (2003)*. Her current research interests are centred on the mediatization of conflict, and examine the aesthetics and post-memorial implications of appropriated archival materials in conflict-themed film and moving image visual art.

BLOS-JÁNI Melinda, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: blosmelinda@gmail.com
EPHEMERAL HISTORY AND ENDURING CELLULOID – THE STAGES OF REALITY IN NAE CARANFIL'S FILMS

The films belonging to the Romanian New Wave, whose stylistic traits have been described as a return to the Bazinian realism, or as a refusal of the spectacular, of the artificial (Nasta 2013), have been paralleled by a small number of films outside of this paradigm. Nae Caranfil's films are

representative of the latter, showcasing an "appetite for artifice" (Bordwell), and initiating a reflexive dialogue with film history, especially the classical Hollywood cinema. However, his last two feature films are more than just playful, ironic and self-referential films, they can be regarded as metafictions about two idiosyncratic moments of Romanian cinema. With emphasis on the role of the film history within the cinema, and of the fiction in relation to reality, Nae Caranfil's *The Rest is Silence* (2007) and *Closer to the Moon* (2013) contributes importantly to questions regarding the role of the cinematic, the institution of cinema bound up with the perceptions of history. Nae Caranfil's both films are highly preoccupied with the role of the film in different periods of Romanian history: the making of the first Romanian feature-length film in the 1910s about the war of independence from 1877 against the Ottoman Empire (*The Rest is Silence*) and the making of the propaganda film entitled *Reconstruction* about a communist bank robbery in the 1950s (*Closer to the Moon*). These films display the process of cinematic creation and in the meantime both films raise the question of the difference between theatre and cinema. The paper investigates the role of the metafictional narratives of the above mentioned Caranfil films.

BLOS-JÁNI Melinda is Assistant Professor of Film Studies at the Film, Photography and Media Department of Sapientia Hungarian University of Transylvania. Her research interests are home videos and amateur films, autobiographical documentaries, silent films. She earned her PhD degree with the thesis *The Domestication of Moving Image Technologies and Media Practices in Familial Contexts: an Anthropological Research*. She is currently a member in the research project entitled *Re-mediated Images as Figurations of Intermediality and Post-Mediality in Central and East European Cinema* led by Ágnes Pethő (Sapientia University, Cluj-Napoca).

BONÉ Ferenc, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: strap@sapientia.ro
THE CINEMATIC AND THE INTERFACE CITY

In the most famous words of Louis Althusser from his 1969 article, *Ideology and Ideological State Apparatuses* (*Notes towards an Investigation*), ideology represents the imaginary relationship of individuals to their real conditions of existence. Given that political economy – the real conditions of existence –

and spatial development go hand in hand, in other words economic structure always transposes into spatial structure, and the spatial structure of the city (the metropolis, in an older formulation) is often translated into images by the cinematic apparatus, it is perhaps not too far-fetched to say that the cinematic city somehow also represents the imaginary relationship of individuals to their real conditions of existence. In his 1986 book, *America*, Jean Baudrillard suggested that it is the city that stepped out of the movies rather than the other way around, and proposed moving in one direction: from the screen to the city. However, as it is sometimes argued, this relationship in reality is rather reciprocal: the real city determines the cinematic, and the cinematic defines the real. But doesn't this reciprocity already imply the concept of the interface? And, most importantly, what is the effect of the interface city to our real conditions of existence?

BONÉ Ferenc is Assistant Lecturer at the Photography, Film and Media Department of the Sapientia Hungarian University of Transylvania, Romania. His research interests include cinema and architecture/design, minimal art, intermedia, new media, video art.

BORJAN, Etami, University of Zagreb, Faculty of Humanities and Social Sciences, Zagreb, Croatia, e-mail: etamiborjan@gmail.com
PERFORMATIVITY AND INTERMEDIALITY IN AVI MOGRABI'S DOCUMENTARIES

In his documentaries Avi Mograbi intertwines the evidentiary and the confessional truth-claims. In *Z32* (2008) he uses several discursive strategies that subvert the first person documentary. In this movie an ex-soldier confesses his crimes in front of the camera and his girlfriend. Although he addresses the camera frontally, the use of digital masks creates a confusing effect of misrecognition. Mograbi's postmodern interventions through songs that reflect on his own involvement in the unfolding confession foreground the text's destabilizing operations. The combination of confessional acting out and performance of confession exacerbate the crises of narrativization and audience. Positioned in front of his own camera, Mograbi is both protagonist and auteur. *August* (2002) undermines his directorial presence when it includes a fictive Mograbi who is the living director impersonating himself through performance and playing different characters. His double presence, the use of home videos, digital technologies, and music performance

destabilize the conventions of first person documentary and the confessional and commenting functions ascribed to the first person speakers. Intermediality in his documentaries is used in terms of staging the arts for the sake of self-reference and self-reflexivity.

BORJAN, Etami, PhD, works as Assistant Professor in Film Studies at the Faculty of Humanities and Social Sciences in Zagreb, Croatia. She teaches courses on ethnographic, documentary, global and European cinemas. She has published articles on theory and history of documentary cinema, ethnographic film, Italian cinema and post-Yugoslav cinemas. In 2013 she published a book *Others on Screen: Ethnographic Film and Indigenous Filmmaking* that is being translated into English. Etami Borjan is currently doing research on contemporary human rights and activism documentaries in post-war societies. Besides historical, social and cultural perspectives she addresses the modes of generating alternative representations in the works of contemporary documentary filmmakers worldwide.

BUGAJ, Malgorzata, University of Edinburgh and University of Stirling, Edinburgh, UK / Poland, e-mail: malgorzata.bugaj@ed.ac.uk
BETWEEN PAINTERLY STYLIZATION AND "REALITY EFFECT": THE IMAGES OF SKIN IN SOKUROV'S FAMILY TRILOGY

In his family trilogy, Alexander Sokurov intertwines various representations of skin and engages with its different functions. *Mother and Son* (1997) focuses on the surface of the body as an object displayed for aesthetic appreciation; a raw material with varied colours and textures used to construct an image. *Father and Son* (2003) features medical imagery portraying the body without its outer layer and examines skin as subjected to scientific interest. Meanwhile, *Alexandra* (2007) investigates skin as a culturally charged border onto which identity is inscribed: gender, occupation, and age. Additionally, the two latter films present haptic images of the human body by exploring the senses connected with skin (smell and touch). Thus the family trilogy connects with the sensual, physical-biological and socio-political reality, while simultaneously, it emphasises the artificial, stylised and painterly. My paper argues that in its meditations on the surface of the body, *Mother and Son*, *Father and Son* and *Alexandra* interrogate the ways in which the represented and sensed body can be shown on screen.

BUGAJ, Malgorzata has recently completed her PhD thesis *Visceral Material: Cinematic Bodies on Screen* (University of Edinburgh, 2014). She currently teaches at the University of Stirling and the University of Edinburgh. Her academic interests revolve around Eastern European film, cinematic presentations of the body and the senses, as well as avant-garde cinema.

BURT, Sophie, University of Oxford, Oxford, UK,
e-mail: sophie.burt@new.ox.ac.uk
'I WANT TO BE LIED TO AND I STILL WANT TO BELIEVE THAT THE LIES ARE RELATED TO THE TRUTH': INTERMEDIALITY, FANTASY AND REALITY IN TOM TYKWER'S CINEMA

Tom Tykwer's 1998 film *Lola Rennt* famously incorporates and makes reference to diverse media, including computer games, comics and Polaroid photography. Similarly, Tykwer and the Wachowskis' *Cloud Atlas* (2012) is characterised by the different media used to communicate the film's six narratives. Although *Lola Rennt* and *Cloud Atlas* seem at a first look to be far removed from reality, this paper will argue, principally focusing on these two films and *Drei* (2010), that intermediality and fantasy allow Tykwer to engage with reality most successfully. While *Drei* features different art forms (dance, theatre and television, as well as other film) and draws attention to the film's constructedness through techniques such as split screens, the overall style of the film is less experimental and Tykwer demonstrates an excessive optimism about how malleable individuals' lives are. In *Lola Rennt* and *Cloud Atlas*, on the other hand, the self-conscious use of different media and magical realism allows Tykwer to demonstrate that similar situations arise in our lives again and again and to exhibit a more realistic idea of human agency. Through Tykwer's most stylistically adventurous cinema the viewer can experience 'the real' with 'the intermedial'.

BURT, Sophie is a PhD candidate in the German department at the University of Oxford, in her second year. Her thesis deals with agency in the films of the contemporary German filmmakers Tom Tykwer, Christian Petzold and Fatih Akın. Her current research interests also include the relationship between intermediality, fantasy and reality in Tykwer's cinema, as well as genre and work in Petzold's films.

CHINITA, Fátima, Lisbon Higher Polytechnic, Lisbon, Portugal,
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MAKING MYTHS FROM REALITY: THE ALLEGORICAL ART OF HANS-JÜRGEN SYBERBERG

Hitler – ein Film aus Deutschland (1977) encapsulates Hans-Jürgen Syberberg's film technique. Obsessed with Germanic History, the director draws on a wide variety of media to convey an ideological message worthy of a national essay film. Such politically driven allegory is totally imbued by an aesthetical impulse: the lack of linear narrative and the choice of the tableau reinforce the abstract dimension of History, destined to repeat itself; the artificiality of the studio shooting and the use of theatrical devices represent possible versions of the real; the intermediality and the use of images of all sources intensify the synaesthetic and tridimensional nature of politics and cinema, the former being directly and metaphorically linked to the second throughout the film. Threading a fine line, Syberberg manages to approach Hitler both from a historical perspective, conveying all the obnoxious information; and from a legendary one, where the Führer saw himself as the descendant of a long line of heroes, either real or legendary. Also, the "political" Hitler is portrayed as a metaphorical artist, and Nazism the ultimate insidious "spectacle". Thus, several layers of images and sounds unveil different levels of "reality" and dismantle simplistic notions, creating food for thought.

CHINITA, Fátima is Associate Professor at the Lisbon Higher Polytechnic, Theatre and Film School, in Portugal. She has a PhD in Artistic Studies (Cinema and Audiovisual Media), and degrees in Literature and Cinema (Editing). She is the author of the book *The (In)visible Spectator: Reflexivity From the Film Viewer's Perspective in David Lynch's INLAND EMPIRE* [published in Portuguese]. She focuses on meta-cinema, meta-narrative, intermediality and spectatorship/reception; she is currently preparing a book on allegory.

CHOI, Soo Im, Sejong University, Seoul, South Korea,
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MEMORY AND (MAGICAL) REALITY: HONG SANG-SOO'S *HILL OF FREEDOM* AND LU ZHANG'S *GYEONGJU*. A STUDY ON THE POSSIBILITY OF THE REAL IN THE AGE OF POST-CINEMA

How and where could we (re)find the real as the cinematic in this age of post-cinema? To this question, I respond with the magical-real in world cinema; in

Korean films of the 2010s. In 2014, two films, similar in the sense of 'the real', Lu Zhang's Gyeongju and Hong Sang-Soo's *Hill of Freedom* came into the world. These are about the real, magical-real, memory, and dream. In both films, we see how the memory of the real makes the magical-real and meets the real. A man away from home, in each film, seeks to see again his beloved one. The memory of the real becomes the magical-real, while the real itself has changed or disappeared. Something real in the past, not real anymore, is still real in the memory and in the cinematic-real. A 'stream', which was full of water, but was lost, is remembered/heard/seen in *Gyeongju*. The man in *Hill of Freedom* dreams a dream of a small stream somewhere in Seoul, where he went with his lover in the past, and the film presents the stream as the magical real. How does cinema still remain the medium of he real and for what does it use its mediality? The magical-real in the contemporary Korean cinema gives us interesting examples of this.

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BETWEEN PAST AND PRESENT: RE-ENACTMENT AS REAL EVENT (MILO RAU: *DIE LETZTEN TAGE DER CEAUSESCUS*, 2009; RADU GABREA: *THREE DAYS BEFORE CHRISTMAS*, 2011)

The historical event and the media event are inseparably interwoven in the Romanian "televised Revolution" (Petrovszky-Țichindeleanu). Documentaries and films try to (re)create this East-European event, and these works perform how the "real" event is intersecting with transmitting technical media and cannot be separated to "before" and "after", to "real" and "representation", they fold upon each other. As Vilém Flusser said in connection with the Romanian 'turning point': "There is no reality behind the image. There are realities in the image." Harun Farocki and Andrei Ujică made it discernible in their work (*Videogramme einer Revolution*, 1992) compiling archival

recordings that the "turning point" is created in the transition from the static camera to the handy camera, and this stages the multiplication of perspectives. The reenactments connected to the 1989 events reflect on the relation between the media images and the "real" events, and they reveal the differences of the past perspectives and combine it with the perspectives of a retrospective present. Irina Botea's *Auditions for a Revolution* (2006) and Petra Szőcs's *The Execution* (2014) combine the images of the past media/image with the present perspectives of the foreigner and the child. My lecture focuses on Milo Rau's *Die letzten Tage der Ceausescus* (2009) and Radu Gabrea's *Three Days before Christmas* (2011), which turn reenactment, through the parallels and tensions of perspectives, into a real (spectatorial) event.

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WATCHING PAINT DISAPPEAR: AESTHETIC EXPERIENCE IN TSAI MING-LIANG'S *STRAY DOGS*

Whether we think of Bazin's conceptualisation of 'the sequence shot' or Bordwell's take on 'cinematic staging', the intermedial aspect of the long take is often said to reside in the way it elicits the dramaturgic properties of theatre. In this paper, however, I aim to explore this technique's intermedial relations with photography and painting by resorting to the slow cinema of Taiwan-based Tsai Ming-liang while situating its quest for 'the real' in terms of an aesthetic fascination with the materiality of ruinous places. Tsai's long takes impress in terms of their duration, silence and stillness, meaning one's

eyes become free to roam the surface of the image and apprehend its material qualities in a mode of experience not dissimilar to the phenomenological fruition of static visual forms like painting. Not coincidentally, Tsai's latest *Stray Dogs* (2013) is punctuated by a number of shots depicting motionless characters, silent and fixated with a mural painted on the walls of a building in ruins. In this paper, I will analyse some of these images and examine their significance in terms of how they problematise questions related to modes of spectatorial experience in the cinema, in relation to other plastic arts and in the context of a ruinous aesthetic.

DE LUCA, Tiago is Lecturer in Film Studies at the University of Liverpool. He is the author of *Realism of the Senses in World Cinema: The Experience of Physical Reality* (I.B. Tauris, 2014), the editor (with Nuno Barradas Jorge) of *Slow Cinema* (EUP, 2015) and the series editor (with Lúcia Nagib) of *Film Thinks: How Cinema Inspires Writers and Thinkers* (I.B. Tauris). He has published widely on world cinemas in many film journals, including *Senses of Cinema*, *Journal of Chinese Cinemas*, *Cinephile*, *New Cinemas: Journal of Contemporary Film* and *Cinema Journal* (forthcoming).

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IMMERSIVE MEDIA IN WIM WENDERS' *PINA* [3D]

Following the digitalization of communication medium in the 1970s, binary codes gave birth to the network communication and the convergence of television, computer and mobile phone. Convergence does not occur only in communication technologies but it also occurs in expansion of hybrid content. In that sense, 3D Cinema, television content and video game merge and form new combinations and adaptations of separate material. In this presentation, the convergence of these media platforms will be discussed under the concept of "immersive media". For this purpose, followed by an overview of the convergence of television, cinema and video game, the potentials that 3D cinema provide to the documentary *Pina* by Wim Wenders will be discussed.

DIKMEN, Ergin Safak lectures on animation and motion graphic design in Ankara University Faculty of Communication, Department of Radio, Television and Cinema, Ankara, Turkey. As the head of the Film Lab (ilef FA) of the

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REALITY EFFECT GAMES: FAKING IDENTITY IN JOAN FONTCUBERTA'S *IVAN ISTOCHNIKOV ART PROJECT*

This presentation will examine the reality effect function of photography in an intermedial context. I will argue that, far from providing perfect reproductions of the real, as it claimed when it first appeared in the early nineteenth century, photography, in its increasingly complex negotiations with other media such as digitally-assisted film and the Internet, has become one of the most efficient means to produce credible alternatives to history, going as far as successfully faking reality. I will analyse the case of Catalan photographer Joan Fontcuberta, who fabricated a fictional identity based on his own, that of the Soviet "phantom" astronaut Ivan Istochnikov, and made it public in a 1997 exhibition in Madrid. With the help of technology-assisted touched-up photography and videoing, as well as the efficient news-spreading function of the Internet, Fontcuberta constructed a perfectly contextualised historical character, allegedly erased from history by the Soviet government to avoid acknowledging another failure in the USSR's conquest of the outer space. Apart from taking issue with the Soviet manipulation of history, the artist engaged in an ironical game with the uneducated credulity of the contemporary casual Internet surfer, who never doubted the truth of this perfectly fabricated postmodern art project.

DRAGA ALEXANDRU, Maria-Sabina is Associate Professor of American Studies at the University of Bucharest. Her research interests are: contemporary literatures in English and narrative knowledge in the global age, minority cultures in the media, postcolonialism and postcommunism. She has published articles and books such as: *Condiția postmodernă: spre o estetică a identităților culturale* (University of Bucharest Press, 2003); *Identity*

Performance in Contemporary Non-WASP American Fiction (University of Bucharest Press, 2008); *Between History and Personal Narrative: East-European Women's Stories of Transnational Relocation* (co-edited; LIT Verlag, 2013); *Performance and Performativity in Contemporary Indian Fiction in English* (Amsterdam: Rodopi, 2015).

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BODIES AND BLOOD IN CONTEMPORARY JAPANESE CINEMA AND ITS WESTERN AUDIENCES

European and American moviegoers have for long been attracted to East Asian cinema. This attraction is a strange mixture of the most contrary feelings: amazement goes hand in hand with shock, marvel with disgust, enthusiasm with bewilderment. At the same time, East Asian cinema has increasingly become attracted to those Western audiences: there is a significant number of directors (e.g. Takashi Miike, Takeshi Kitano, Kim Ki-duk) and genres (e.g. J-horror) that in parallel with being embraced in the West are in a way "serving" those audiences. It certainly is a very complex phenomena that can be researched from many different aspects. The paper now focuses on a fragment of the topic, how European and American audiences relate to the very graphic (re)presentations of violence in contemporary East Asian cinema.

After graduating from the Department of English at Eötvös Lóránd University, Hungary, Natália FÁBICS studied media and sociology, then film history and theory at the Eötvös Lóránd University receiving an MA in Film Studies in 2012. She is currently working on her dissertation entitled *The Perception of Contemporary East Asian Films at European and North American Film Festivals and in Art Cinemas* at the same university's Film, Media and Cultural Studies PhD program. The title of She is Assistant Lecturer at the Moholy-Nagy University of Art and Design Budapest (MOME), where she has been the deputy head of the Animation Department since 2014.

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THE REAL IS ALL THAT IS THE CASE: INTERMEDIAL SHARED REALITIES IN PETER BRUEGEL'S PAINTING

In *Reality and Illusion in the Work of Art* Lawrence Kimmel notes that it is a singular virtue of art to show truth in and through illusion by constructing a different modality for understanding the complex character of reality. In his view reality is not stable and the coherence of truth is always a work in progress. Starting from these ideas my contribution aims to discuss Peter Bruegel's painting as "medial constellation" in which intermediality functions as pictorial complex reality. Specifically, I intend to argue that Bruegel's painting is an intermedial invitation to looking, listening and reading, to appreciating and interpreting the evanescence of music, dance and literature as impermanent pictorial states. I also intend to stress that in this joint interart activity the painter, the viewer and the reader engage in a complex process of imagination, conception and performance of intermedial shared realities. Painter, viewer and reader create, in terms of Paul Cilliers (*Complexity Science: A Grey Science for the Stuff in Between*) incompressible pictorial complex/adaptive systems, as intermedial entities in which all that is pictorial is melted with all that is not.

GAVRILIU, Jana in 2011 received the degree of Doctor in Philology, at the Excellence Center in Image Studies, University of Bucharest, with a doctoral thesis entitled *Values of Imaginary Text.* Her books include *Rhizomatic Structures*, Iaşi, PIM, 2012, *The Semiotics of Critical Discourse*, Iaşi, PIM, 2012, *The Many Narratologies,* Iaşi, PIM, 2012, *Narrative Constructions in Painting*, Iaşi, PIM, 2012. Articles: *The Possible Objects of Modernity*, (forthcoming, CESI Fascicles), *The Pictorial Remembered Self. Pasts and Expected Futures in Gheorghe Petraşcu's Interiors*, (forthcoming, *Narrative Works*). Book chapters: *The Picture Speaks. Autobiographical Memory in Nicolae Grigorescu's Painting*, (forthcoming in Hazel Reid–Linden West eds., *Constructing Narratives of Continuity and Change*, Routledge).

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ARTIFICIALITY AND SENSORIUM IN HORROR FILM: A LOOK TO EUROPE

There is only one ultimate goal for horror film: fear. To scare the audience, movies need a link between the potential spectator's and the diegetical film's reality, in order to create identification. At the same time, they build a distance through a sense of artificiality, expelling the audience from the story and reminding that it is "only cinema", since nobody wants to be "scared to death". This paper argues that the sensorium is the channel that horror films use to create both effects. As an audience, we understand and empathize with the movie from the experience of the world that we know through our senses, which allows us to identify with it but, at the same time, those senses produce rejection through fear, creating a distance and expelling us from the film. With examples from European authors such as Michael Haneke, Dario Argento, Jan Balej, Jaume Balagueró or Eloy de la Iglesia, this work wants to scrutinize the mechanisms of the horror genre in relation to our sensorial and intermedial connection to reality.

GIL POISA, María holds a BA in Visual Arts and Communication and English Studies from University of A Coruña, MA in Literary Theory and Comparative Literature. She is a PhD candidate in Hispanic Studies and Film Studies in Texas A&M University. Research interests: hispanic horror film, European minority film, space and narrative, trauma, folklore, diaspora.

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SUBJECTS AND OBJECTS OF EMBODIED GAZE. KIAROSTAMI AND THE REALISM OF THE INDIVIDUAL PERSPECTIVE

"What really defines the relation of the Kiarostamian hero to reality is much more the gaze directed towards this reality than his physical actions" – Frédéric Sabouraud writes. Beside that we have to emphasize that their gaze is not mere observation, it is actually forming the world they inhabit: the characters of his movies are part of the world through their constitutive gaze. A phenomenological approach to Kiarostami's cinema seems fruitful exactly because it is the process of making visible the gaze of the characters that is

central to the relation of the viewer to the (re)presented fictional reality. "Everywhere Kiarostami substitutes a gaze for images and signs" – Jean-Luc Nancy argues in his now famous analysis *L'Évidence du film. Abbas Kiarostami*, adding that the locus of this gaze is not a subjectivity, but the camera as camera obscura. And thus the problem of a mediated, represented and mirrored reality comes into play, as all of his films tackle the intermedial area between documentary and fiction. The paper will analyze the realism of Kiarostami's cinema from a phenomenological perspective, arguing that his films can be best understood through the emphasis of the embodied individual gaze – an attitude that represents a dramatic cultural discrepancy to the Iranian society's understanding of reality.

GYENGE Zsolt is Assistant Professor at the Institute for Theoretical Studies of the Moholy-Nagy University of Art and Design (Budapest, Hungary) since 2007, where he teaches courses in film theory, film history and visual communication theory. His fields of research include interpretation theories (phenomenology, hermeneutics), experimental films and video art. The title of his PhD thesis was *Image, Moving Image, Comprehension. A Phenomenological Theory of Film Analysis*. He is the editor of the scholarly journal on design and visual culture, *Disegno*. He is also active as freelance film critic.

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IF – AN INTERMEDIAL PRODUCTION

This work aims to build a theoretical support in intermediality studies to a doc-poetry creation on the poem *If* by Rudyard Kipling. Despite of being short, *If* is a poem that offers multiple interpretations because it suggests cycles and growth, it stimulates the creation of images. This poem selection went through the perception of the central presence of embodiment, and therefore it is quite translatable into body and image to create new media. Its interpretation by the language of doc-poetry becomes a means of establishing new creative ways of interpreting the poem. As a transcreation process, the choreography's composition procedures have considered the original's poem structure, and also the body's perception. In this case, cinema, dance/body and poetry were used as media to create a new artistic expression, which is here not

permanently called "doc-poetry". The choreographic body and a mix of technicalities reveal a potentiality to express beyond the speeches. When crossing theory and practice it is possible to conceive and test the body in other media and also as a new medium itself. Therefore, the research challenge was to work the poem *If* by the bias of embodiment: where the choreography turns into theory, the body, a new medium, while dance and cinema become ways of reading poetry.

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THE RHETORIC OF THE SCI-FI FILM GENRE AS INTERMEDIALITY FOR UTOPIAN AND DYSTOPIAN "WORLDS IN COLLISION": *THE MATRIX* (1999) AND *TRANSCENDENCE* (2014)

The present paper investigates figural techniques and features of the sci-fi genre in *The Matrix* (Andy Wachowski and Lana Wachowski, 1999) and *Transcendence* (Wally Pfister, 2014), in which the film medium becomes an intermediation of dystopian / utopian worlds. The focus will lie on film techniques (*mise en scène*, cinematography, editing, sound) as poetics of the science fiction film able to intermediate a hyperreality.

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LOOKING WEST: UNDERSTANDING ART REFERENCES IN LUCIAN PINTILIE'S POST-WALL SOCIO-POLITICAL ALLEGORIES

The representation of other arts in cinema is regarded as a different semiotic system revealing what is hidden in the narrative (Dalle Vacche), carrier of cultural meanings of the cinematic apparatus (Felleman), addressing a pensive spectator (Bellour), or a discourse on cinema born in the intermedial space (Pethő). In Romanian director Lucian Pintilie's post-1989 films painterly and sculptural references are figurations of cultural identity inside allegories about a society torn between East and West. I argue that art references are liberating these films from provincialism by transforming them into a discourse lamenting over the loss of Western, Christian and local values, endangered in the postcommunist era. In the three films under analysis – *An Unforgettable Summer* (1994), *Too Late* (1996) and *Tertium non datur* (2006) – images reminding of local, Orthodox iconography, and direct references to sculptures by Romanian-born Constantin Brâncuşi participate in historico-political allegories as "expressions of social crisis and the transient nature of values" (Xavier). They also reveal the tension between an external and internal image of Romania, the aspiration of the "other Europe" to connect with the European cultural tradition, in a demonstration of "self othering."

KIRÁLY Hajnal is a researcher at the Centre for Literary and Cultural Studies, Eötvös Lóránd University of Budapest. She is member of the project *Cultural Images of Space in Contemporary Hungarian and Romanian Film and Literature*, and is also collaborating with a project on intermediality in Central and East-European Cinemas, conducted by Ágnes Pethő. Her present research interests focus on interferences between intermediality and the concepts of 'figural' and 'figuration'. She has published a book in Hungarian on adaptation theory and several articles on cinematic intermediality in English, in volumes edited by Ágnes Pethő, Lars Elleström and Anne Gjelsvik.

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AUGMENTED MATERIALITY: MEDIATED SPACE IN *HOLY MOTORS*

The proliferation of ubiquitous media has brought about a shift in the relationship between mediation and material space. Using portable media, users move between different cinematic, televisual and online spaces, which form a second layer within their material surroundings. As Carol Vernallis argues, we thus experience "heightened segments," encouraging us to "shift attention from one experiential mode to another" (Vernallis: *Unruly Media*, 277). Physical stable spaces commingle with alternating virtual modes for representing and imagining the world. This paper argues that examples of contemporary cinema reflect this spatial ambiguity by layering mediated modes over concrete on-screen spaces. As opposed to the virtual city in earlier films such as *The Matrix* (Wachowski Brothers, 1999), these mediated modes are layered over or added to physical spaces represented in the films. The paper will illustrate this argument using the representative example of *Holy Motors* (Leos Carax, 2012), which focuses upon an actor who is driven through the city of Paris performing various roles in a number of media-derived scenarios. I will argue that the film depicts the styles and genres of cinema and other media as prosthetic layers of mediation that augment physical spaces in the city of Paris.

KIRBY, Jennifer is a PhD candidate in Media, Film and Television at the University of Auckland, New Zealand. This paper comprises a section of her thesis, which explores the ontological condition of Augmented Reality through the formal qualities of contemporary cinema. Her research interests include intermediality, genre and gender. She has a forthcoming publication in Literature/Film Quarterly entitled *A New Gang in Town: Kubrick's* A Clockwork Orange *as Adaptation and Subversion of the 1950s Juvenile Delinquent Cycle*.

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STYLIZATION VERSUS REALITY: EXAMPLES OF ENCOUNTERS BETWEEN ANIMATION AND LIVE ACTION

In this paper, I will analyze the encounter between animated sequences and live action sequences in movies such as Jean-François Laguionie's *The*

Painting (*Le Tableau* in original, 2011), Ari Folman's *Waltz with Bashir* (2008) and David Alapont's and Luis Briceño's short film *Blusher* (*Fard* in original, 2011). Such an intermedial encounter has important implications at different levels. For example, by being presented as a metalepsis in *Le Tableau*, it raises interesting questions about the creative process and about the relation between fiction and reality. In *Waltz with Bashir*, it is used as a way to represent a traumatic event from the past. In *Fard*, it shows the characters that their world vision is the result of an ideological and physiological indoctrination. In all the films mentioned above, this encounter exploits the tension between the iconic and the indexical, between stylization and realism or between fiction and documentary. A closer look at these examples, with the help of Werner Wolf's and Lars Elleström's intermediality models, will allow me to study more in detail how these tensions are represented, as well as the narrative and thematical implications.

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SAINTLY PATRIOTS AND EVIL REDCOATS: *SLEEPY HOLLOW* (NBC, 2013–) AND THE POETICS OF HISTORICAL FANTASY

Sleepy Hollow (Fox, 2013–) preserves, more than anything else, the mythical nature of the Revolutionary War in America's cultural memory. A loose reimagining of Washington Irving's famous short story, the television series has war hero Ichabod Crane awaken in present day Sleepy Hollow, after a confrontation with the Horseman of Death, to do battle with the forces of hell. In conversation with critics such as Jan Alber, Linda Hutcheon, and Astrid Erll,

I analyze *Sleepy Hollow* both as a remediation of cultural memory and as a television show deeply indebted to the poetics of historical fantasy. The great paradox inherent in historical fantasy is that its strangeness and its self-confessed alteration of accepted historical reality can actually serve to reconcile audiences to pre-existing hegemonic narratives and practices. I argue that the very tension between the strange and the familiar may enable a narrative to first question the validity of cultural memory, only to then reveal such questionings as altogether unfounded. Defamiliarizing elements such as magic or impossible technology, once accepted as real within the confines of the narrative, lose their power to suggest the unsoundness of the history they unmistakably alter.

MANEA, Dragoş is Assistant Lecturer at the University of Bucharest, where he holds seminars in British and American literature, translation, and academic writing. His main research interests include adaptation theory, television studies, narratology, cultural memory, and the relationship between philosophy and fiction. His publications include *The Shadow upon the Screen: Merlin (2008-2012) and the Matter of Britain* (University of Bucharest Review Vol. III, No. 2/2013) and *Arenas of Memory: Spartacus and the Remediation of Historical Narratives* (in *Spartacus in the Television Arena: Essays on the Starz Series*, ed. Michael G. Cornelius, McFarland, 2015).

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MATERIAL REALITY AND INTERMEDIAL IMAGINATION IN NEW HUNGARIAN ANIMATED SHORT FILMS

In some recent Hungarian animated short films one can notice a reappearing tendency of mixing and merging analog and digital methodologies, letting them reflect on each other and opening the boundaries between different techniques. In these shorts traditional stop motion is used to imitate digital interface, 2D is transformed into 3D and back, live action is integrated into digitally animated backgrounds, hand drawing is opposed to computer animation. Analysing these award-winning works of young Hungarian directors (Péter Vácz, László Csáki, Emil Goodman alias András Szabó) I would argue that by emphasizing materiality, these practices outline a hand-drawn aesthetic, challenging the standardizing digital transition, and throwing new

light on such terms as 'digital mimicry' (Rosen) and 'analogue nostalgia' (Marks).

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IN PRAISE OF A MINOR CINEMA: SOFTWARIZATIONS OF REALITY IN VARDA'S *LES CRÉATURES* AND WENDERS' *THE STATE OF THINGS*

Drawing on Deleuze's famous mode of approach to Kafka's literature, the paper opens with the theoretical claim that any closed binary systems necessarily self-realize themselves through a Bergsonian delay or failure (e.g.: Hegel's speculative turn of the Absolute Idea into Realphilosophie; Lévi-Strauss' structuralist 'mathematical (in)equation'; Matrix's digital glitch). This schizo breach within the (temporal) neuro-image postulates a Heideggerian futur-izing rather than Bergsonian mémoire, which shows in how *Les Créatures* subverts the image-souvenir of the post-Romantic *Les Chants de Maldoror* into an anticipative glimpse of the yet-to-come computer-game already controlling the whole 'island' of reality from the top of the sorcerer's tower, while presenting this new software-ization as a sum-total combining all the ancient esoteric game types into one: chess+dice+cards+television+cinema = computer game = reality. In *The State of Things*, reality no longer remains at the side of the very growing technical mediation that conveys its (hyperreal) illusion: instead, it becomes now a part of the intermedial game, and the often-repeated quote "life is in colour, but black and white is more realistic" bespeaks the lesson on light and dark the drawer provides to the little girl on the summit of the cliff above the

world, mid-way between 'what reality in front of us is' and the black-and-white film within which this self-inclusive wizardry is taking place.

MARTINS, José Manuel is Assistant Professor of Philosophy at the University of Évora, and a researcher at the Centro de Filosofia de Lisboa. He lectures on general and applied Aesthetics for philosophy, visual arts, architecture and cultural studies at graduate and post-graduate levels. His research interests focus on the dialogue between phenomenology and media studies in approaching contemporary art and culture. He has recently organized two international conferences on Philosophy and Film in Lisbon.

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POSES, STILL LIFES AND RUINATIONS IN THE CINEMA OF JIA ZHANGKE

The proposed paper aims to explore how the cinema of Chinese director Jia Zhangke responds to a new historical and social conjuncture through the articulation of an original aesthetics, born out of the intersection between realism and intermediality, history and poetry. As I will argue, a Bazinian belief in cinema's natural inclination towards realism transforms Jia's camera in a source of power, and has firmly established the director as one of contemporary world cinema's most notable realists. On the other hand, his cinema's articulation of reality is not only reshaped by his and his director of photography Yu Lik-wai's powerful use of digital technology, but also deploys an intermedial stylization through the sharing of aesthetic resources with other artistic traditions, such as painting and architecture. By looking at his films *Dong* (2006), *Still Life* (2006), *Useless* (2007) and *24 City* (2008), I hope to show how Jia's digital cinema responds to the reality of intense transformations in contemporary China by foregrounding the ruins of old factories and of entire cities, while, at the same time, trying to arrest time through an aesthetic interest in painterly 'still lives' and photographic 'poses'.

MELLO, Cecília is Lecturer in Film Studies at the Department of Film, Radio and Television, University of São Paulo, Brazil. Her research focuses on world cinema – with an emphasis on British and Chinese cinemas – and on issues of audiovisual realism, cinema and urban spaces and intermediality. She has published several essays and co-edited with Lúcia Nagib the book *Realism*

and the Audiovisual Media (Palgrave Macmillan, 2009). Her current research project, funded by Fapesp, is entitled *Intermediality, Aesthetics and Politics in the Cinema of Jia Zhangke*.

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THE INTERMEDIAL AND THE TRANSMEDIAL ACROSS SAMUEL BECKETT'S ARTISTIC PRACTICES

Samuel Beckett's aesthetics, stylistics, and philosophy remain strangely resilient to the change of medium context (literature, theatre, film, television) and the reason why it works that way lies in the very nature of the works. This nature can be usefully related to Friedrich Schlegel's understanding of artworks: "A fragment like a miniature work of art must be totally detached from the surrounding world and closed on itself like a hedgehog." While it is arguable whether most artworks work that way it is certainly true of Beckett's little hedgehogs. Beckett created transmedial works, which were insightfully described Alain Badiou as designating generic (essential) humanity; "One of the aims of contemporary poetics is to found in language a point of indiscernibility between prose and poetry, or between image and thought. […] [For instance, – A. M.] a whole field of prose, such as Samuel Beckett's, tries, by successive subtractions, to designate the naked existence of a generic humanity." (Badiou: *On Beckett*, 2005: 68) By the very definition such an attempt at a distillation of the naked or bare humanity, as it is referred to in bioethics, transcends cultural and medial boundaries.

MENDELYTE, Atene is a PhD candidate in film studies at the Centre for Languages and Literature, Lund University, Sweden. She is researching American avant-garde cinema from a film-philosophical perspective, in relation to mental aesthetics. She has published articles on literature, music, and theatre. Her most recent publication on *The Walking Dead* television series appears in a new book on television narrative called *Critical Reflections on Audience and Narrativity* (2014).

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FILMIC HISTORIOGRAPHY IN ANDREI UJICĂ'S *THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU*

As a medium of expression, cinematography is the reality of the image test, or, we might say, according to Wittgenstein's definition of the image, that "it is laid against reality like a measure", in that it transforms the conscience and sense of existing, which ceases to be bound exclusively or primarily to the perception of the original or to the verbal relay. As the language, the cinematic image is a tool that can equally seduce and entice, entertain, manipulate or deceive, but which can also thus communicate an idea about the real world in its relation to society and history. In this context, the purpose of my paper is to examine how in Andrei Ujică's *The Autobiography of Nicolae Ceaușescu* (2010) the cinematic and televisual imagery construct our narratives of the present, of history itself and, not least, our collective memory regarding the political and ideological context of the Communist utopia. In true Derridean philosophy, Ujică shows through his film that meaning is always indeterminate because it is finally dependent on context, and context can never be stabilized and fixed. By concentrating on various aspects of *The Autobiography of Nicolae Ceaușescu*, my paper highlights the process through which Ujică defines and deconstructs two important aspects: the process of representation itself and its indexical quality and the viewer's process of making meaning.

MIRCEA, Eugenia received her PhD at the Babeș–Bolyai University, Faculty of History and Philosophy in 2013, with a thesis entitled *Sign and Sense in Cinematic Image: from Structuralist Semiology to Postmodernism*. During her PhD she taught seminars about theories of communication and postmodern cinema. Her actual research interests include the relation between medium technology and cultural history, the debate over cinema and ideology, the inflections of realism in contemporary cinema.

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THWARTING IMMERSION: THE ISSUE OF REMEDIATION IN THIRD PERSON SHOOTERS

The topic of my presentation is the issue of immersion / immediacy in video games with focus on shooters. My claim is that first person shooters, such as Doom, or F.E.A.R., are highly immersive and to a great extent manage to conflate the gamer and the playable character, thus making the gamer part of the gameworld by using a first person view and by having no-identity playable characters. However, tension arises between the game designers who predetermine the unfolding of the plot, and the gamer who often wishes to create his own story within the virtual world. In the case of third person shooters, such as *Max Payne*, *Hitman* or *Silent Hill*, besides the game designers/gamer tension, there is yet another tension between the gamer and the playable character, whom the game constantly keeps at a distance by remediating film. The use of many cuts, montage and a complex character portrayal emphasize the mediated nature of the gaming experience, making it hypermedial. The playable character is obviously someone else, an imaginary conscience through the mind of whom the gamer is coerced to comprehend the gameworld. In order to analyse these issues I shall rely on cognitive narratology and media studies.

NAE, Andrei is a PhD student and teaching associate at the University of Bucharest. His main research interests are media studies, narratology and video games.

NAKELSKI, Alexandra, University of East Anglia, Norwich, England,
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"WE DON'T ASK 'HOW THEY'D DO THAT?!' ANYMORE" EXPLORATIONS OF THE CHANGES IN CINEMATIC CONSCIOUSNESS SINCE THE TRANSITION FROM ANALOG TO DIGITAL

FX legend, Ray Harryhausen summed up how the digital experience in cinema altered the audience perspective forever: when people used to go to the movies they would have a sense of awe and wonder asking: "how did they do that?" Now, no matter what is on screen, viewers know a computer was

responsible for all they see and hear. Does this change how they actually feel? This paper examines the shift in filmic consciousness from analog to digital and theorizes why the big transition changed how meaning is created and what is defined as "real". Digital may be contributing to a collective mainstream apathy due to less investment in characters when audiences know that they don't really "exist". The iconic Medusa scene from *Clash of the Titans* (Desmond Davis, 1981) and its counterpart in the 2010 remake, as a case study, demonstrate how digital has become the Baudrillardian "hyper-real" and how analog is more "real" because subconsciously audiences feel more for tactile entities. The digital is "everywhere and nowhere". Harryhausen's Medusa is on display in a museum over 30 years later, while the 2010 Medusa is floating around in cyberspace not able to be touched, viewed or remembered. Now that Pandora's Digital Box is open, representations of the "real" in cinema must be redefined.

NAKELSKI, Alexandra specializes in Science Fiction Cinema of the late 20th century at the University of New Mexico and Peninsula College. She has also worked extensively in the film industry as festival programmer, film editor and as contributor to Fangoria Magazine in New York City. She just relocated from L.A. to attend UEA to complete her PhD on Auspicious Apocalyptic films. Her papers include: *The Divergence of Humanity through Conscious Evolution: Comparing Nietzsche's Ubermensch in 2014's Transcendence and LUCY*; *It May Be The End of the World As We Know It But It's Time to Move On: The Uprising of Positive Apocalypse in 2013 Popular Culture* and her review on LUCY for the *Science Fiction Film and Television Journal*.

NALBANDYAN, Sara, Yerevan State University, Yerevan, Armenia, University scholar, researcher, e-mail: sara.nalbandyan@gmail.com
MUTATION OF FACT IN NEW MEDIA

During the whole history of human race the problem of fact and falsification stands among the most complicated ones. The emergence of new media has entangled the question even more. The new era gives wide opportunities for various manipulations with video and verbal material, which could not be merely classified as falsifications. The term "mutation" seems to be more accurate to describe the new tendency for concealment of truth and distortion of reality in new media. Simple wordplays and elaborated fictional plots,

repeated frames and replacement of original videos in new contexts are the most frequent operations occurring in contemporary video making.

NALBANDYAN, Sara is presently a researcher at Armenian National Academy of Sciences and assistant professor at the Department of Cultural Studies of Yerevan State University. Her research interests include film studies, documentary and experimental cinema, documentary theatre, seriality and mass production as a feature of contemporary culture, fact and fiction film and media.

OCAK, Ersan, Bilkent University, Communication and Design Department, Ankara, Turkey, e-mail: ersanocak@gmail.com
INTERMEDIALITY IN WIM WENDERS' *PINA* [3D]

While creative use of 3D cinematography called "stereography" becomes widespread in arthouse filmmaking, the intermedial nature of cinema becomes more obvious. In this presentation, I will discuss the intermedial characteristics of Wim Wenders' 3D film *Pina*. The interaction and interrelationships between and among dance, space and cinema will be elaborated in the stereographic composition, choreography and design. Dance as the founding performative element of the film *Pina* will be considered in its relationship to space and motion in cinematography, this time in the stereography of 3D cinema. Here, the body/space of the performer in its relationship to stereoscopic motion picture will be elaborated for seeking true questions on the performance of the film in the movie theatre with its affects on the audience. Conclusively, "choreography" will be discussed as a stereographic concept for reconsidering intermediality in 3D cinema.

OCAK, Ersan is Assistant Professor in the Communication and Design Department in Bilkent University, Ankara, Turkey. A (visual) cultural researcher, he also works as an independent filmmaker. He makes documentaries, experimental video art works and essay films. His main research interests are documentary, video-art, new media storytelling — specifically new media documentary. He has essay film projects, which will be designed and produced in the form of new media essays.

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BAROQUE PAINTING IN *PINA* DOCUMENTARY

Cinema is as an intermedial art form that interacts with other art disciplines such as literature, music, performance arts, etc. Through its narrative style/language, cinematography, cinema has always been in a very close and special relationship with painting. Cinematographic norms, conventions and styles such as composition, perspective, color have been constituted mainly from art of painting. The emergence of 3D cinema has given new possibilities and potentialities for a new form for filmmakers which explores new intermedial relationships. 3D cinema, narrative style/language is called Stereoscopy (3D cinematography). In this presentation, I will basically discuss the baroque painting in *Pina* documentary.

ÖZGEN, Kurtuluş has studied cinema, contemporary art history and new media. His academic focus is on documentary film studies, cinematography and video art. He is currently Senior Lecturer at the Gazi University, the Fine Arts Faculty. He has produced and directed several documentaries and cultural projects over 20 years. Özgen's films have won several awards at national and international film festivals. Since 2007 he has also been producing video art and photography art projects. He is a member of BSB (Association Of Documentary Filmmakers in Turkey).

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THE IMAGE, ALONE: PHOTOGRAPHY, PAINTING AND THE TABLEAU AESTHETIC IN POST-CINEMA

In recent art cinema we have seen several experiments that conceive entire movies based on the aesthetic of the tableau. In such post-cinematic films that blur the boundaries between cinema and installation art, the tableau is no longer an aesthetic ornament, or a privileged moment interpreted in the context of a cinematic narration and dramaturgy, but something that gains a degree of autonomy. Accordingly, cinema leaning towards installation art seems to add even more layers to the palimpsest-like structure of the tableau described by theorists like Pascal Bonitzer, Brigitte Peucker or Joachim Paech.

Beside the "tableauisation" of everyday situations or the "theatricalisation" of painterly compositions, post-cinema brings new ways to foreground the photographic qualities of the frames. Based on the revisions of the tableau mode in art (and following the ideas of Jean-François Chevrier and Raymond Bellour) I propose therefore to highlight some aspects of the complex relation between photography, painting and the moving image underlying the tableau aesthetic in post-cinema. Taking into account the implosion of the *tableau vivant* into a more generic tableau style, I will examine (using examples from the films of James Benning, Lav Diaz, Béla Tarr, Gustav Deutsch, Apichatpong Weerasethakul, Tsai Ming-liang, Raúl Perrone) some of the figurations discernible in the intermedial poetics of what we may regard as the cinematic photo-picto-tableau.

PETHŐ Ágnes is Professor at the Sapientia Hungarian University of Transylvania in Cluj-Napoca (Romania) where she is currently head of the Department of Film, Photography, and Media. She is also the executive editor of the English language international peer-reviewed journal of the Sapientia University, *Acta Universitatis Sapientiae: Film and Media Studies*. Her most important publications include the books *Cinema and Intermediality. The Passion for the In-Between*, Cambridge Scholars Publishing, 2011 (single author), *Film in the Post-Media Age*, Cambridge Scholars Publishing, 2012 (editor and contributor), *The Cinema of Sensations*, 2015 (editor and contributor).

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NOTES ON THE END OF THE STORY AND THE REVIVAL OF THE IMAGE. PROCESSES OF DE-CONSTRUCTION AND RE-FIGURATION OF FILMIC IMAGE IN *MELANCHOLIA* BY LARS VON TRIER

Capable of staging the disintegration of the narrative language, Lars Von Trier's movies are an experimental model of fracture, of the potential crisis of acquired linguistic processes. His first feature film, *The Element of Crime*, is already characterized by a search for a model of representation of the image that by abandoning the index of reality moves towards a negation of the same, which paradoxically leads to experiencing a surplus of possibilities of reality, and this model has been radicalized in the last works by the Danish director.

The process of de-construction and re-figuration put into act in *Dogville* is taken to the extreme in *Melancholia*, where the fundamental act of suspended narrative ends with the end of history and, obviously, of stories. The end of the narrative consequently leads to a figurative supremacy of the image. The latter has become a vehicle for the materialization of a plurality of tensions: symbolic, structural, temporal and sensorial. The image-film *Melancholia*, continuously tending toward the paradox of pictorial hyper-realism, is therefore the attempt to realize a major project in which the multiplicity of significant levels are summarized in an image that insists on the aporias of reality in order to make it better emerge.

PEZZETTI TONION, Fabio graduated in 2005 from the University of Turin with a film historical thesis concentrating on the sacred dimension in the cinema of Abel Ferrara. In 2010 he received his PhD from the same university in D.A.M.S – specializing in Scandinavian Studies and Performing Arts, with a thesis on the temporal dimension in the cinema of Ingmar Bergman. His primary research interests are the representation of time in modern and contemporary cinema, and problems relating to the philology and technology of film restoration. Since 2005, he has been collaborating with the Museo Nazionale del Cinema. He has published articles and essays on the cinema of Ingmar Bergman, Joseph Losey, and Abel Ferrara, and on Italian silent films.

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TRAUMA, INTERMEDIALITY, MAGICAL REALISM VS MINIMALIST REALISM IN CONTEMPORARY HUNGARIAN AND ROMANIAN CINEMA

In researching the figurations of intermediality, the "figured permeability" (Peucker) between the "real" and the image, the presentation addresses the figural brought in relation to the real experienced as trauma, and related to this, the nexus between the discourses of trauma and the discourses of intermediality. As trauma is a liminal experience of the "real" that particularly resists representation, the presentation examines the role of media confluences and differences in rendering the unspeakable, in figuring the "infigurable" (Lyotard). Intermedial figurations may act as tropes of the unrepresentable within the texture of film, allowing for the present-ness of the threshold experience and providing the sensory-affective engagement of the

spectator. The lecture focuses on the representation of female corporeality as a particular site of traumatic experiences rendered through various tropes of intermediality (e.g. tableau compositions, *tableau vivant*, etc.), with special regard to representational modes of magic realism in contemporary Hungarian cinema (e.g. in Szabolcs Hajdu's *Bibliothèque Pascal* (2010) vs. tendencies of minimalist realism in Romanian cinema (e.g. in Cristian Mungiu's *Beyond the Hills* (*După dealuri*, 2012).

PIELDNER Judit, PhD, is Lecturer at Sapientia Hungarian University of Transylvania, Department of Humanities, Miercurea Ciuc, Romania. Her research interests are related to intermediality, experimental cinema and screen adaptation. She has published several articles on film and literature and has contributed to the volumes *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), *Film in the Post-Media Age* (2012) and *The Cinema of Sensations* (2015), edited by Ágnes Pethő and published by Cambridge Scholars Publishing. She is co-editor of the volume *Discourses of Space* (Cambridge Scholars Publishing, 2013) and assistant editor of the journal *Acta Universitatis Sapientiae, Philologica*.

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MEDIA-MORPHOSIS: INTERMEDIALITY, (RE-)ANIMATION AND THE MEDIAL UNCANNY IN TSUKAMOTO SHINYA'S *TETSUO: THE IRON MAN*

The work of independent Japanese filmmaker Tsukamoto Shinya is perhaps best-known for its uncompromising freneticism and preoccupation with the corporeal. However, Tsukamoto's engagement with intermedial filmmaking and editing practices, and how these accentuate his auteurist qualities, has yet to be considered. Drawing on Laura Mulvey's notion of the "uncanny" as a result of cinema's potential to confuse animate and inanimate, as well as Tsukamoto's own under-discussed background in self-produced street theatre and television advertising production, this paper seeks to examine Tsukamoto's unique use of stop motion photography techniques within his signature cult classic *Tetsuo: The Iron Man* (1989). I shall argue that these hyperbolic sequences not only instil an uncanniness in their live-action subjects, who are rendered inanimate then reanimated to form staccato, cyborg characters, but also a "medial uncanny" that simultaneously emulates

the qualities of a vast range of visual mediums, from cinema, photography and animation through to video game syntax, music video and pre-cinema techniques such as chronophotography.

PLAYER, Mark is a PhD student in Film, Theatre & Television at the University of Reading, UK, whose research seeks to explore intermediality within Japan's punk-inspired jishu seisaku eiga (self-produced cinema) of the 1970s and 1980s. Coming from a background in film production and film journalism, he has written extensively on East Asian cinema for websites such as *Midnight Eye*, *Bright Lights Film Journal* and *Electric Sheep Magazine*, as well as Intellect's *Directory of World Cinema* book series.

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RE-NEGOTIATING THE REAL: DOCUMENTARY ANIMATION AND ITS INDEXICAL OTHER(S)

While the "real" in the documentary film is irreducible to the indexical quality of its image, it has also been claimed that "one crucial parameter of persuasion in documentary could not occur were it not for the veridical stamp of documentary's indexical sign-status" (Renov: *Toward a Poetics of Documentary*, 1993). The purpose of this paper is to investigate how a number of animated documentaries face up to this challenge, engaging in a re-negotiation of the documentary "real" by setting up intricate intermedial relations between animation and its indexical other(s). The paper will argue that the insertion of photographic and videographic "verifiers" in films as historically disparate as *The Sinking of the Lusitania* (Winsor McCay, 1918) and *Waltz with Bashir* (Ari Folman, 2009) point towards the persistence of the indexical as a prerequisite for a film's documentary claim. Taking a closer look at two Swedish examples, *Hidden* (Gömd, Hanna Heilborn and David Aronowitsch, 2002) and *Tussilago* (Jonas Odell, 2010), the paper will nevertheless also show how intermedial imbrications of animated and non-animated images can disassociate the indexical image from its verifying function, while at the same time relocating the indexical itself from the image to the sound.

ROZENKRANTZ, Jonathan is a PhD student at Stockholm University. His research project studies the aesthetic and conceptual encounter between analog video and fiction film, discussed in his article (Pro)Creative Encounters:

From Photo-Painting to Video-Film (*Film International*, 2012). He is also interested in issues of documentary film and the representation of reality, from the point of view of the materialities of different media, as well as their creative interplay. In his article Colourful Claims: Towards a Theory of Animated Documentary (*Film International*, 2011) he discusses the tension between animation, photographic film, and the truth claim of the documentary genre.

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MEDIA REFLEXIVITY AS CRITICAL PRACTICE IN LUCIAN PINTILIE'S *THE OAK* (1992) AND *THE AFTERNOON OF A TORTURER* (2001)

Drawing on Joachim Paech's understanding of medial self-reflection and the observability of the medium within cinema, as well as on András Kovács Bálint's concept of cinematic reflexivity as a "fundamental critical approach vis-a-vis the medium", the presentation will examine the reflexive thematization of different mediums and media technologies – home video, voice recorder, Polaroid camera, telephone – in Lucian Pintilie's *The Oak* (1992) and *The Afternoon of a Torturer* (2001). The discussion of the two films will foreground the way these media technologies produce, remediate and affect what counts as "real" within particular socio-historical conditions. Other films by Pintilie, such as *Reconstruction* (1969), *Carnival Scenes* (1981), *Niki and Flo* (2003) will be referred to in order to highlight how media-reflexivity functions as a historically sensitive critical practice within Pintilie's filmic oeuvre that – spanning the period of communism and post-communism – inquires into social actualities and the medial, discursive, and ideological conditions of (cinematic) representation.

SÁNDOR Katalin is Assistant Professor at Babeș–Bolyai University, Cluj-Napoca, Romania. Her research interests include theories of intermediality, intermediality in literature and film. She has published articles on film, literature and visual poetry and has contributed to the volumes *Discourses of Space* (Cambridge Scholars Publishing, 2013) and *The Cinema of Sensations* (Cambridge Scholars Publishing, 2015). Her first volume, *Nyugtalanító írás/képek. A vizuális költészet intermedialitásáról* [Unsettling Image/Texts: The Intermediality of Visual Poetry] was published in 2011.

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THE REALITY OF THE PORTRAIT: THE BECOMING GERTRUDE STEIN OF ARNAUD DES PALLIÈRES

If intermediality implies an encounter, it defies first of all our perception of this encounter, that is to say the way we locate it and identify it. Arnaud des Pallières's film: *Is Dead. Portrait Incomplet de Gertrude Stein* (1999) challenges this perception on different levels and seems to suggest the possibility of an intermedial network of relations which operates on the level of the rhythm and according to the principles of the process of becoming. Indeed, the concept of Gilles Deleuze and Felix Guattari offers a theoretical background for a post-phenomenological perspective upon intermediality which, as an encounter between two entities, may pretend to a reciprocal, non-hierarchical dynamics of influence. This paper proposes to analyse such perspective upon intermediality by embedding it in the closer reading of a few sequences, notably the credits of the film which introduces the act of portraying through the encounter of photography and moving image, questioning thus the way a historical figure may be portrayed, that is to say re-presented or rendered present and real, not only as a cultural figure, but as a rhythmic figure as well, merging from the encounter of textual rhythm and cinematographic rhythm.

SIMON Emőke's current research interests are alterity and identity, repetition, serial narratives, poetics and politics, performance. Her publications include: a collective publication, acts of colloquium, Robert Morris, le temps historique, in *Investigations, The Expanded Field of Writing in The Work of Robert Morris* (ed. by Katia Schneller, Noura Wedell, ENS Éditions, Lyon, 2015), (Re)framing Movement in Stan Brakhage's *Visions in Meditation N°1.* (*Acta Universitatis Sapientiae, Film and Media Studies*, 2013), Gertrude Stein and The Language of Internal Movement, published in Hungarian (*Látó*, 2013).

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INTERMEDIALITY AND TEMPORAL IMMISCIBILITY: TAIWAN AND HONG KONG'S
UNEVEN MODERNITY IN THE CINEMA OF TSAI MING-LIANG

Focusing on the late digital cinema of Tsai Ming-liang this paper aims to put two
theoretical frameworks into dialogue, examining how they operate together in
Tsai's films to produce a sense of Taiwan and Hong Kong's "uneven modernity,"
understood through Haomin Gong's formulation as "a dynamic problematic rather
than… a dismissible problem." The paper will address how the intermedial
qualities of Tsai's work – instances of characters interacting with a diverse range
of media forms, such as billboards, mobile phones and murals – articulate a
particular sense of "temporal immiscibility," and, concomitantly, critiques the
"uneven modernity" evinced within contemporary Asia. Retooling Bliss Cua Lim's
notion of "temporal immiscibility" this paper will examine how various characters
in two of Tsai's films performatively appropriate ancient customs and narratives,
porting them into a contemporary Asian context to interact with media forms, thus
jarringly apposing and telescoping different historical temporalities. Through this
analysis, the paper will argue that Tsai's films foreground such performative
temporal immiscibilities to articulate the "confused cultural identities, conflicting
value systems, and alienation in a rapidly changing world of modernity" within
contemporary Asia.

SMITH, Patrick Brian is a Frederick H. Lowy Doctoral Fellow in the Mel
Hoppenheim School of Cinema at Concordia University. His research interests
include avant-garde and experimental film, non-Western political and art
cinemas, European antinaturalism, precarious labour and the essay film. He
has a forthcoming chapter in the Edinburgh University Press series *Traditions
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BETWEEN REALISM AND MODERNISM: SITUATING NEW ROMANIAN CINEMA

Contemporary Romanian cinema has been predominantly framed by critics
from the early works onwards as a coherent cycle of films characterized by
accuracy, honesty and realism. While this narrative is certainly illuminating in

terms of the effects of the style found in the individual pieces, I will argue that it is a partial account that does not pose questions about the causes leading to these specific stylistic choices of the filmmakers. My intention is to show how new Romanian cinema can be situated between modernism and realism and thus make visible the connecting points realist film theory always has had with modernism. In order to make this connection visible, I will distinguish between realism as a style and realism as a strategy of subject positioning.

STRAUSZ László is Assistant Professor of Film Studies at Eötvös Loránd University (ELTE) in Budapest. His work has, among others, appeared in *Film Quarterly*, *Jump Cut*, *Film-Philosophy* and *Romani Studies*. His work focuses on contemporary East-Central European screen media, cultural memory, and the politics of film style.

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RE-LEARNING TO SEE: MEDIATION, REMEDIATION, AND HABITUATION FROM CINEMA TO SMARTPHONES

As the number, the quality, and the accessibility of media have risen and technology allows a vast mobility, the platforms for moving image broadcast and production rapidly diverge from what is called "cinema." The reinvention of motion pictures' spatial, temporal, and social attributes into something increasingly flexible and mobile not only challenges spectatorship, but also opens novel scholarly discussions. The proposed study claims that cinema as an institution mediated film sequences by creating an invisible medium to present a sensation as close to reality as possible. Mobile platforms, on the other hand, remediated film into an environment with increased awareness and control, and relocated it into a space with a new type of collectivity, identity, and medium awareness. This shift is analyzed in terms of perception; social learning and habituation; external and internal stimuli; narrative construction; as well as social contacts to understand how spectators adapt new perceptual habits in the era of "pocket screens", and how we need to interpret the common system of filmic schemata and institutional codes when it comes to re-learning to watch movies on portable devices, such as cell phones or tablets.

SZITA Kata is a PhD candidate of Film Studies at the University of Gothenburg, Sweden with a research interest in neurocinematics, cognitive film studies, and film as a signifier of culture and society. Her PhD thesis reflects on the above approaches from the point of view of cinema's relocation to mobile screening platforms. Szita holds a Master's degree in Cinema and Media Studies from Stockholm University, Sweden, and received her undergraduate education in Sociology and International Relations at Eötvös Loránd University and King Sigismund College, Hungary. She has an extensive practical experience in filmmaking and television production.

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BRUSHES AND LENSES: THE MEDIATION BETWEEN THE REAL AND THE IMAGINED IN COLORIZED ARCHIVAL PHOTOGRAPHS

Focusing on the analysis of digitally colorized archival images of the American Civil War, the paper addresses the issues of aesthetic code in historical representation and the performative aspect of visual practices of memory in popular culture. The author aims to interpret the colorization of photographs, along with the discourse surrounding it, as a manifestation of the desire to "overcome" the conventionality of the medium and, consequently, to be able to experience the represented past as more authentic and palpable, closer to the now. Yet, the intersection of painting and photography seems to make the presence of the intermediary even more visible, subject to play and arbitrary modification. The past, represented in black-and-white stills colored with digital paints, becomes individually re-imagined, proving that it exists only as a phantasm never to be reached but sensually experienced, which asks for a redefinition of authenticity in relation to cultural memory and historiophoty. The paper combines media and memory studies with psychoanalytical and phenomenological theories in order to draw an adequate anthropological background for the observed practices and offer more general conclusions about the recent tendencies in the conceptualization of the past in popular culture.

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She specializes in Anglo-Saxon popular culture since mid-19th century. Her research interests include linguistic and visual practices (especially relating to the conventions of representing the past) within Western mass media. Specifically, she examines the culture-forming function of technology, especially of photographic and acoustic devices, as well as of digital tools. Two of her articles about various aspects of television were printed in anthologies published by Wydawnictwa Uniwersytetu Warszawskiego (2012 and 2014).

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DIGITAL CINEMA, GENRE-PAINTING. QUESTIONING INTERMEDIALITY AND THE REPRESENTATION OF HISTORY THROUGH ROHMER'S *L'ANGLAIS ET LE DUC*

In 2001, at the age of 81, Eric Rohmer decides to confront himself for the first time with digital technology for representing the quintessential event of French history, the Revolution and the beheading of Louis XVI. Without losing his stylistic features, Rohmer provides an unusual and "conservative" account by recurring to classical and yet "revolutionary" means. The interpolation between painting and film, indeed, produces a visual surface which tends to gain in verisimilitude but at the same time highlights the represented nature of the images, in a complex dynamic of "reality effect" and critical meta-discourse. This proposal aims at analyzing the main discursive strategies adopted by the film to disclose its intermedial effectiveness in the light of the original digital aesthetics deployed. Furthermore, it will focus on the problematic relationship between image and reality, deliberately addressed by Rohmer through the dichotomy simulation/illusion. Finally, drawing on the works of Paul Ricoeur and Louis Marin, it will sketch some ideas about the representation of history and the connected ideology. By exploiting old means within a new setting, *L'anglais et le duc* seems thus to question the transparency and immediacy of the representation of the past fostered by the constant enhancement of the new visual technologies, taking the challenge on the ground of innovation rather than nostalgic conservation.

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the École des Hautes Études en Sciences Sociales of Paris, Centre de Theorie et Histoire de l'Art, and in 2012 at the California Institute of the Arts (Calarts) of Valencia (Los Angeles County), Department of Critical Studies. Member of the editorial boards of the international journal *Carte Semiotiche*, he is co-editor of *Lo spazio del reale nel cinema italiano contemporaneo* (Genoa 2009) and has published essays and articles about political cinema, contemporary biopic, cinema and otherness in international journals and volumes.

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THE CHANGING CONCEPTS OF REALISM AND REALITY IN THE DIGITAL AGE

The problem of realism should be approached in terms of the three-tiered relation among image, body and medium. If images relate to the world around us, they do it through, or mediated by, their entanglement with perceiving and expressing bodies and the mediums. Contemporary medium theory says that the world around us is always mediated by signs or 'images'. But it also says that the images are two-faced: they are physical or external and mental or internal. Consequently, what mental images represent or make accessible belongs to the 'world' around us. The concept of reality as accessible through the senses mediated by images (and language or other signs) as objects is replaced by a concept of the real as movable space, a context for action. One cannot withdraw into the reassuring confidence that the real, if it exists, exists in an inaccessible sphere. We have transcended the postmodern idea of heterogeneity of space. Discontinuity of space is being replaced by the concept of fluidity and continuity of internet space. The virtual camera movement, the merging of incompatible spaces, the modulation (morphing) of forms, shifting identities, etc. attest the change. Whether it constitutes a new "precarious", "radical" or "prosthetic" aesthetics is yet to be determined.

TARNAY László teaches aesthetics and film theory at the Faculty of the Humanities of the University of Pécs, Hungary. His main research interests are French phenomenology, cognitive studies, film theory, and argumentation. He is the co-author of *Specificity Recognition and Social Cognition* (Peter Lang, 2004). He has published articles in English in the journals *Degrés*, *Journal of Cinema Studies* and in edited books of *New Waves* (Cambridge, 2010), *The Key Debates: Mutations and Appropriations in European Film Studies*. Vol. 1.

Ostrannenie (Amsterdam UP, 2009), and *Words and Images on the Screen: Language, Literature, Moving Pictures* (Cambridge Scholars Publishing, 2008). He has also translated two books from the French philosopher, Emmanuel Lévinas.

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BEAUTIFUL FRAUDS OR REALITIES IN THE MAKING: SCREENPLAYS WITH A MAN'S GAZE

"Cinema is the most beautiful fraud in the world" – Godard says. It has the power to make us experience a sort of reality, but from afar, from a safety distance. According to Stanley Cavell, cinema presents us not reality itself, but a medium through which we can see sections of reality that are chosen for us and frozen in time. Cinema does not depict the real, but it makes us experience the effect of reality in such a way that it sways us. Probably more than any other art, and making use of the other arts, cinema is able to communicate with its viewers, shake their own realities and create new ones. Screenplays are what lie beneath cinema, and screenwriters are the ones responsible for construing these fraud realities that may sway and shape new realities altogether. From the 1950's on, the percentage of women screenwriters around the world has been astoundingly low. So, what does this mean for the realities cinema creates? Are they biased? Male oriented? In a paper that may offer more questions than answers, we try to understand the importance of the screenplay, of the screenwriters for the medium, the language, and the intermediality of cinema.

TORRES PEREIRA, Ana Sofia is currently doing her PhD on the topic of women screenwriters: a dynamic definition of a feminine language in the American and Portuguese cinema. Presently she teaches screenwriting at her Alma Mater, the School of the Arts – Portuguese Catholic University and she collaborates with JVI Productions.

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CITY AND FILM. CLUJ NAPOCA IN THE PRE-1945 CINEMATIC IMAGINARY

The purpose of my research is to examine films created about Cluj-Napoca/Kolozsvár (archival footage, feature films and amateur films from various legacies). Based on the materials uncovered by now, the temporal boundary of my research is set at the end of the Second World War. I've created a database of the moving images researched so far, which contains shots taken of Cluj-Napoca, and I have also pinpointed the historical and anthropological boundaries, periods defined by the moving images. By aggregating and analysing the found films, I tried to summarise a section of the city and of the local media history, as well as the connection between fiction and reality. The purpose of the research is to have the visual representations (professional and amateur/private film footage) gathered into a database and categorised to explore the media historical and cultural contexts of the pictures and to examine how these visual representations shape the image of the main square and of the most important cultural institutions of the city (e.g. school, church) and, through these, the private and public image of Cluj-Napoca.

TÓTH Orsolya is a PhD student at Babeș–Bolyai University and production manager at the Film, Photography and Media Department of Sapientia Hungarian University of Transylvania, where she teaches production management and multimedia techniques. In her PhD thesis she examines archival footage, feature films and amateur films about the city of Cluj-Napoca dating from the beginning of filmmaking until the end of the Second World War.

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REAL MAGIC: SELF-PRESENTATION, MEDIALITY AND MAGICAL REALISM IN SZABOLCS HAJDU'S FILMS

Magic (or magical) realist trends in contemporary Eastern European cinema are usually described in the context of the socio-political changes and transformations in the region. Accordingly, scholarly debates and analyses of

these tendencies and films often concentrate on the three (magical) "post": postmodernism, post-communism and postcolonial experiences. Szabolcs Hajdu's films, especially *Tamara* (2003) and *Bibliothèque Pascal* (2010), are frequent examples in these texts. The proposed paper aims at interpreting the magical realist aspect of Szabolcs Hajdu's films with special regard to the question of self-presentation and the role of (inter)mediality in the process of narrative-performative self-presentation of the protagonists of these films. Different perceptions of space, time and reality, the poetic-fantastic transformation of the physical reality, and the multi-mediality of the self-presentations (from oral confessions and tales to written testimonies, official statements and various artistic forms, like photography or acrobatic performances) excitingly transfigure object world, physical and subjective reality.

VARGA Balázs is Assistant Professor of Film Studies at Eötvös Loránd University, Budapest, Hungary. He writes and lectures on modern and contemporary Hungarian cinema, contemporary European cinema, and documentaries. He is a founding editor of *Metropolis*, a scholarly journal on film theory and history. His ongoing research project deals with the post-communist Hungarian film industry and the changing cultural significance of Hungarian cinema.

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INDEXICALITY OR TECHNOLOGICAL INTERMEDIATE? MOVING IMAGE REPRESENTATION, MATERIALITY, AND THE REAL

Drawing on the application of C. S. Peirce's notion of indexicality, this paper argues that iterative imaging technologies modulate the manner in which moving images represent reality and determine how they are traced back to that referent. Rather than subscribing to the canonical divergence between analog and digital technologies, this paper argues that current moving image theories do not sufficiently acknowledge the granularity of technology when describing indexical relationships between reality and moving images. Despite their shared use of analog technologies, film's technique of fixing a full frame of movement to a momentarily static strip of light sensitive celluloid or Mylar, is profoundly different from analog video's parsing of the image frame to its

constituent parts and then recording this signal to continuously moving tape or broadcasting the resulting images. These are particularities of technique and technology; not easily ranked in terms of verisimilitude. The paper concludes that mechanical moving images are the only form of automated moving images capable of sustaining Peircean indexical relationships with reality and this classification is wholly dependent upon specific imaging technologies.

VERDON, James is Chair of Film and Animation at Swinburne University in Melbourne, Australia and an executive member of the Australian Screen Production Education and Research Association (ASPERA). His current research investigates interactions between the materiality of moving images and screen technologies. His teaching within the film school at Swinburne encompasses Post-Production, VFX, and Experimental Screen Production. Verdon's recent screen production work includes projections for the national theatrical tour of *Voicing Emily: the Life and Art of Emily Dickinson* and artwork for the survey exhibition *Seeing to a Distance: Single Channel Video Work from Australia*.

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ART CONNECTED TO SCIENCE AND TECHNOLOGY: HARRIET BART'S MODES OF EXPRESSION

The aim of this paper is to present Harriet Bart's artworks, to show what contents she creates and to define what is narrative, theatrical, intimate, personal, and archetypical in her conceptual art. First, I analyze the source of her art objects, focusing on the cultural meaning and power of words, texts, and books. Then I seek to find out what role science and technology have in the gesture of creation and of remembering. Finally, I show how the gesture of observing, the selection of objects, the investigation of space, and the modes of highlighting the nature of our existence create a specific context for expression.

VERESS Elza-Emőke holds a Master's degree in Mental Hygiene and in Speech and Language in the Art of Performance. She is enrolled in the Doctoral School of Philology at Babeş–Bolyai University, Cluj-Napoca. Her research interests include media pedagogy, literature for children, speech and language in the

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THE PHENOMENOLOGY OF TRAUMA: SENSUAL ASPECTS OF *SON OF SAUL*

Winner of the Grand Prix of this year's Cannes Film Festival, the Hungarian film *Son of Saul* – according to most of its critics – represents the Holocaust trauma in a completely new and intriguing way. The filmmakers have invented a special form in order to tackle the heroic task of showing the unwatchable, representing the unthinkable. In my presentation I will analyse the representational strategy of the film from a phenomenological point of view and position it in the theoretical framework of haptic sensuality and slow cinema. With the help of this analysis I try to demonstrate how traditional artistic formal elements (characteristic of highly artistic, slow cinema productions) are combined with high impact effects often present in popular film forms. In this context the presentation will focus on the use of sound, the role of sound design in the creation of haptic space.

VINCZE Teréz received her PhD degree at ELTE University, Budapest in 2009. She has been teaching film theory and film history at the Department of Film Studies of ELTE University since 2004. She has been editor of *Metropolis* (Quarterly Journal on Film History and Film Theory) since 1999, and editor-in-chief between 2003 and 2009. Her first book, *Author in the Mirror: Self-reflexivity in Cinema* was published in 2013. Her current research interests include the theoretical and historical aspects of slow or contemplative cinema, the question of corporeality in film theory and film history, and Korean film history.

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FROM THE ANALOGUE TO THE DIGITAL, BETWEEN "REAL" AND "INTERMEDIAL": FILM GENRES IN SMALL NATIONAL OR PERIPHERAL CONTEXTS

As such examples in the 2000s as small national cinemas in Europe (Danish, Hungarian, Romanian) or peripheral African cinemas (in Nigeria or South Africa) attest, film generic panels are employed without the analogue filmmaking model's conditions – integrated, profit-oriented studio-background, standardized mode of script development, star-system and audience educated through decades of generic film examples – being fulfilled. Therefore one might argue that in the contemporary functioning of film genres, simultaneously with the dissolution of the profilmic extratextual reality elements, the afilmic extratextual elements, furthermore textual reality elements, and finally the cognitive reality of viewers acquire importance. Through the analysis of filmic examples and their production, I argue that the existence of film generic panels must not be fundamentally linked to the specific mode of profit-oriented studio-production, but accepted that these are such textually coded (always "intermedial" so as to offer spectacle), psychologically and cognitively developed templates, which "travel well" thanks to digitally stored databases and online streaming, occasionally permitting the activation of personal (bodily) memories, due to afilmic reality elements included in the diegesis.

VIRGINÁS Andrea is Associate Professor at the Department of Film, Photography, and Media, Sapientia Hungarian University of Transylvania, Cluj-Napoca, where she teaches film history (classical Hollywood and contemporary mainstream cinema) and introduction to communication and film theory. Her research interests include film genres, post-communist cinema, feminist film/cultural theory, analogue and digital media theory. Currently she is completing her 2013–2015 postdoctoral research project, *The Role of Generic Panels in European Small Cinemas* (PN-II-RU-PD-2012-3-0199, UEFISCDI / The Romanian Ministry of Education). She is the editorial board member of *TNTeF*—An Interdisciplinary Research Journal of Gender Studies (University of Szeged, Hungary).

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PHOTO-ESSAY: THE LIMINAL SPACE LINKING PHOTOGRAPHY AND FILM

This presentation will argue that the photo-essay exists historically and aesthetically in the liminal space that links photography and film as contemporary intermedial modality. This paper will also counter David Campany's assertion that the photo-essay died with Henri Cartier-Bresson. Throughout history, the photo-essay expands and redefines the edges of photography and film. Timothy Corrigan suggested that the photo-essay is precursor and key transitional link to the essay film. The major compass points of this paper will map links in film and photography locating the photo-essay within the historical evolution of the essayistic format, Hans Richter's term "essay film" as well as Alexandre Astruc's notion of "camera stylo". Key theorists including Raymond Bellour and the in-between, André Bazin and impure cinema and Gilles Deleuze will also be reviewed to further link to the central argument. As the case study's focus, this paper critically examines the visual practice of Oculi, a contemporary Australian photographic collective depicting daily life in photo-essay format from 2000 to the present. The ideas that emanated from Photocinema (Derby Format Festival) will conclude as mediation and phenomenological analysis on the interconnectedness of photography and film as muse and practice.

VONINSKI, Tamara is a photographer and filmmaker. Her photographic essays have won awards including: *International Pictures of the Year Awards* and the inaugural *Alexia Foundation Photography for World Peace grant*. She is a founding member of the Oculi photographic collective (2000-present) in Australia and produced the book *Oculi* (2010). She presented a keynote at *Photojournalism: Fact or Fiction in the New Millennium* at Griffith University (Australia). She has a Master of Film and Digital Image Degree from The University of Sydney where she is currently a PhD candidate with a practice-based thesis researching the liminal space between photography and film.

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…AND SHE DIED HAPPILY EVER AFTER: FANTASY AND THE REAL IN *EL LABERINTO DEL FAUNO*

Many of the familiar codes that denote the "classic" fairy tale can be found in Guillermo Del Toro's *El laberinto del fauno*. The film, however, does not employ them as "versions of alienation" as Slavoj Žižek writes, but rather, as reflexive references to jar the spectator from a confrontation with the Real. As Ofelia lies dying in the labyrinth, she drifts in and out of consciousness, signaling her connection to Moanna. This state should read as her "awakening", into what Jacques Lacan calls the "fantasy of reality." As Ofelia escapes from an encounter with the Real, Moanna wakes into the symbolic. This is the realm of the father, high on his throne, entwined with the realm of the imaginary, to mask the intrusion of the traumatic Real. This is represented in the film by the human realm dreamt of by Moanna, characterized by human cruelty, the blackness of death, and the solitude of war-torn Spain. Through its careful deconstruction of the traditional fairy tale and its staging of Jacques Lacan's triad of the Real/Imaginary/Symbolic, *El laberinto del fauno*'s central ideological project is an investigation of the bleakness of humanity, the construction of reality, and the fantasies that serve as a screen separating the two.

WADENIUS, Adam earned his Master's degree in Film Studies at San Francisco State University, and he currently teaches Film/Media Studies and Production for several colleges in the Bay Area. His research interests include the work of Julia Kristeva, horror and the abject, postmodern theory, cultural studies, and American independent cinema. He is currently working on a project entitled, *I Know Definitely You Are the Middle Piece*, which examines the monstrous representation of bisexuality in Tom Six's *The Human Centipede*.

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WHEN THE COPYWRITER IS THE PROTAGONIST. HISTORY AND INTERMEDIALITY IN PABLO LARRAÍN'S *NO*

Through films such as *Tony Manero* (2008), *Santiago 73, post mortem* (2010), and *No* (2012), the production of Chilean director Pablo Larraín focuses on the historical and political theme that characterised his country during the last fifty years: the putsch against Salvador Allende and Augusto Pinochet's dictatorship. This proposal aims at analysing the last film of the trilogy, dedicated to the 1998 Chilean national plebiscite and the communication battle between supporters of the "Yes" and "No" sides. Why does Larraín identify the copywriter René Saavedra as the main character of the film? And why does the film accord such importance to the advertising campaign telling the historical and political reality of democratic transition? How does the fictional film re-mediate the original documents from the 1988 campaigns? In order to deal with these issues, this proposal will consider film editing as a form of intermedial "authentication" of the images and historical documents concerning such a traumatic past.

ZUCCONI, Francesco is a Marie Curie Postdoctoral Fellow at the Centre d'Histoire et de Théorie des Arts, École des Hautes Études en Sciences Sociales in Paris, and Adjunct Professor of Film Studies at Accademia Albertina di Belle Arti of Turin and NABA in Milan. He received his PhD in History of Art and Visual Studies from the Instituto Italiano di Scienze Umane (SUM-SNS). Member of the scientific board of the Centro Studi "Omar Calabrese", he is also part of the editorial staff of *Carte Semiotiche* and *Fata Morgana*. His publications include: *La sopravvivenza delle immagini nel cinema. Archivio, montaggio, intermedialità* (Milano, 2013); *Sguardi incrociati* (co-ed., Roma, 2011); *Lo spazio del reale nel cinema italiano contemporaneo* (co-ed., Genova, 2009).