




THE PICTURESQUE: VISUAL PLEASURE AND INTERMEDIALITY  
IN-BETWEEN CONTEMPORARY CINEMA, ART AND DIGITAL CULTURE  
CONFERENCE PROGRAMME

25 October (Friday), 2019				
9.00-9.40	REGISTRATION, morning coffee			
9.40-10.00	THE OFFICIAL OPENING OF THE CONFERENCE (Aula Magna, Building B, 1 <sup>st</sup> floor)			
10.00-11.30	<b>P1: (Un)doing the Picturesque</b> Chair: Susan Felleman <b>A303</b>	<b>P2: Picturesque Operations in Photography</b> Chair: Melinda Blos-Jáni <b>B301</b>	<b>P3: Ut Pictura Poesis</b> Chair: Thomas Schick <b>B302</b>	
	Paul FRY (New Haven, USA): IS THERE AN UN-PICTURESQUE?	Tomáš DVOŘÁK (Prague, CZ): TAKING, CHASING, CAPTURING: PICTURESQUE STRATEGIES IN PHOTOGRAPHIC MODERNISM	Daniel PÉREZ-PAMIES (Barcelona, ES): MIND THE GLITCH: DIGITAL CINEMA AND AVANT-GARDE CUBISM PAINTING	
	Brigitte PEUCKER (New Haven, USA): "IN THE PICTURE": IMMERSION AS INTERMEDIAL STRATEGY	Martin CHARVÁT (Prague, CZ): INVERSION OF PICTURESQUE: PHOTOGRAPHY, CRIME AND PSYCHIATRY	Fabio PEZZETTI TONION (Torino, ITA): UT PICTURA POESIS. EPIPHANY OF THE IMPOSSIBILITY OF THE REAL IN LARS VON TRIER'S FILMS	
	Susan FELLEMAN (Columbia, USA): THE IMPRESSIONIST PICTURESQUE IN AGNÈS VARDA'S <i>LE BONHEUR</i>	Michal ŠIMŮNEK (Prague, CZ): META-PICTORIAL PICTURESQUENESS: CHANCE OPERATIONS OF IMPERFECTION AS A SOURCE OF ENCHANTMENT AND VISUAL PLEASURE	Irina MELNIKOVA (Vilnius, LT): FRAMING SYNAESTHETIC PLEASURES IN/OF FILM: LUCA GUADAGNINO'S CASE	
11.30-12.00	Coffee break			
12.00-13.30	<b>P4: Strategies of Pictorialisation</b> Chair: Hajnal Király <b>A303</b>	<b>P5: Screens as Environments</b> Chair: Andrea Virginás <b>B301</b>	<b>P6: Feminine Gaze and Nature</b> Chair: Bori Máté <b>B302</b>	
	Ágnes PETHŐ (Cluj-Napoca, RO): CINEMA IN WATERCOLOUR. JOANNA HOGG: <i>THE SOUVENIR</i> (2019)	Kaitlin Clifton FORCIER (Berkeley, USA): WHITE CUBE, BLACK MIRROR: REFRAMING MOVING IMAGES IN THE DIGITAL AGE	Amina ALLY (Toronto, CA): FEMININITY AND NATURE: THE HUMAN GAZE IN THE ANTHROPOCENE	
	Judit PIELDNER (Cluj-Napoca, RO): THE ANAMORPHIC PERSPECTIVE IN-BETWEEN THE PAINTERLY AND THE CINEMATIC IN ANDRÁS JELES'S <i>SINISTER SHADOW</i>	Daniilo BARAÚNA (Glasgow, UK): "CAMP" AESTHETICS AS A QUEER ORIENTATION STRATEGY IN THE PROJECTIVE ART OF RACHEL MCLEAN AND PIPILOTTI RIST	Lora MARKOVA (Liverpool, UK): PICTURESQUE INTERMEDIAL TEXTURES IN THE DOCUFICTION <i>FEMALE HUMAN ANIMAL</i> (2018)	
	Katalin SÁNDOR (Cluj-Napoca, RO): MAKING AND UNMAKING LANDSCAPES IN SZABOLCS HAJDU'S CINEMA	Andrea VIRGINÁS (Cluj-Napoca, RO): TELEVISION AND VIDEO SCREENS IN FILMIC NARRATIVES: THEORIZING FRAME-WORK	Bori MÁTÉ (Budapest, HU): THE SENSUOUS AND THE PICTURESQUE IN "ELEMENTAL CINEMA"	
13.30-15.00	Lunch break			
15.00-16.30	<b>P7: Couleur Locale and Cultural Politics</b> , Chair: Melinda Blos-Jáni <b>A104</b>	<b>P8: The Picturesque in Digital Spaces</b> , Chair: Mihály Lakatos <b>A105</b>	<b>P9: The Pictorial and the Sensorial</b> Chair: Beja Margitházi <b>A303</b>	<b>P10: The Tableau Vivant Revisited</b> Chair: György Fogarasi <b>B301</b>
	Rhitama BASAK (Kolkata, IN): WHAT WE TALK ABOUT WHEN WE TALK ABOUT NATION: UNPACKING THE INDIAN KITSCH VIS-À-VIS VISUAL ART AND NEW MEDIA	Michał PABIŚ-ORZESZYNA (Łódź, PL): <i>WHISPERS</i> : A CINEMATIC VR DOCUMENTARY. ABSORPTION OR THEATRICALITY?	Ágnes Karolina BAKK (Cluj-Napoca, RO): THE PICTURESQUE AND SENSORIAL ELEMENTS OF ANALOGUE AND DIGITAL SPACES	Maria MÄNNIG (Karlsruhe, DE): THE TABLEAU VIVANT—MEDIUM OF MIMETIC DESIRE AND THE DIGITAL SPHERE
	Vincent HO (Coimbra, PT): CULTURAL POLITICS OF HISTORY AND NATURAL ENVIRONMENT: DOCUMENTARY FILMS OF UNESCO WORLD HERITAGE SITES IN CHINA	Victoria DOS SANTOS (Torino, ITA): THE CYBORG AESTHETIC: THE DISRUPTIONS OF THE PICTURESQUE IN THE DIGITAL SPACES	Delia ENYEDI (Cluj-Napoca, RO): VOICELESS SCREAMS: PICTORIALISM AS NARRATIVE STRATEGY IN HORROR SILENT CINEMA	Ioannis PARASKEVOPOULOS (Athens, GR): IMAGES IN SUSPENSION: KLOSSOWSKI, RUIZ AND THE TABLEAUX VIVANTS
	Melinda BLOS-JÁNI (Cluj-Napoca, RO): FROM LANDSCAPE TO POST-HUMAN SETTING. DOCUMENTARIES ABOUT THE DANUBE DELTA	Ferenc BONÉ (Cluj-Napoca, RO): DESIGNING THE PICTURESQUE	Elisa UFFREDUZZI (Rome, ITA): DANCE AND PICTURESQUE IN ITALIAN SILENT CINEMA	Mónica BARRIENTOS-BUENO (Seville, ES): THE TABLEAU VIVANT AS A PASSPORT TO THE PAST IN <i>EL MINISTERIO DEL TIEMPO</i> TV SERIES: A REFLECTION ON SPANISH CULTURAL REPRESENTATION
16.30-17.00	Coffee break			
17.00-18.00	Keynote: <b>LAURA MULVEY: Mark Lewis's <i>Rear Projection: Molly Parker</i> (2006). Reflection on a Work of the Intermedial Picturesque</b> (Aula Magna)			
18.30-20.00	WELCOME RECEPTION			

				
26 October (Saturday), 2019				
9.30-10.00	Morning coffee			
10.00-11.30	<b>P11: Italian Early Non-fiction and the Picturesque</b> , Chair: Ivo Blom <b>A303</b>	<b>P12: Experimental Attractions</b> Chair: Judit Pieldner <b>B301</b>		<b>P13: Landscapes and Moods</b> Chair: Katalin Sándor <b>B302</b>
	Ivo BLOM (Amsterdam, NL): ITALIAN EARLY NON-FICTION WITHIN MODERN AESTHETIC VISIONS	Karen FANG (Houston, USA): ORIENTALISM, INTERMEDIALITY AND THE PICTURESQUE IN THE LIFE AND WORK OF TYRUS WONG		Thomas SCHICK (Potsdam, DE): LANDSCAPES, MOODS, AND THE PICTURESQUE IN THE MOVIES OF THE “BERLIN SCHOOL”
	Sila BERRUTI (Rome, ITA): THE PICTURESQUE AS MEANS OF TRANSPORT WITHIN ITALY’S ARMY TRADITION: THE ROLE OF CINEMA AND PICTURES IN TEACHING WAR	Richard O’SULLIVAN (Belfast, UK): <i>STANDING GROUND</i>		Hajnal KIRÁLY (Cluj-Napoca, RO): “GUILTY LANDSCAPES” – THE PICTORIAL AND THE PICTURESQUE IN CONTEMPORARY (PSEUDO) NOIRS
	Luca MAZZEI (Florence, ITA): THE RECONQUEST OF THE LOST PANORAMA: NATIONALISM, THE PICTURESQUE, AND ITALIAN NON-FICTION, 1909-1913	Péter LICHTER (Pécs, HU): ATTRACTION AND THE “CINEMA OF THE SECOND GAZE” IN STEPHEN BROOMER’S <i>TONDAL’S VISION</i>		Ruxandra KYRIAZOPOULOS-BERINDE (Cluj-Napoca, RO): IMMERSING INTO LANDSCAPES, BEFORE AND AFTER FILM: A CASE STUDY OF TWO DIRECTORS AND ONE PICTURESQUE ISLAND
11.45-12.45	Keynote: <b>STEVEN JACOBS: Screening Landscapes: Film between the Picturesque and the Painterly</b> (Aula Magna)			
12.45-14.00	Lunch break			
14.00-15.30	<b>P14: Framing the Painting</b> Chair: Maria Männig <b>A303</b>	<b>P15: The Picturesque: Aesthetics, Philosophy, Technology</b> , Chair: Andrea Virginás <b>B301</b>		<b>P16: Traumatic Landscapes</b> Chair: Hajnal Király <b>B302</b>
	Cristian Eduard DRĂGAN (Bucharest, RO): EACH AND EVERY FRAME A PAINTING: THE METAREFERENTIAL CAPABILITIES OF PAINTERLY ALLUSIONS AND CITATIONS IN CINEMA	László TARNAY (Pécs, HU): ON THE CONCEPTUAL STRUCTURE OF THE PICTURESQUE		Beja MARGITHÁZI (Budapest, HU): ‘TRAUMATOMIC’ DOCUMENTS. ECOLOGICAL TRAUMA THROUGH THE ‘POSTHUMAN PICTURESQUE’ IN CHERNOBYL DOCUMENTARIES
	Monika PERENYEI (Budapest, HU): CREATIVE ACT: THE REINTERPRETATION OF VELAZQUEZ’S <i>LAS MENINAS</i> IN CINEMATIC CONTEXT	György FOGARASI (Szeged, HU): THE PICTURESQUE: AESTHETICS, TECHNOLOGY, ECONOMY		Ioan Daniel MIHALCEA (Bucharest, RO): WAYS OF SEEING THE PRESENT: FORM AND REFLEXIVE SPECTATORSHIP
	Mihály LAKATOS (Cluj-Napoca, RO): JEAN-MICHEL BASQUIAT: BOOM FOR INTERMEDIAL. FROM STREETS TO GALLERIES, FROM GALLERIES TO SCREENS	Kristian DOKIC (Pozega, HR): DEPARTURE FROM REALITY – WHY AND HOW TO MEASURE VISUAL ACTIVITY OF DIGITAL VIDEO CONTENT		Desmond WEE (Cologne, DE): THE MOST BEAUTIFUL VILLAGE IN EUROPE: REPRESENTING TOURIST IMAGINARIES OF HALLSTATT, AUSTRIA, EUROPE
15.30-16.00	Coffee break			
16.00-17.30	<b>P17: The Politics of Remediation</b> Chair: Ferenc Boné <b>A104</b>	<b>P18: Visual Narratives</b> Chair: Mónika Perenyei <b>A105</b>	<b>P19: Nostalgic Picturesque</b> Chair: Judit Pieldner <b>A303</b>	<b>P20: Reloading the Picturesque</b> Chair: Ágnes Karolina Bakk <b>B301</b>
	Andrea PÓCSIK (Budapest, HU): GENDERING AND DECOLONIZING ARCHIVAL FOOTAGES IN THE WORKS OF PETER FORGÁCS	Imen EL BEDOUI (Kasserine, TN): THE PICTURESQUE REVISITED: LECTURE ON BIO ARTWORKS	Iulia VOICU (Bucharest, RO): VISUAL PLEASURE IN REPRESENTING WOMEN IN ROMANIAN CINEMA BEFORE 1989	Emilie Katrine SUNDE (Oslo, NO): AI AND THE PICTURESQUE: ADDING NEW DIMENSIONS TO VISUAL PLEASURES
	Matthew SCHLESINGER (Philadelphia, USA): <i>LA RICOTTA</i> : PASOLINI AND THE POLITICS OF THE PICTURESQUE	Meltem CEMİLOGLU (Eskişehir, TR): WOMEN IN TURKISH CINEMA FROM A FEMINIST PERSPECTIVE: <i>DUST CLOTH</i>	Anca SPRENGER (Provo, USA): CROWS, SEAGULLS, AND DOGS, OH MY! NATURE SOUNDS AS A FOIL FOR THE SUBURBAN LANDSCAPE	Sin Yi CHOI (Hong Kong, PRC): FROM SELF-PORTRAIT TO PERSONAL DOCUMENTARY: A MEDIA-ARCHAEOLOGICAL STUDY OF SUBJECTIVITY
	Özgür ÇALIŞKAN (Eskişehir, TR): <i>A DOG CALLED MONEY</i> : NARRATIONS BETWEEN DOCUMENTING THE PUBLIC GEOGRAPHIES AND MAKING THE MUSIC	Mircea Valeriu DEACA (Bucharest, RO): CIRCULAR CAUSALITY OF EMOTIONS IN MOVING PICTURES	Andra PETRESCU (Bucharest, RO): FORGOTTEN IMAGES OF A SOCIALIST PAST	Balca ARDA (Istanbul, TR): CONTEMPLATIVE COMMUNICATION OF THE PICTURESQUE PROFILE STORIES IN SOCIAL MEDIA
17.45-18.15	Screening of the video: <b>LÚCIA NAGIB</b> : On the Picturesque and the Visual Pleasures of Intermediality (Aula Magna)			
18.15-18.30	Closing Remarks (Aula Magna)			
19.30	CONFERENCE DINNER: Crying Monkey Restaurant			