The Intermedial and the Transmedial across Samuel Beckett´s Artistic Practices

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CONFERENCE PROGRAMME

17.00-18.30	22 October (Thursday), 2015. Pre-conference meeting: GUIDED TOUR AROUND THE CITY CENTER		
	23 October (Friday), 2015		
8.30-9.45	REGISTRATION, morning coffee		
9.45-10.00	THE OFFICIAL OPENING OF THE CONFERENCE		
	A.1. Stillness, art and reality Chair: Hajnal Király	**B.1. Mediated reality in world cinema** Chair: Ferenc Boné	**C.1. Romanian (film) history and media reflexivity** Chair: Katalin Sándor
10.00-10.30	**Cecilia Mello** (Sao Paulo, BR): Poses, Still Lifes and Ruinations in the Cinema of Jia Zhangke	**Zsolt Gyenge** (Budapest, HU): Subjects and Objects of Embodied Gaze. Kiarostami and the Realism of the Individual Perspective	**Katalin Sándor** (Cluj-Napoca, RO): Media Reflexivity as Critical Practice in Lucian Pintilie's *The Oak* (1992) and *The Afternoon of a Torturer* (2001)
10.30-11.00	**Tiago de Luca** (Liverpool, UK): Watching Paint Disappear: Aesthetic Experience in Tsai Ming-liang's *Stray Dogs*	**Márton Árva** (Budapest, HU): Circles of Servitude – Social Criticism and Contemplative Cinema in *Parque vía* and *Workers*	**Mónika Dánél** (Budapest, HU): Between Past and Present: Re-enactment as Real Event (Milo Rau: *Die letzten Tage der Ceausescus*, 2009/10; Radu Gabrea: *Three Days before Christmas*, 2011)
11.00-11.30	**Hajnal Király** (Budapest, HU): Looking West: Understanding Art References in Lucian Pintilie's Post-Wall Socio-Political Allegories	**Ana Sofia Torres Pereira** (Porto, PT): Beautiful Frauds or Realities in the Making: Screenplays with a Man's Gaze	**László Strausz** (Budapest, HU): Between Realism and Modernism: Situating New Romanian Cinema
11.30-12.00	**Ágnes Pethő** (Cluj-Napoca, RO): The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema	**Sophie Burt** (Oxford, UK): 'I Want to Be Lied to and I Still Want to Believe that the Lies are Related to the Truth': Intermediality, Fantasy and Reality in Tom Tykwer's Cinema	**Melinda Blos-Jáni** (Cluj-Napoca, RO): Ephemeral History and Enduring Celluloid – Stages of Reality in Nae Caranfil's Films
12.00-12.30	Coffee break		
	A.2. Realism and reality in the digital age Chair: Andrea Virginás	**B.2. Fantasy and the real** Chair: Fátima Chinita	**C.2. Trauma and magical realism** Chair: Katalin Sándor
12.30-13.00	**László Tarnay** (Pécs, HU): The Changing Concepts of Realism and Reality in the Digital Age	**Dragoş Manea** (Bucharest, RO): Saintly Patriots and Evil Redcoats: *Sleepy Hollow* (NBC, 2013–) and the Poetics of Historical Fantasy	**Balázs Varga** (Budapest, HU): Real Magic: Self-Presentation, Mediality and Magical Realism in Szabolcs Hajdu's Films
13.00-13.30	**James Verdon** (Melbourne, AUS): Indexicality or Technological Intermediate? Moving Image Representation, Materiality, and the Real	**Adam Wadenius** (Napa, USA): '…and She Died Happily Ever After': Fantasy and the Real in *El laberinto del fauno*	**Judit Pieldner** (Miercurea Ciuc, RO): Trauma, Intermediality, Magical Realism vs. Minimalist Realism in Contemporary Hungarian and Romanian Cinema
13.30-14.00	**Andrea Virginás** (Cluj-Napoca, RO): From the Analogue to the Digital, Between 'Real' and 'Intermedial': Film Genres in Small National or Peripheral Contexts	**Matt Bennett** (Cincinnati, USA): Sookie and Symptom, Vampire and Void: Irruption of the Real in *True Blood*	**Vincze Teréz** (Budapest, HU): The Phenomenology of Trauma: Sensual Aspects of *Son of Saul*
14.00-15.30	Lunch break		
	A.3. Animated reality Chair: Liviu Lutas	**B.3. Painting and film, the saturated image** Chair: Hajnal Király	**C.3. The loss of reality in contemporary documentaries** Chair: Paula Blair
15.30-16.00	**Jonathan Rozenkrantz** (Stockholm, SE): Re-negotiating the Real: Documentary Animation and Its Indexical Other(s)	**Jana Gavriliu** (Bacau, RO): The Real is All that Is the Case: Intermedial Shared Realities in Peter Bruegel's Paintings	**Etami Borjan** (Zagreb, HR): Performativity and Intermediality in Avi Mograbi's Documentaries
16.00-16.30	**Beja Margitházi** (Budapest, HU): Material Reality and Intermedial Imagination in New Hungarian Animated Short Films	**Fabio Pezzetti Tonion** (Torino, ITA): Notes on the End of the Story and the Revival of the Image. Processes of De-construction and Re-figuration of Filmic Image in *Melancholia* by Lars Von Trier	**Eugenia Mircea** (Cluj-Napoca, RO): Filmic Historiography in Andrei Ujică's *The Autobiography of Nicolae Ceauşescu* (2010)
16.30-17.00	**Liviu Lutas** (Växjö, SE): Stylization versus Reality: Examples of Encounters between Animation and Live Action	**Malgorzata Bugaj** (Edinburgh, UK): Between Painterly Stylization and 'Reality Effect': the Images of Skin in Sokurov's *Family Trilogy*	**Paula Blair** (Lancaster, UK): Accommodating the Mess: The Politics of Re-appropriation in Duncan Campbell's *It For Others* (2013)
17.00-17.30	Coffee break		
17.30-18.30	**LÚCIA NAGIB** (University of Reading, UK): From Non-Cinema to Total Cinema: a Reflection on Film beyond the Medium		
18.30-20.30	**WELCOME RECEPTION**		

	24 October (Saturday), 2015		
09.45-10.00	Morning coffee		
10.00-11.00	**JÜRGEN E. MÜLLER** (University of Bayreuth, DE): Real, Digital, Intermedial? When Intermediality Meets Augmented Realities and New Documentaries		
11.00-11.15	break		
	A.4. Photography, film, digital mediation Chair: Zsolt Gyenge	**B.4. History, identity and intermediality** Chair: Ferenc Boné	**C.4. Simulation, artificiality, hyperreality** Chair: Beja Margitházi
11.15-11.45	**José Manuel Martins** (Lisbon, PT): In Praise of a Minor Cinema: Softwarizations of Reality in Varda's *Les Créatures* and Wenders' *The State of Things*	**Fátima Chinita** (Lisbon, PT): Making Myths from Reality: The Allegorical Art of Hans-Jürgen Syberberg	**Alexandra Nakelski** (Norwich, UK): "We Don't Ask 'How They'd Do That?!' Anymore" Explorations of the Changes in Cinematic Consciousness Since the Transition from Analog to Digital
11.45-12.15	**Małgorzata Szubartowska** (Edinburgh, UK): Brushes and Lenses: the Mediation Between the Real and the Imagined in Colorized Archival Photographs	**Giacomo Tagliani** (Siena, ITA): Digital Cinema, Genre-Painting. Questioning Intermediality and the Representation of History through Rohmer's *L'anglais et le duc*	**Ileana Jitaru** (Constanța, RO): The Rhetoric of the Sci-fi Film Genre as Intermediality for Utopian and Dystopian 'Worlds in Collision': *The Matrix* (1999) and *Transcendence* (2014)
12.15-12.45	**Tamara Voninski** (Sydney, AUS): Photo-essay: The Liminal Space Linking Photography and Film	**Francesco Zucconi** (Paris, FR): When the Copywriter is the Protagonist. History and Intermediality in Pablo Larraín's *No*	**María Gil Poisa** (Texas, USA): Artificiality and Sensorium in Horror Film: A Look to Europe
12.45-14.00	Lunch break		
	A.5. An intermedial analysis of 3D arthouse cinema through Wim Wenders' *Pina* Chair: Ersan Ocak	**B.5. Post-mediated figures/subjects** Chair: Jonathan Rozenkrantz	**C.5. Cinema and the city** Chair: Melinda Blos-Jáni
14.00-14.30	**Ersan Ocak** (Ankara, TR): Intermediality in Wim Wenders' *Pina* [3D]	**Maria-Sabina Draga Alexandru** (Bucharest, RO): Reality Effect Games: Faking Identity in Joan Fontcuberta's *Ivan Istochnikov* Art Project	**Ferenc Boné** (Cluj-Napoca, RO): The Cinematic and the Interface City
14.30-15.00	**Kurtuluş Özgen** (Ankara, TR): Baroque Painting in *Pina* Documentary	**Emőke Simon** (Paris, FR): The Reality of the Portrait: The Becoming Gertrude Stein of Arnaud des Pallières	**Jennifer Kirby** (Auckland, NZ): Augmented Materiality: Mediated Space In *Holy Motors*
15.00-15.30	**Şafak Dikmen** (Ankara, TR): Immersive Media in Wim Wenders' *Pina* [3D]	**Mark Player** (Reading, UK): Media-Morphosis: Intermediality, (Re-) Animation and the Medial Uncanny in Tsukamoto Shinya's *Tetsuo The Iron Man*	**Orsolya Tóth** (Cluj-Napoca, RO): City and Film. Cluj-Napoca in the Pre-1945 Cinematic Imaginary
15.30-15.45	Break		
	A.6. World cinemas Chair: Andrea Virginás	**B.6. Intermediality and transmediality** Chair: Judit Pieldner	**C.6. Post-media effects** Chair: Kata Szita
15.45-16.15	**Natália Fábics** (Budapest, HU): Bodies and Blood in Contemporary Japanese Cinema and its Western Audiences	**Atene Mendelyte** (Lund, SE): The Intermedial and the Transmedial across Samuel Beckett's Artistic Practices	**Kata Szita** (Gothenburg, SE): Re-Learning to See: Mediation, Remediation, and Habituation from Cinema to Smartphones
16.15-16.45	**Soo Im Choi** (Seoul, South Korea): Memory and (Magical) Reality: Hong Sang-Soo's *Hill of Freedom* and Lu Zhang's *Gyeongju*. A Study on the Possibility of the Real in the Age of Post-Cinema	**Érica Ignácio da Costa** (Curitiba / Lyon, BR / FR): *If* – an Intermedial Production	**Andrei Nae** (Bucharest, RO): Thwarting Immersion: the Issue of Remediation in Third Person Shooters
16.45-17.15	**Patrick Brian Smith** (Montreal, CA): Intermediality and Temporal Immiscibility: Taiwan and Hong Kong's Uneven Modernity in the Cinema of Tsai Ming-liang	**Elza-Emőke Veress** (Cluj- Napoca, RO): Art Connected to Science and Technology: Harriet Bart's Modes of Expression	**Sara Nalbandyan** (Yerevan, AM): Mutation of Fact in New Media
17.15-17.30	Break		
17.30-18.30	**LAURA MULVEY** (Birkbeck College, University of London, UK): Between Stillness and Movement/Between Reality and Masquerade: Thirty Seconds of Marilyn Monroe in *Gentlemen Prefer Blondes* (1953)		
18.30-19.00	**Conclusions**		
19.30-22.00	**CONFERENCE DINNER**		