

K. Participation at national and international conferences

K1. Participation at national conferences

1. Katalin Varga és Lisbeth Salander: női alakok, női traumák, erdélyi háttérrel is. [Katalin Varga and Lisbeth Salander: feminine figures, feminine traumas]. *Study Day* of the Media and Communication Studies Section of the Cluj-Napoca Academic Committee, Cluj-Napoca, 17 November 2012.
2. Kutatási beszámoló: Műfajiság, narrativitás, figurativitás: poszt és hiperverziók. [Research report: filme genre, narrativity, figurativity]. *Study Day* of the Media and Communication Studies Section of the Cluj-Napoca Academic Committee, Cluj-Napoca, 26 November 2011.
3. Digitális kultúra a kortárs sci-fiben. [Digital culture and contemporary science-fiction]. *Study Day* of the Media and Communication Studies Section of the Cluj-Napoca Academic Committee, Cluj-Napoca, 7 May 2011.
4. Tévés válaszlépések a digitális kihívásra [Television and the digital age]. *New Media Conference*, Sapientia University, Tg. Mureș, 27–28 May 2009.
5. Gen și stereotipuri în videoclipuri române de rap/hip-hop 2005-2006 [Gendered stereotypes in Romanian rap and hip-hop videos 2005-2006]. *Symposium „Reprezentarea stereotipurilor de gen în mass media”*, Artemis – PATRIR, Centrul Cultural German, Cluj-Napoca-Romania, 2006 March 3-4.
6. A (szólás)szabadság pillanatai román videóklipekben [The liberty of speech in Romanian videoclips]. *Képek, hálózatok, nyilvánosság: a kultúra arculatai*. [Images, networks, public sphere: faces of culture], Sapientia University, Tg. Mureș, 14–15 October 2005.
7. Figuri ale discursului asupra culturii în presa culturală maghiară din Transilvania [Discourses on culture in Hungarian-language cultural press in Transylvania, together with Vincze Orsolya]. *Department of Journalism Conference*, Babes-Bolyai University, Cluj-Napoca, Romania, 2004 October 21–22.
8. Emlékezés fényképekben [Memories in photographs]. *Conference on Memory and Narration*, Sapientia University, Tg. Mureș, 19–20 March 2004.
9. A mentális kép és a másik tekintete [The mental image and the look of the other]. *The 6th Film Colloquium*, Department of Hungarian Studies, Babes-Bolyai University, Cluj-Napoca, 24 May 2003.
10. Posztmodern műfajfilmek és férfiasság-konstrukciók [Masculinities and postmodern genre films]. *The 4th RODOSZ Postgraduate Conference*, Cluj-Napoca, 11–12 April, 2003.
11. Kép és szöveg megkülönböztetései (?) Frederic Jameson és Jean Baudrillard egy-egy szövegében [Image and text in two articles by Fredric Jameson and Jean Baudrillard]. *Image and Text Conference*, Department of Hungarian Studies, Babeș-Bolyai University, Cluj-Napoca, 23–24 May 2002.
12. Kagyló, Kolumbia, kevert: néhány, a romániai magyar irodalom diszkurzív képződményét olvasó alakzat [Interpreting the discursive construction of the Hungarian-language literature in Romania]. *The 3rd RODOSZ Postgraduate Conference*, 22–23 April 2002, Cluj-Napoca.
13. Giuseppe Tornatore: *A Pure Formality*. Mi hiányzik a detektívtörténetből? [What is missing from the detective story?] *Workshop The Film in Mirror*, Sapientia Foundation, Institute of Research Programmes, Cluj-Napoca, 28 May 2001.
14. Populáris kultúra; posztmodern [Popular culture, postmodern]. *The 2nd RODOSZ Postgraduate Conference*, Cluj-Napoca, 6–8 April 2001.
15. Képek a posztmodernről szóló történetekben [Images in stories about the postmodern]. *Graduate Students' Scientific Session*, Faculty of Letters, Babeș-Bolyai University, Cluj-Napoca, 21 April 2001.

16. A Bodor-próza magyarországi kanonizációjának posztkoloniális olvasata [A postcolonial reading of the canonization of Bodor Adam's prose work]. *The 3rd Graduate Students' Conference in Transylvania*, Cluj-Napoca, 8–9 December 2000.
17. Kánonkonstellációk [Canon constellations]. *Graduate Students' Scientific Session*, Faculty of Letters, Babeş-Bolyai University, Cluj-Napoca 9 April 2000.
18. Transzgresszív jelenségek a detektívtörténetben: Agatha Christie, Ernesto Sabato, Paul Auster [Transgressive phenomena in the crime novel: Agatha Christie, Ernesto Sabato, Paul Auster]. *The 2nd Graduate Students' Conference in Transylvania*, Cluj-Napoca, 2–3 December 1999.

K2. Participation at international conferences

1. Disruptive mobilities: female characters and female filmmakers in a Eastern European diegetic and/or industry framework. *Contact Zones. Transnational Encounters, Dialogues and Self-Representation in Contemporary Eastern European Literature, Cinema and Visual Cultures*. ELTE University, Budapest, 28–30 September, 2017.
2. Domestic and/or international success in Eastern European small national cinemas. *Small Cinemas Conference. Diversity in Glocal Cinemas: Language, Culture, Identity*. Universidad del Pais Vasco, Bilbao, Spain, 20–22 September, 2017.
3. (Together with Emese Biró) Female Filmmakers' Challenges in Creative Work. Cases of Hungarian Female Filmmakers from Romania. *The 13th Conference of the European Sociological Association*, Athens, Greece, 29 August–1 September 2017.
4. Singing hits and dancing for the fixed camera: intermedial methods and emotional ambivalence. *Sensibility and the Senses: Media, Bodies, Practices. The NECS 2017 Conference*. Université Sorbonne Nouvelle Paris 3, France, 29 June–1 July, 2017.
5. Mobile female characters and Transylvanian female creators in contemporary Hungarian–Romanian–German co-productions. *The Seventh International Conference on Small Cinemas*, Jagellonian University, Kraków, Poland, 28–30 September, 2016.
6. 'Intertextual' melodramas and 'allusive' thrillers: genre films in small national cinemas. *The European Screens Conference: An International Conference on Film, TV Drama and the Audiovisual Industries in Europe*. University of York, UK, 5-7 September, 2016.
7. "Connecting as if denying: small Eastern European cinemas and the lure of mainstream recognition." *Cultures of Connectivity – The NECS 2016 conference*. University of Potsdam, Germany, 28-30 June 2016.
8. "Technological spectacles through inter- and transmediation: communist science-fiction and postcommunist musical films. *Intermediality in Contemporary Central and East European Cinema Workshop*. Sapientia–The Hungarian University of Transylvania, Cluj-Napoca, 30-31 May, 2016.
9. Mobile female characters and their female creators in contemporary Hungarian-Romanian-German co-productions. *Cinema and Visual Culture in Post-Communist Europe: from Crisis to Euphoria and Back Again. 3rd International CineMedia Conference*. Babeş-Bolyai University, Cluj-Napoca, 27-28 May, 2016.
10. Funding un/popular films in Hungary and Romania: a recent history. *The Fifth Annual Screen Industries in East-Central Europe Conference*. Faculty of Film and Television, Academy of Performing Arts, Bratislava, The Slovak Republic, 20-21 November 2015.
11. Global genres, small applications: contemporary film genre usage in Scandinavian (Danish, Swedish) and Eastern European (Hungarian, Romanian) examples. *European Cinemas, Intercultural Meetings: Aesthetics, Politics, Industry, History. An ECREA Film Studies Section Conference*. University of Copenhagen, Denmark, 13-14 November 2015.

12. From the analogue to the digital, between 'real' and 'intermedial': film genres in small national or peripheral contexts. *The XVI. Film and Media Studies Conference in Transylvania – The Real and the Intermedial*. Sapientia University, Cluj-Napoca, 23-24 October 2015.
13. A 'kind of Hollywood' in post-1989 popular Hungarian film production: translating mainstream into small. *Archives off for the future – The NECS 2015 conference*, Lodz University, Poland, 18-20 June 2015.
14. Constructing "crisis heterotopias" in mainstream and small melodramas in the 2000s. *Scandal, Shock and Sexuality in Contemporary Cinema and Visual Culture*. Babes-Bolyai University, Cluj-Napoca, 28-29 May, 2015.
15. Experiencing foreign spaces: memories lingering between afilmic, profilmic, and diegetic realities. *Play, Perform, Participate. The 2nd Conference of the International Society for Intermedial Studies*. Utrecht University, The Netherlands, 16-18 April, 2015.
16. Experiencing Foreign Spaces: Memories Lingering between Afilmic, Profilmic, and Diegetic Realities. *Screen Memories: Depictions of State Socialism and 1989 in Screen Media*. ELTE University, Budapest, Hungary, 24-26 November, 2014.
17. Casetti's "Unreal Objective Shot" and Intermedial Moments. *Figurations of Intermediality in Film: The XV. Film and Media Studies Conference in Transylvania*: Sapientia University, Cluj-Napoca, Romania, 24-26 October, 2014.
18. Cultural Studies Approaches in the Study of East European Cinemas. "Interior Cinematic Spaces, Social Identification, and Coping with Trauma in Recent Hungarian and Romanian Films". *12 ESSE Conference*, Pavol Jozef Safarik University, Kosice, Slovakia, August 29-September 2, 2014
19. 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, 19-21 June, 2014.
20. Female stars, men's films? Romanian films from the 2000s. *Bodies In Between: Coporeality and Visuality from Historical Avant-garde to Social Media*. Babes-Bolyai University, Cluj-Napoca, 29-31 May, 2014.
21. 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, 6-10 May, 2014.
22. Generic panels and small cinemas: Scandinavian and Eastern European examples. *European Film Cultures. ECREA Film Studies Section Interim Conference*, Centre for Languages and Literature, Lund University, Sweden, 8-9 November, 2013.
23. Analogue and digital, immediate and hypermediate: examples from contemporary detection (and science-fiction). *Rethinking Intermediality in the Digital Age: Conference of the International Society for Intermedial Studies*, Sapientia Hungarian University of Transylvania, Cluj-Napoca, 24-26 October, 2013.
24. First Films and Generic Allegories: on the Role of Complex Narrative Designs in Films by Natali, Aronofsky, and Tykwer. *2013 International Conference on Narrative*, Manchester Metropolitan University, UK, 27-29 June, 2013.
25. Spatial Confinement and Emotional Entrapment in "Global" and ("Postcommunist") "Small" Melodramas. *Media Politics, Political Media NECS Annual Conference*, Faculty of Arts, Charles University, Prague, Czech Republic, 20-22 June, 2013.
26. Digital traces and looking for them: patterns on screens. *Aesthetics Re-loaded International Conference*, Aarhus University, Denmark, 11-13 December, 2012.
27. Katalin Varga and Lisbeth Salander: Immediate and Hypermediate Traces (and Memories) in Investigation Movies. *Time Networks. Screen Media and Memory. NECS Annual Conference*, Lisbon, Portugal, 21-23 June, 2012.

28. Memories and Genes: Detection and Science Fiction in Recent Examples of Small Cinemas. *Small Cinemas International Conference*, Universitatea de Vest, Timisoara, 1-3 June, 2012.
29. Embodied Genetics in Science Fiction: From Alien: Resurrection (1997) to Piccinini's Foundling (2008). *The Cinema of Sensations The XIV. Film and Media Studies Conference in Transylvania*, Sapientia-EMTE, Cluj-Napoca, 25-27 May, 2012.
30. Female Traumas as Allegories of Crisis? *8th European Feminist Research Conference*, Budapest, Hungary, 17-20 May 2012.
31. Katalin Varga și Lisbeth Salander: urme imediate și hipermediate. *Corp și subiectivitate în filmul maghiar contemporan*, Debrecen MODEM și Catedra de Studii Engleze al Universității din Debrecen, 4-6 mai 2012.
32. Markers of the 'Real' in New Hungarian Cinema. *Language and Culture in a Changing Region. 7th International Congress of Hungarian Studies*, Cluj-Napoca, 22-27 August, 2011.
33. Displaced Soundtracks and Wandering Women in Recent Eastern European Film Imaginaries. *Soundscapes, Sonic Futures. The 5th Annual Conference of NECS-Network for European Cinema and Media Studies*, London University, The United Kingdom, 22-26 June, 2011.
34. A Medium More Faithful than the Others: Image Types in Recent Feature Films. *Film in the Post-Media Age (XIII.) International Film- and Media Studies Conference*, Sapientia EMTE, Cluj-Napoca, România, 22-23 October, 2010.
35. Allegorical Reading Possibilities of Hungarian and Romanian „New Wave” Films. *New Waves (XII.) International Film- and Media Studies Conference*, Sapientia EMTE, Cluj-Napoca, România, 23-24 October, 2009.
36. De/construction of Gendered Identities in New Romanian Cinema: Allegories or Stories about Flesh? *Locating Media. The 3rd Annual Conference of NECS-Network for European Cinema and Media Studies*, Lund University, Sweden, 24-28 June, 2009 June.
37. Levels of the “Real” in Crime (Investigation) Movies. *Reality or Fiction? (XI.) International Film- and Media Studies Conference*, Universitatea Sapientia, Cluj, 26-28 October, 2008.
38. Narration vs. Style? Descriptive “islands” in narrative “flows”. *Words and Images, (X.) International Film- and Media Studies Conference*, Universitatea Sapientia, Cluj, 25-26 May, 2007.
39. A múlt egy képernyő? A „klasszikus Hollywood” mint felület./Trecutul e un ecran? *Képzlet és interaktivitás/Imagination and Interactivity*, Conferința transilvană de film și media – ediția a 9-a. Universitatea Sapientia, Cluj, 19-20 mai, 2006.
40. Az önvallomás helyzetei/mechanizmusai a bűnügyi/noir műfaj példaiban: Rebecca, Mildred Pierce és Bree Daniels./Momente de confesiune în filme noir. *Femeia ca subiect, subiectul feminin*. Universitatea din Debrecen, 7-8 aprilie, 2006.
41. Signifiers of Center and Periphery: Current Music Videos. *New/Old Worlds. Spaces of Transition: A RAAS-FULBRIGHT conference*. University of Bucharest, Romani, 2-3 February, 2006.
42. The Visual Construction of Gendered Love in *Happy Together* and *In the Mood for Love*. *Gender and East Asian Cinema: A Study Day*. The University of Nottingham, The United Kingdom, 21 October 2005.
43. Moments of Medial Awareness in 1940s Crime Movies. *A filmművészet esélyei/Chances of Film as Art*, Conferința Transilvană de Film și Media – ediția a 8-a. Universitatea Sapientia, Cluj, 24-26 mai, 2005.
44. Fotó, identitás, thriller / Fotografie, identitate, thriller. *Imagine/text/reprezentare/film in era multimedială*. Universitatea din Szeged, Ungaria, 25-27 aprilie, 2005.

45. Modernism in Crime Fiction? Reading Agatha Christie, James M. Cain, and Dorothy Sayers. *Hungarian Society for the Study of English – HUSSE 7 Conference*. The University of Veszprém, Hungary, 27-29 January, 2005.
46. The View In-Between: Academic Identity and Mass Media. *Cultural Analysis Summer Academy*. Amsterdam School for Cultural Analysis, Amsterdam University, The Netherlands, 2-5 July, 2004.
47. A modernizmus nyomai posztmodern műfajfilmekben / Urme ale modernismului în filme postmoderne de gen. *Egyidejűségek/Synchronic Structures, Conferința de Film și Media*, Departamentul de Foto, Film și Media, Sapientia – Universitatea Maghiară din Transilvania. Cluj-Napoca, 27-29 mai, 2004.
48. Evoking Modernist Features in Postmodernist Crime Movies: The Case of Photography. *British and American Studies Conference*. University of Timisoara, Timisoara, Romania, 13-15 May, 2004.
49. Signs of Commodity Queerness in Recent Hungarian and Romanian Media: Advertisements at Random. *Gender and the (Post) East-West Divide*. Babes-Bolyai University, CEP, gendeRomania – Cluj, Romania, 6-9 May, 2004.
50. Erőszakos filmek/ Filme agresive. *Agresiune și gen–cercetarea genurilor sociale în Ungaria*. Universitatea de Economie și Administrație, Budapesta, 27-29 octombrie, 2003.
51. Visual Conventions in the Representation of Gender-specific Behavior in Modernist and Postmodernist Crime Movies. *The Iconography of Gender Conference*, Universitatea din Szeged, Ungaria, 13-16 iulie, 2003.
52. A tömegkultúra nemi megalapozásai a modern-posztmodern fordulat kontextusában/Recurșiuni la genul social în discursul despre cultura de masă în contextul trecerii de la modernism la postmodernism, *Conferința Bărbat și femeie – cercetarea genurilor sociale în Ungaria*. Universitatea de Economie și Administrație, Budapesta, 22-23 noiembrie, 2002.
53. *Memento* and Film Noir. *9th Laterna Film Academy*, University of Pécs, Hungary, 16-18 September, 2002.
54. Popular Culture: the Other of Postmodern, *A 11-a Conferință de Studii Britanice și Americane*, Universitatea de Vest, Timișoara, 17-19 mai, 2001.