



Theatre and Film School - Lisbon Polytechnic Institute
8 – 10 May 2024

FINAL PROGRAMME

8 May (Wednesday)	Room A (427)		Room B (429)	
14:00 – 14:30	Opening: IPL representative, ESTC representative, Film Department, Conference convenor			Auditorium
14:30 – 15:45 Session 1 (3)	<p style="text-align: center;">1A - Music and Spectacle</p> <p style="text-align: center;">Chair: Juan Carlos Guerrero-Hernández</p> <p>1 – “North Korean Cinema Intermedial: Revolutionary Opera Film” (Huyn Seon Lee)</p> <p>2 – “Sensual excess and affective intermediality: disturbing the cinematic discourse in <i>Red Sorghum</i>” (Juan Carlos Guerrero-Hernández)</p> <p>3 – “Uncanny Screendance: Guy Maddin’s <i>Dracula: Pages from a Virgin Diary</i> (2002)” (Fátima Chinita)</p>	<p style="text-align: center;">In person</p> <p style="text-align: center;">In person</p> <p style="text-align: center;">In person</p>	<p style="text-align: center;">1B - Da (im)pureza da arte</p> <p style="text-align: center;">Chair: Marta Mendes</p> <p>1 – “Sobre a Ideia de Impureza Artística” (David Antunes)</p> <p>2 – “Aventura da visão e afectos de vitalidade em <i>Dante Quartet</i>” (Marta Mendes)</p> <p>3 – “Modular cinema: Cinematic praxis as research method in the arts” (Pedro Florêncio)</p>	<p style="text-align: center;">In person</p> <p style="text-align: center;">In person</p> <p style="text-align: center;">In person</p>
15:45 – 16:15	Coffee break			
16:15 – 17:45	<p>Keynote speaker – Paulo Filipe Monteiro : “Dance and Redundance in Intermediality”</p> <p>Chair: Fátima Chinita</p> <p>https://videoconf-colibri.zoom.us/j/96011905075?pwd=NlI2Wi9tSlhFQVUyZ1ZlSDQxTHFaZz09</p>			

<p>17:45 – 19:00</p> <p>Session 2</p> <p>(3)</p>	<p>2A - Frames and Leitmotifs in Film</p> <p>Chair: Martin Knust</p> <p>1 – “Wagner’s <i>Gesamtkunstwerk</i> and the origin of sound film” (Martin Knust)</p> <p>2 – “Narrative Polyphony in Split-Screen Cinema – Gaspar Noé’s <i>Vortex</i> (2021)” (André Simões)</p> <p>3 – “Split screens or opening the windows in the work of Catherine Grant” (Madalena Miranda)</p> <p>4 – “In praise of stains: Impurity as parallax” (Marius Bomholt)</p>	<p>In person</p> <p>In person</p> <p>In person</p> <p>In person</p>	<p>2B - O teatro e o dispositivo cinematográfico</p> <p>Chair: Marta Cordeiro</p> <p>1- “Relações entre um palco e uma câmara de filmar: o Teatro Bauprobe” (João Calixto)</p> <p>2 – “ Verdades teatralizadas: o ato de criação <i>queer</i> em <i>Morrer como um Homem e Fogo-fátuo</i>” (Daniel Oliveira)</p> <p>3 – “Fronteiras entre os <i>media</i>: o lugar do teleteatro na contemporaneidade” (Andreia Galvão)</p>	<p>In person</p> <p>In person</p> <p>In person</p>
<p>9 May (Thursday)</p>	<p>Room A (427)</p>		<p>Room B (429)</p>	
<p>9:30 – 11:00</p> <p>Session 3</p> <p>(4)</p>	<p>3A – Space, Architecture and Film</p> <p>Chair: Miriam de Paiva Vieira</p> <p>1 – “Embodied Diasporic Encounters and Affective Urban Landscapes in Bas Devos’s Film, <i>Here</i>” (Katalin Sandór)</p> <p>2 – “Spatiotemporal Modality in <i>Here</i>, by McGuire: Intermedial Connections between Graphic Novel and Architecture” (Ana Cláudia Munari Domingos / Miriam de</p>	<p>In person</p> <p>In person + Remote</p>	<p>3B – Cinema Expandido</p> <p>Chair: Francisco Henriques</p> <p>1 – “Do cinema expandido de Doug Aitken: Experimentalismos Narrativos e Visuais” (Ana Barroso)</p> <p>2 – “Arte, Interação e Transmídia no Projeto Paralelo 3 – ativismo ao cubo: engajamento e sensibilização para uma causa num artefacto de Média-Arte Digital”</p>	<p>In person</p> <p>In person</p>

	<p>Paiva Vieira)</p> <p>3 – “Architectural Cinema: Inhabiting the World in a Spatiotemporal Flux in Marti Helde’s <i>In the Crosswinds</i> (2014)” (Fátima Chinita)</p> <p>4 – “Constantin Brancusi: The Immersiveness of Sculpture in the spatiotemporal Cinematic Flux” (Andreia Magalhães)</p>	<p>In person</p> <p>In person</p>	<p>(Jorge Santos e Miriam Tavares)</p> <p>3 – “A Criação Imagética Digital: intermedialidade e fusão de práticas e de géneros” (Francisco Henriques)</p> <p>4 – “A colagem: desmontagem e montagem de Impurezas” (Márcia Arbex)</p>	<p>In person</p> <p>Remote</p>
11:00 – 11:30	Coffee break			
11:30 – 13:00	<p>4A – Affective intermediality</p> <p>Chair: Hajnal Király</p> <p>1 – “Corporeality and Imageness, Intermediality and Intersensuality in Céline Sciamma’s <i>Portrait of a Lady on Fire</i>” (Judith Pieldner)</p> <p>2 – “Intermediality and Performances of the Self in Anna Nemes’s and Kim Corbisier’s Work” (Hajnal Király)</p> <p>3 – “The Affective Intermediality of Prosthetic Memory in Recent Documentaries on Dementia” (Melinda Blós-Jani)</p> <p>4 – “Digital Remediation and Affective Changes: The Problem of Colourization in Two</p>	<p>In person</p> <p>In person</p> <p>In person</p> <p>In person</p>	<p>4B – Expanded Cinema</p> <p>Chair: Jorge Palinhos</p> <p>1 – “Keloid Archives” (Triton Mobley)</p> <p>2 - “Sarkis and Parajanov Dialog in the Context of Infinite Game Theory” (Aysel Alver & Buğra Kibaroglu)</p> <p>3 – “Making a Play for Utopia: Intermedial Performance and the Impure Ethics of Game Aesthetics” (Rebecca Rouse & Lars Kristensen)</p> <p>4 – “«What Am I Looking At?»: Cinematic Hybridity in the Age of GEN AI” (Costas Constandinides)</p> <p>5 – “Exploring Impurity in the Arts: A Case Study</p>	<p>Auditório</p> <p>Remote</p> <p>Remote</p> <p>Remote</p> <p>In person</p>
	<p>Session 4</p> <p>(4)</p>			

	Documentaries” (Kamilla Simor)		of Intermedial Connections in <i>O Grande Museu da Consciência de Elon Musk</i> (Miguel Mira e Jorge Palinhos)	In person
13:15 – 14:45	Lunch Break			
14:45 – 16:15	Keynote speaker – Ágnes Pethő : “Uncanny Cinematicity: Between the Aesthetics of Self-Reflexivity and the Politics of Impurity” Chair: Fátima Chinita https://videoconf-colibri.zoom.us/j/98533668083?pwd=cmYyWU1SMDZqQU1LaDBacXgyZHpBQT09			
16:15 – 16:45	Journal <i>Rhinocervs</i> presentation https://videoconf-colibri.zoom.us/j/91952023484?pwd=NENoQlhBVHJDUXhQVEQ5TEV3OU9Odz09			
16:45 – 17:15	Coffee break			
17:15 – 18:30	5A – Textual Radicalism Chair: Pedro Florêncio 1– “Avant-garde Anachronism: Reading Camilo’s <i>Mistérios</i> via Ruiz’s Experimental Film Adaptation” (André Assis Almeida) 2 – “Literature as Photography: Autoreferential Play “in Anne Carson’s <i>The Autobiography of Red</i> ” (Dobile Kisielute) 3 – “Romanian Cinema: Adapting Communist Literature After the Fall of the Iron Curtain” (Simona Budîi)	In person In person In person	5B – Fantasmagorias intermediais (P) Chair: Armando Nascimento Rosa 1 – “Videojogos e a adaptação narrativa em <i>Hamlet</i> ” (Ricardo Bittencourt Pereira) 2 – “Oscilações Profanas: um estudo sobre a éfrase em <i>Ágora</i> (2019), de Ana Luísa Amaral” (Mafalda Pereira) 3 – “A circularidade carne-medium-imagem, em <i>Videodrome</i> (1983) de David Cronenberg (Liz Vahia)”	In person In person In person
	Session 5 (3)			

19:30 – 23:00	Conference dinner (in Lisbon city centre)			
10 May (Friday)	Room A		Room B	
9:30 – 11:15 Session 6 (3)	6A – Intermediality and (Self-)Representation Chair: Lourdes Monterrubio Ibáñez 1 – “Visuality versus performativity: How then to act? A performance as research investigation into the potentials of expanding an actor’s agency” (Ross Brannigan) 2 – “Beauty intermediated: Between text and casting” (Dana Kaplan) 3 – “JLG/JLG, <i>autoportrait de décembre</i> . The essay film and the self-portrait device as an intermedial reflection on authorship and the creative process” (Lourdes Monterrubio Ibáñez)	Remote In person In person	6B – New poetic forays Chair: Ana Isabel Soares 1 – “ <i>Telepathic Letters</i> : Creative process and narrative in a film by Edgar Pêra” (Ana Isabel Soares) 2 - “ <i>Altar</i> (Rita Azevedo Gomes, 2002): A Narratological Approach to Intermediality in Film” (Alessandro Simonelli) 3 – “Dancing Image, Stable Word: Statics, Dynamics, and Poetry in the Work of Albert Serra” (Alexandra Semenova)	In person In person In person
11:15 - 11:45	Coffee break			
11:45 – 13:00 Session 7 (3)	7A – Painting and Other Media Chair: Judit Pieldner 1 – “Portrait Painting in Film Narrative and	In person	7B – Impure Performance Chair: Rita Vilhena 1 – “Yvonne Rainer, a choreographer that makes films or a filmmaker that creates	In person

	<p>Symbolism” (Katalin Kroó)</p> <p>2 – “A Painter’s Cinema: Intermediality in M.F. Husain’s Films” (Abhishek Sarkar)</p> <p>3 – “«God has given you one face, and you make yourself another». The Changing Representations of Ophelia in the Intermedial Dialogue of Literature and Painting” (Rocío Moyano-Rejano)</p>	<p>Remote</p> <p>In person</p>	<p>choreographies?” (Rita Vilhena)</p> <p>2 – “Ethical goals as a criterion of creation. Czechoslovak Theatre on a String in the 1980s” (Jitka Ciampi Matulova)</p> <p>3 – “Fluxus Praxis: Performance, Theatre, Re-enactment” (Klaudia Rachubinska)</p>	<p>In person</p> <p>In person</p>
13:00 – 14:30	Lunch break			
14:30 – 16:00	<p>Keynote speaker – Chiel Kattenbelt: “Theatre as playground for acting and staging”</p> <p>Chair: Stephen Jürgens</p> <p>https://videoconf-colibri.zoom.us/j/96809831335?pwd=REZ1Q1ZobkU4RkVQMG9leThySFJldz09</p>			
16:00 – 16:30	Film projection			
16:30 – 17:00	Coffee break			
17:00 – 18:30	<p>8A – Cross Media and Movement</p> <p>Chair: Clara Gomes</p> <p>1 – “Choreography and Cinema #2”: Synaesthesia and Intermediality” (Sílvia Pinto Coelho)</p> <p>2 – “Who is There? Performative distance and the intermedial audience in cyberformance”</p>	<p>In person</p> <p>In person</p>	<p>8B – Optics and Intermediality</p> <p>Chair: Berceste Özdemir</p> <p>1 - “Perception of Space and Time in Three-Dimensions: Hyperreality Effect of Cinema Art” (Berceste Gülçin Özdemir)</p>	<p>In person</p>

	(Clara Gomes) 3 – “Blurring boundaries: Walking Arts in the “Expanded Field” (Rui Filipe Antunes)	In person	2 – “The poetics of migration and small gauge moving image in art practices” (Wang-Yun Yen)	In person
18:30	Closing and informations			
Zoom links to sessions:	<p>1A – Music and Spectacle: https://videoconf-colibri.zoom.us/j/96715117535?pwd=WThDUzc2elcyRFFzbXhrL24yZ0lOdz09</p> <p>1B – Da (Im)Pureza da Arte: https://videoconf-colibri.zoom.us/j/99519913946?pwd=YTFkLkpkEZDBXdmI6dmhvWko3TWJpQT09</p> <p>2A – Frames and Leitmotifs in Film: https://videoconf-colibri.zoom.us/j/93517562017?pwd=NE9ZWVVoMDI2TjI1TjNuUGNHZGU2QT09</p> <p>2B – O teatro e o dispositivo cinematográfico: https://videoconf-colibri.zoom.us/j/99519913946?pwd=YTFkLkpkEZDBXdmI6dmhvWko3TWJpQT09</p> <p>3A – Space and Architecture in Film: https://videoconf-colibri.zoom.us/j/92062167168?pwd=YXJ4NDNaS2kzQ1NLQXNXTUpaajkwUT09</p> <p>3B – Cinema Expandido: https://videoconf-colibri.zoom.us/j/91349720361</p> <p>4A – Affective Intermediality: https://videoconf-colibri.zoom.us/j/95196485918?pwd=TEZwYnphNFRyZWtWRFPFTUw0TUfkdz09</p> <p>4B – Expanded Cinema: https://videoconf-colibri.zoom.us/j/99116253142</p> <p>5A – Textual Radicalism: https://videoconf-colibri.zoom.us/j/91022546677?pwd=RW5sL0V0ZWpURzdBWHdZMmUyME9Ydz09</p> <p>5B – Fantasmagorias intermediais: https://videoconf-colibri.zoom.us/j/99160779913</p> <p>6A – Intermediality and (Self-)Representation: https://videoconf-colibri.zoom.us/j/92366729868?pwd=amNsMnJoOHR6QkFMQ2NqWFgwc3dTdz09</p> <p>6B – New poetic forays: https://videoconf-colibri.zoom.us/j/93982308276</p> <p>7A – Painting and Other Media: https://videoconf-colibri.zoom.us/j/96660537903?pwd=YzhOS0tDMDUxZEVZSctYYjZEMIFUQT09</p> <p>7B – Impure Performance: https://videoconf-colibri.zoom.us/j/99451409639</p> <p>8A – Cross Media and Movement: https://videoconf-colibri.zoom.us/j/93092956593?pwd=Z01ldXRUeE4rQTIKenVDZXJiL2h0Zz09</p> <p>8B – Optics and Intermediality: https://videoconf-colibri.zoom.us/j/97152604807</p>			

