

RE-SENSITISING THE IMAGE IN THE POSTDIGITAL AGE

26-27 NOVEMBER 2026, Cluj-Napoca

Conference organized by the Sapientia Hungarian University of Transylvania, Faculty of Sciences and Arts, Centre for Cinematic Intermediality and Visual Culture, Doctoral School of Film and Intermedial Studies, Regional Committee of the Hungarian Academy of Sciences in Cluj

26 November (Thursday)

10.00-10.20 Aula	THE OFFICIAL OPENING OF THE CONFERENCE (Building B, 1st floor)		
10.30-12.00	B302. Synthetic Images between Space, Body and Sensation. Chair: Horea Avram	B301. The Image of Grief. Chair: Viktorija Akavickaitė	A303. Panel Title: Affective Spaces Chair: Hajnal Király
	BOJINOV, Olesea: FROM IMAGE TO SPACE: PHOTOGRAMMETRY AND THE EMERGENCE OF AFFECTIVE TOPOGRAPHIES	**AKAVICKAITĖ, Viktorija:** TRAVEL AS A WAY OF SURVIVING: THE REPRESENTATION OF SUICIDALITY IN MARIJA KAVTARADZĖ'S *SUMMER SURVIVORS*	**PIELDNER, Judit:** AFFECTIVE SPACES OF INTERMEDIALITY IN CONTEMPORARY ROMANIAN AND HUNGARIAN GENERATION FILMS
	TROON, Simon: SHIMMERING THROUGH POLYCRISIS WITH SHADY NASTY'S MUSIC VIDEOS (online)	**LOTFI, Behzad:** RE-SENSITISING SUFFERING: ENCODED CAUSALITY AND BLOCKED CATHARSIS IN CONTEMPORARY IRANIAN CINEMA	**SÁNDOR, Katalin:** INTERMEDIALITY AND INTER-AFFECTIVITY IN SZABOLCS HAJDU'S CHAMBER FILM TRILOGY
	Sanskriti CHATTOPADHYAY: THE NON-VISUAL LIFE OF IMAGES: CONCEPT-IMAGES AND SPECULATIVE EXISTENCE AFTER THE POST-DIGITAL	**GHOBADLOU, Shahrzad:** THE DEATH OF A STAR, DIGITAL SURFACE AND THE FOLDED WOUND: THE ROLE OF MULTIPLICITY IN RE-SENSITIZING GRIEF (online)	**ZHANG, Keting:** CHROMATIC ATMOSPHERE: COLOUR, AFFECT, AND DOMESTIC SPACE IN CHINESE FAMILY CINEMA
12.00-12.30	Coffee break		
12.30-14.00	B302. Phenomenologies of Beauty Chair: Lorenzo De Donato	B301. Afterlives of the Image Chair: Nicole Atkinson	A303. The Performativity of the In-between Chair: Melinda Blos-Jáni
	DE DONATO, Lorenzo: IN SEARCH OF THE AUDIOVISUAL BEAUTY	**ATKINSON, Nicole:** THE IMAGE AFTER BROADCAST: RE-SENSITISING ARTISTS' MOVING IMAGE ON CHANNEL 4 (1982-1992) IN THE POSTDIGITAL AGE	**FALLS, Evan:** "WAITING FOR IT TO WORK": USING AFFECTIVE INTERMEDIALITY TO CONTEMPLATE THE PAINFUL SENSITIVITY OF STILLNESS IN *QUEER* (2024)
	MITSOU, Yannis: DREAM MOTIFS A IN JIM JARMUSCH'S *PATERSON* (2016) AND WIM WENDERS' *PERFECT DAYS* (2023). A PHENOMENOLOGICAL APPROACH (online)	**DVOŘÁČKOVÁ, Markéta:** RE-SENSITISING WITHOUT RESTORATION: FILM PEDAGOGY ACROSS VARIED REGIMES OF ATTENTION	**KIRÁLY, Hajnal:** THE EVENT OF PHOTOGRAPHY IN NURI BILGE CEYLAN'S FILMS
	DAHLSTROM, Rosie: CARING FOR BEAUTY	**RODRÍGUEZ, Aleix** and **GRANDES, Dani:** RE-EDITING TRAUMA: DOCUMENTARY, JUMP SCARES AND AGENCY IN *MY MULHOLLAND* (2019) (online)	**PETHŐ, Ágnes:** CINEMATIC "SOUL-ASSEMBLAGES" AND PHOTOFILMIC GESTURES
14.00-15.00	LUNCH BREAK		
15.00-17.00	B302. The Perception of Imagined Worlds Chair: Lorenzo De Donato	B301. Bodies, Rhythms and Ambivalent Spectacles. Chair: Judit Pieldner	A303. Beyond Visibility. Chair: Melinda Blos-Jáni
	DEGIM FLANNAGAN, I. Alev: VIBRATIONAL WORLDS: RE-SENSITISING PERCEPTION THROUGH CONTEMPORARY SCIENCE FICTION CINEMA	**RYBINA, Polina:** THEATRE RE-SENSITISING SCREEN WORLDS: BODIES AND RHYTHMS IN *WHO'S AFRAID OF VIRGINIA WOOLF?* (online)	**ORUÇ, Defne:** IN THE SHADOW OF IMAGES: AFFECTIVE ENCOUNTERS IN *THE FLOWERS STAND SILENTLY, WITNESSING* (2024) AND *IN HER VIEW* (2022)
	GHAOUI, Imene: RE-SENSITISING THE COSMIC IMAGE: ELEMENTAL CINEMA AND MORE-THAN-HUMAN ENTANGLEMENT IN CHRISTOPHER NOLAN'S *INTERSTELLAR* (2014) (online)	**DĄBROWSKI, Igor:** REJECTING THE MONOMYTH THROUGH INTERMEDIA NARRATIVE AS EXEMPLIFIED BY DANCE CINEMA	**SAHU, Ipsita:** FROM PHOOL KHILE HAIN (1972-1991) TO *TABASSUM TALKIES* (2016-2023): DIGITAL REBOOT AND SPECTRALITY
	CROSSLEY, Laura: FROM SPECTACLE TO SKIN: RE-SENSITISING THE IMAGE IN *CAPTAIN AMERICA: THE FIRST AVENGER* (online)	**FARRAGHER-HANKS, Milo: '**I WALKED WITHOUT THINKING': AMBIVALENCES OF THE AESTHETIC IN *SIRĀT*	**SIMOR, Kamilla:** TWO AMSTERDAMS: SOUND-IMAGE DISCREPANCIES IN *OCCUPIED CITY* (2023)
	DAVIE, Nick: THE IMAGINED IMAGE: ENIGMA AND WITHHOLDING IN *TWIN PEAKS*		**NILL, Emily:** RESURRECTING THE IMAGE THROUGH WITHDRAWAL
17.00-17.30	Coffee break		
17.30-18.30 Aula	Keynote: **TIAGO DE LUCA** (University of Warwick, UK): **THE POLITICS OF ATTENTION**		
18.30-20.00	WELCOME RECEPTION		

27 November (Friday)			
10.00-11.30	B302. Analogue Filmmaking in the Digital Age Chair: Fabio Pezzetti Tonion	B301.Visualizing Violence and the Ethics of Attention. Chair: Kamilla Simor	A303. Re-Framing Reality Chair: Melinda Blos-Jáni
	MADEMLI, Geli: SUSPENSION OF BELIEF: ANALOGUE FILMMAKING IN THE AGE OF THE POST-DIGITAL	**HORÁNYI, Péter:** RE-SENSITISING REALITY: EMBODIED WITNESSING AS TRUTH CLAIM IN MSTYSLAV CHERNOV'S WAR DOCUMENTARIES	**SEMENOVA, Alexandra:** BULLRING UNDER THE MICROSCOPE: THE CONSTRUCTION OF ATMOSPHERE IN ALBERT SERRA'S *AFTERNOONS OF SOLITUDE*
	PEZZETTI TONION, Fabio: LONGING FOR IMPERFECTION: ANALOGUE NOSTALGIA AS A CRITIQUE OF POST-DIGITAL VISUALITY	**PAVLÍK, Ondřej:** THE ETHICAL SHIELD OF NOISE: RE-SENSITISING THE SPECTATOR IN *THE VOICE OF HIND RAJAB*	**LAKATOS, Mihály:** THE DIGNITY OF THE DIGITAL IMAGE: ATTENTION AND RESISTANCE IN PEDRO COSTA'S CINEMA
	LAKATOS, Róbert Árpád: PARTISANS OF THE ANALOGUE	**SERENA, Pillitu:** RE-SENSITISING DISTANCE: TOWARDS AN ETHICS OF ATTENTION IN THE POSTDIGITAL IMAGE	**AGOSTINI, Riccardo:** FILM AS INTERMEDIAL LANDSCAPE. THE CASE OF MICHELANGELO FRAMMARTINO'S *IL BUCO/ THE HOLE* (2021)
11.30-12.00	Coffee break		
12.00-13.30	B302. Off-Screen and Off-Sync Chair: Kamil Lipiński	B301. CATNEMI: Cinematic Atmospheres – Towards a New Ecology of the Moving Image Chair: Gergő V. Nagy	A303. Meta-Cinema and the Digital Space Chair: Joule Zheng Wang
	LI, Xi: THE OFF-SCREEN: TOWARDS A THOUGHT WITHOUT IMAGES (online)	**STEFFEN, Hven:** ATMOSPHERE AND THE NEW ECOLOGY OF THE MOVING IMAGE (online)	**ZHENG WANG, Joule:** RECLAIMING AGENCY: REPRESENTATION AND CRITIQUE OF AI CINEMA IN RADU JUDE'S *DRACULA*
	GORYAINOVA, Ira: DE/SYNCING REALITY	**MOSER, Jamie Lee:** ANAMORPHIC ATMOSPHERES AND THE ELEMENTAL OPERATIONS IN CONTEMPORARY CINEMATIC ART	**GEORGESCU, Lucian:** REFUSAL OF THE ALGORITHM VS. TOXIC NOSTALGIA (online)
	TESCARI, Vega: OFF-SCREEN VOICES: FROM HUMAN TO MORE-THAN-HUMAN HORIZONS (online)	**DE ROO, Ludo:** IN MEDIA RES: POST-CINEMATIC ATMOSPHERES OF ANCIENT TIMES	**AVRAM, Horea:** COMMANDING ILLUSIONS: REFLECTIONS ON META-CINEMA AND ARTIFICE – FROM TRUFFAUT AND SMITH TO AI AND GENERATIVE CINEMA
13.30-14.30	LUNCH BREAK		
14.30-16.30	B302. Artifice, Materiality, and Opacity Chair: Horea Avram	B301. Re-sensitizing through Slowness Chair: Király Hajnal	A303. Atmospheric Projections Chair: Lakatos Mihály
	MANOJLOVIC, Maja: AESTHETICS OF PLASTICITY AND AQUASYMPOIESIS: ELEMENTAL SENSORIUM IN THE EXPERIMENTAL WORKS OF NATAŠA PROSENC STEARNS (online)	**SMITS, Matthew:** THE EVERYDAY AND REVELATION IN *IL BUCO*	**BOUVET-ZIELESKIEWICZ, Louise:** ATMOSPHERIC SITUATIONS : PROJECTION, SCREEN, AND THE MOVING IMAGE AS EVENT
	CHEN, Kerong: THE IMPENETRABLE DENSITY OF MEMORY: THE CONFESSION THAT CANNOT BYPASS THE DAMP GREEN IN *SOLARIS* (1972) AND *MEMORIA* (2021)	**LAMBERTI, Paola:** THE DURATION OF ATMOSPHERE. *LE QUATTRO VOLTE* AND GREEN CINEMATIC VLOGS (online)	**TÖRÖK, Ervin:** ART AND MEDIA TECHNOLOGIES: AN ANALYSIS OF *DARK CHAMBER* BY OTTÓ BÁNOVITS (2019)
	MACHAJ, Justyna: THEATRICAL OPACITY: ARTIFICE AND ABSORPTION IN *BLUE* AND *BERBERIAN SOUND STUDIO* (online)	**QUARIO, Francesco:** RE-TEMPORALISING THE WEB INTERFACE WITH SLOW CINEMA: A COMPARATIVE ANALYSIS OF TSAI MING-LIANG'S *WALKER* SHORTS AND INTERNET MEDIA	**KÖRÖSVÖLGYI, Zoltán:** THE MOVING IMAGE AS ICON
	BRODSKI, Michael: TOYING WITH NOSTALGIA: MATERIALITY AND THE MOVING IMAGE IN CONTEMPORARY CINEMA	**HUBER, Joe:** *MANDY* AND THE AESTHETICS OF SLOW HORROR (online)	**LIPIŃSKI, Kamil:** UN(REAL) AI-GENERATED IMAGES SEEN AND HEARD IN THE LOOP. NON-ANTHROPOCENTRIC *LIMINALS* BY PIERRE HUYGHE
16.30-17.00	Coffee break		
17.00-18.00 Aula	Keynote: **ERIKA BALSOM** (King's College London, UK): **RE-ENTERING THE CINEMA**		
18.00-18.30	Closing Remarks		
19.00-22.00	CONFERENCE DINNER. Restaurant Maimuţa Plângătoare (The Crying Monkey). Address: Strada Sindicatelor 1. Cluj-Napoca, Map: QH9P+Q2		