

Postdoctoral research projects (Human Resources PN II)

The role of generic panels in European small cinemas

PN-II-RU-PD-2012-3-0199 (1 May 2013 – 31 October 2015)

SCIENTIFIC REPORT (MAY-AUGUST 2014)

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Scientific report regarding the implementation of the project in the period MAY-AUGUST 2014

General objectives of the project: Arguing for the hypothesis that generic elements and formulas play an important role in European small cinema industries too, in our contemporary era of digital interconnectivity. Five international conference presentations and five articles in scientific journals are targeted, as well as the manuscript of a monograph-type volume presented for peer-review at the end of the project.

The original research plan presented in April 2012 (for the period October 2012-September 2014)

2012, October-December. Contemporary Romanian and Hungarian cinema as examples of European small cinemas (preparatory phase), as well re-interpretations of the genre of melodrama, with a focus on films by Radu Muntean. Processing the applicant's existing research material, and gathering further relevant material in Romanian, made possible by a two-week research visit to the Romanian Film Archive and/or the library of the I. L. Caragiale National Film School (Bucharest).

2013 January-June. Contemporary Romanian and Hungarian cinema as examples of European small cinemas (final phase). Analysis of crime and detection genre re-workings (preparatory phase). Further material gathered during a two-week research visit to the Hungarian Film Institute's Library (Budapest).

2013 July-December. Analysis of crime and detection re-workings (final phase). Theorizing science fiction in mainstream vs. small cinemas. Processing of research material and also intensive online research, with two possible short trips to Bucharest and Budapest for lacking material and data.

2014 January-June. The representation/conceptualization of the analog-digital turn in examples of small cinemas employing film generic panels. Processing of existing material, intensive online research, incorporating results to presentations and publications resulted from the research up to that moment. This media theoretical perspective, combined with contemporary film genre research, means a serious involvement with a rapidly changing field of international research, therefore a two-week research visit is programmed to the British Film Institute (London).

2014, July-September. Based on material gathered, presentations given and the articles written and submitted, as well as by incorporating reactions of the project's mentor, a monograph-type volume is prepared for publication, with the working title: "The role of generic panels in small cinemas in Europe". The manuscript of the volume is submitted for first review by the closing date of the project.

The actual implementation of the previous activities in the period May-August 2014

1. Online research continued due to the subscription to Project Muse Database Humanities Collection.

2. In this period three international conference presentations were carried out, with themes related to the project, and the project director also contributed as convenor/panel chair at these conferences.

3. The research topics were covered in the following manner:

a. "Small melodramas": the manuscript is in its working format, a small, Hungarian-language article having been published by the online Transylvanian Film Portal, *Filmtett*, with the title, "Developments in the genre of melodrama, 1999-2014", to be accessed here:

<http://www.filmtett.ro/cikk/3570/a-melodrama-fejlodestortenete-4-1999-2013> .

b. "Hungarian and Romanian cinemas as small cinemas" : the manuscript is in its phase of first draft, being the starting point for the workshop *Cultural Studies Approaches in the Study of Eastern European Cinemas* (at the annual 2014 ESSE conference to be organized in Kosice), and it will also constitute the introductory part of the monograph to be prepared at the end of the

project in 2015 (two conference presentations in the topic being effectuated in 2013, see previous reports). Ideas from this subtopic were also incorporated in the article “Female trauma in the films of Szabolcs Hajdu, David Lynch, Cristian Mungiu and Peter Strickland”, see details below.

c. “Small crime and detection”: first attempt at conceptualization in the form of a comparative article was published online on the 26 of July 2014 in *Studies in Eastern European Cinema*:

„Female trauma in the films of Szabolcs Hajdu, David Lynch, Cristian Mungiu and Peter Strickland”. *Studies in Eastern European Cinema* Volume 5, 2 (2014): 155-168. DOI:

10.1080/17411548.2014.925336 , access:

http://www.tandfonline.com/doi/full/10.1080/17411548.2014.925336#.U_rl3qPP8gk . A second

manuscript in this subtopic was sent for peer-review to the online scientific journal *NECSUS*,

being rejected in April 2014, and presented, after small modifications, for the collective volume

Crime and Detection in the Age of Electronic Reproduction edited by Martina Vranova and Zeno

Vernyik (Technical University, Liberec, Czech Republic) for Cambridge Scholars Publishers. A

third article referring to technological changes in investigation movies is in the process of

appearance with the title “Screens “as representation” and screens “as simulation” in mainstream

cinema detection: between *Blade Runner* (1982) and *Splice* (2009)” in *The Nordic Journal of*

Aesthetics 2014.

d. „Small science-fiction”: a first attempt of conceptualization, in the form of another

comparative article, has passed peer review and editing at the *Acta Universitatis Sapientiae Film*

and Media Studies, <http://www.acta.sapientia.ro/acta-film/film-main.htm>, edited in Cluj-Napoca,

Romania, with publication in 2014. Another abstract proposal was accepted for peer review and

possibly editing by *HJEAS - Hungarian Journal of English and American Studies* edited by

Debrecen University, Hungary, with a deadline in September 2014.

Detailed scientific activities

a. Conference presentations

1. The “burden of the real” in Eastern European and Scandinavian genre films: dancing bodies, endoscopy and knitwear. *Thinking Reality and Time through Film: International Conference on*

Philosophy and Film. Lisbon University, Portugal, May 6-10, 2014. PowerPoint presentation attached, and uploaded on project website.

2 Female stars, men's films? Romanian films from the 2000s. *Bodies In Between - Corporeality and Visuality from Historical Avant-garde to Social Media*. Babes-Bolyai University, Cluj-Napoca, Romania, May 29-31, 2014. PowerPoint presentation attached, and uploaded on project website.

3. Generic panels in European small cinemas: a recipe for creative outcomes? *Creative Energies, Creative Industries: The NECS 2014 Conference*. Universita Cattolica del Sacro Cuore, Milan, Italy, June 19-21, 2014. PowerPoint presentation attached, and uploaded on project website.

b. Abstracts accepted for presentation at conferences

In this moment the following abstracts have been accepted for oral presentation (and/or panel organization) at international conferences in 2014:

1. Cultural Studies Approaches in the Study of East European Cinema. *ESSE 2014 Kosice Conference*, Slovakia (roundtable, together with György Kalmár and Zsolt Györi, Debrecen University)

2. Casetti's "unreal objective shot" and intermedial moments. *Figurations of intermediality in film. XV. Film and Media Studies Conference in Transylvania*. Sapientia HUT, October 24-26, 2014, Cluj-Napoca, Romania.

c. Scientific articles: texts gone through peer-review, accepted for publication, in the phase of editing or linguistic revision

1. Embodied genetics in science-fiction, big-budget to low-budget: from Jeunet's *Alien: Resurrection* (1997) to Piccinini's *Workshop* (2011). Forthcoming in *Acta Universitatis Sapientiae, Film and Media Studies*, 8 (2014). <http://www.acta.sapientia.ro/acta-film/film-main.htm>

2. Screens “as representation” and screens “as simulation” in mainstream cinema detection: between *Blade Runner* (1982) and *Splice* (2009). Forthcoming in *The Nordic Journal of Aesthetics*, 2014, <http://nsae.au.dk/journal/about/> .

3. On the medial coding of traces: “immediate” and “hypermediate” detection, or Katalin Varga and Lisbeth Salander. Martina Vranova and Zeno Vernyik (ed.): *Crime and Detection in the Age of Electronic Reproduction*, Cambridge Scholars Publishers, possible date of publication 2015.

d. Abstracts gone through peer review

1. 'Regional' humans and aliens: contemporary Hollywood, Scandinavian and Eastern European examples. *HJEAS - Hungarian Journal of English and American Studies*, Debrecen University, Hungary, deadline: September 2014.

Financial report

Overhead: In this intermediary phase of 2014 (May-August) I worked on the project's webpage (<http://film.sapientia.ro/en/research-programs/individual-research-project-virginas-andrea-the-role-of-generic-panels-in-european-small-cinemas>), at managing the travelling and I prepared the report of the phase.

Logistics: In this intermediary phase the next elements of logistics were acquired: a photographic machine and a corresponding bag, a small laptop for conference presentations, a laptop bag, a media player for various contents, PC earphones, an exterior hard storage unit, and a television set (to access televised films and discussions).

Travelling: I effectuated tow travels for international conference presentations and also professional networking: Lisbon (6-10 May, 2014) and Milano (18-22 June, 2014). The remainder of the planned travelling amount being re-allocated for the final phase of 2014 (September-December).

Personal: See the attached table for salaries of PI and mentor.

Project director,

Virginás Andrea