INTERMEDIALITY NOW: REMAPPING IN-BETWEENNESS

CONFERENCE PROGRAMME ● ABSTRACTS

October 18-20, 2018.

International Film and Media Studies Conference,
Sapientia Hungarian University of Transylvania,
Cluj-Napoca, Romania

Welcome to the Sapientia Hungarian University of Transylvania!
Welcome to the international film and media studies conference,

INTERMEDIALITY NOW:
REMAPPING IN-BETWEENNESS

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!

Conference convenor:
Ágnes Pethő (PI of the Research Project)

Organizing Team
Members of the research project:
Ágnes Karolina Bakk, Melinda Blos-Jáni, Hajnal Király, Mihály Lakatos, Judit Pieldner, Andrea Virginás.
Faculty staff:
Réka Bándi, Gyöngyi Jaskó, Edit László, József Lénárd, Mira Marincaş, Ferenc Molnár, Orsolya Tóth.

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

Conference venues and other useful information:

Location of the Sapientia University:
Cluj-Napoca, Calea Turzii nr. 4.

Registration desk: entrance hall to the Sapientia University.

Opening, keynote talks, plenary sessions, film screening: 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 (it is free) 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 (booking included in the registration fee) will be organized in a buffet style in the entrance hall.

Banquet Dinner (booking included in the registration fee): at the **Maimuța Plângătoare (The Crying Monkey)** Restaurant, Emil Isac Street nr. 3.

For route shown on *google maps* please scan the QR code on the right.
Or use either of these links:
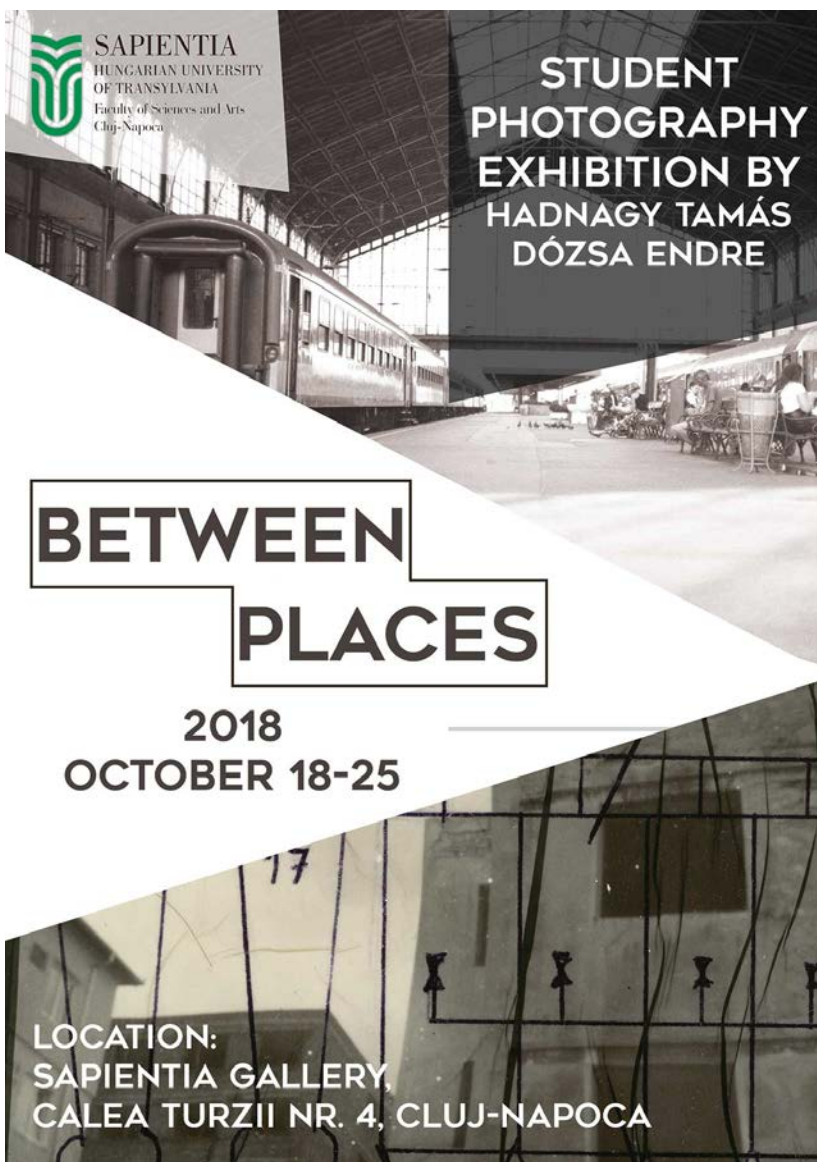http://qrs.ly/i37ogaj
https://goo.gl/maps/qwZnHpfZWz22

About the restaurant: this is not a Chinese restaurant, but one with a long tradition in Cluj, founded in 1930, closed during Communist times and reopened afterwards. According to the urban legend, it got its name from its original owner who was so upset because of the success of his rival and because of the poor attendance of his own establishment that he used to get drunk and "cry like a monkey". He liked the description he overheard about himself so much that he named the restaurant after it. There is also a novel written by a local Hungarian writer, Tibor Bálint, in 1969 with the same title, which depicts the life of the lower classes and the petty criminal world of erstwhile Cluj, in which the restaurant features as a frequent location.

During the conference you can visit a photo exhibition of our students in the small exhibition room on the ground floor of Building A.

CONFERENCE PROGRAMME

14.00-18.00   **VR installation** (Building B, Level -2, Studio)

HAMLET ENCOUNTERS is the working title of the Brussels (Belgium)-based performance group, CREW, whose engagement with Shakespeare's *Hamlet* is set to emerge as a full intermedial theatre event in 2019. Work in progress currently takes the form of a VR installation available for conference delegates to experience in Cluj, open on Friday from 10.30 until 17.00 and on Saturday from 9.30 until 17.00.

Please sign up in advance at the Studio for an individual (approx.10 minutes) experience.

A panel about the project, *Theatre In-Between Live Action and Cinema* will be held in the Studio on Friday afternoon during the conference.

More about Crew and the project online:
http://www.crewonline.org/art/home

17.00-18.20   Registration

18.30-20.00
Aula Magna
Building B
1st Floor

THE SUN ISLAND (2017)

Screening of the documentary film, by Thomas Elsaesser, followed by a Q&A with the author.

Film theorist and historian prof. Thomas Elsaesser's film is an essayistic portrait of his grandparents, Martin and Liesel Elsaesser, drawing on home movies, personal correspondence, and contemporary interviews.

The documentary essay film is about coincidences, shattered lives and posthumous fame. It is a found footage family film about love and passion, friendship and heartbreak in Berlin between the wars. But it is also a film about self-sufficiency and recycling, about the green movement and the environment – before these notions had yet been properly invented.

deutsches kultur zentrum The event is organised with the generous support of the Deutsches Kulturzentrum Klausenburg.

The Sun Island
a film by **Thomas Elsaesser**

Screening and discussion with prof. Thomas Elsaesser (in English)

Sapientia University, Cluj-Napoca, str. Calea Turzii, nr. 4, Aula Magna

October 18 at 6:30 pm - 8:00 pm

19 October (Friday), 2018				
8.30-9.30	REGISTRATION, morning coffee			
9.30-9.45	THE OFFICIAL OPENING OF THE CONFERENCE (Building B, 1st floor: Aula Magna)			
9.45-10.45 Keynote: **THOMAS ELSAESSER:** THE CINEMA TODAY AND TOMORROW: IN-BETWEEN THE ANIMATED AND THE AUTOMATED				
10.45-11.15	Break			
11.15-12.45	**P1: Placing into Environments: Curating Gestures** Chair: Sonja Simonyi **A104**	**P2: Ambiguity and Engagement in European Cinema** Chair: Doru Pop **A105**	**P3: "The Arresting Image" in-between Painting, Photography and Film**, Chair: Hajnal Király, **A303**	**P4: Videogame Practices** Chair: Ágnes Karolina Bakk **B301**	**P5: Musical Mediations** Chair: Orsolya Milián **B302**
11.15-11.45	**Maria KOROLKOVA** (London, UK): Changing Forms of Silence: Curating Silent Films in Multimedia Environment	**Jagoda STAMENKOVIĆ** (Belgrade, RS): Liminality in the European Films (EFA Awards)	**Hajnal KIRÁLY** (Cluj-Napoca, RO): Painterly References and the Self-Reflexive Spectator of Contemporary Cinema	**Dana Florentina NICOLAE** (Bucharest, RO): The Incomplete Film. Aspects of VR Cinema Spectatorship	**Dorottya JANCSÓ** (Budapest, HU): Emosanal Attyachar: Music as Mirror of the Emotional Narrative in Anurag Kashyap's *Dev. D*
11.45-12.15	**Sonja SIMONYI** (Elsene/ Budapest, BE/HU): *Works and Words*, Amsterdam: Curating Central European Experimental Film as Art	**Thomas SCHICK** (Babelsberg, DE): The Power of Emotions: Film as a Medium to Re-Experience History	**Monika PERENYEI** (Budapest, HU): The "Porous" Picture	**Vladimir CERIC** (Belgrade, RS): Transmedia Games: Between the Spectator and Gamer	**Orsolya MILIÁN** (Szeged, HU): Migrating Memories of the Siege of Sarajevo: the Case of the Two Miss Sarajevos
12.15-12.45	**Danilo BARAÚNA** (Glasgow, UK): Notes about Gallery-Based Art Projection and Its Technological Developments	**Mareike SERA** (Aachen, DE): Exploding Senses of Selves – Intermediality and Engagement	**Ágnes PETHŐ** (Cluj-Napoca, RO): The Photo-Filmic Diorama	**Andrei NAE** (Bucharest, RO): Let's Play Shakespeare: The Player as Dramatis Persona in Video Games Adapting Shakespeare	**Dániel NAGY** (Budapest, HU): Velasquez, Wagner and the Red Skull –Inter-mediality and the Genesis of Meaning in *Captain America: the First Avenger*

12.45-14.00	Lunch break		
14.00-15.30	**P6: Aesthetic Practices and Archival Images** Chair: Melinda Blos-Jáni **A104**	**P7: Multiple Realities** Chair: Judit Pieldner **A105**	**P8: Acts of Writing** Chair: Hajnal Király **A303**	**P9: Theatre in-between Live Action, VR And Cinema: Crew's** *Hamlet Encounters*, Chair: Chiel Kattenbelt, **STUDIO**
14.00-14.30	**Raluca BIBIRI** (Bucharest, RO): The Fragile Borderlinking of Self and Past through the Cinematic Experience of the Archival Audiovisual Heritage	**José Manuel MARTINS** (Évora, PT): The In-Betweenness of our Discontent, or, How to Swap One Caché for Another (Michael Haneke, *Caché,* 2005)	**Christina STOJANOVA** (Regina, CA): *Dovlatov* by A. German, Jr., and the Missing Act of Writing	**Robin NELSON** (London, UK)
14.30-15.00	**Iulia Alexandra VOICU** (Bucharest, RO): The Aesthetics and the Practices of Yervant Gianikian and Angela Ricci Lucchi	**Andrea VIRGINÁS** (Cluj-Napoca, RO): Multiple Screens and (Meta)Diegetic Realities in Contemporary Films and Video Art	**Anna RATKIEWICZ-SYREK** (Gdańsk, PL): Ophelia in a Media-Driven World. A Case Study: Almereyda's *Hamlet*	**Eric JORIS** (Brussels, BE)
15.00-15.30	**Melinda BLOS-JÁNI** (Cluj-Napoca, RO): Editing History. Contemplative Montage in Eastern European Found Footage Cinema	**Judit PIELDNER** (Cluj-Napoca, RO): From Paragone to Symbiosis: Sensations of In-Betweenness in Sally Potter's *The Tango Lesson*	**Anastasiya DROZDOVA - Vladimir PETROV** (Tyumen, RU): Modern Classics in the Web Environment: Narrative Variations of V. Nabokov's *Lolita* in the Fanfiction	**Chiel KATTENBELT** (Utrecht, NL)
15.30-16.00	Coffee break		

16.00-17.30	**P10: Concepts of the Real** Chair: Ferenc Boné **A104**	**P11: Documentary and Presence** Chair: Beja Margitházi **A105**	**P12: Hypercinema and the Non-Human** Chair: Anna Keszeg **A303**	**P13: VR and (Theatrical) Performance** Chair: Chiel Kattenbelt **B301**
16.00-16.30	**Calum WATT** (Paris, FR): Bellour, Blanchot and the Concept of "L'entre-Images"	**Bori MÁTÉ** (Budapest, HU): The Sensuality of Presence in Documentary Film – The Interconnections of Cinema Direct, Lyrical Film and Ethnographic Film	**Marshall DEUTELBAUM** (Indiana, USA): Rachael Remediated: How *Blade Runner 2049* Avoided the "Uncanny Valley"	**Otília ÁRMEÁN** (Târgu Mureş, RO): Multiple Presences in Multiple Mediated Environments. From Peeping Egg to Virtual Reality
16.30-17.00	**Ferenc BONÉ** (Cluj-Napoca, RO) Intermediality Now and Then. The Reconstruction of the Real	**Patrick TARRANT** (London, UK): The Time and Space Between Portrait Film and Person	**Xiuyuan LIU** (Leuven, BE): The Fragments of City: Reassembling Urban Relics in Cyberpunk Spaces	**Anastasia BARKA** (Utrecht, NL): Redefining the Here and Now: an Analysis of the Aesthetics of Virtual Telematic Communication in *Guilty Landscapes* by Dries Verhoeven
17.00-17.30	**Maxime PHILIPPE** (Guangzhou, CN): The Battleground of the Real	**Patrick TARRANT** (London, UK): *ANOTHER SELF PORTRAIT* (short film screening)	**Anna BÁTORI** (Cluj-Napoca, RO): Robotic Narratives. The Birth of Hypercinema	**Ágnes Karolina BAKK** (Cluj-Napoca, RO): Embedded Liminal Experiences: VR-Experiences Framed by Performance Art
17.30-17.40	Break			
17.40-18.20	Plenary: **LARS ELLESTRÖM**: THE ROLE OF THE BODY IN COGNITION AND SIGNIFICATION			
18.20-19.00	Plenary: **JOACHIM PAECH**: CINEMA AND ART GALLERY, AN INTERMEDIAL SYMBIOSIS			
19.00-21.00	WELCOME RECEPTION (Entrance Hall, Building B at the University)			

	20 October (Saturday), 2018			
9.00-10.00	Morning coffee			
10.00-11.00	Keynote: **MARTINE BEUGNET**: BLUR			
11.00-11.15	Break			
11.15-12.45	**P14: Data-Driven Images** Chair: Mihály Lakatos **A104**	**P15: Body and Technology** Chair: Vera Kérchy **A105**	**P16: Filming Theatre** Chair: Katalin Sándor **A303**	**P17: Materialist Matters** Chair: Melinda Blos-Jáni **B301**
11.15-11.45	**Andrea THOMA** (Leeds, UK): In-between Images: Where Is the Ground?	**Anna KESZEG** (Debrecen, HU/ Cluj-Napoca, RO): Watching Horror on Instagram. Social Cinema and Horror Genre in Petra Collins's *A Love Story* (2018)	**Katalin SÁNDOR** (Cluj-Napoca, RO): Theatricality across Media Boundaries in Szabolcs Hajdu's 2015 Theatrical Performance and 2016 Film, *It's Not the Time of My Life*	**Gabriele JUTZ** (Vienna, AT): The Splice: a Paradigmatic In-Between
11.45-12.15	**Mihály LAKATOS** (Cluj-Napoca, RO): The In-Betweenness of Nonimage, Sound, Place and Science: Ryoji Ikeda's Installation Works	**Vera KÉRCHY** (Szeged, HU): The Performative Kick. Theatricality and Martial Arts Movies	**Cristian DRĂGAN** (Bucharest, RO) In-between Theatre and Film: Robert Wilson's "Screen-Stage"	**Beja MARGITHÁZI** (Budapest, HU): Celluloid Matters. Archaeology and Materiality of the "Sensible Medium" in the *Rub* (2018)
12.15-12.45	**Chris DE SELINCOURT** (London, UK): Ecstasy – Between Accounts of Tool Use and the Cinematic Experience	**François GIRAUD** (Edinburgh, UK): From Chronophotography to Motion Capture: the Actor's Body in Leos Carax's *Holy Motors* (2012)	**Laura SAVA** (Suzhou, P.R. China): "It's Theatre, It's an Interpretation of Life, it Can Be Truer Than Life Itself:" Performance, Possibility and Intermedial Thresholds in *Clouds of Sils Maria*	**Mónika DÁNÉL** (Budapest, HU): Folding the Material and the Imaginary. Multiple Archives, Collected Memories and Common Lives in Radu Jude's *The Dead Nation* (2017)

12.45-14.00	Lunch break		
14.00-15.30	**P18: Post-Cinematic Remixes** Chair: Katalin Sándor **A104**	**P19: Video Art and Space** Chair: Andrea Virginás **A105**	**P20: Ethical Screens** Chair: Ágnes Karolina Bakk **A303**	**P21: Immersion into History** Chair: Andrei Nae **B301**
14.00-14.30	**Zsófia, DEMUS** (Pécs, HU): Rethinking Photography in Comics	**Danilo BARAÚNA** (Glasgow, UK): Modes of Spatialization of Video in Contemporary Art	**Zoltán SZABÓ** (Debrecen, HU): The Ethical Anxiety of Remediation and Speculative Aesthetics in Landscape Films	**Andreea MIHALCEA** (Bucharest, RO): The People Formerly Known as Documentary Spectators. Impact & Engagement in Interactive Documentaries Today
14.30-15.00	**Irina TROCAN** (Bucharest, RO): Throwing Reality into the (Re)Mix: Original Footage in Video Essays	**Kim KNOWLES** (Aberystwyth, UK): Excess, Immersion and the In-Between Gaze in Contemporary Expanded Film Performance	**Francesco STICCHI** (Oxford, UK): Generating Precarious Lives and Chronotopes: the Ethical Challenge of Contemporary Screen Culture	**Balázs VARGA** (Budapest, HU): Immersion into History: VR Films about Hungary's 56 Revolution – In-between Cinema, Museums and Edutainment
15.00-15.30	**Lora MARKOVA** (Liverpool, UK): *Remapping Europe, a Remix Project* (2013): Intermedial Sampling and Transcultural In-Betweenness	**Charu MAITHANI** (Sydney, AU): Intermediality of Screens	**László TARNAY** (Pécs, HU): Texture, Affect and the Ethics of Cinema	**Eszter ZIMÁNYI** (California, USA): Hero's Journey into Syria: Virtual Reality, Immersive Media, and the Pitfalls of Curating Empathy
15.30-16.00	Coffee break		

16.00- 17.30	**P22: Romanian Film's Historical In-Betweens** Chair: Anna Bátori, **A104**	**P23: Screen – Writing** Chair: Maria-Sabina Draga Alexandru, **A105**	**P24: Immediation and Intermediation** Chair: Ferenc Boné, **A303**	**P25: Moving Images Relocated** Chair: Zsolt Gyenge, **B301**
16.00- 16.30	**Anca SPRENGER** (Provo, UT, USA): The Blurry Zone between Black and White: Deconstructing and Reconstructing History in Romanian Contemporary Film	**Maria-Sabina DRAGA ALEXANDRU** (Bucharest, RO): In between Spaces, in between Genres: Narrative and Performance in Domnica Radulescu's Work	**Slavko KACUNKO** (Copenhagen, DK): Media (Un-)Specificity – Immediation – Intermediation	**Zsolt GYENGE** (Budapest, HU): In-between Screens. Migrating Moving Images and the "Architecture of Spectatorship" in Chantal Akerman's and Julian Rosefeldt's Works
16.30- 17.00	**Doru POP** (Cluj-Napoca, RO): The "In-Between" Imaginary in Recent Romanian Cinema. Romanian Cinema, Cinematic Space and Emotion, Philosophy of In-Between	**Ronald GEERTS** (Brussels, BE): Scenario Intermedium: the In-Betweenness of the Screenplay From Screen Idea to Film	**Ece VITRINEL** (Istanbul, TR): Screen Wars: Revisiting Remediation Hypotheses	**Justyna Weronika ŁABĄDŹ** (Katowice, PL): "Spatialization" of the Gaze - Video Mapping Dispositif
17.00- 17.30	**Eugenia MIRCEA** (Cluj-Napoca, RO): The Politics and Poetics of Memory: (Re)Presentations of the Past in Romanian Cinema	**Ana Sofia TORRES PEREIRA** (Lisbon, PT): *Dina and Django*– Beyond the Film, an Intermedial Case Study	**Samuel PAIVA** (São Carlos, BR): Cinema, Historiographic Method and Intermedial Passages	**Samuel ANTICHI** (Roma, ITA): Living in Mediated Cities. Cityscape Reconfiguration and Site Specific Video Art Installations
17.30-17.40	Break			
17.40-18.20	Plenary: **LÚCIA NAGIB:** PASSAGES**:** TRAVELLING IN AND OUT OF FILM THROUGH BRAZILIAN GEOGRAPHY (Including a projection of a fragment of a film directed by L. Nagib and S. Paiva)			
18.20-18.50	Video: **RAYMOND BELLOUR**: THE EXPERIENCE OF IN-BETWENNESS			
18.50-19.00	Closing Remarks			
20.00-22.00	CONFERENCE DINNER (Maimuța Plângătoare Restaurant, Str. Emil Isac nr.3.)			

MARTINE BEUGNET is Professor in Visual Studies at the Paris Diderot University. Her current research interests include: moving image in the era of the digital, and the relationship between the arts. Her most important publications are: *Claire Denis* (2004); *Proust at the Movies* (with Marion Schmid, 2005); *Cinema and Sensation: French Film and the Art of Transgression* (2007), *Indefinite Visions: Cinema and the Attractions of Uncertainty* (with A. Cameron and A. Fetveit, 2017) and *L'attrait du flou* (*The Attraction of the Blur*, 2017).

BLUR

In film, blur is, above all, a manifestation of in-betweenness: between the precise, well contoured figure and abstraction, the identifiable sound and indistinct rumour. It develops in the spatio-temporal interval that extends between stillness and movement; in the perceptual chiasm of the visual and the tactile. Thus, blur is a key figure of cinema's "power of apparition" (Jacques Aumont), and yet, as in the notion of the "symptom image" (Georges Didi-Huberman), it also gives form to the "underside" of visual representation.

Progressively integrated into cinematic grammar, blur signals the passage between different states of consciousness, the transition between a being awake and dreaming, the conjuring of the past in the present, the liminal presence of the spectre, hence seemingly providing narrative cohesion. Yet, blur is not so easily tamed. When blurriness permeates the image as whole, it takes attention away from readable content and directs it toward the surface and materiality of the moving image. The foreground merges with the background, figures lose their outlines and start to dissolve into informe matter, and movements unfold as a smearing, connecting the point of departure with its destination. In these unstable visual spaces, the filmic image is irremediably contaminated by what is best described as photographic and painterly effects. This formal contamination resonates with Raymond Bellour's "entre-images" that foreground art's encounter with technique. As pointed out by Erika Balsom's writing on definition, as well as Antonio Somaini and Francesco Casetti's work on resolution, the intentional shunning of definition is one of the most pregnant and paradoxical expressions of art's continuing interrogation of modernity and technology. A figure of in-betweenness and a site of intermedial resonances, cinematic blur reveals a technological unconscious that persists in spite of, or as the underside of, technological determinism.

THOMAS ELSAESSER is Professor Emeritus of the University of Amsterdam and Visiting Professor at Columbia University. Besides publishing over 200 essays in journals and collections, he has authored, edited and co-edited some 20 volumes on film history, film theory, media archaeology and new media. Among his recent books as author are: (with Malte Hagener) *Film Theory - An Introduction through the Senses* (2010) and *Film History as Media Archaeology* (2016). He is currently completing a book on *European Cinema and Continental Thought: Film as Thought Experiment* (2018). He is also writer-director of the documentary film, *The Sun Island* (2017), which premiered at the Kassel Documentary Festival in November 2017.

THE CINEMA TODAY AND TOMORROW: IN-BETWEEN THE ANIMATED AND THE AUTOMATED

As we are trying to come to terms with – and find the right terms for – the changes that have occurred with the transition of cinema from analogue to digital, and from films screened only in movie theatres to screens of all sizes and in all locations displaying films and moving images, the old question: "what is cinema" has to be posed afresh. This lecture will briefly review the options, before making the case for rethinking the cinema not from its past, but from the future: a future where not only the cinema will be "in-between" the animated and the automated.

PLENARIES

LARS ELLESTRÖM is Professor at the Department of Film and Literature, Linnaeus University, Sweden. He is the head of the Linnaeus University Centre for Intermedial and Multimodal Studies (IMS) and chairs the board of the INTERNATIONAL SOCIETY FOR INTERMEDIAL STUDIES (ISIS). He is the editor and one of the authors of an important collection of studies on intermediality, *Media Borders, Multimodality and Intermediality* (2010), also the author of *Media Transformation: The Transfer of Media Characteristics among Media* (2014).

THE ROLE OF THE BODY IN COGNITION AND SIGNIFICATION

The talk will be framed within the area of human communication and based on the idea that mind and body are profoundly interrelated. The following main areas will be considered and systematically interrelated: 1) The body as a producer of media products. All communications starts with a "producer's mind" situated in a body that somehow creates a media product, which should be understood as the intermediate entity that makes communication among minds possible. 2) The body as a media product. Media products are necessarily material in some way, meaning that they are physical entities or processes. They may be either organic bodies, non-organic entities, or a combination of these. 3) The body as a perceiver of media products. The "perceiver's mind" cannot get in contact with the media product in any other way than through sensory perception, which is very much a corporeal phenomenon. 4) The body in the mind perceiving media products. When bodies have the function of media products, they act as signs – in Peirce's terminology "representamens." However, bodies may also be the "objects" of signification; they may be represented. Communication may thus involve the representation of bodies and other concrete objects. Communication may also involve the representation of more abstracts entities such as concepts, ideas, intentions, and relations; yet, also abstract, mental notions like these are to a large extent rooted in the experience of being a body interacting with the surrounding world.
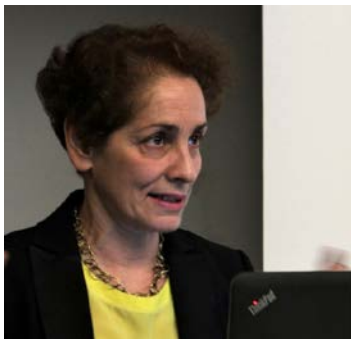
LÚCIA NAGIB is Professor of Film and Director of the Centre for Film Aesthetics and Cultures at the University of Reading. She is the author of *World Cinema and the Ethics of Realism* (2011), *Brazil on Screen: Cinema Novo, New Cinema, Utopia* (2007), *A Retomada do Cinema Brasileiro: depoimentos de 90 cineastas dos anos 90* (2002), *Nascido das cinzas: autor e sujeito nos filmes de Oshima* (1995), *Em torno da nouvelle vague japonesa* (1993) and *Werner 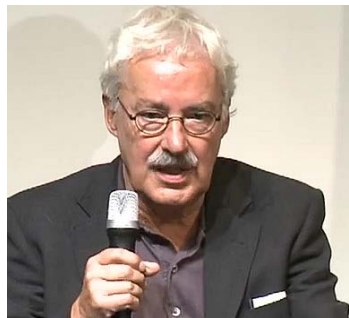Herzog: o cinema como realidade* (1991). She is the editor of *Impure Cinema: Intermedial and Intercultural Approaches to Film* (with Anne Jerslev, 2013), *Theorizing World Cinema* (with Chris Perriam and Rajinder Dudrah, 2011), *Realism and the Audiovisual Media* (with Cecília Mello, 2009), *The New Brazilian Cinema* (2003), *Mestre Mizoguchi* (1990) and *Ozu* (1990).

PASSAGES: TRAVELLING IN AND OUT OF FILM THROUGH BRAZILIAN GEOGRAPHY

The relationship between cinema and the real is probably the most central and complex issue in film studies. In this talk, revolving around the essay film in progress *Passages*, I shall attempt to address this issue by looking at a selection of

films in which intermedial devices, that is, the utilization within film of artforms such as painting, theatre and music, appear to function as a "passage" to political and social reality. Case studies will be drawn from recent Brazilian cinema, in particular from the São Paulo and Pernambuco scenes, as represented by Beto Brant, Cláudio Assis, Tata Amaral, Paulo Caldas and Marcelo Luna, in order to demonstrate their shared values at a certain historical juncture and interconnectedness across different geographic and cultural locations. Not accidentally, these are all prominent figures of what became known as the Brazilian Film Revival of the 1990s, which brought back to the agenda the question of national identity and Brazil's lingering social issues. The flourishing and diversification of independent filmmaking from that period onwards favoured not only a new approach to reality, but an emboldened use of the film medium that recognised and exposed its inextricable connections with other art and medial forms. The intermedial method is thus strategically poised to shed a new light on the ways in which these films not only represented but interfered with and transformed the world around them.

JOACHIM PAECH is Professor Emeritus of the University of Konstanz (Germany) whose books and articles, the edited collections of essays are among the most influential writings on intermediality of film. His most important publications are: *Passion oder: Die EinBILDungen des Jean-Luc Godard* (Passion, or the Imaginings of Jean-Luc Godard, 1989), *Literatur und Film* (Literature and Film, 1997), *Menschen im Kino. Film und Literatur erzählen* (People in Cinema. Film and Literature Narrative, 2000) with Anne Paech, *Der Bewegung einer Linie folgen: Schriften zum Film* (Movement Following a Line: Writings on Film, 2002). He is also the editor of: *Film, Fernsehen, Video und die Künste. Strategien der Intermedialität* (Film, Television, Video and the Arts. Strategies of Intermediality, 1994), *Strukturwandel medialer Programme. Vom Fernsehen zu Multimedia.* (Wandering Structures of Media Programs. From Television to Multimedia, 1999), and *Intermedialität, analog/digital. Theorien, Methoden, Analysen* (Intermediality, Analogue/digital. Theories, Methods and Analysis, 2008).

CINEMA AND ART GALLERY, AN INTERMEDIAL SYMBIOSIS

In the early 1960s in feature films including "Hollywood" emerged a quite new location as action space in the history of film, the Art or Picture Gallery. In my speech, it will first be a matter of presenting the reasons for this not self-evident fact. For example, at that time, the color film in widescreen projections has increased the opulence of film in the cinema so much that a Rubens Painting in

the Vienna Kunsthistorisches Museum does not have to come across gray and puny in the film anymore. The movie, which was attacked by television, has responded to the threat with formats that have brought it in a new worthy look in the vicinity of the art. The entertainment industry of the cinema experiences a cultural revaluation by showing works of fine art in its popular framework. Finally, the movie started to leave the cinema and found new widely accepted art environments in museums, galleries etc. In return, the cinema hall offers itself as a place for the projection of artistic events (often "live broadcasted") for opera, dance, theatre and museum tours. Today, every exhibition of a famous painter includes his filmic biopic. Film examples are intended to illustrate this fruitful intermedia exchange between two institutionalized visual media.

VIDEO PRESENTATION
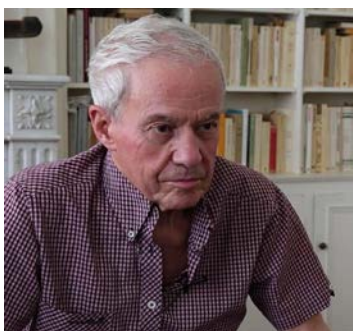
RAYMOND BELLOUR is one of the most influential figures in French film-philosophy. In 1990 he co-curated the already legendary *Passages de l'image* exhibition at the Centre Georges Pompidou. He helped found the journal *Trafic* in 1991, with Serge Daney. During his career he also taught at various universities in Paris and as a guest lecturer abroad. His most important works include: *L'Analyse du film* (Film Analysis, 1979), *L'Entre-Images: Photo, Cinéma, Vidéo* (Between-the-Images, 1990), *L'Entre-Images 2: Mots, Images* (Between-the-Images 2: Words and Images, 1999), *Le Corps du cinema: Hypnoses, émotions, animalités* (The Body of Cinema: Hypnosis, Emotions, Animalities, 2009), *La Querelle des dispositifs: Cinéma – installations, expositions* (The Quarrel of Dispositifs: Cinema – Installations, Exhibitions, 2012). Edinburgh University Press has just published a volume dedicated to the study of his works with the title, *Raymond Bellour. Cinema and the Moving Image* (by Hillary Radner and Alistair Fox, 2018). The book also contains several in-depth interviews with Bellour.

THE EXPERIENCE OF IN-BETWEENNESS

In this video lecture recorded on 17 September 2018 in his home in Paris, Raymond Bellour – whose concept of "in-betwenness" inspired this conference – speaks about the relevance of this idea at the time of publishing his first book on *l'entre-images* (between-the-images / images-in-between) and about the relationship of cinema and installation art today.

PANEL 1: PLACING INTO ENVIRONMENTS: CURATING GESTURES
Chair: Sonja Simonyi

KOROLKOVA, Maria, University of Greenwich, London, United Kingdom, e-mail: m.korolkova@gre.ac.uk
CHANGING FORMS OF SILENCE: CURATING SILENT FILMS IN MULTIMEDIA ENVIRONMENT

Recent years have seen an explosion of the performance of live music to silent films. Ranging from conventional solo piano performances, to organs, theremins, electronic music, and large orchestras performing a specially written score, today's cultural institutions compete in curating and delivering programmes of "film concerts" focusing specifically on silent films. With the case study of programming Russian silent films in London during 2017 – the centenary year of Russian Revolution – this paper will question the intermediality of silent cinema and live music on several levels. Is this a form of survival or revival of silent films in our contemporary multimedia environment? What do electronic and experimental scores bring to silent films as a medium? What happens to the agency of in-betweenness in this case – is it within composers, directors, performers, or audiences? What are the curating practices and policies of this intermediality, especially investigated through such a politicized historical content – the case study of celebration of the centenary of Russian Revolution in London. In order to answer these questions, I will look at several performances at Eisenstein's and Pudovkin's classics in London, including the Gala screening of Eisenstein's *October* (1927) at the Barbican with London Symphonic Orchestra.

KOROLKOVA, Maria is a curator and researcher. She is Senior Lecturer in Media Studies at the University of Greenwich. Her current research interests focus on media archaeology of mistakes. Her previous research explored the history of relationship between cinema and architecture that offers new ways of communication in urban environments, and in the history of early Soviet cinema. In 2017, she curated a season of films World to Win, exploring representations of revolution and social change in different national cinemas.

SIMONYI Sonja, Independent scholar, Elsene/Budapest, Belgium/Hungary, e-mail: sonja.simonyi@gmail.com
WORKS AND WORDS, AMSTERDAM: CURATING CENTRAL EUROPEAN EXPERIMENTAL FILM AS ART

In 1979, an extended art event was held in Amsterdam to showcase the dynamic contemporary art scene of "Central Europe" (i.e. Czechoslovakia, Hungary, Poland and Yugoslavia). Entitled *Works and Words*, it was organized by art institutions across the city in collaboration with art workers active in participating countries.

Yet beyond screening widely accomplished films that have since then formed the canon of experimental cinema from the socialist era, the project embedded these films within a broader program of performances and art events. The ultimate selection thus presents an important transnational cultural artefact of this era, which at the same time consciously blurred disciplinary boundaries. This paper focuses on films shown in Amsterdam by visual and performance artists without a formal film education who operated largely outside of official artistic and filmic milieus in their home countries. In doing this, it explores how the plurality of artistic voices across media was negotiated in *Works and Words* alongside the ideological position such muddling implied for artists from the socialist region. Highlighting in particular the intersection of filmic experimentation and performance, it traces the possibilities and limitations of intermediality as a curatorial strategy within a distinct historical and socio-cultural framework of the late 1970s.

SIMONYI Sonja is a film scholar interested in the audiovisual cultures of late socialist Eastern Europe. She completed her dissertation at New York University's Department of Cinema Studies in 2015. Since then, she has co-edited a special issue of the journal *Studies in Eastern European Cinema* on experimental filmmaking in the region in the 1960s and 1970s, and is currently co-editing a book on this subject for Amsterdam University Press to be released in 2019. She has recently published her research on the Hungarian neo-avant-garde's filmic experiments in the journal *Film History*.

BARAÚNA, Danilo, The Glasgow School of Art, Glasgow, Scotland, e-mail: d.barauna1@student.gsa.ac.uk
NOTES ABOUT GALLERY-BASED ART PROJECTION AND ITS TECHNOLOGICAL DEVELOPMENTS

During the past decades some curators have theoretically explored the issue of projection in gallery-based art with support of film studies and art theory, which gives different approaches for thinking this relationship between cinema and visual arts when considering the technique of projection. Here I will analyse four important exhibitions that took place in the past eighteen years: 1) *Into the Light: The Projected Image in American Art 1964-1977* (2001); 2) *X-SCREEN: Film Installations and Actions in the 1960s and 1970s* (2004); 3) *Beyond Cinema: The Art of Projection – Films, Videos and Installations from 1963 to 2005*; 4) *Dreamlands: Immersive Cinema and Art, 1905–2016* (2016-2017). These four exhibitions seem to be benchmarks when it comes to the mapping of artworks which used projection in the galleries, once they covered a large historic period from 1905 to 2015. However, none of these exhibitions have considered projective art which deals with recent technological developments, such as the use of video mapping, motion detectors, Mo-cap, biofeedback devices or even computer-generated images. Therefore, with discussing these exhibitions from their catalogue texts we aim to address the lack of literature when it comes to the establishment of relationships between film and digital video projection.

BARAÚNA, Danilo is a PhD student at The Glasgow School of Art, funded by Brazilian Federal Agency for Support and Evaluation of Graduate Education – CAPES. Research interests: Video Art; Expanded Cinema; Installation Art; Medium Specificity; Curatorship; Queer Art and Theory.

PANEL 2: AMBIGUITY AND ENGAGEMENT IN EUROPEAN CINEMA
Chair: Doru Pop

STAMENKOVIĆ, Jagoda, University of Arts, Belgrade, Serbia, e-mail: ada_stam@outlook.com
LIMINALITY IN THE EUROPEAN FILMS (EFA AWARDS)

The paper's focus is on the notion of the liminal that indicates the suspended situations or positions as well as boundaries put in front of individuals, groups or societies that will be analyzed through the examples of the European films – laureates of the EFA annual award for the best European film. Liminality encompasses the geographic or symbolic borders that are crossed but no step forward has been taken yet. The media culture, especially the European films after the fall of the Berlin Wall are full of different examples of in-between passages such as in *A Short Film About Killing* (K. Kieslowski); *Melancholia* (L. von Trier); *Ida* (P. Pavlikowski); *White Ribbon* or *Caché* (M. Haneke); *Head-on* (F. Akin), etc. All these films narrate events and experiences of relocation either physical or mental as spatial or temporal uncertainty. Liminality is to be compared to practices in films close to liminal phase with uncertain duration and unknown spatial location "from borders to no man's land" (such as hybridity, multiculturalism, transnationalism). There is as well a unique point of betwixt as an escapist act or as a variety of border or transitional positions and ambiguities in which the characters of these films are trapped.

STAMENKOVIĆ, Jagoda is Senior Counselor in the Ministry of Culture and Media – Dept. International relations and EU integration (since 2001). Main fields of interest: cultural identities and studies of international relations, audio-visual arts.

SCHICK, Thomas, Film University Babelsberg KONRAD WOLF, Potsdam, Germany, e-mail: t.schick@filmuniversitaet.de
THE POWER OF EMOTIONS: FILM AS A MEDIUM TO RE-EXPERIENCE HISTORY

Nobody could imagine going to the movies without experiencing emotions. In films on historical topics, these affective reactions elicited by feature films have an additional power: they can contribute to re-experience the historical event depicted on the screen and at the same time change the memories related to these events by re-evaluating them. This means that the idea of in-betweeness regarding public memory, personal memory, national identity and emotional experience plays a crucial role while watching movies on historical subjects. In addition, the concept of intermediality is important for these memories, as they are shaped by iconic pictures, literature, oral history – or movies. In my paper I will

develop some deliberations on how cinematic style achieves a special emotional experience on the viewer's side, which communicates historic events in a very intensive way. As a result, the public and emotional memory of these events can be altered. For example, negative memories may be overwritten by positive experiences provided by the movies and films might have the capability to create a positive national identity by a re-experience and a simultaneous re-evaluation of historic incidents. To illustrate my deliberations I will dwell on examples of German feature films, like *The Miracle of Bern* (*Das Wunder von Bern*, Sönke Wortmann, 2003) or *The Lives of Others* (*Das Leben der Anderen*, Florian Henckel von Donnersmarck, 2006).

SCHICK, Thomas is Visiting Professor at the Film University Babelsberg KONRAD WOLF. His main fields of research are film perception and emotion, European art cinema and digital humanities & film studies.

SERA, Mareike, freelance researcher, Aachen, Germany, e-mail: mareike.sera@gmail.com
EXPLODING SENSES OF SELVES – INTERMEDIALITY AND ENGAGEMENT

There are very different ways to engage with subject and object worlds. You can think about them, you can feel them, you can touch them, you can act with them and on them, and many more. Thinking about modes of engagement highlights the fragility of the ontological status of subject and object worlds that allows them to expand and intersect. Interaction and communication alters senses of selves, unfolding complex ontological architectures among them. Artistic engagement in particular tends to highlight communicative flows between inner and outer worlds as well the ontological expansion of multiple worlds into one another. It undermines the idea of a "unified" ontological status and rather emphasizes multiple states of "in-betweenness." Cracks emerge in understandings of "beings" and "concepts" that allow to expand modes of exchange and interaction between them. This multiple and expanded conception of "in-betweenness" that draws on recent anthropological thought allows to highlight important aspects of intermediality, as the proposed paper would like to suggest. Intermediality intersects multiple worlds that communicate and interact in both ontological and epistemological terms. A state of in-betweenness emerges that emphasizes multiplicity, vulnerability and fragility. It is tempting to focus of the theoretical background in this context. However, the presentation attempts rather to focus on the concrete experience of a multiple and expanded ontological understanding of intermediality. For this reason, reference will be made to *Mihai şi Cristina* (*Mihai and Cristina*, 2001) by Cristian Nemescu and Jan Švankmajer's *Jabberwocky* (1971). These will be added by pieces of creative writing responding to the material and its intermedial character, allowing in itself an expanded and multiplied mode of communication that highlights an architecture of exploded senses of medial selves. The aim is to illustrate the ideas

related to engagement and how different senses of selves respond to each other in a most concrete and practical way.

SERA, Mareike studied at the University of East London and obtained a doctoral degree from the Humboldt University of Berlin, department of Slavonic Studies. In her research she focuses on media anthropology and hermeneutic phenomenology.

PANEL 3: "THE ARRESTING IMAGE" IN-BETWEEN PAINTING, PHOTOGRAPHY AND FILM
Chair: Hajnal Király

KIRÁLY Hajnal, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: hajnal.kiraly@gmail.com
PAINTERLY REFERENCES AND THE SELF-REFLEXIVE SPECTATOR OF CONTEMPORARY CINEMA

The presentation departs from the assumption that while the analysis of the systematic effect that popular cinema (genres like melodrama, horror or action movies) has on its spectators has been largely analysed by film theorists, little has been written on the affective dimensions of the art film. Moreover, the idiosyncratic and long lasting effect of visually compelling films on the individual spectator's emotions has been only sporadically addressed and indirectly explored. Therefore I propose to bring together terms and concepts from different discourses (film and literary analysis, empirical psychological research on the literary effect) in order to elucidate how intermedial, painterly references in midcult and arthouse films mobilize the associative dimensions of film viewing and may have an impact on spectatorial self-reflexion and emotional growth. Barbara Klinger's concept of "arresting image" (2006), Raymond Bellour's discourse on the "pensive spectator" (2012) and the results of Kuiken and Miall's empirical research on the literary reader's "self-modifying feelings" (2004) will be used in the analysis of contemporary films like *Brimstone* (Martin Koolhoven, 2017), *The Danish Girl* (Tom Hooper, 2016) and *Loveless* (Andrey Zvyagintsev, 2017), all relying on painterly references bringing in play the personal and cultural experiences of the viewer and "both intricate and obscure" emotional effects instigating to self-reflexion.

KIRÁLY Hajnal is Senior Researcher at the Insitute for Hungarian Literary and Cultural Studies, Eötvös Loránd University, Budapest. She is member of the research project *Space-ing Otherness. Cultural Images of Space, Contact Zones in Contemporary Hungarian and Romanian Film and Literature*. She is also member of the project *Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness*, conducted by Ágnes Pethő at the Sapientia Hungarian University of Transylvania, Romania. Besides a cultural approach to contemporary Hungarian and Romanian cinema, her present research interests are medium theory, literary re-mediations and intermediality. Her most important publications include a book on adaptation theory and several essays in volumes on intermediality, literary

adaptations and cultural approaches to Eastern European Cinema, most recently in *The Cinematic Bodies of Eastern Europe and Russia. Between Pain and Pleasure* (eds. Ewa Mazierska, Matilda Mroz and Elzbieta Ostrowska).

PERENYEI Monika, Institute of Art History, Research Centre for the Humanities of the Hungarian Academy of Sciences, Budapest, Hungary, e-mail: perenyei.monika@btk.mta.hu
THE "POROUS" PICTURE

I wish to present the works of Thomas Struth (b. 1954), namely his renowned Museum Photographs. Struth went to Naples in 1988, where he got impressed by the work of picture-restorers. Following his lively experiences in Naples, Struth was astonished by the effects of the museum display at the Louvre: the paintings seemed to be isolated fetish objects. Meanwhile Struth noticed that the museum visitors unconsciously developed into formations resonating with the paintings' composition. This observation inspired him to make photographs engaging with the act of looking (1989–2005). In the photographs taken in the venues of art-pilgrimage (museum-tourism) the embedded paintings can be seen with their viewers together (*mise en abyme*). The actual viewer of the photographic tableau faces a medial shift and reflects on her own position as a spectator. The permeability of these pictures evolves from the crossing of painting, photography and cinematography. Where can the cinematic function of these photographic panels be captured? Do the paintings get animated through the re-enactments performed by the viewers and documented by the photographer? Does the inner montage or the photographic Contingency convey the sense of motion? Or does the "inner image-maker" within us enter the narrative stage of the photographic tableau?

PERENYEI Monika (research fellow, Institute of Art History, HAS Research Centre for the Humanities) obtained a degree in Art History in 2001. Between 2007 and 2010 she took part in the Doctoral Program in Film, Media and Contemporary Culture (ELTE). From 2012 on she is the head of the Psychiatric Art Collection of the HAS. Selected Publications: Montage in the Hungarian Modern Art, 2004; The Media are with us, 2012; Still. Photography in the Museum, exh. 2013; The Secret Language. *Ars Hungarica,* 2017. Interests: photographic art, photo theory, common strand of psychoanalysis and photo theory, visual representation of psychiatry.

PETHŐ Ágnes, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: petho.agnes@gmail.com
THE PHOTO-FILMIC DIORAMA

In an attempt to contribute to the understanding of how the "photographic," the "pictorial" and the "cinematic," or even the "architectural" fold together in post-media art, the presentation will focus on a particular type of tableau construction that we see in contemporary cinema, photography and video installations, and which strikes us with a unique sense of spatiality, i.e. the image is built like a glass

case display, encapsulating an entire world of its own, combining 2D and 3D effects. With examples ranging from photography to installation art and film (including works of Jeff Wall, Gregory Crewdson, Gustav Deutsch or Roy Andersson), the presentation will trace the inflections of such a photo-filmic diorama revealing the imbrication of different art practices as an expansion of the *tableau vivant* into a versatile "cubicle aesthetic" which fuses narrativity and visual attraction and reconfigures the traditional dynamic of "absorption and theatricality" (M. Fried) of the tableau form (and dispositif) in art.

PETHŐ Ágnes is Professor of Film Studies at the Sapientia Hungarian University of Transylvania in Cluj-Napoca (Romania), where she is currently head of the Department of Film, Photography, and Media as well as the executive editor of the journal, *Acta Universitatis Sapientiae: Film and Media Studies*. She is the author of *Cinema and Intermediality. The Passion for the In-Between* (2011), the editor of the volumes: *Intermediality in Eastern European and Russian Cinema* (forthcoming), *The Cinema of Sensations* (2015), *Film in the Post-Media Age* (2012), *Words and Images on the Screen* (2008). She has also published several essays about the relationship of painting, photography and film and the *tableau vivant* in cinema.

PANEL 4: VIDEOGAME PRACTICES
Chair: Ágnes Karolina Bakk

NICOLAE, Dana Florentina, University of Bucharest/CESI – Center of Excellence in Image Studies, Bucharest, Romania, e-mail: nicolae_dana_f@yahoo.com
THE INCOMPLETE FILM. ASPECTS OF VR CINEMA SPECTATORSHIP

Virtual reality (VR) film proposes a significant departure from all previously known experiences of cinema: an expanded frame, an exclusive and individualistic spectator's experience and an incomplete film viewing. VR films experienced through a headset offer a 360-degree explorable space and it is quite natural to believe that within one viewing the spectator will not be able to visually grasp the entirety of the content – as such they will have witnessed an incomplete film whose effect and characteristics are largely determined by the viewer's personality and interests. This means that there will be as many unique narrative trails as there will be spectators for a particular film and those in-between sides of scenes that some viewers will overlook, will be the relevant pieces of the filmic puzzle that others will use to construct their experience. VR cinema not only engulfs the spectator in a film frame but it also serves as a witness to the limitations of this medium and the challenges filmmakers face when envisioning the film scenes. In this presentation I will explore these aspects of incomplete VR film viewing, the expansion of the frame and the spectatorship shift.

NICOLAE, Dana Florentina is a PhD student at the University of Bucharest/CESI and is writing a thesis on the aesthetics of VR Cinema. She has attended conferences in Poland and Romania, where she presented various characteristics of VR cinematography and spectatorship.

CERIC, Vladimir, University of Arts, Belgrade, Serbia, e-mail: vladimir.ceric@yahoo.com
TRANSMEDIA GAMES: BETWEEN THE SPECTATOR AND GAMER

Aarseth pointed out that computer games should not be analysed as narrative. From this point of view, individuals in film/TV show should be classified as (fixed) characters while in games they can continuously change, their existence is carried out in cycles; the events are usually presented in intro, cut-scenes or at the end of the game, and not throughout the very game; games usually explore progress with different outcomes. Salen and Zimmerman comprehend playing games as a kind of alternate reality. Players' entrance to virtual world is called the magic circle of the game. However, a specific type of "tellable" games challenges these views. Along the increase of franchises and transmedia (storytelling), many films/TV shows made their way to virtual world. In the case of *Game of Thrones* franchise, Telltale Company made the computer game that explores the same storyworld, with the same characters (represented in 3D animation) together with the narrative that continuously follows the exact features of the TV show. At the same time, gameplay is expanded with less significant events (narrative), which are coherent to TV show's narrative. The position of spectator and/or gamer is in between narrative and ergodic experience.

CERIC, Vladimir is a PhD student at the Department for Theory of Dramatic Arts, Media and Culture, Faculty of Dramatic Arts, University of Arts in Belgrade. He graduated Master's studies and Interdisciplinary studies at the University of Arts in Belgrade.

NAE, Andrei, University of Bucharest, Bucharest, Romania, e-mail: andrei.nae@lls.unibuc.ro
LET'S PLAY SHAKESPEARE: THE PLAYER AS DRAMATIS PERSONA IN VIDEO GAMES ADAPTING SHAKESPEARE

Unlike linear media, video games are characterized by a tension between the author and the player who contend for narrative agency. Scholars such as Janet Murray claim that this tension is not only a trait of digital storytelling media, but also of drama where the actors' agency is confined within the limits imposed by the director. In my contribution, I analyse the manner in which the confines of drama are instituted through medium specific means in video games. Of interest to my contribution are video games that adapt, appropriate and quote dramatic works such as Shakespeare's plays. Some of these games include *Hamlet* (Galain, 2011), *Manhunt 2* (Rockstar, 2008), or *Metal Gear Solid 4: Guns of the Patriots* (Kojima Productions, 2008). The aim of my contribution is to show that the digital procedurality of video games is far more restrictive than the stage direction and that the game designer's interpretation and appropriation of Shakespeare leaves no room for contestation on the player's part. Additionally, I focus on the adaptations themselves and highlight the manner in which Shakespeare's plays are repurposed to fit the specific aesthetic and cultural aspirations of the video games.

NAE, Andrei, PhD, is Junior Lecturer and Assistant Researcher at the University of Bucharest. He holds a PhD in game studies and narrative theory entitled *Immersion and Narrativity in Survival Horror Video Games*. He is currently part of a research project investigating adaptations and translations of Shakespeare. Some of his recent publications include the co-edited volume *Shakespeare 400 in Romania. Papers Commemorating the 400th Anniversary of William Shakespeare's Death* and articles such as Immersion at the Intersection of Technology, Subjectivity, and Culture: An Analysis of *Silent Hill 2* published in *Acta Universitatis Sapientiae: Film and Media Studies*.

PANEL 5: MUSICAL MEDIATIONS
Chair: Orsolya Milián

JANCSÓ Dorottya, Eötvös Loránd University, Budapest, Hungary, e-mail: jorkajancso@gmail.com
EMOSANAL ATTYACHAR: MUSIC AS MIRROR OF THE EMOTIONAL NARRATIVE IN ANURAG KASHYAP'S *DEV.D*

The connection of film and music became one of the most interesting topics; and in the case of Bollywood, these two parts became truly inseparable. In contrast with the songs of Western movies, the role of the Bollywood song-dance sequences is not to fit in the story of the movies, but it was to complete the emotional line of the story and guarantee the continuity of the narrative from this aspect. For this research, I made a case study on Anurag Kashyap's *Dev.D*, which was released in 2009 and was defined as the first piece of the Indian "neo-noir." My hypothesis is as follows: I propound that the use of Indian music (especially the Punjabi bhangra) can be related to the morals and traditions, and in turn, the Western sounds are starting to appear with the self-destruction of the hero. About the method: I divided the movie into three parts according to the storyline and the appearance of the soundtracks; and after that, I compared the musical genres and styles to the narrative of the film and the emotional status of the main character.

JANCSÓ Dorottya has just got admitted to the Film Studies MA of Eötvös Loránd University, Faculty of Humanities. Her focus is on popular Hindi speaking movies, especially the role of music in the movies and the industry; currently the relation of traditions and modernity in the contemporary era.

MILIÁN Orsolya, University of Szeged, Szeged, Hungary, e-mail: milianro@yahoo.com
MIGRATING MEMORIES OF THE SIEGE OF SARAJEVO: THE CASE OF THE TWO MISS SARAJEVOS

There has been an upsurge lately in scholarly discussions about how the migration of music videos from music television channels to new media platforms such as YouTube or Vevo has changed the production, distribution and reception of this widely popular and complex media format. The web 2.0 not only offered

new "channels" for the music industry to distribute and advertise its cultural products (music, music videos, pop rock singers), but also provided popular music consumers with new ways of using, redistributing and reacting to music videos. After giving a sketch of the most essential shifts concerning the production, distribution and reception of music videos in the post-MTV era, my paper aims to explore the case of classical "protest" music videos (music videos with an activist message) that acquire new functions due to their remediation and recirculation in the new media context. Although gripping contemporary music videos (e.g. M.I.A.'s *Borders* or Childish Gambino's *This Is America*) also show the ability of the genre to powerfully convey messages of social and political activism, in studying the intermedial interactions among film/video, popular music and video-sharing websites (particularly YouTube), I will examine in detail two music videos produced during the MTV era that in 1995 served as important elements of anti-war social mobilization for the Western audiences: Those accompanying The Passenger's (Brian Eno and U2) song entitled *Miss Sarajevo*. Through analysing the lyrics, video imagery, (pop) cultural and historical context of the two music videos (directed by Bill Carter and Maurice Linnane) my paper seeks to delineate the potential of classical music videos reused in web 2.0 environments for maintaining (and forming) the collective memory and operating as antidotes to social amnesia.

MILIÁN Orsolya is Senior Lecturer at the University of Szeged, Hungary. She is the author of several articles and two books published in Hungarian: *Képes beszéd* (Figurative Speech, 2009); *Átlépések* (Transgressions, 2012). Research interests: word and image studies, intermediality, interrelations between popular music and film.

NAGY Dániel, Eötvös Loránd University, Budapest, Hungary, e-mail: nagydaniel.pecs87@gmail.com
VELASQUEZ, WAGNER AND THE RED SKULL – INTERMEDIALITY AND THE GENESIS OF MEANING IN A PARTICULAR SCENE OF *CAPTAIN AMERICA: THE FIRST AVENGER*

In the 2011 superhero movie, *Captain America: The First Avenger* (produced by Marvel Studios, directed by Joe Johnston) the main opponent of the title character is a Nazi officer, Johann Schmidt, who turns out to be some kind of superhuman entity, the Red Skull at the same time. Throughout the movie viewers can follow the process of him gradually leaving behind his identity as a Nazi officer, and presenting himself as the leader of the occult-high-tech terrorist organization, Hydra. At a certain point we can see him visited by a scientist, Doctor Zola, whom he puts wise to his plans. During the conversation a portrait is being painted of him, but we cannot see his face, only that the artist uses a huge amount of red paint. In the background we can hear excerpts of Wagner's operas being played, which (a citation of classical music) is very unusual in a Marvel movie. The question is – should the viewer recognize the diegetic music and notice the reference to Velasquez's painting, *Las Meninas*? Does it change the

meaning of the scene or of the entire movie? In my paper I try to discuss these questions from the point of view of intermedial and narrative meaning creation.

NAGY Dániel participated in a number of international conferences about music, semiotics and narratology and has a number of publications in the subject of musical and intermedial meaning creation. His main research interest is how music is embedded within culture.

PANEL 6: AESTHETIC PRACTICES AND ARCHIVAL IMAGES
Chair: Melinda Blos-Jáni

BIBIRI, Raluca, The Center of Excellence in the Study of Image, University of Bucharest, Bucharest, Romania, e-mail: raluca.bibiri@litere.unibuc.ro
THE FRAGILE BORDERLINKING OF SELF AND PAST THROUGH THE CINEMATIC EXPERIENCE OF THE ARCHIVAL AUDIOVISUAL HERITAGE

Having in mind Derrida's concern with the guardians of the archives (the archons), I propose a discussion beyond any construction of historical knowledge in order to identify the cinematic specificity of viewing the audiovisual archives. I refer to the archival collection that functions as a site of real-life memory of the Romanians during the Communist Regime, sheltered by the Romanian Public Television. Having spent many years watching 16mm film footage, I noticed several layers of perception within such a prolonged exposure – the historical context, the restrictive visual regime (propaganda) and the subjective experience – that produce an uncanny tension that creates awareness of a traumatic psychic dimension that explains the seductiveness of archival moving images, regardless of how this imagery is instrumented (historical documentaries). Nevertheless, through an investment of a particular type of authorial agency, historical documentaries deprive the archives of their chore specificity, namely an eventual loss of agency. This lack of agency overlaps with flashes of partial-content and filming/editing practices creating a fragile, imperceptible borderlinking of self and past. These cinematic residues that the mind unconsciously registers and resonates with are possible kernels of embedded silenced strata of what Marianne Hirsch has named postmemory and Bracha L. Ettinger has identified as traumatic in borderlinking.

BIBIRI, Raluca is Associate Professor of Film and Women's Studies. She has written two books on the concept of femininity in philosophy, psychoanalysis, culture and the arts, and on the representation of women during the Romanian Communist Regime, and she has produced a series of six documentary films depicting how women were displayed in television programs at the time. She is currently working with the archives for a series of documentaries regarding the same historical period. Her most recent interest concerns the concept of postmemory and trauma reflected in documentary films.

VOICU, Iulia Alexandra, National University of Theatre and Film "I. L. Caragiale," Bucharest, Romania, e-mail: iulia.voicu@unatc.ro
THE AESTHETICS AND THE PRACTICES OF YERVANT GIANIKIAN AND ANGELA RICCI LUCCHI

Based on the work of Yervant Gianikian and Angela Ricci Lucchi, my paper will analyze how the tradition of found footage can absorb archival images and manipulate their initial sense through diverse techniques and processes, some of them borrowed from other arts. I will analyze the complex manner in which the two artists worked on archival images, by playing with the speed of the dynamic images, reframing them, applying filters and adding music. Gianikian even invented a device which helped them freeze the film stock, to closely observe every frame and have a concrete contact with the material. The device is a "hand-operated optical printer, which allowed to re-photograph the material" (Lumley 2011). They also emphasized this way how the photographic potential of the dynamic images can reveal important aspects, narrative or abstract (medium-related), that at first sight we mostly miss. Ricci Lucchi used a painting technique to create unexpected visual effects. They created audio-visual layers to inspire the spectator to reflect on the present, on the immediate, by enjoying a multi-layered intermediated past. We are thus invited to question our narratives of understanding reality, life and history, becoming aware that our access to history is (always) intermediated.

VOICU, Iulia Alexandra is a PhD Candidate at UNATC Bucharest with a thesis on *Gender Representation in Romanian Cinema*. She is currently a teaching assistant at UNATC Bucharest. She signed articles in *Film* magazine, *Film Menu*, *Sub25*. She wrote an educational booklet on *The Way I Spent the End of The World* for CinEd (European Cinema Education for Youth), being also a lector in the program. She published a book review on *Feminist Film Theory and Pretty Woman* by Mari Ruti, in the academic journal *Close Up*, 2 (1): 2018.

BLOS-JÁNI Melinda, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: blosmelinda@gmail.com
EDITING HISTORY. CONTEMPLATIVE MONTAGE IN RECENT EASTERN EUROPEAN FOUND FOOTAGE CINEMA

The figurative reshaping of the evidentiary meaning in found footage cinema characteristically has been identified with editing and sound/image juxtaposition (Arthur 2000, 63). Recent Eastern European works seem to move beyond the combination of fragments, and attempt to interrogate or detour the images inherited from the socialist period through an aesthetic based on technical errors and blurred vision. While constructivist theories such as collision and montage of attractions investigated the ways in which pieces can be assembled together in order to produce new meaning, in recent examples one can find an unprecedented fascination with the medium and the materiality of the image. Since the examined films re-use archival images as medial objects, the site of meaning

construction moves from the in-between of the shots, to the in-between of the archival image and its already obsolete medium, and to the in-between of the old and new medium that remediates it. Building on the recent theoretical interest in haptic images and visual precarity, this presentation will focus on the ways mediality of the recycled archival footage is brought to the fore and turned operational through different strategies, and also takes into account the new montage strategies developed within the aesthetics of Eastern European found footage films.

BLOS-JÁNI Melinda is Lecturer at the Film, Photography and Media Department, Sapientia Hungarian University of Transylvania, Cluj-Napoca. She has written articles related to contemporary silent films, documentaries, amateur films, archival images. She published a book entitled *The Genealogy of Home Movies. Transylvanian Amateur Media Practices from Photography to New Media* (2015, in Hungarian). She is currently researching Eastern European found footage films with a special emphasis on their mediality (photographs within films, medium specific noises, montage) as a member of the research project entitled *Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness* led by Ágnes Pethő.

PANEL 7: MULTIPLE REALITIES
Chair: Judit Pieldner

MARTINS, José Manuel, University of Évora, Évora, Portugal, e-mail: jmbm@uevora.pt, jmbmarte@gmail.com
THE IN-BETWEENNESS OF OUR DISCONTENT, OR, HOW TO SWAP ONE CACHÉ FOR ANOTHER (MICHAEL HANEKE, *CACHÉ,* 2005)

This paper will examine how Michael Haneke constructs *Caché* from the outset right in-between the agency of diegetic image (the infamous Macguffin videocassettes) and diegetic reality (the unanswerable whodunit? of a fake plot), which do not match, thus preventing all ideological appropriation; in-between cinema and the actual world (Hanekean cinema places itself politically between itself and the European historical unconscious, as a "weak" implied and self-referential observer); and, metaleptically, in-between film-as-film and its contents, wherein the filmmaker invests such in-betweenness as the impossible place and the impossible function that nevertheless remain our own – offering a strong, cruel variant of Deleuze's "Powers of the False" (*Cinema 2*, Chapter 6). I will argue that the thematic *caché* – personal and collective postcolonial guilt and denial, irrational violence – actually hides another (half)concealment at work in and as film, that of the image, which crucially and necessarily interferes with the former within a world no longer "objectively" present outside the constitutive imperium of image. If cinematography is the medium (and, thus, the reign) of illusion, as Bergman contended and displayed in *Persona*, it will eventually redeem itself not any longer by representing reality in a fictional mode, but by conspiring with reality in order to raise – "in-between" – the most disquieting questioning. Its

business is no more plot-wise and affirmative, generating knowledge, but purely thematic, fostering awareness.

MARTINS, José Manuel is Assistant Professor at the University of Évora, and Director of its Department of Philosophy. He lectures on general and applied aesthetics for philosophy, visual arts, architecture, literature and cultural studies at the graduate and post-graduate levels. He is a researcher at the Centro de Filosofia de Lisboa, LabCom IFP (UBI) and CHAIA (UÉ) and his interests focus, among many others, on theory and philosophy of cinema, posthumanism, and the dialogue between phenomenology and media studies in approaching contemporary art and culture. He has recently organized and/or co-organized several international conferences on Philosophy and Film in Lisbon and Évora, and publishes in the area of film-philosophy. His activities extend to film-club curatorship on a regular and intensive basis.

VIRGINÁS Andrea, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: avirginas@gmail.com
MULTIPLE SCREENS AND (META)DIEGETIC REALITIES IN CONTEMPORARY FILMS AND VIDEO ART

Thomas Elsaesser proposes a cinema that "does not project itself as a window on the world nor requires fixed boundaries of space like a frame," but "it functions as an ambient form of spectacle and event, where no clear spatial divisions between inside and outside pertain" (Elsaesser 2016, 133). An intermediary form between fixed screen /fixed spectator photographic cinema and Elsaesser's "ambient form" post-photographic cinema might be that filmic narrative which embeds multiple electronic screens within the diegesis designed for classical cinematic screen, dispersing relevant narrative information on these screen surfaces. The analysis of contemporary European films shows that recurrent artistic methods are employed to authenticate the surface of one screen as (more) real/true/valid/actual than the others present in the diegetic world, and this has to do with analogue, feminine and traumatic connotations within the respective fictive worlds. To further refine this result, contemporary gallery art relying on (multiple) cinematic screens – or indeed Roger Odin's "mental cinema screen" (2016, 185) – is examined for such methods of creating diegetic realities, with the hope to point to survival strategies of what Gaudreault and Marion name "non-hegemonic cinema-in-the-digital-era" (2015, 14).

VIRGINÁS Andrea is Associate Professor at the Department of Film, Photography, and Media of Sapientia Hungarian University of Transylvania (Cluj-Napoca, Romania). Her research concerns film cultures in mainstream and peripheral contexts, feminist film theory, cultural trauma theory, analog and digital media theory. Latest publications: *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories* (CSP, 2016, editor), Gendered transmediation of the digital from S1m0ne to Ex Machina: "visual pleasure" reloaded? *European Journal of English Studies* 21: 3 (2017): 288–303.

PIELDNER Judit, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: juditpieldner@gmail.com
FROM PARAGONE TO SYMBIOSIS: SENSATIONS OF IN-BETWEENNESS IN SALLY POTTER'S *THE TANGO LESSON*

Sally Potter's *The Tango Lesson* (1997), an homage to the Argentinian tango, situated in-between autobiography and fiction, creates multiple passages between art and life, the corporeal and the spiritual, emotional involvement and professional detachment. Through its self-reflexive condensedness, the romance story of the filmmaker Sally Potter and the dancer Pablo Verón is also readable as an allegory of interart relations, a profound cinematic ars poetica, a dialogue of the gaze and the image, a process evolving from paragone to symbiosis. Dance lies at the core of filmmaking that Sally Potter defines as "choreographing the relationship between the camera, the actors, and the space" (Ehrenstein and Potter 1993, 5), and also choreographing the relationship between the other arts. A filmic crystal that testifies to Sally Potter's multimedial virtuosity, *The Tango Lesson* pays tribute to film art in the embrace of poetry, dance, music, painting, sculpture, architecture and photography. Across scenes overflowing with passion, the film's haptic imagery is reinforced by the intermedial perception of the black-and-white photographic image and culminates in a tableau moment, creating a space "between-the-images" (Bellour 2012) that medially foregrounds the manifold sensations of in-betweenness and feeling "other" of the protagonists, caught in-between languages, cultures, arts and religions.

PIELDNER Judit is Associate Professor at the Sapientia Hungarian University of Transylvania, Department of Humanities, Miercurea Ciuc, Romania. Her research interests are related to intermediality and experimental cinema. She has contributed, among others, to the volumes *The Cinema of Sensations* (2015), *Film in the Post-Media Age* (2012) and *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), edited by Ágnes Pethő and published by Cambridge Scholars Publishing. She is executive editor of the journal *Acta Universitatis Sapientiae: Philologica*. She is currently member of the research project *Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness*, led by Ágnes Pethő.

PANEL 8: ACTS OF WRITING
Chair: Hajnal Király

STOJANOVA, Christina, University of Regina, Regina, Canada, e-mail: christina.stojanova@uregina.ca
DOVLATOV BY A. GERMAN, JR., AND THE MISSING ACT OF WRITING

Dovlatov by Aleksey German, Jr., stands out from mainstream biopics with its atmospheric tableaux, which picture scenes from the everyday life of Leningrad intellectual bohemians during the onset of Brezhnev's stagnation. Yet despite the crucial importance of words in their published or incriminated hypostases in the

life of the protagonist – the Russian-Soviet émigré writer Sergey Dovlatov – this paper argues that, symptomatically, words have lost their metaphysical power vis-à-vis the seductive beauty of the physical world. The paper will first refer to Robert Bresson's *Diary of a Country Priest* and J.-L. Godard's *Alphaville*, two classics in handling the intermedial figuration of written, spoken, and visual modes of narration as "outward criteria" of the inexpressible, of "things" that could only "show themselves," like "ethics, religion, the meaning of life, logic and philosophy," and certainly "love and death" (Wittgenstein qtd. in Monk 2005, 17–21). In *Dovlatov*, on the other hand, the visual mode undermines "cinema as a means of rendering abstract thoughts in ways similar to the contemporary essay or novel" (Sontag 1964/1986, 181). Thus *Dovlatov* – the paper will argue – plays down the vestiges of multilayered Aesopian language and elegant wit, which have survived in the protagonist's voiceover narration, dialogues, and in moments of direct poetic recitations. And while the story about Dovlatov, Brodsky, and their circle of damned poets does allude to the complex interdependence between censorship and artistic creativity, it actually amounts to a metaphor of our image-oriented times, where "the house in which we live" – as Heidegger (254) defined words and abstract thought – is threatened with extinction. Yet not from the ideological "within," which can even be paradoxically stimulating as the film shows, but from the deadly onslaught of images "without."

STOJANOVA, Christina is a media scholar, specializing in philosophical, ideological, and analytical-psychological aspects of fictional representation in the cinemas of Quebec, interwar Germany, and Eastern and Central Europe. Associate Professor at the Department of Film, University of Regina, since 2005 she has contributed 20 chapters to internationally acclaimed publications, two of which – *Wittgenstein at the Movies* (2011) and *The Legacies of Jean-Luc Godard* (2014) – she has co-edited. Editor of the forthcoming *The New Romanian Cinema* (2019), she is currently working on a monograph about Canadian animator Caroline Leaf.

RATKIEWICZ-SYREK, Anna, University of Gdańsk, Gdańsk, Poland, e-mail: anratk@wp.pl
OPHELIA IN A MEDIA-DRIVEN WORLD. A CASE STUDY: ALMEREYDA'S *HAMLET*

The paper, as a case study of Michael Almereyda's movie *Hamlet* (2000, USA), will focus on the image of Ophelia and her crucial role in the tragic history of Shakespeare's *Hamlet*. As an amateur photographer she is observing the postmodern world but is also being constantly observed through the lens of various media devices (e.g. Hamlet's camera). This unique representation of Ophelia allows the viewer to come close to the character and observe her from a very short distance. The movie will be analysed from Ophelia's point of view: her relations with other characters and her position in the multimedia world of New York in 2000.

RATKIEWICZ-SYREK, Anna is theatre and film expert, graduate of Polish Philology at the University of Gdańsk, now second-year PhD student. Since 2008 she has

been Head of the Department of Education at the Gdańsk Shakespeare Theatre. She is coordinator of many Polish and international educational-artistic projects.

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PETROV, Vladimir, University of Tyumen, Tyumen, Russia, e-mail: petrov.v.1337@gmail.com
MODERN CLASSICS IN THE WEB ENVIRONMENT: NARRATIVE VARIATIONS OF V. NABOKOV'S *LOLITA* IN THE FANFICTION

Although in the Internet community many classical works of fiction are often transformed and retold in the form of amateur literature, Nabokov's œuvre in amateur writers' communities is represented only by the novel *Lolita*. The choice of narrative model (A. Greimas) by Russian-speaking and English-speaking ficwriters is influenced by linguistic properties of autotranslated or original text. Both fanfiction corpora have two distinguishable narrative models that program amateur plot. The first narrative structure is based on the account of transition from a four-actant model to a two-actant model. If the narrative scheme isn't oversimplified to be like mass literature romance novel model, it starts resembling Humbert's confession scheme in a way the character himself wants the fictional reader to perceive it. In the second narrative structure the name of one of the actants is omitted or the two-actant model is expanded. This narrative model is close to the narrative model of the novel and its auto-citation structure. Therefore, a distinctive feature of Nabokov's works is their intricacy while being converted to the web sphere. The motivation closest to the original source is that Humbert is perceived (by ficwriters) not as a lover but as an artist trying to reimagine textual reality and losing the creative power embodied in Nabokov's novel in a character named McFate.

DROZDOVA, Anastasiya is currently a first-year student of Master's Degree course at the University of Tyumen (Russia), Institute of Social Sciences and Humanities. At the same university she received a bachelor's degree (Philology: Russian Language and Russian Literature). The object of her research is the poetics of V. Nabokov's prose. She is the author of scientific articles on visual poetics and the technique of perspective images in Nabokov's novels. Research interests: comparative, narratology, intermedial research. She is the lead researcher for the grant project *Narrative interpretations research of Russian classics in fanfiction communities* (Russian Foundation for Basic Research).

PETROV, Vladimir is a first-year MA student at the University of Tyumen (Russia), Institute of Social Sciences and Humanities, specialty Philology: Russian Language and Russian Literature for Foreigners. His research work is devoted to digital literature and the intersemantic translations of classical literature in the web environment. Currently he is studying the features of narrative modeling (A. J. Greimas) in the texts of fanfiction based on Russian and European classics.

PANEL 9: THEATRE IN-BETWEEN LIVE ACTION, VR AND CINEMA: CREW'S HAMLET ENCOUNTERS
Chair: Chiel Kattenbelt

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JORIS, Eric, CREW, Brussels, Belgium, e-mail: eric.joris@crewonline.org

KATTENBELT, Chiel, Utrecht University, Utrecht, Netherlands, e-mail: m.j.kattenbelt@uu.nl
THEATRE IN-BETWEEN LIVE ACTION, VR AND CINEMA: CREW'S *HAMLET ENCOUNTERS*

This panel will unpack key aspects of the experience of *Hamlet Encounters*, an experimental arts and research project by Brussels-based company CREW which "aims to visualize how technology is changing us." Indeed, CREW's work historically has involved innovative exploration of media technologies in theatre-installation events such as *Terra Nova*. Involving 360° film, HDV, ODV and MoCap with actors, the process of developing *Hamlet Encounters* has required a re-visiting of the specificity of media and their affordances, as well as an examination of the relations between media and any distinctive experience VR immersion might offer. The panel members will introduce the work of CREW, the *Hamlet Encounters* project and an approach to understanding the work by way of Nelson's notion of "the experiencer" (2010) as distinct from the audience or spectator in a mode of "doing-knowing," a key feature of his model of PaR (2013). This aspect resonates with the conference cfp in terms of understanding media "in the phenomenology that links them to our bodies" and "what happens through the in-between-ness of media." But the notion of the "both-and" will be posited in place of "the in-between" through the experience of *Hamlet Encounters*. Likewise, the "both-and" of intermediality is developed in Kattenbelt's combination of a semiotic (2006) with a performative (2010) approach in which knowing becomes a matter of experience in the world without abandoning aspects of the semiotics of representation (as does, for example, Fischer-Lichte). The agency of the experiencer in relation to the positioning of different media is of concern in considering this aspect of a multi-media environment.

NELSON, Robin – Until recently Director of Research and Professor of Theatre and Intermedial Performance (2010-2015) at the University of London, Royal Central School of Speech and Drama, Robin remains (in semi-retirement) a Professorial Fellow. He is also an Emeritus Professor of Manchester Metropolitan University where he worked for many years. He has published widely on the performing arts and media, and is a field leader in Practice as Research in the arts. Books include *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (2013), *Stephen Poliakoff on Stage and Screen* (2011), and *Mapping Intermediality in Performance* (co-edited with S. Bay-Cheng et al., 2010).

JORIS, Eric, founder of CREW, is a transdisciplinary artist and researcher who has pioneered immersive VR performances since late 1990s: *Media as a prosthesis*. *Crash* 2004 and *U Raging Standstill* 2005 were the first VR/video-based immersive performances for audiences. CREW is composed of artists and scientists of the University of Hasselt and Antwerp, has been part of important E.U. FP7 research programs. Terra Nova, C.A.P.E., W_Double U, Eux, Explorer, Absence, Collateral Rooms, have been shown around the world at major art/theatre festivals and conferences.

KATTENBELT, Chiel is Associate Professor in intermediality and media comparison within the Department of Media and Culture Studies at Utrecht University. He teaches in different programs, in particular in the BA Media and Culture, the MA Contemporary Theatre, Dance and Dramaturgy and the Research MA Media, Art and Performance Studies. He is co-founder and former convener of the IFTR research working group Intermediality in Theatre and Performance. Since 2012 he has been a board member of the International Society for Intermedial Studies. In teaching as well as in research, his fields of interest are theatre and media theory, intermediality and media comparison, and aesthetics and semiotics.

PANEL 10: CONCEPTS OF THE REAL
Chair: Ferenc Boné

WATT, Calum, Sorbonne Nouvelle, Paris 3, Paris, France, e-mail: acwatt1@gmail.com
BELLOUR, BLANCHOT AND THE CONCEPT OF "L'ENTRE-IMAGES"

My paper will discuss two (as yet untranslated) texts by Raymond Bellour, originally published in the journal *Trafic* in 1991 and 2011, and the common reference they make to a 1955 essay by the French writer and critic Maurice Blanchot. In Bellour's speculative texts on the future of media technologies and cinema spectatorship, he invokes Blanchot's "hypothesis" that if literature was to come to an end, the world would be faced not with silence, but with a "murmur" or "rumour" that art silences. In Bellour's essays, he appears to suggest that today's media landscape is the incarnation of this "murmur." I will begin my paper by briefly introducing and contextualizing the work of Bellour and Blanchot before arguing that Blanchot's concept of the "space of literature" is a crucial influence on Bellour's notion of *l'entre-images* or "between-the-images." Bellour conceives of *l'entre-images* as the name both for: 1) specific instances where we find the interpenetration of images from different media; and 2) a more abstract conceptual "space" in which images move. I will argue that there are two forms of intermediality in Bellour's thought in these essays: one aligned with the "murmur" and the other with the silence of art.

WATT, Calum is Associate Researcher at the Institute for Research in Cinema and the Audio-visual (IRCAV) at the Sorbonne Nouvelle, Paris 3. At IRCAV he was a Marie Curie Fellow from 2016-2018, researching French culture and the 2008 global financial crisis. He completed his PhD at King's College London in 2015. A

monograph based on his PhD, *Blanchot and the Moving Image: Fascination and Spectatorship*, was published by Legenda in 2017.

BONÉ Ferenc, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: strap@sapientia.ro
INTERMEDIALITY NOW AND THEN. THE RECONSTRUCTION OF THE REAL

Convergence – or, using another term, convergence culture – has not only led to the revaluation of the relationship of the old and the new in relation to media, but the various relocations, fusions, absorptions, and expansions within the domain have seemingly pushed the scheme of intermediality to a new level. One of the questions regarding this expansion of in-betweenness should then – at all events – refer to the limits of the ubiquitous process of convergence. If Rosalind Krauss was right, and intermediality is the globalization – or, much rather, the colonization – of the image in the service of capital, then convergence, perhaps, does the same for media in general. The limits of convergence, in this perspective, possibly overlap with the limits of colonization. Another – related – question may refer to the limits of the real. Hypermedia and transparent media are opposite manifestations of the same desire: the desire to get past the limits of representation and to achieve the real; Jay David Bolter and Richard Grusin argued in their remarkable study on the topic of remediation. The real here is defined in terms of viewer experience; it is that which would evoke an immediate and authentic emotional response. However, as in the case of the mathematical limit, this experience may never be fully reached. It is as if Bolter and Grusin's argument regarding mediation repeated the age-old formula, in that it represents the imaginary relationship of individuals to their real conditions of existence.

BONÉ Ferenc's research interests include abstraction and minimalism, corporeality and history, space and cinema/architecture/design, intermedia, new media, video art.

PHILIPPE, Maxime, Sun Yat-sen University, Guangzhou, P. R. China, e-mail: maxime.philippe.mcgill@gmail.com
THE BATTLEGROUND OF THE REAL

La Bataille de Solférino by the French director Justine Triet takes place during the second round of the 2012 French presidential election. Triet's movie narrates the journey of a journalist who is supposed to report the celebration of François Hollande's victory in front of the French Socialist Party's headquarters. She ends up having to fight against her ex-husband and for the safety of her children, while trying to accomplish her assignment. It represents an unheard-of experimentation as Triet has actually partly shot her movie the very day of the election on the very ground of the celebration by impersonating a reporter. This movie thus explores the space in between documentary and fiction. It stands for a new creative practice which reflects upon the singular condition of the movie maker, in particular as a woman artist, and blurs the limits between life, work and

creation. Moreover, Triet's work resonates with the work about surveillance societies of other creative women such as the documentarist Laura Poitras or the artist Hito Steyerl. This questioning of the frontier between fiction and documentary represents a critique of contemporary surveillance societies and enables to imagine other potentialities for the future of Western democracies.

PHILIPPE, Maxime has written about Antonin Artaud's re-appropriation of art-therapy in his artistic performances. His article Artaud, l'hérétique in *L'Esprit Créateur* 55:3 (Fall 2013) tries to rethink the surrealist experience through the figure of the heretic, while the article Antonin Artaud et la surréa-liste in *Contemporary French and Francophone Studies*, 18: 3 (June 2014), studies Artaud's alternative writing practice of the list. His latest article The Puppet and its Master: Deconstruction as Ventriloquy in *Word and Text* focuses on Derrida's readings of Artaud. His new research project focuses on the figure of the heretics in avant-garde movements.

PANEL 11: DOCUMENTARY AND PRESENCE
Chair: Beja Margitházi

MÁTÉ Bori, Eötvös Loránd University, Budapest, Hungary, e-mail: barbatrukk1@gmail.com
THE SENSUALITY OF PRESENCE IN DOCUMENTARY FILM – THE INTERCONNECTIONS OF CINEMA DIRECT, LYRICAL FILM AND ETHNOGRAPHIC FILM

The main goal of this research is to examine the interconnections of documentary tendencies as cinema direct, lyrical and ethnographic films in terms of underlining presence and sensuality. The films I chose for further examination share the same fly-on-the-wall attitude. They grab the relationship between the observer and the observed in a very similar way, they often combine subjective and objective points of view and it is not unusual for them to use a radical, experimental form. Through the haptic and sensual images they highlight the sensual presence of the observer and the observed itself. In my presentation I intend to enlighten the aspects of my examination through a few examples such as *Titicut Follies* (Frederick Wiseman, 1967), *The Act of Seeing with One's Own Eyes* (Stan Brakhage, 1959) and *Caniba* (Lucien Castaing-Taylor and Verena Paravel, 2017).

MÁTÉ Bori is studying film theory and film history at Eötvös Loránd University. Her essays were published in *Prizma*, *Filmvilág* and *Filmszem*.

TARRANT, Patrick, London South Bank University, London, United Kingdom, e-mail: tarrantp@lsbu.ac.uk
THE TIME AND SPACE BETWEEN PORTRAIT FILM AND PERSON

Taking my three existing articles on the "Portrait Film" as a starting point, this paper utilizes the conference theme to tease out new thematic and aesthetic lines of enquiry sufficient to give coherence and drive to a future monograph on the subject. My article on Pedro Costa's *Where Does Your Hidden Smile Lie?* (2001) concentrates on "off-screen time" and our apprehension of the duration of a

portrait subject's life within a film's curtailed duration. With Ben Rivers's *Two Years At Sea* (2011) the concern is with a representation of a man in a landscape whose image is written over with the abstract artefacts of a deliberate hand-processing procedure, leaving him suspended between a photographic index of a landscape and the material index of the celluloid strip – a chemical landscape. I frame *Manakamana* (2013, Stephanie Spray and Pacho Velez) in terms of the serial organization of its individual portraits of cable-car riders, each of whom is framed by the interstitial time of the journey and the looping, vehicular apparatus. This discussion will go on to consider Wang Bing's *Fengming, a Chinese Memoir* (2007) and Kirsten Johnson's *Cameraperson* (2016).

ANOTHER SELF PORTRAIT

Film screening, 7 mins (Patrick Tarrant, https://vimeo.com/214218928). A 16mm film reel, positioned in between the digital camera and the human subject, is turned by the subject by hand. This spinner animates one reflected image but not the other, a peculiarity of the mechanical-optical apparatus. As the subject turns the reel this also animates the soundtrack on the filmstrip, a process that adds an intermedial and carnal quality to the narration of an educational film about "the body."

TARRANT, Patrick is Associate Professor at London South Bank University who writes on the Portrait Film. He has also screened his own films at the Hong Kong, Melbourne and London Film Festivals. He has made video portraits and observational city films, while developing a hybrid filmmaking method that brings HD video and a 16mm film projector together, in *The Take-Up*, *The Trembling Giant* & *Another Self Portrait*.

PANEL 12: HYPERCINEMA AND THE NON-HUMAN
Chair: Anna Keszeg

DEUTELBAUM, Marshall, Purdue University, West Lafayette, Indiana, United States of America, e-mail: nitrate@purdue.edu
RACHAEL REMEDIATED: HOW *BLADE RUNNER 2049* AVOIDED THE "UNCANNY VALLEY"

Photo-realistic CG figures are liminal objects on the boundary between the human and the non-human. To avoid evoking the "uncanny valley" response a CG human must look convincingly real. Interestingly, the way the question of the real runs through *Blade Runner 2049* signals the film's self-reflexive concern with the believability of CG figures. As Dr. Ana Stelline tells K mid-way through the film, it is not the amount detail that defines the real, but its messiness. My presentation focuses on the differing technologies used to create the CG Rachael in *Blade Runner 2049*. By themselves these devices and software ultimately proved insufficient to make the duplicate Rachael match her real predecessor in the original *Blade Runner* (1982), where she was played by the actress Sean Young. It

took hand-animating the new Rachael through roto-animation to finally make her appear convincingly real. Because digital roto-animation is the contemporary descendant of analogue rotoscoping that was used for cel animation, I also devote some attention in my presentation to its place in media archeology.

DEUTELBAUM, Marshall is Emeritus Professor of English at Purdue University. He is co-editor of *A Hitchcock Reader*, 2nd ed., 2009. Professor Deutelbaum's research interests include intermediality, puzzle films, and the visual logic of narratives.

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THE FRAGMENTS OF CITY: REASSEMBLING URBAN RELICS IN CYBERPUNK SPACES

This paper emanates from the latest released *Blade Runner 2049* to examine how cyberpunk cityscape reassembles urban relics to create the aesthetic. Analyzing the prototype cityscape of cyberpunk space, the paper is aimed to answer questions like how the well-planned urban space turns chaotic, dilapidated and even abandoned. How are relics of city in history excavated and re-composed as future urban patterns? How to value cities in the global, are they under development, declination, or fluctuation? The paper concentrates on the cyberpunk representation of three cities: Las Vegas, Hong Kong and Los Angeles. It not only combs a retrospective history of how cyberpunk genre developed from real urban settings, but also debates the dystopian tendency of the prototype cities in real development. It suggests the mirror reflection between reality and dystopian movies. The urban disorder in reality offers materials for cyberpunk genre, while the imagined cityscapes foretell the realities that the dystopia is actually becoming true. It is approached to compare the imagined cities in movies with urban transformation to interpret the intertextuality between cyberpunk cities and reality.

LIU, Xiuyuan achieved Bachelor of Arts from Beijing Normal University in Chinese language and literature, Master of Arts from Leiden University in Asian Studies, and is currently studying Master of Social and Cultural Anthropology in KU Leuven.

BÁTORI Anna, Babeş–Bolyai University, Cluj-Napoca, Romania, e-mail: anna.batori@gmx.net
ROBOTIC NARRATIVES. THE BIRTH OF HYPERCINEMA

The paper interrogates the robot-dynamics of post-millennial Hollywood cinema by analysing the transformation of filmic texts into pure s(t)imulations during the film experience. The analysis focuses on the hyperreal quality of the frame – the very sign of simulacrum (Baudrillard 1976) – that, while placing special emphasis on spectacle (stimulation), erases the narrative itself (hyper-denarrativization). The study focuses on the narrative frame of Michael Bay's *Transformers*-series (2014-2018) and aims to dissect the formation, synchronisation and obliteration

of plot by the non-human agent (cyborg, robot). For this reason, while it tracks the overall interaction of form (CGI, 3D, 4D), technology (cybernetic mechanism) and the aesthetics of machines in contemporary blockbuster cinema, the main analytic focus is an evaluation of the victory of the robotic agent over classic storytelling formulas. Such an appraisal of the potential liquidation of narrative paradigms connects the paper to the birth of a larger global stimulation-culture in the cinema emerging from the 21st century, one characterized by a radical realignment of market development (commercial aspect), technology (computer technique) and user experience (digitization) – that has slowly re-configured every aspect of visual consumption.

BÁTORI Anna is Lecturer in Film Studies at the Babeş–Bolyai University (Cluj-Napoca, Romania).

PANEL 13: VR AND (THEATRICAL) PERFORMANCE
Chair: Chiel Kattenbelt

ÁRMEÁN Otília, Sapientia Hungarian University of Transylvania, Târgu Mureş, Romania, e-mail: armeano@ms.sapientia.ro
MULTIPLE PRESENCES IN MULTIPLE MEDIATED ENVIRONMENTS. FROM PEEPING EGG TO VIRTUAL REALITY

Virtual reality enables us to be present in a physically absent world. Despite the fact that even books are able to ensure an immersive experience and the appearance of the "absent presence" (Gergen), VR technology uses the tools of different visual arts to provide new examples of seamless sensory environments for users. In the VR-play *Illegitimate* (Adrian Sitaru, 2018, Hungarian Theatre of Cluj) the viewer can be simultaneously present in two realities, and decide which is more convincing or more stimulating for him/her. This awareness works against immersion, but at the same time gives the viewer the gains of in-betweenness. Where is the line between peeping into a reality and having something from that reality mixed with the viewer's reality? I will argue that the loops, defined by Manovich as "a new narrative form appropriate for the computer age," are also the key for the possible reality switchings and joining, for example, in *Illegitimate*.

ÁRMEÁN Otília is University Lecturer at the specialization Communication and PR at the Sapientia Hungarian University of Transylvania, where she teaches Communication Theory, Theory and Applications of New Media, Elements of Desktop Publishing. Her research interests include rhetorics, medium specificity and awareness, theories of presence. Recent publications: A jelenlét mint elvárás és kihívás a közösségi médiában, a kiterjesztett valóságban, illetve az okos eszközök áthatotta mindennapokban (Presence as Expectation and Challenge in Social Media, Augmented Reality and the Everyday Life Permeated by Smart Devices) in Hungarian, *Korunk*, 2017/8. 10–15; New Media Typography, *Journal of Media Research*, 2016, Vol. 9. Issue 1(24): 28–38.

BARKA, Anastasia, Utrecht University, Utrecht, Netherlands, e-mail: a.barka@students.uu.nl
REDEFINING THE HERE AND NOW: AN ANALYSIS OF THE AESTHETICS OF VIRTUAL TELEMATIC COMMUNICATION IN *GUILTY LANDSCAPES* BY DRIES VERHOEVEN

Presenting the case of *Guilty Landscapes* by Dries Verhoeven, I attempt to further explore the aesthetics telematic communication can provide in live performance, generating new understandings of the so-called "here and now." Following what Rancière calls "Aesthesis" (Rancière 2013), I understand aesthetics as all the entirely material conditions as well as modes of perception that concern the sensible fabric of experience within which they are produced (Ibid, x). In that sense, I suggest that in order to explore the aesthetics of virtual telematic communication, we should take into consideration its hybridized ontology which exists in-between the actual and the digital world. Based on the theory of intermediality in performance and considering performance as a phenomenon which reflects upon the media it stages (Kattenbelt 2010, 32), I suggest that telematic performance – which occurs only through the technology of telematics – can be an exemplary case to study the experiences that virtual telematic communication provides. What seems to be special in telematic performance, comparing to other genres of intermedial performance, is the virtual ontology of its scenic space, which can be understood as an occurrence, generated, designed and existing in-between the interactive relationship of the geographically distributed performers and spectators.

BARKA, Anastasia is coming from the field of Theatre Studies and Performing Arts, and her research interests lie among the areas of dramaturgy, aesthetics and curatorial practices. Her current academic research primarily focuses on the interrelation between performance practices and New Media aesthetics. Namely from an aesthetic and dramaturgical perspective, she investigates the implications, the consequences as well as the aesthetic experiences that new technologies can generate to our today society. Publications: Social Media as a Digital Stage: A Performative Space of Self-Representation. *BLIK: tijdschrift voor audiovisuele cultuur*, 11.2 (2018, upcoming).

BAKK Ágnes Karolina, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: bakkagnes@gmail.com
EMBEDDED LIMINAL EXPERIENCES: VR-EXPERIENCES FRAMED BY PERFORMANCE ART

Video screens and live streams have been used in performance art productions since the early 1970s, changing not only the concept of liveness, but also the linearity of the reception of different time structures. VR, with its specific technological format, can offer various experiences, such as 360 degree video and navigable environments with pre-rendered CGI or with temporal flexibility (see Willis 2016). In my hypothesis, the gesture of putting on the goggles/HDMIs is equivalent to a liminal experience, as due to its "immersion through

transportation" effect (see Calleja 2011) it offers a novel spatial feeling. In this presentation I will analyze in depth the temporal and spatial structure of *SOMNAI*, produced by Ellipsis Entertainment (dotdotdot), a theatrical VR production premiered in March 2018. In this performance, the use of various types of VR-experiences in this performances is introducing a new type of intermediality that creates new "blocks of affect" (see Shaviro 2010), enhancing the phenomenological intensity by appealing to multiple sense modalities. I will focus on the spatial interaction between the perception of space in physical "analogue" and digitally rendered environments and how these are intertwined in the experiences of the audience.

BAKK Ágnes Karolina is a PhD Candidate at Moholy-Nagy Art and Design University Budapest. She graduated from the Theatre Studies and Hungarian-Finnish Department at Babeş–Bolyai University, Cluj-Napoca and received her MA degree in Theatre Studies from Károli Gáspár University, Budapest, Hungary. She is the founder of the performing arts&technologies blog: zip-scene.com. She is currently a member of the research project *Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness*, led by Ágnes Pethő (Sapientia Hungarian University of Transylvania). Her latest publications can be found in ICIDS 2017 conference proceedings and also in EVA London 2018 conference proceedings.

PANEL 14: DATA-DRIVEN IMAGES
Chair: Mihály Lakatos

THOMA, Andrea, University of Leeds, Leeds, United Kingdom, e-mail: a.thoma@leeds.ac.uk
IN-BETWEEN IMAGES: WHERE IS THE GROUND?

The discussion will focus on the work of Joan Jonas and Hito Steyerl to explore how intermediality within a fine art context continues to draw on influences from 70s performance and installation art. Jonas, the American video and performance pioneer, is renowned for her intermedia work, where video technology, drawing, storytelling, theatre and sculpture are used to transfer, highten, juxtapose, animate and change these different visual codes. Her recent retrospective at Tate Modern (2018) highlights how a process that stems from a seventies aesthetics of performance art has profound relevance within a contemporary context of digitization. Jonas sets up relations between analog and digital formats whilst considering how we access information through body. Hito Steyerl, in contrast, is a filmmaker/artist of a younger generation who questions our engagement with digital networks such as the internet, challenging the control mechanisms of big data society. In her installations and filmic works she explores relations between the game industry, surveillance and documentary film considering how we navigate between images. When considering the (new) visualities of google views, or topographies of video games, learning packages and diverse software applications, she remarks on the ever-shifting space-time and wonders if we still need a ground.

THOMA, Andrea's research in relation to practice is concerned with notions of place, identity and dwelling in a contemporary art context. She is particularly interested in the juxtaposition of diverse media to reflect on the complexities of time-space relations and how the everyday allows for philosophical considerations regarding our being in the world. Thoma has published journal articles on image perception, relations between moving and still images, sound and image within art installations and durational multiplicity. In 2015, she received an "award of international excellence" for her article *The (Everyday) Image as One of Many: What Happens in the Interstice?* She has also been involved in various international exhibitions and artist collaborations.

LAKATOS Mihály, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, e-mail: lakatosmiska42@gmail.com
THE IN-BETWEENNESS OF NONIMAGE, SOUND, PLACE AND SCIENCE: RYOJI IKEDA'S INSTALLATION WORKS

The Japanese multimedia artist Ryoji Ikeda's works can be interpreted as a contact between mediums, but also as a contact between disciplines. Most of his video installations are based on mathematical, physical or IT concepts. In my presentation I would like to focus on the methods that Ikeda uses to make these abstract concepts visible and audible with juxtaposing the image and the sound with the help of his particular "toolkit" (ex: minimalistic images, microsounds, digital glitches). I also want to present these installations as non-places, as in the case of Ikeda we have unique, immersive environments that surround the spectator, all of which may be interpreted as metaphors for our contemporary, data-flow based information society. Furthermore, in these non-places the boundaries between the artwork and the spectators collapse as the spectators' bodies become part of the artwork. In this sense, Ikeda's installations can also be seen as collusions between the real and the intermedial. And finally, I would like to reflect on these installations as a medicalization of Japan's historical experience, based on Philip Brobhy's notion that the way the artworks are installed in space show similarities with natural disasters – common in Japan – as tsunamis or floods.

LAKATOS Mihály is currently working towards his Master's Degree in Film Studies at Sapientia Hungarian University of Transylvania. His current research interests are: video art, minimalism, experimental cinema, experimental music.

DE SELINCOURT, Chris, London College of Communication, University of the Arts London, London, United Kingdom, e-mail: c.deselincourt@lcc.arts.ac.uk
ECSTASY – BETWEEN ACCOUNTS OF TOOL USE AND THE CINEMATIC EXPERIENCE

In making a case for why we are not our brains, Alva Noe (2009) argues that we are "out of our heads." This position is not entirely new, as for some time now phenomenologists including Heidegger (1927/1962), Merleau-Ponty (1945/2012) and Ihde (1990) have pointed to events where it appears that subjective experience is external, or at least somewhere in-between the subject and the

object. Where else other than philosophical discourse are these claims relevant? The focus of this paper will be on cinematic intermediary art presented at festivals, clubnights or concerts. I will argue that due in part to the haphazard structure of these intermediary events the opportunity for audiences to journey along similar lines to these philosophical insights is perhaps amplified. This paper aims to triangulate the experiential claims of philosophers, artists and audiences around the notion of ex-stasis (ecstasy). It will trace the experiences of artists who have worked in club-land; Gustav Metzger, John Smith, Max Halter and Sally Golding; their observations about their relationship with the materials and tools used in the making of their artworks, with the accounts from other agents, audiences or participants of the intermedia experiences within these settings.

DE SELINCOURT, Chris is a video artist, academic and Lecturer at the London College of Communication (UAL), he works at the fascinating juncture between visual theory and practice, teaching on Contextual and Theoretical Studies, as well as on Film Practice and Interaction Design Arts courses.

PANEL 15: BODY AND TECHNOLOGY
Chair: Vera Kérchy

KESZEG Anna, University of Debrecen, Debrecen Hungary/ Babeş–Bolyai University, Cluj-Napoca, Romania, e-mail: keszeg.anna@arts.unideb.hu
WATCHING HORROR ON INSTAGRAM. SOCIAL CINEMA AND HORROR GENRE IN PETRA COLLINS'S *A LOVE STORY* (2018)

In summer 2018 Instagram launched a new video-platform, IGTV. Designed as depository for digital video content, IGTV features one-hour long vertical short movies conceived for the mobile user experience. Shortly after the launch of the platform, artist and curator Petra Collins published on IGTV a series of short videos from a horror short movie project called *A Love Story* starring Selena Gomez. The aim of our presentation is to underline via a close reading of Collins's work how IGTV as cultural software (Lev Manovich) produces cinematic experience. The analysis deals with two major features of the short film series: 1. The software-driven verticality of the moving image and its consequences. The vertical construction of the scene implies a new or revisited manner of creating cinematic spaces: in *A Love Story* the view of the protagonist's body in elongated vertical frames adds a new level of voyeurism to the watching experience while serving the needs of the spectatorial body. 2. The horror sensorium (Ndalinis, Angela) and its relation to the body interface (Seung-hoon Jeong). The works of Petra Collins have a more or less direct connection with contemporary body image issues: in *A Love Story* she focuses on "things that you deal with from inwards." The second half of the presentation investigates the cinematic body and its articulation by the horror genre.

KESZEG Anna is Lecturer at the University of Debrecen. Her main field of interest is fashion as intermedia phenomenon. Publications: Pour une histoire sociale de la mode hongroise, 2017; What Their Clothes Tell Us about Those Girls, 2015.

KÉRCHY Vera, University of Szeged, Szeged, Hungary, e-mail: kerchyv@gmail.com
THE PERFORMATIVE KICK. THEATRICALITY AND MARTIAL ARTS MOVIES

The aim of my paper is to analyse fight scenes from martial arts movies (specifically Bruce Lee's *The Way of the Dragon* and *Enter the Dragon*) from the perspective of the deconstructive theory of performativity. I shall explore what a punch in the face – or the delay of it – can signify once we treat physical movements as texts, as reading-models; and shall demonstrate how suspense allegorizes the unreachability of performativity (pure presence, event). I wish to draw a parallel between this cinematic feature and the recurring situations of theatrical plays by Bernard-Marie Koltès, who was a great fan of Bruce Lee. In plays like *In the Solitude of Cotton Fields* or *The Night Just Before the Forests* the encounter between the self and the Other is always missed and threatened by the possibility of the fight. In the light of Koltès' highly poetic, postmodern dramas we can discover the elements of Greek tragedy lurking within the popular genre of martial art movies. I also intend to scrutinize how digital technology (that turned the human body – the former source of attraction – into a special cyborg entity) affects the readability of the fighting scenes as allegories of performativity (e.g. the *Matrix* trilogy).

KÉRCHY Vera is Senior Lecturer at the Department of Comparative Literature, University of Szeged. She received her PhD in 2012, which was published as *Színház és dekonstrukció. A Paul de Man-i retorikaelmélet színházelméleti kihívásai* (Theatre and Deconstruction. The Theatre-Theoretical Challenges of Paul de Man's Theory of Rhetoric) at JatePress in 2014.

GIRAUD, François, University of Edinburgh, Edinburgh, Scotland, e-mail: fgiraud@ed.ac.uk
FROM CHRONOPHOTOGRAPHY TO MOTION CAPTURE: THE ACTOR'S BODY IN LEOS CARAX'S *HOLY MOTORS* (2012)

In this proposed paper, I aim to think the actor's body in an intermedial perspective, by focusing on Leos Carax's *Holy Motors* (2012). In this French film, the main actor (Denis Lavant) plays a great diversity of roles and embodies a character, Monsieur Oscar, who is in constant mutation. The director reflects on the interplay between the (invisible) body of film technology and the actor's body. Such an interaction between the human body and the machine of cinema, between cinematic techniques of transformation (special effects, lighting, slow-motion) and traditional techniques of physical metamorphosis (make-up, wig, prosthesis) produces artificial creatures, hybrid bodies, and potentially monstrous characters. Leos Carax sees an aesthetic and historical continuity between the most advanced film technologies, such as motion capture, and the origins of cinema, including pre-cinematic techniques such as chronophotography. De-composed and re-composed by the machine of cinema, appropriated and replicated by the camera, the image of the actor's body exists at the intersection

of different media. By discussing Walter Benjamin's ideas on the screen actor as well as examining the device of motion capture, I will consider to what extent the actor's body exists in-between the real and the intermedial.

GIRAUD, François is a PhD student at the University of Edinburgh. In 2018, he published the article Intermediality and Gesture: Idealising the Craft of Filmmaking in Agnès Varda's *Lions Love (… and Lies)* in *Studies in French Cinema*.

PANEL 16: FILMING THEATRE
Chair: Katalin Sándor

SÁNDOR Katalin, Babeș–Bolyai University, Cluj-Napoca, Romania, e-mail: sandorkati@yahoo.com
THEATRICALITY ACROSS MEDIA BOUNDARIES IN SZABOLCS HAJDU'S 2015 THEATRICAL PERFORMANCE AND 2016 FILM, *IT'S NOT THE TIME OF MY LIFE*

Theatricality in cinema is often linked to acts of foregrounding the representational aspect, the artificiality of the film, enabling in this way the reflexive detachment of the viewer (cf. Loiselle–Maron 2012). However, cinematic theatricality cannot exclusively be conceptualized as a modality of disrupting narrative absorption or "reality effect." On the one hand, "one can be absorbed by spectacle and narrative at one and the same time" (Rushton 2007), on the other hand, theatricality (and spectacle) can be conceived not only in terms of artifice and distantiation, but also as a "heightened, intensified variation on life" (Carlson 2002) or a (political) interference with the "real" itself. Focusing on Szabolcs Hajdu's 2015 theatrical performance and 2016 film, *It's Not the Time of My Life*, my paper discusses theatricality as a transversal concept that may question media boundaries, as well as (theoretical) dichotomies/distinctions between absorption and reflexive detachment, between the "real" and the (inter)medial. Hajdu's film and performance will be considered within the framework of his cinematic oeuvre in which the theatrical can be addressed in the broader context of intermedial practices. In Hajdu's cinema, theatricality and intermediality are not only means of stylization or media reflexivity: the politics of in-betweenness and impurity involves questions of socio-political realities, of identity, corporeality and body politics.

SÁNDOR Katalin, PhD, is Assistant Professor at Babeș–Bolyai University (Cluj-Napoca, Romania). Her research interests include theories of intermediality, intermediality in literature and film, contemporary Hungarian and Romanian cinema. Her volume, *Nyugtalanító írás/képek. A vizuális költészet intermedialitásáról* (Unsettling Image/Texts: The Intermediality of Visual Poetry) appeared in 2011. She has published various scientific articles both in Hungarian and English in periodicals (*Acta Universitatis Sapientiae: Film and Media Studies*, *Metropolis*, etc.) and volumes of studies: e.g. Ágnes Pethő (ed.) *The Cinema of Sensations*, 2015, Ajtony, Zs. – Pieldner, J. (eds.) *Discourses of Space*, 2013, Elleström, L. (ed.): *Media Borders, Multimodality and Intermediality*, 2010.

DRĂGAN, Cristian, Center of Excellence in Image Studies, University of Bucharest, Bucharest, Romania, e-mail: cristian.eduard.dragan@gmail.com
IN-BETWEEN THEATRE AND FILM: ROBERT WILSON'S "SCREEN-STAGE"

The presentation focuses on the practice of filming theatre plays, viewed as a transmedial artefact, more specifically, the end result of the transition of a theatrical construct to a filmic medium. We will concentrate mainly on how these two modes of constructing (and perceiving) the representational space blend together to form a hybrid of sorts, which is, at the same time, neither theatrical nor filmic, thus outlining some of the problems that such a mix can generate in the viewer's perception (especially concerning the two different modes of "presence" particular to each medium). To counterpoint this we will offer the example of Robert Wilson's poetics. His particular take on the theatrical experience, which has been dubbed a "theatre of images," is to try by all means (stage design, lighting, choreography, etc.) to reduce the three-dimensional space of the stage to a two-dimensional one, resulting in a "screen-stage." Using an audio-video extract from one of his filmed theatre pieces (*Shakespeare's Sonnets*, 2009), we will investigate the ways in which all the problems that arise from such transmedialization are potentially resolved – the final result being a work of art that can "inhabit" two different mediums at the same time.

DRĂGAN, Cristian studied film directing at UNATC Bucharest and his current research interest is on metafilm.

SAVA, Laura, JC School of Film and Television Arts, Xi'an Jiaotong-Liverpool University, Suzhou, P. R. China, e-mail: Laura.Sava@xjtlu.edu.cn
"IT'S THEATRE, IT'S AN INTERPRETATION OF LIFE, IT CAN BE TRUER THAN LIFE ITSELF:" PERFORMANCE, POSSIBILITY AND INTERMEDIAL THRESHOLDS IN *CLOUDS OF SILS MARIA*

The paper will focus on the film *Clouds of Sils Maria* (Olivier Assayas, 2014) and the ways in which it achieves a complex probing into the thresholds between film and theatre, life and fiction, performance and embedded performance. The intermedial premise of the film, especially evident in its middle segment, which showcases a series of rehearsed scenes from a play, will be taken as a starting point in a discussion of theatricality, which will revolve around the notion of possibility. The concept of possibility will be approached through three different but convergent theoretical angles: Tzachi Zamir's conceptualization of acting as a form of "existential amplification" and "self-animation" enabled by a detailed and active engagement with "fictional possibilities" (2014), Marvin Carlson's outline of a strand of theatricality which involves understanding theatre as "a heightened, intensified variation on life" and a "celebration of possibility" (2002, 246) and Daniel Johnston's Heideggerian take on the rehearsal which he sees as truthful insofar as it engenders "an energized play-space of Being," an exploration and manifestation of "human possibilities" in the process of revealing, or un-concealing a world (2011, 214). This three-pronged approach will allow me to elucidate the ways in which the film effectively maintains a number of interpretive possibilities open.

SAVA, Laura is Lecturer in Film Studies at Xi'an Jiaotong-Liverpool University. Her work has been published in the journals *Screening the Past* and *Excursions*; her first monograph, *Theatre Through the Camera Eye: The Poetics of an Intermedial Encounter* is forthcoming with Edinburgh University Press in 2019.

PANEL 17: MATERIALIST MATTERS
Chair: Melinda Blos-Jáni

JUTZ, Gabriele, University of Applied Arts, Vienna, Austria, e-mail: gabriele.jutz@uni-ak.ac.at
THE SPLICE: A PARADIGMATIC IN-BETWEEN

In film theory much has been written about editing and its power to produce meaning, but this basic cinematic technique has rarely been explored from a *material* viewpoint. However, there are experimental film practices in which the physicality of the splice itself – be it a cement splice or a tape splice – is exploited in surprising ways. Among those works that unleash the hidden potential of the splice, is American filmmaker David Gatten's *Secret History of the Dividing Line* (2002). Looking for a material equivalent of the "dividing line" of the film title, Gatten found it in the cement splice mark, which he explores at length. In the projector performances of American artist Bruce McClure countless splices are made *audible* when they pass over the projector's optical sound head. The individual loops are spliced with tape, and are then copied by print in a lab. The actual pattern of tape splices that hold the loop together, and the printed tape splices all make different sounds. Finally, Austrian artist Thomas Glänzel's *Ghost Frames* (2018) exploits a 16 mm black and white camera-reverse-positive film from the late 1950s and in which the splicing tape had become so dry that it popped off the celluloid. As the glue had absorbed silver particles from the gelatin emulsion, each of the chips showed fragments of two half-frames from the film stills. Glänzel placed these "contact copies" on glass microscope slides, sealed them with synthetic resin, enlarged them and made *negative* prints on photographic paper, 24 cm x 30 cm. All of these artistic uses of the splice can be conceived as technical manifestations of the in-between, a specific form of intermediality.

JUTZ, Gabriele is Professor of Film and Media Studies at the University of Applied Arts Vienna. Currently she participates in the artistic research project *RESET THE APPARATUS! The Photographic and the Cinematic in Contemporary Art*.

MARGITHÁZI Beja, Eötvös Loránd University, Budapest, Hungary, e-mail: margithazi.beata@btk.elte.hu
CELLULOID MATTERS. ARCHAEOLOGY AND MATERIALITY OF THE "SENSIBLE MEDIUM" IN *THE RUB* (2018)

What *Chronicle of a Difficult Week* (1986), *Lyrical Nitrate* (1991) *Decasia* (2002) and *The Dead Nation* (2017) had in common, despite the thematic and generic differences, was the display of the material condition of the photofilmic through the registration of its natural, physical decay. Leaving behind the cinephile fetishism of "analog nostalgia," Hungarian experimental film *The Rub* (2018) handles

celluloid as real working stuff, raw material ready for further processing. Creators Péter Lichter and Bori Máté submit 35mm and 16mm archive stock donated by Hungarian National Film Archive (MNF) to various material interventions, hand-made and environmental-organic processes to finally retell Shakespeare's *Hamlet* "from within the mind of the protagonist." I consider both the crafting process of filmmaking and its final product as critical interventions in the concept of the cinematic apparatus, and conceptualizations of a fragile, "sensible medium," approached through its decaying materiality, but still able to react, show and perform – thus survive. By burying, rotting, scratching celluloid strips, filmmakers act as archeologists, botanists and counter-archivists who generate controlled and intentional decay in order to develop a cinematic product that carries the traces of multiple "touches" and displays multiple visual "interfaces," open for further explorations.

MARGITHÁZI Beja is Assistant Professor at the Department of Film Studies, Eötvös Loránd University (Budapest, Hungary). She writes and lectures on medial, affective and sensual aspects of digitalization and contemporary cinema. As a member of the research project *The Social History of Hungarian Cinema* she is currently working on issues of the post-communist era. She is the author of the book *Az arc mozija. Közelkép és filmstílus* (The Cinema of the Face. Close-up and Film Style, 2008) and co-editor of the anthology *Vizuális kommunikáció* (Visual Communication, 2010). Her studies, critical essays and translations were published in various Hungarian, Romanian, German and English language anthologies, periodicals and magazines.

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FOLDING THE MATERIAL AND THE IMAGINARY. MULTIPLE ARCHIVES, COLLECTED MEMORIES AND COMMON LIVES IN RADU JUDE'S *THE DEAD NATION* (2017)

In his "documentary-essay" Radu Jude compiled pieces of glass plate photos as silent archives (from Costică Acsinte's photo studio), different sound footage fragments (political speeches, military songs), natural sound (e.g. the sound of wind) and his own voice narrating a Jewish doctor's, Emil Dorian's diary written in Bucharest between 1937 and 1949. The film re-collects and rebuilds the processes and the medial elements of an anti-Jewish historical atmosphere. In the intermedial documentary – that oscillates "between poetry and reality" (Radu Jude) – the non-convergence of the different media, the silence within narration, and the erosion/ruptures of the photographs create "places" for the viewer and enable an alternative understanding of history through a both immersive and reflective spectatorship. The frames of the photos are opened to a filmic "blind field" (Barthes 1981), the acoustic and the visual material traces "are combined" with invisible images that create the frame for the spectatorial ekphrasis of non-visible images. In my presentation I focus on media simultaneity, on sensual and structural modes of intermediality (see Pethő 2011) and on the way this "collage film" (Mironescu 2017) positions/reflects the human body as sensual and technical, as a mediated agent of history.

DÁNÉL Mónika is Assistant Professor at Eötvös Loránd University and postdoctoral researcher at the University of Oslo. She is currently leader of the international project *Space-ing Otherness. Cultural Images of Space, Contact Zones in Contemporary Hungarian and Romanian Film and Literature* (2014-2018). Between 2015 and 2018 she was granted the János Bolyai Research Scholarship of the Hungarian Academy of Sciences. She co-edited the volume *Event-Trauma-Publicity* (2012) and authored two volumes in Hungarian: *Transparent Frames: The Intimacy of Reading* (2013) and *Language-Carnival: The Poetics of Hungarian Neo-Avant-Garde Artworks* (2016).

PANEL 18: POST-CINEMATIC REMIXES
Chair: Katalin Sándor

DEMUS Zsófia, University of Pécs, Pécs, Hungary, email: demus.zsoff@gmail.com
RETHINKING PHOTOGRAPHY IN COMICS

Comics is a mixed medium which emphasizes its independence by a peculiar use of the language and toolkit of cinematic art, photography and literature. The above is true for photo comics, which can be considered as a form of comics, or a separate medium independent from drawn comics. First of all, in my presentation I would like to show how the language and toolkit of comics and their form meet photographs, and I would like to elaborate the types of comics emerging from this transformation based on the extent to which photographs are used. I also focus on the intermedial aspects of these photo comics, such as photoquotes in graphic novels, photonovels, photoreports and photocomics, among others. Apart from categorization, I would like to present the system of relationships between comics and photography by clearly defined concepts.

DEMUS Zsófia is currently enrolled in a PhD program at the University of Pécs and her field of interests is the studies concerning photo comics/photo novels. She has been publishing reviews and critics about Hungarian comics and Hungarian and world literature since 2013. She is editor of several online and offline comic periodicals.

TROCAN, Irina, National University of Theatre and Film "I. L. Caragiale" (UNATC), Bucharest, Romania, e-mail: itrocan@gmail.com
THROWING REALITY INTO THE (RE)MIX: ORIGINAL FOOTAGE IN VIDEO ESSAYS

With the advent of video essays, film criticism could overcome its unsurmountable distance from the audiovisual medium, which had once prompted Raymond Bellour to call a work of cinema "the unattainable text." To the extent that it is available in digital form, any work of cinematic history can be recontextualized/remixed/post-processed to a critical aim. This should afford commenters an unprecedented specificity in quoting the text, referring to the exact clip rather than evoking it, maintaining detail rather than confining rich audiovisual products to the impoverished, one-dimensional critical phrasing demanded by written language. The possibilities are vast, as suggested, for instance, by Derek Long's *Remixing Rose*

Hobart, a videographic criticism of Joseph Cornell's collage film *Rose Hobart* (itself a mid-30s sample of videography). However, the endless associative possibilities of making video essays seem to have left their makers with a nostalgia for the real, i.e. self-produced, original film footage. This seems to open up an interesting discussion of indexicality in video essays, to wonder how this inherent feature of cinema – its mechanically guaranteed connection to the real world – is altered or lost in the mix. Is original, video-essayist-made footage more "real" than appropriation, or does it expose everything as artifice?

TROCAN, Irina is a freelance film critic and coordinator of the online film magazine *Acoperişul de Sticlă*. Her writing was published in magazines and journals such as *Sight & Sound*, *Variety*, *IndieWire*, *Dilema Veche*, *IstoriaFilmului.ro*, *Close Up*. She graduated UNATC Bucharest and is presently a PhD student and teaching assistant within the Film Department of the same institution. Her thesis, partly developed at the University of Pennsylvania in Philadelphia, discusses the potential roots of contemporary video essays in the tradition of essay cinema. She is currently elaborating, together with Andra Petrescu, a Romanian-language anthology of documentary film theory.

MARKOVA, Lora, Edge Hill University, Liverpool, United Kingdom, e-mail: markoval@edgehill.ac.uk
REMAPPING EUROPE, A REMIX PROJECT (2013): INTERMEDIAL SAMPLING AND TRANSCULTURAL IN-BETWEENNESS

This paper studies the creative practice of intermedial sampling as an aesthetic strategy to represent transcultural in-betweenness by taking into consideration the participatory initiative *Remapping Europe, A Remix Project* (DocNext Network, 2013) and specifically the live-cinema performance Eurovisions by the artist collective European Souvenirs. Eurovisions aims at deconstructing dominant media discourses and negative stereotypes about migration in Europe by sampling found footage, film archives, TV news and broadcasted iconic moments from the song contest Eurovision that the title of the live-cinema show parodies and critically re-appropriates. Released via a mixture of VJ and DJ software, the performance involves multi-screen projections and live music score, while its recurring visual motifs feature imagery of borders, technologies of surveillance and EU's migration control apparatus. Simultaneously, the fusion of different medial textures including footage of abstracted landscapes and sonic fragments from personal narratives evokes crossing of physical borders and creates the aesthetic experience of transcending cultural boundaries. The paper contextualizes Eurovisions within the intermedial work of earlier art collectives, such as Black Audio Film Collective (BAFC) and Virtual Migrants (UK), as well as ZEMOS98 (Spain). The analysis explores the conceptual parallels between "cut'n'mix" aesthetics (Hebdige) and "third spaces" of in-betweenness (Bhabha) employed by European Souvenirs as a creative approach to "re-map" Europe.

MARKOVA, Lora's research interests focus on transcultural aesthetics, European imaginary, film and media arts. She is a Postdoctoral Researcher in Media and Film

at Edge Hill University, UK and holds PhD (Cum Laude 2017) from Deusto University, Spain completed with research mobilities at University of Birmingham and Goldsmiths – University of London. Her background involves positions at the former Netherlands Media Arts Institute-NIMk, Netherlands Institute for Cultural Heritage-ICN, Greenpeace International (Amsterdam) and the European Commission (Brussels). She is a member of the Union of Bulgarian Artists (UBA) and has served as a selected EACEA/2007 Expert for the EU Culture and MEDIA programmes.

PANEL 19: VIDEO ART AND SPACE
Chair: Andrea Virginás

BARAÚNA, Danilo, The Glasgow School of Art, Glasgow, Scotland, e-mail: d.barauna1@student.gsa.ac.uk
MODES OF SPATIALIZATION OF VIDEO IN CONTEMPORARY ART

In this paper I aim to analyse the operations used by artists to establish relationships between video art and its physical space of instauration in galleries and museums, from the study of artworks produced between the years of 1990 and 2015, which are part of the Contemporary Art Festival Sesc_Videobrasil of Cultural Association Videobrasil Collection and the research project *Collection of Video art from Amazon: systematization and critical analysis* (CNPq/SEC/MinC). Thus, I propose and analyse six possible modes of spatialization of video, grouped in two operations of spatialization, related to the physical size of the image exhibited. I called micro-spatialization the first operation, related to video in small size in its relationships with the space and the audience body, constituted by the following modes of spatialization: 1) Video-space (internal organization of the frame); 2) Device-space (sculptured electronic devices); 3) Video-distention (the role of the props in video installations). The second operation, named macro-spatialization, is related to video exhibited in large scale from video projections and/or the multiplication of monitors, formed by the following: 1) Cinema-situation (one large-screen projection) 2) Video-scenario (the role of props inside environments); 3) Video-dilatation (the real-time modification of contents by internal or externals elements).

BARAÚNA, Danilo is a PhD student at The Glasgow School of Art, funded by Brazilian Federal Agency for Support and Evaluation of Graduate Education – CAPES. Research interests: Video Art; Expanded Cinema; Installation Art; Medium Specificity; Curatorship; Queer Art and Theory.

KNOWLES, Kim, Aberystwyth University, Aberystwyth, United Kingdom, e-mail: kik2@aber.ac.uk
EXCESS, IMMERSION AND THE IN-BETWEEN GAZE IN CONTEMPORARY EXPANDED FILM PERFORMANCE

The term "expanded cinema" is now used to refer to a multitude of practices and screening environments, as the moving image finds its way into all areas of public and private life. However, the traditional understanding of expanded film as live film

performance relates to spaces of physical connection that align film with theatre and bodily presence. A key trend in recent expanded cinema is the additional material presence of bulky analogue equipment and various mechanical paraphernalia that stands in opposition to the clean lines and smooth surfaces of contemporary digital devices. The work created is loud, messy, chaotic, often improvised, and susceptible to failure. It draws attention to its status as technologically "outmoded," demonstrating a historical in-betweenness, neither current nor completely obsolete. I will argue in this paper that this cultural in-betweenness is staged in a way that produces a mobile and diffused gaze which shifts between the immersive audiovisual spectacle and the spectacle of performer as a kind of analogue magician. Mobilizing perspectives on technological obsolescence and using Ágnes Pethő's notion of sensuous in-betweenness in intermedial practice, my contribution aims to open up new ways of thinking about the power of outmoded materials in a contemporary performative context.

KNOWLES, Kim is Lecturer in Alternative and Experimental Film and Aberystwyth University, Wales and Experimental Film Programmer at the Edinburgh International Film Festival. She has written widely on historical and contemporary avant-garde film, photography and poetry, including the monograph *A Cinematic Artist: The Films of Man Ray* (Peter Lang, 2019/2012). Her recent work concentrates on technological transition, obsolescence and the aesthetics of contemporary photochemical film practice. She is currently co-editing a volume entitled *Cinematic Intermediality: Theory and Practice* (Edinburgh University Press) with Marion Schmid.

MAITHANI, Charu, University of New South Wales (UNSW), Sydney, Australia, e-mail: c.maithani@student.unsw.edu.au
INTERMEDIALITY OF SCREENS

Assisted by the postmedia turn, contemporary screens provide expanded functions such as their use in producing images in addition to displaying them. W. J. T. Mitchell has noted that we not only see "on" and "through" screens, but also "in," "behind," "between" and "from" them [Screening nature (and the nature of the screen), 2015]. In the field of media arts, screens have provided new instances of interaction and multiple connections between the elements of the installation. Further on, screens also afford the potential of extending this interaction. While describing gestures, Agamben situates them in the middle, offering "pure and endless mediality" [Notes on Gestures, 2000]. Due to the position of screens between the participant and the machine, and their increased capacity, they can be studied as technical gestures of the media art installation. Taking this into consideration, this paper argues that intermediality is one of the gestural operations of screens. As an intermedial gesture, the screen rearranges the relationship between the participant, the artwork and the artist at different stages of production and display.

MAITHANI, Charu is researcher and curator. Her recent publication includes Error/Glitch/Noise: Observations on Aesthetic Forms of Failure in *Information* (Ed. Sarah Cook. Whitechapel Gallery/MIT Press, 2016).

PANEL 20: ETHICAL SCREENS
Chair: Ágnes Karolina Bakk

SZABÓ Zoltán, University of Debrecen, Debrecen, Hungary, e-mail: debaser1995@gmail.com
THE ETHICAL ANXIETY OF REMEDIATION AND SPECULATIVE AESTHETICS IN LANDSCAPE FILMS

The link between avant-garde cinema and painting has always been a conspicuous one but perhaps never as much as in the case of landscape films. However, not only repurposing or evoking specific paintings but constructing entire films with the intention of producing cinematic analogies to certain traditions of landscape painting present a number of issues, especially when the films in question are inspired by the sensibilities of 19th-century romanticism and explore similar topics (James Benning, Peter Hutton, etc.). The problem is essentially twofold: on the one hand, how to break away from the painterly roots and make an exclusively cinematic visual representation of landscape and, on the other hand, how to account for the complicit position of the filmmaker with regards to the nature/technology opposition they address. Within the theoretical framework of the recent speculative turn in philosophy and its implications with regards to aesthetics, I would argue that an object-oriented approach to landscape filmmaking – such as the works of Chris Welsby – provides a solution to both the aesthetic and the ethical anxiety that haunt landscape filmmakers by attributing subjectivity to non-human actants and setting up pre-compositional rules within which landscape can intervene in the filmmaking process.

SZABÓ Zoltán is an MA student at the Institute of English and American Studies, University of Debrecen, Hungary. His writings have appeared in *Filmtett* and his current research is focused on the different forms of avant-garde cinema.

STICCHI, Francesco, Oxford Brookes University, Oxford, United Kingdom, e-mail: francescosticchi@gmail.com
GENERATING PRECARIOUS LIVES AND CHRONOTOPES: THE ETHICAL CHALLENGE OF CONTEMPORARY SCREEN CULTURE

Film and media studies are focusing more and more on the possibility of cinema, television, and visual arts to generate concrete ethical and intellectual systems, overcoming the distinction between viewers' intellectual and conceptual interaction with films, and their sensorial and affective participation. In this paper I aim to discuss how contemporary transnational screen culture addresses the notion of precariousness (economic, environmental, existential). To this purpose I will employ Mikhail Bakhtin's notion of chronotope and an embodied enactive

perspective on audiovisual experience, which demonstrates the material conceptuality of film and television, and also focuses on the power these media have in displaying experiential dimensions and modes of inhabiting them. I argue that the main chronotopes characterizing contemporary audiovisual media are based on affective and intellectual dimensions of Anxiety, Depression, and Expulsion, which in turn are related with current social and political issues. In this sense, the second aim of my discussion would be to demonstrate how these films do not simply show specific precarious lives and existential dimension. They also generate bodies, worlds, or rather becoming for the viewers/users to experience in order to transform themselves and, possibly, to enact and reinvent an ethical relation with the world.

STICCHI, Francesco has a PhD in Film Studies at Oxford Brookes University, obtained under the supervision of prof. Warren Buckland. He works as Associate Lecturer, and his research concerns the study of sad passions in audiovisual experience, and the relation between Spinoza's thought and embodied cognitive theories. He has published several articles and is also interested in an experiential and interactive use of Mikhail Bakhtin's chronotope and heteroglossia, in his current research, he is analysing chronotopes of social, political and environmental precariousness in contemporary audiovisual culture.

TARNAY László, University of Pécs, Pécs, Hungary, e-mail: tarnaylaszlo@gmail.com
TEXTURE, AFFECT AND THE ETHICS OF CINEMA

Although the ethics of immanence is said to emerge from a lack of concern for any external reality and character compossibility, there is hardly any mentioning of sensous filmic experience such that, as Laura Marks puts it, there is "a lack of things to see:" the so-called purely perceptive affect of film, often experimental, where the image becomes blurred, indiscernible, coarsely grained, etc. is neglected. The present paper offers an account which could be the missing link between the new concept of ethical immanence and the perception of texture, the hapticity of the moving image. The account is two-tiered. On the one hand, it is based on an independent idea of embodiment, namely the evolution of bodily representation of the Self including the neurological substrate of such a representation. On the other hand, the individual history should allow that the viewer accomplish a cognitive regress from the general narrative understanding of the film toward the perception of the image texture. In this perspective, an ethics of immanence is accessible if the subject is ready to attend to his/her sensous experience; that is, he/she perceives the images as an opening up of his/her Self toward the Film's body as an Other.

TARNAY László teaches aesthetics and film theory at the Faculty of the Humanities of the University of Pécs. He is Habilitated Associate Professor of philosophy. His current main research interests are the phenomenology of film, cognitive studies, film theory and the new media. He is co-author of *Specificity Recognition and Social*

Cognition (Peter Lang, 2004). His most recent papers appeared in the edited books of *The Cinema of Sensations* (2015), *New Waves* (2010), *The Key Debates. Mutations and Appropriations in European Film Studies*. Vol. 1. *Ostrannenie* (2009). He has also translated two books by the French philosopher Emmanuel Lévinas.

PANEL 21: IMMERSION INTO HISTORY
Chair: Andrei Nae

MIHALCEA, Andreea, National University of Theatre and Film "I. L. Caragiale" Bucharest, Romania, e-mail: andreea.cinefocus@gmail.com
THE PEOPLE FORMERLY KNOWN AS DOCUMENTARY SPECTATORS. IMPACT & ENGAGEMENT IN INTERACTIVE DOCUMENTARIES TODAY

In the larger context of what we've now come to define as a general societal shift towards a culture of participation, during the last couple of years we've been witnessing the large-scale emergence of a new form of documentaries which set out to portray the factual world or render factual experiences by means of interactive media, as seen in the recent work of major media and innovative tech players such as National Film Board of Canada, Arte, POV or MIT, and in the new curatorial strategies undertaken by film festivals such as Tribeca, Sheffield or IDFA. The cultural logic of linearity which we've grown accustomed to assign to a time-based art form such as cinema is currently being challenged by the intrinsic non-linearity of the database, while the notion of spectatorship is seen by many as morphing into a more of an open-concept as audiovisual experiences become more and more immersive and participatory. This paper aims to analyze the current methodological frameworks used by researchers today in understanding how the former paradigm of the viewer has morphed into that of the user and, in the case of participatory interactive documentaries, into that of the active subject-producer.

MIHALCEA, Andreea is a Bucharest-based film critic and a Film & Media Studies PhD student at the National University of Theatre and Film "I. L. Caragiale" (UNATC), where she is currently researching the topic of audience/user engagement in the field of interactive documentaries. She holds a BA in Film Studies with a thesis on *The Dynamics of Reflexivity in Postmodernist Cinema* (UNATC, 2013) and an MA in Film Studies with a thesis on *Classical Spectatorship vs. Interaction. A Case Study: Wide Awake vs. A Journal of Insomnia* (UNATC, 2015).

VARGA Balázs, Eötvös Loránd University, Budapest, Hungary, e-mail: vargabalazsbalazs@gmail.com
IMMERSION INTO HISTORY: VR FILMS ABOUT HUNGARY'S 56 REVOLUTION – IN-BETWEEN CINEMA, MUSEUMS AND EDUTAINMENT

Scholarly discussions of the experiments with VR cinema (cinematic 360-degree virtual reality) are usually based on oppositions and contrast between "classical" cinema (and classical narrative/live action moving pictures or media) and VR films. Many specialists and scholars are talking about the necessity of a "new grammar,"

highlighting the challenges and opportunities regarding immersion and interactivity. All these questions in the context of narrative VR movies are perhaps even sharper. However, there are attempts to accomodate and balance those "apparent oxymorons" as "virtual reality" and "interactive narrative" (Elsaesser 2014). The proposed paper aims at discussing the Hungarian filmmaker György Pálfi's six short VR films made for the House of Terror Museum for its anniversary exhibition of the 1956 Hungarian Revolution. In these 360-degree virtual reality films Pálfi experiments with expanded practices of spectatorship in order to present and display emblematic situations of the revolution. The paper will focus on the connection and interconnectedness of the 360-degree panoramic images and the new modes of storytelling.

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, production studies, popular cinemas and documentaries. He is a founding editor of *Metropolis*, a scholarly journal on film theory and history based in Budapest. His recent research project has examined the post-communist transition of the Hungarian film industry. His current project focuses on popular East European cinemas. He has published several articles and essays in English, Italian, Polish, Czech and Hungarian books and journals. His recent book in Hungarian *Filmrendszerváltások. A magyar film intézményeinek átalakulása 1990–2010* (Film Regime Changes. Transformations in Hungarian Film Industry 1990–2010) has been brought out by L'Harmattan Publishers, Budapest.

ZIMÁNYI Eszter, University of Southern California, Los Angeles, USA, e-mail: zimanyi@usc.edu
HERO'S JOURNEY INTO SYRIA: VIRTUAL REALITY, IMMERSIVE MEDIA, AND THE PITFALLS OF CURATING EMPATHY

Virtual Reality has been hailed by many creators and media industry professionals as an "empathy machine," capable of providing participants with intensely affective experiences that cannot be achieved through older media forms. As VR technology improves, artists, journalists, humanitarian organizations, and activists are increasingly turning toward immersive filmmaking in order to create empathy and spur social change. In this paper, I use the recently released 4D VR Experience, *Hero* (iNK Stories, 2018), as a platform for considering the fraught politics behind curating empathy through VR. *Hero* places participants into the scene of an air bombing in Syria, and offers multi-sensory engagements with scent, touch, temperature, sight and sound. The participant is tasked with a choice: to enter a burning building and save an injured child, or do nothing. Drawing upon Pooja Rangan's theory of immediation, I argue that the intense sensory experience of *Hero* (and of VR more broadly) operates in the documentary mode of emergency thinking, and conflates the adrenaline shock caused by haptic media with the creation of empathy. In the case of *Hero*, the emotional distress caused by the multi-sensory experience of the film comes at the expense of providing participants with useful knowledge about the Syrian

Civil War. Instead, the film's intermediality, which asks participants to physically move through a built set in order to aid an injured child, displaces humanitarian action from the real world into the world of the film, and provides participants a cathartic sense of having "done something to help." As a result, *Hero* generates a problematic empathy that neglects power differentials between participants and Syrian civilians, whose traumas are virtually rendered, placed on display, and offered up for public consumption.

ZIMÁNYI Eszter is a PhD candidate in Cinema and Media Studies at the University of Southern California. Her current research considers how Europe's internal divisions during and after the Cold War have impacted media discourses about the contemporary migrant/refugee crisis.

PANEL 22: ROMANIAN FILM'S HISTORICAL IN-BETWEENS
Chair: Anna Bátori

SPRENGER, Anca, Brigham Young University, Provo, UT, USA, e-mail: anca_sprenger@byu.edu
THE BLURRY ZONE BETWEEN BLACK AND WHITE: DECONSTRUCTING AND RECONSTRUCTING HISTORY IN ROMANIAN CONTEMPORARY FILM

In an interview about *Dead Nation,* Radu Jude underscored the importance of bringing together various media and different points of view in order to reconstruct historical truth. For several decades, Romanians had access to one official narrative of their history. Such a unique narrative contaminated all genres, from history books to feature films, monumental painting or sculpture, poetry or children's literature. After 1990, this all-inclusive uniformity imploded, indicating the need to examine the many facets of truth between several intersecting or even apparently mutually exclusive perspectives. While Radu Muntean's *The Paper Will Be Blue*, or Corneliu Porumboiu's *12:08 East of Bucharest* do not include actual TV footage of the 1989 revolution, they set the tone for a new approach that allows questioning the unique point of view. This is what a film like Radu Jude's *Dead Nation* accomplishes through the overlapping of different media. Costică Acsinte's collection of photography and Emil Dorian's journal intersect with propaganda films, nationalist songs, archive footage, and raise the issue of what documents tell or hide, and of how history is constructed. In my paper I propose to analyze the dialogue between different media in Romanian contemporary cinema as a possible key to understanding the relationship between the new, post-communist generation and the residues of a fossilized society.

SPRENGER, Anca's research interests are national/individual identity, sacred gestures in secularized contexts, the fantastic. Her recent articles deal with the paradoxes of nationalism and individual identity in Romanian-French authors like Eugène Ionesco and Emile Cioran, representations of the sacred in French modernists such as Proust or Apollinaire. Recent publications: Europe de l'Est: frontières fantastiques, frontières géographiques (Preface), Le fantastique de l'Est: dictatures imaginaires et politiques, 2016; Romanian New Cinema: Representing National Identities in a Global World,

Interstudia, Universitatea Vasile Alecsandri, 2014. She is currently working on a book project on Romanian cinema.

POP, Doru, Babeş–Bolyai University, Cluj-Napoca, Romania, e-mail: popdoru@ubbcluj.ro
THE "IN-BETWEEN" IMAGINARY IN RECENT ROMANIAN CINEMA. ROMANIAN CINEMA, CINEMATIC SPACE AND EMOTION, PHILOSOPHY OF IN-BETWEEN

Based on the philosophical observations of Lucian Blaga, one of the most important Romanian thinkers, the national psyche is dominated by the matrix of "*deal–vale*" ("hill–valley"). This spatial determinacy has influenced the existence and the cultural practices of Romanians, which can be extended to moviemaking. Illustrated with examples from movies like *Dincolo de calea ferată* (*Beyond the Railroad*) by Cătălin Mitulescu, *Sieranevada* by Cristi Puiu and *Pororoca*, by Constantin Popescu, the paper will discuss the "in-betweenness" in recent Romanian cinema. In-betweenness, defined as a metaphysical space, becomes transparent in which storytelling, character development, emotions and meanings developed with cinematic instruments. Using concepts from contemporary theories on the philosophical intermedialities (Deleuze and Guattari 1987) and the ontology of the in-between (Oosterling 2010), this paper is searching for explanations about how the inner structures of national imaginary formations are determined by this particular cultural matrix.

POP, Doru is Professor of Film Studies, Media Studies and Image Analysis at the Faculty of Theatre, Babeş–Bolyai University in Cluj-Napoca. His research interests also include visual culture, political analysis, and cultural studies. He taught a course on the Romanian New Wave filmmakers at Bard College (2012) and European Cinema at Columbus State University, Georgia (2017). His latest publication is *Romanian New Wave Cinema: An Introduction*, McFarland, 2014.

MIRCEA, Eugenia, Independent researcher, Cluj-Napoca, Romania, e-mail: eugenia_1907@yahoo.com
THE POLITICS AND POETICS OF MEMORY: (RE) PRESENTATIONS OF THE PAST IN ROMANIAN CINEMA

Undoubtedly cinema has been, since its invention, a productive place for the (re)presentation and exploration of the historical events and our thought about them into an audio-visual discourse. In this context, my paper focuses on memory and film, found footage, prefabricated audio-visual materials, collective memory through cinema, television and photography and the relations between them: how the form that a representation takes is related to its historical and political value, how the political and the socio-cultural imaginary work in the cinematic representations about the our past. The questions from which my paper starts are: how does a medium shape the image and the memory of the past in today's society and how this medium uses its visual techniques to put into a new context the past? The object of my analysis consists in two very different, if not opposing,

films that investigate the discourse of memory from the present standpoint. The first film is *Videograms of a Revolution* (1992) made by Andrei Ujică and Harun Farocki and the second one is *The Dead Nation* (2017) made by Radu Jude. My aim is to demonstrate that these films illustrate the fact that the concept of medium specificity is no longer tenable, that the trace of the past inscribed in the image allows us to assess "the power of these image" (V. Flusser 1990) and to understand "that nothing could be constituted as pure interiority or self/identity, that this purity was always already invaded by an outside" (R. Krauss 1999). Although taken as a corpus, both films reflect different periods of time, but still they reflect on the past, they shape the memory of the historical events they engage with and respond to a mutation regarding the way we understand and perceive the past in a new media-based form of historiography. Also they show us that history can be a form of fiction and most of all, they reveal Andreas Huyssen's idea according to which memory is understood by means of the dialectical relation between past and present (Huyssen 2003), between technologies and ideologies of a visual discourse, case in which "the representation of history becomes the history of representation" (Linda Hutcheon 1989).

MIRCEA, Eugenia received her PhD title (Babeş–Bolyai University, Faculty of History and Philosophy) in 2014, with a thesis entitled *Sign and Sense in Cinematic Image: from Structuralist Semiology to Postmodernism*. Interests: the relation between medium technics and cultural history.

PANEL 23: SCREEN – WRITING
Chair: Maria-Sabina Draga Alexandru

DRAGA ALEXANDRU, Maria-Sabina, University of Bucharest, Bucharest, Romania, e-mail: sabina.draga.alexandru@lls.unibuc.ro
IN BETWEEN SPACES, IN BETWEEN GENRES: NARRATIVE AND PERFORMANCE IN DOMNICA RADULESCU'S WORK

Domnica Radulescu is a self-conscious Romanian American writer, whose creative experience has almost always been going hand in hand with her work as a professor of comparative literature. In her hybrid discourse, performance and narrative, academic and creative writing, English and Romanian meet and merge, in a dynamic mix that grows like a living organism. In the light of Marie-Laure Ryan's concept of a media-conscious narratology and Patrick Colm Hogan's storyworlds in drama, as well as David Morley's thoughts on the different kinds of texts coming into being in the creative writing process, I will analyze the interaction between narrative and performance modes in Domnica Radulescu's writing. My main focus will be on her intermedial play *Exile Is My Home: A Sci-Fi Immigrant Fairytale*, positioned in the context of Radulescu's fiction (her novels *Train to Trieste*, 2008 and *Black Sea Twilight*, 2010) and academic work, as well as of her interviews on the process of creation. I will aim to show that her overlapping roles as an academic, a feminist activist, a novelist, a playwright and a theater director lead to a hybrid narrative-performative-academic

discourse which transcends formal boundaries in order to better express a complex series of identity-related border-crossings.

DRAGA ALEXANDRU, Maria-Sabina is Associate Professor of American Studies at the University of Bucharest. Her research interests include: narrative and performance in contemporary global literatures in English, ethnic American literatures and media, postcolonialism and postcommunism, and gender studies. She has published articles (in *Comparative Literature Studies*, *The Journal of Commonwealth Literature*, *Perspectives*, etc.), books *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* (Leiden and Boston: Brill, 2015).

GEERTS, Ronald, Vrije Universiteit Brussel / Université Libre de Bruxelles, Brussels, Belgium, e-mail: ronald.geerts@vub.be
SCENARIO INTERMEDIUM: THE IN-BETWEENNESS OF THE SCREENPLAY FROM SCREEN IDEA TO FILM

When screenwriting how-to and manuals became popular at the end of the 1970s and early 1980s (e.g. Syd Field, Robert McKee and many others), this also triggered the interest of film and literary scholars in script analysis as an academic practice. At first these approaches referred to a familiar terrain. The screenplay considered as a text might then be defined through its "scriptness," a combination of an autonomous literary text that nevertheless, as Pier Paolo Pasolini as early as the late 1960s described it as a text, "longing to become another text." Despite these efforts to elevate the status of the screenplay to a more or less autonomous literary artefact, comparable to other transitionally characterized texts such as drama, the volatile and ephemeral character of the screenplay remained an essential part of its ontology (see e.g. Winston 1973, Faber 1978, Vermeesch 2004, Van Nypelseer, Nannicelli). Since the early 21st c. research into the nature and functioning of the script broadened the concept of what a screenplay exactly is (Maras, Price, Nelmes). Ian W. Macdonald (2013) redefined the screenplay as a process in which not one instant or version can be marked as "the" script or the "final draft." This launched a new approach toward the research and status of the screenplay: as an intermedial, fluid and liminal form. This approach also questions authorship: a great number of actors in the filmmaking process contribute to the development of the screen idea: writers, producers, directors, editors, etc. I will provide some striking examples to illustrate this and also plead for a new genetic approach to the study of screenwriting.

GEERTS, Ronald teaches theatre and film courses at the Vrije Universiteit Brussel (VUB) and screenwriting history and theory at the Université Libre de Bruxelles (ULB). His research interests and publications stretch from contemporary Flemish theatre in its international context to the use of narrative and dramaturgical strategies in screenwriting, the genetic study of the screenplay and the history of

screenwriting in Belgium. He serves on the Executive Council of the international Screenwriting Research Network (SRN) and is a member of the selection committee of the Vlaams Audiovisueel Fonds (VAF).

TORRES PEREIRA, Ana Sofia, Universidade Nova de Lisboa, Portugal, e-mail: pereira.anas@gmail.com
DINA AND DJANGO – BEYOND THE FILM, AN INTERMEDIAL CASE STUDY

Based on true events, *Dina and Django* (1983), Solveig Nordlund's first feature film, is truly unique in Portuguese Cinematic history in the way it uses different artistic mediums to portray a story. Set during the Carnation Revolution (25th of April 1974), the film tells the story of Dina and Django, two lovers turned into criminals that are oblivious to everything that goes on around them. Though the characters might be oblivious to the revolution, the film is not. As the love story is taking place, we see real images of the revolution, we hear the songs from the revolution, and the film even seems to react to this. At the same time, the main characters act like characters from kitsch "cordel literature" books or from romantic films (both of which also appear in the film). Fragments from different types of mediums ("cordel literature," romantic films, archival footage, songs, newspapers) interact together in a film that questions its own reality, medium and characters turning it into an original intermedial metafilm. *Dina and Django* allows us to try and find new ways of studying national and "auteur" films with an intermedial approach, which is the purpose of this paper.

TORRES PEREIRA, Ana Sofia is currently doing her PhD on the topic *Women Screenwriters: A Dynamic Definition of Language in the Feminine in Portuguese Cinema* at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, and she won a scholarship from FCT.

PANEL 24: IMMEDIATION AND INTERMEDIATION
Chair: Ferenc Boné

KACUNKO, Slavko, University of Copenhagen, Copenhagen, Denmark, e-mail: kacunko@hum.ku.dk
MEDIA (UN-)SPECIFICITY – IMMEDIATION – INTERMEDIATION

"The first icon of the 21st century is the closed-circuit surveillance camera" (Hawks 2005). The 21st century's media praxis is increasingly characterized by the emerging immediation, suggesting the closure of the spatio-temporal "gap" between agencies and the media involved, resulting in a complex interplay of social-, security-, science- and economy-related issues. However, in academic and popular discourse, the focus is on documenting either (societal) challenges or (technical) solutions. The paper seeks to address this imbalance by addressing: an urgent need for a systematic understanding of immediation's major forms of appearance: 1. today's worldwide closed-circuit arrangements (art installations) and 2. live-streaming practices (av-communication- and surveillance tools and services) as well as the 3. "domestication" of the both. In addition, the

historiographic issue of media (un-)specificity in the interdisciplinary context of art-, film- and media- as well as visual studies will be addressed, especially with respect to video. Finally, the visual cultural studies' potentials related to the assessment of the (neo-)avant-gardist and intermedia theories will be examined with respect to the research in video art and video related everyday practices.

KACUNKO, Slavko (Ph.D. Dr. phil. habil.) was born in Osijek, where he studied art history and philosophy. He received a Ph.D. and the post-doctoral qualification in Art History from the University of Düsseldorf (1999) and Osnabrück (2006). Since 2011 Kacunko has been Professor for Art History and Visual Culture at the University of Copenhagen. Key foci of his research profile are video, performance, installation, visual studies and aesthetics. For his interdisciplinary approach in Art History and Media Studies he received international recognition. Since 2014 he is elected member of "Academia Europaea." Recently he edited a comprehensive anthology *Theorien der Videokunst* (2018).

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SCREEN WARS: REVISITING REMEDIATION HYPOTHESES

From a technological point of view, the remediation hypothesis of Bolter and Grusin (2000) seems functional to understand the displacement of moving images, the relocation of film, especially from movie theatres to television and mobile screens, and vice versa. According to this hypothesis defined by them as the founding principle of media transformations, new media refashion and enhance prior media forms and in turn prior media improve themselves for being able to survive against new media. Remediation consists of two seemingly contradictory strategies, the strategy of transparent immediacy (making the medium invisible) and the strategy of hypermediacy (over-emphasizing the medium), and these two are observable in our relationship with screens. The aim of this paper is to examine a sample of screen (movie theatre, television and mobile) advertisements broadcast in Turkey from the perspective of remediation. A quick overview of the sample allows me to advance the hypothesis that while remediation is a useful conceptualization that can illuminate certain aspects of the journey of moving images, it fails to explain some very important others like the implicit economic relations and gender dimensions that go along with screen technology and its latent discourse revealed in advertisements.

VITRINEL, Ece holds a double PhD degree in communication sciences (University of Paris 3 and Galatasaray University, 2015) and has been working at the Faculty of Communication of Galatasaray University since 2006. Her research focuses on visual culture, audiences and film industry.

PAIVA, Samuel, Federal University of São Carlos (UFSCar), São Carlos, Brazil, e-mail: sampaiva@uol.com.br
CINEMA, HISTORIOGRAPHIC METHOD AND INTERMEDIAL PASSAGES

The aim of this paper is to investigate a historiographic method focusing on cinema and constructed on the perspective of intermediality, continuing earlier research questions related to the IntermIdia Project, such as: how can an intermedial approach support the history of Brazilian cinema? How do intermedial encounters in Brazilian cinema relate to each other across history and geography? As a case study, films from the Brazilian Film Revival will be considered focusing on the so-called *Árido Movie*, from the city of Recife (state of Pernambuco), observed as the cinematic side of the Manguebeat musical movement, which will be understood in the context of its compared relations with the city of São Paulo. More specifically, the paper intends to compare several interviews already conducted by Lúcia Nagib and myself with filmmakers from Recife and São Paulo for the film *Passages* (work in progress directed by both of us) especially considering the relation between cinema and music, and the reality of these two specific and interrelated cities in terms of exchanges of their filmmakers. Taking into account intermedial relations between these places, the hypothesis is that there are "passages," in the sense proposed by Walter Benjamin, in terms of elaborating History as montage, in our case, among cinema and other arts and different geographies and realities.

PAIVA, Samuel teaches History of Cinema in the Department of Arts and Communication at the Federal University of São Carlos (UFSCar), in the state of São Paulo, Brazil. His publications include *A figura de Orson Welles no cinema de Rogério Sganzerla* (Alameda, 2018) and the co-edited volume *Viagem ao Cinema Silencioso do Brasil* (Beco do Azougue, 2011). He is one of the IntermIdia Project co-investigators supported by FAPESP (São Paulo Research Foundation) and conducts research on the cinema from Pernambuco related to Manguebeat phenomena.

PANEL 25: MOVING IMAGES RELOCATED
Chair: Zsolt Gyenge

GYENGE Zsolt, Moholy-Nagy University of Art and Design Budapest, Hungary, e-mail: zsgyenge@mome.hu
IN-BETWEEN SCREENS. MIGRATING MOVING IMAGES AND THE "ARCHITECTURE OF SPECTATORSHIP" IN CHANTAL AKERMAN'S AND JULIAN ROSEFELDT'S WORKS

With the multiplication of platforms experienced in the past decades, the analysis of the effects on spectatorship of the migration of moving images between screens seems imminent. The term "in-between screens" indicated in the title refers here to the shift that occurs when films are presented both in movie theaters and in gallery spaces. A heightened focus on the spectatorial experience of moving image installations' spatial design allows – as Kate Mondloch puts it – the appreciation of media installation's "architecture of spectatorship" (Mondloch

2010). The embodied experience of the distracted and disoriented visitor of moving image installations will thus be examined. The issue of the frame and thus the problem of the off-screen and off-frame space will be one of the key points of discussion, as in gallery films artists either bring the frames of the image into focus or they connect the image to the off-screen of the gallery space (Fowler 2008). An important aspect of framing is sound that has no actual frame, and as the field for hearing is far bigger than that of seeing, in a multichannel installation the visitor experiences a specific mixture of visual and audible frames (Westgeest 2016). The paper will present its argument on the interpretive significance of spatiality and screens in moving image installations through two works having both cinematic and gallery presentations: Akerman's *D'Est* and Julian Rosefeldt's *Manifesto*. This seems an appropriate choice to explore the topics suggested by the conference also due to the fact that these films display an intermedial play between the visual, auditive and linguistic layers.

GYENGE Zsolt is Associate Professor at the Moholy-Nagy University of Art and Design, Budapest, Hungary. His fields of research include interpretation theories (phenomenology, hermeneutics), experimental film, video art and Romanian Cinema. He is the author of the book *Image, Moving Image, Interpretation: A Theory of Phenomenological Film Analysis* (published in Hungarian). He is the editor of the scholarly journal on design and visual culture *Disegno*, and is member of two international research projects (*Space-ing Otherness*; *Cine-versity*). He is currently working on a postdoctoral research entitled *Expanded Screens: New Spectatorship and Subversion in Contemporary Moving Image Installations*. He is also active as freelance film critic.

ŁABĄDŹ, Justyna Weronika, University of Silesia, Katowice, Poland, e-mail: justa.labadz@gmail.com
"SPATIALIZATION" OF THE GAZE – VIDEO MAPPING DISPOSITIF

In contemporary culture the traditional cinematographic dispositif is changing more and more. An audiovisual image from the enclosed public space of the cinema hall is moved increasingly to the private space, in which it becomes an individual experience. Video mapping, which is a projection that escapes rectangular screen frames and adapts animation to the spatial form, changes the way of new media image perception. The screen of video mapping becomes both the architecture, which thanks to the projection is subject to illusionistic modifications, as well as smaller objects that can be placed in both public and individual space. The image of video mapping, unlike a movie image, does not become an autonomous work. It depends on the object on which it is displayed, and often in the context from which it arises. Before all else there is no plot of the animation, but the object itself. The author investigates the possibility of the title gaze "spatialization," which rediscovers the depth, width and height of the object being viewed, as well as its possible modifications in augmented reality. The

article focuses on the new situation of video mapping reception that allows to create new narratives within it and new dispositif with its own rules.

ŁABĄDŹ, Justyna Weronika is art historian, curator, art critic. She graduated history of art at the University of Silesia in Katowice and Polish language and literature at the University of Bielsko-Biała. She is a PhD student of Cultural Studies at the University of Silesia. Current research: video mapping & AR.

ANTICHI, Samuel, Sapienza University of Rome, Rome, Italy, e-mail: samuel.antichi@tiscali.it
LIVING IN MEDIATED CITIES. CITYSCAPE RECONFIGURATION AND SITE SPECIFIC VIDEO ART INSTALLATIONS

It is certainly true that the pervasiveness of moving images in exhibition spaces, one of the most characteristic features of the contemporary artistic and media scene, is a key aspect in an aesthetic perspective on the so-called cinema effect in contemporary art (Dubois 2006), on the relocation (Casetti 2012) of cinema in the museum, and on that set of phenomena that have been identified at different times as "cinéma d'exposition" (Royoux 1997, 2000), "other cinema" (Bellour 2000), "artist's cinema" (Connolly 2009), and "othered cinema" (Balsom 2013). My aim in this presentation is to take a step forward and to reflect upon how moving images, coming out of the museum, enter the urban space, intersecting with a city's architectural layout, reconfiguring the cityscape. I will refer especially to Doug Aitken's as well as Chris Doyle's video art installations, which explore the new forms of augmented and virtual reality in the mediacity, as the urban screens or the media façades, in order to reflect upon how moving images shape the spaces in which they are installed, constructing a physical and cognitive path, which structures both the spatiality and the temporality of fruition.

ANTICHI, Samuel is a PhD student at Sapienza University of Rome, after attending a two-year Master Programme in Cinema Studies at the University of Stockholm. His current research focuses on re-enactments in documentary cinema, as a strategy in order to explore how trauma wreaks on official and personal memories, reflecting upon how they can be part of how we know history. He wrote academic papers concerning video installation as Be Now Here: Verso un'archeologia delle pratiche immersive della vision in *Fata Morgana*, as well as gallery films as Thinking out of the box: La dislocazione dell'esperienza filmica in *Where is where?* di Eija Ahtila in *Imago*, Italian academic journals.

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