necs – the Budapest conference

New and Old Frames
Eötvös Loránd University, Faculty of Humanities, Múzeum krt. 4-8, 1088 Budapest
Organized in cooperation with András Bálint Kovács, Institute for Art Theory and Media Studies, Eötvös Loránd University & Oksana Sarkisova
Supported by the Motion Picture Public Foundation of Hungary (www.mmka.hu), ELTE, Metropolis, Wallflower, and Transcript

Thursday 19th of June 2008

10.00  Registration (Building A)

12.00  Opening Notes (Room: Castle)
12.30–13.30  Reflections on a Medium in Transition
   Keynote by William Uricchio
   (MIT, Cambridge/MA)
   — Coffee Break —

14.00–16.00  Panels A1-4

A1. Transmedial Transformations:
The Audiovisual between Cinema, Archive, and Gallery
   Room: Castle
   Chair: Pelle Snickars
   Nicola Dusi
   Audiovisual Forms of Transmediality and Remediation, between Remake and Remix
   Catherine Fowler
   Re-think Film History, Re-making Cinema in the Gallery Space
   Frances Guerin
   Locating Shadows: What’s inside William Kentridge’s Black Box?
   Andrea Pócsik
   A Self Fulfilling Project

A2. New Models of Distribution
   Room: Gomboz auditorium
   Chair: Ivo Blom
   Nicola Dusi
   Audiovisual Forms of Transmediality and Remediation, between Remake and Remix
   Catherine Fowler
   Re-think Film History, Re-making Cinema in the Gallery Space
   Frances Guerin
   Locating Shadows: What’s inside William Kentridge’s Black Box?
   Andrea Pócsik
   A Self Fulfilling Project

A3. Theoretical Encounters of a Different Kind: Special Effects and Film Theory
   Room: Council room
   Chair: Zoltán Dragon
   Giorgos Dimitriadis
   Jigsaw Dreams: The Effect of Stop Motion and Digital Special Effects in Cinematic Identification
   Gábor Gelencsér
   The Parable of Realism: Miklós Mészöly and Film Theory
   Marco Grosoli
   Remediation and Allegory in the Latest “3D Motion Capture” Movies by Robert Zemeckis
   Zoltán Varga
   Back to the Past: Old-fashioned Animation in Recent Partly Animated Live Action Films

A4. The End of World Cinema as we Know It: Transforming Transnationalism in Indian Cinema
   Room: Máté Kovács auditorium
   Chair: Vinzenz Hediger
   Alexandra Schneider
   Travelling Styles: Towards a Comparative Analysis of Popular Cinema
   Györgyi Vajdovich
   The Effect of Globalisation on Bollywood Cinema
   C.K. Cheung
   Media Education in Asia: Challenges and Opportunities

16.00–17.00  Late Lunch (in restaurants at own discretion)
17.00–19.00  Panels B1-4

Room: Council room
Chair: Györgyi Vajdovich
Ivo Blom
Intermedialities.
Luchino Visconti & Visual Arts

Bence Marosán
Metaphysical Loneliness and the Possibility of Communication in the Films of Ingmar Bergman

Jill Murphy
An Interface between Art History and Film: The Use of the Tableau Vivant in PASSION (1982) by Jean-Luc Godard

cris reyns-chikuma
LE CHANT DU STYRÈNE/THE SONG OF THE STYRENE by Alain Resnais: Avant-garde Documentary as Forerunner of New Media?

William Van Watson
Seeing Red: Pasolini’s Marxist Film Version of THE CANTERBURY TALES

--- Coffee Break ---

B2. The Changing Shape of Television
Room: Gombocz auditorium
Chair: William Uricchio

Chrysanthos Chrysanthou
The Protection of Minors from Television Violence: New Challenges in a New Framework

Devi Dumbadze
Economizing the Social in Reality TV?

Eirik Frisvold Hanssen
“Welcome to the Nordvision”: Nordic Unity and Diversity as Televisual Representation

Marit Knollmueller
D-DAG, The Dogme Brotherhood Invades Danish Television

B3. New Frames for Old Theories?
Room: Castle
Chair: András Bálint Kovács

Balázs Varga
It’s Good To Be Outside. Reframing Identities in Contemporary Cinema

Katalin Bálint
Are Women Really Focalised?

Zoltán Dragon
The Phantom of the Cinema: New Frames of Psychoanalytic Film Theory

Laura Sava
Do It Again for the Camera: The Intermediality of the Reenactment

B4. The Space of the Nation: Borders and Hybridity
Room: Máté Kovács auditorium
Chair: Zsolt Györi

Orgur Cicek
Cinematic Space: Nations under Construction / Reconstruction

Andrea Meuzelaar
Reviewing Sjöström, Discovering Bergman: Swedish Film in France in the 50s and 60s

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19.15–20.30 Panels C1-4

C1. The Female Body Made Over. Transforming Feminist Perspectives on Contemporary Media

Room: Council room
Chair: Andrea B. Braidt
Marijke de Valck
The Makeover Genre: Before and After. New Perspectives on the Televised Female Body

Maryn Wilkinson
Wondergirls: Emerging Sexuality and the Teen Girl Body in 1980s American Cinema

Frederik Dhaenens, Sofie Van Bauwel & Daniël Biltereyst
Transgressing the Boundaries of Screen Studies: Representations, Queer Readings and Audiences

C2. It’s About Time

Room: Seminar room
Chair: László Tarnay
Pepita Hesselberth
It’s About Time (or Is It?)

Melinda Szaloky
The Time-Image Today

C3. Sound and Music

Room: Mátyás auditorium
Chair: Barbara Flueckiger
Tore Helseth
Film Musical Practices in Early Documentary Film

Senta Siewert
Musicality as a Mode of Reception and Image Structuring Element

Asbjørn Tiller
Spatial Terms within Film Sound Theory in a Changing Audiovisual Environment

C4. Propaganda in European Film: Violence, the Popular and the Political

Room: Gombocz auditorium
Chair: Teréz Vincze
Stefano Ciammaroni
From Antifascism to Third Worldism: Violence with a Vengeance in the Italian Political Western

Vicente Rodriguez Ortega
Whose Songs are These? The Balkans, Popular Music and Propaganda

20.30 Reception (Ybl Palace, Károlyi Mihály utca 12, participants only)

Friday 20th of June 2008

9.00–11.00 Workshops

Training Doctoral Students in Using Moving Image Archives

Room: Gombocz auditorium
Chair: Frances Guerin

In 2007 we began a two year project to bring archivists, academics, and doctoral students together to discuss archival resources and the use of such resources in academic work. Lee Grieveson (UCL) and Roberta Pearson (University of Nottingham) and two archivist participants in the programme, Toby Haggith of the Imperial War Museum and Bryony Dixon of the British Film Institute, will constitute the workshop.

Online Archives

Room: Council room
Chair: Patrick Vonderau

With: Rick Prelinger (21st Century Archives: Access, Authority and the Social Contract), Sonja de Leeuw (Creating TV Memories Across Europe. Transnational Archiving and Transnational TV History), András Bálint Kovács (Mission Impossible – Cultural Heritage versus Online Services), and Pelle Snickars (Media as Archives)

From the Local to the Global: Methodological Challenges in Film Studies

Room: Mátyás auditorium
Chair: Vinzenz Hediger

With: Julia Hallam & Les Roberts (Reconstructing the Archive City: The Role of the Online Catalogue in Local and National Film Historiography), Philippe Meers (Experiences of “The Enlightened City”. Combining Exhibition and Programming Data With Oral Histories on Cinemagoing in Flanders as a Case for Methodological Triangulation), Cecilia Mörner (Film, World Heritage, and Local Identity), Bjørn Sørenssen (Through Trondheim in a Time Machine: Local Film History as Part of Contemporary Audiovisual Practices)
11.15–13.15 Panels D1-4

D1. Contemporary European Cinema
Room: Seminar room
Chair: Erik Hedling
Eva Bakoy
Diaspora Filmmaking in Norway

Alice Bardan
Reception and Representation in Corneliu Porumboiu’s 12:08 EAST OF BUCHAREST (2006)

Unaloam Chanrungmaneekul
1990s British Social Realism Films
Representations: New Working Class and Youth in New Frames?

Tamás Pólya
Lyricism in Recent Hungarian Films

Malgorzata Radkiewicz
From Mainstreaming to Off Cinema: Changing Paradigms in Polish Cinema of the 1990s and 2000s

D2. Going Digital:
The Pre-History of the Present
Room: Council room
Chair: Trond Lundemo
Stefano Baschiera
Filmmaking with Game Technology

Frederick Wasser
Digital Cinema and the Last Realist: Spielberg

Sylvie Magerstaedt
“New Old Worlds” – On the Importance of Hollywood’s Illusionist Realism and Its Revival in the Digital Age

Michael Ross
Framing Cinema: Exhibition Research with Digital Tools

D3. Self-Reflexivity Revisited
Room: Gomboz auditorium
Chair: Kristian Feigelson
Tarja Laine
Michael Haneke’s ‘Funny’ Games with the Audience (Revisited)

Kristian Moen
“Everything Changes”: Mutable Perspectives in SLEEPY HOLLOW and HARRY POTTER AND THE PRISONER OF AZKABAN

Teréz Vincze
Surface Treatment: Self-Reflexivity in the Films of Michael Haneke

László Tarnay
On the Metaphysics of Screen Violence

D4. European Film Industries: Historical Contexts
Room: Máté Kovács auditorium
Chair: Balázs Varga
Valeria Camporesi
Isolation and Internationalism: Spanish Cinema between 1939 and 1945

Alejandro Pardo and Joseba Bonaut
Hollywood-Spain: The Spanish Film Industry under the American Sphere in the 1950s and 1960s

Marsha Siefert

Isak Thorsen
Nordisk Films Kompagni and the First World War

Christoph Wahl
“Paprika in the Blood.” Ufa’s International Strategy 1929-1933, and the Hungarian Language Versions

13.15–14.15 Lunch (in restaurants at own discretion)

Mini Campus Map
(you will find larger maps in the conference folder)

Building A Infodesk, Gomboz auditorium, Council room
Building E Restaurant XO Bistro, Canteen, Library Café
Castle additional auditorium on June 19 only
Main Building NECS bookshop, Máté Kovács auditorium, Seminar room, Buffet
14.15-16.15  Panels E1-4

**E1. Screening Sweden**
- Room: Seminar room
- Chair: Anna-Sofia Rossholm
  - Anders Åberg
  - Elisabet Björklund
  - Erik Hedling
  - Ulrika Holgersson
  - Mats Jönsson

**E2. That's Edutainment:**
- Room: Council room
- Chair: Bjorn Sorensen
  - Rita Boronyák
  - Hilde Hoffmann
  - Luke Robinson
  - Herbert Schwaab

**E3. Television – Discourse Analysis – Governmentality**
- Room: Máté Kovács auditorium
- Chair: Thomas Waitz
  - Monika Bernold
  - Andrea Seier
  - Markus Stauff
  - Hanna Surma

**E4. Emotions and Aesthetics Reconsidered**
- Room: Gombocz auditorium
- Chair: Jens Eder
  - Andrea B. Braids
  - Tobias Ebbrecht/Thomas Schick

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**E1. The Moving Image and the Politics of the Archive. Albert Kahn’s Archives of the Planet**
- Room: Council room
- Chair: Barbara Wurm
  - Janina Falkowska
  - Izabela Kalinowska Blackwood
  - Mar Grandío & Joseba Bonaut

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**E2. Managing Transition:**
- European Cinemas in Times of Rupture
- Room: Gombocz auditorium
- Chair: Roberta Pearson
  - Anne Gjelsvik

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**E3. Television and Seriality**
- Room: Seminar room
- Chair: Malgorzata Radkiewicz
  - Janina Falkowska
  - Izabela Kalinowska Blackwood
  - Mar Grandío & Joseba Bonaut

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**E4. Reframing Contemporary Art: Reconstitution, Reterritorialisation, Cognitive Mapping**
- Room: Máté Kovács auditorium
- Chair: Tarja Laine
  - Clara Schulmann
  - Evgenia Giannouri

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Panels F.1-4 continued on next page
16.30–17.45 Panels F 1-4

18.00-19.00  Narrative Viewed through the Projector  
Lecture in Five Acts  
Keynote by Ivan Klimeš  
(Charles University & National Film Archive, Prague)  
(Room: Gombocz auditorium)

19.00  Dinner / NECS Committee Meetings (in restaurants at own discretion)

Saturday 21st of June 2008

9.30–11.30  Panels G1-4

G1. On the Border between High and Low: Trends in Contemporary Filmmaking  
Room: Seminar room  
Chair: Tim Bergfelder

Eliza Filimon  

Karolis Klimka  

Maja Manojlovic  
Satoshi Kon’s PAPRIKA (2007)

Maria del Mar Azcona Montoliu  
Spaces of Sincerity and Deception: The Intersection of Comic Genres in EN LA CIUDAD and FICCION

Rikke Schubart  
The Adventure of War and the Return of the Epic Film

— Coffee Break —

G2. Avantgarde Refashioned: New Approaches to Early Soviet Cinema  
Room: Gombocz auditorium  
Chair: Andrea Pócsik

Alexander Deriabin  
New Research on Repressions in Soviet Cinema

Vera Kropf & Adelheid Hefberger  
The Art Of Inventing/Analyzing Movement: The Vertovian Interval and the Method of Digital Formalism

Oksana Sarkisova  
“Get to Know Your Country!” Nationalities in Early Soviet Non-Fiction

Barbara Wurm  
Politics of the Visual: Graphs, Montage Principles, and Early Spectatorship Studies in the Soviet Union

Christian Tedjasukmana  
Under the Skin, to the World, and Becoming Other. The Body-Politics of Claire Denis, Maurice Merleau-Ponty and Michel Foucault

— Coffee Break —

G3. Film Studies Between the Text and the Body  
Room: Máté Kovács auditorium  
Chair: Winfried Pauleit

Dennis Göttel  
Screen: On the Fabric of Somatic and Textual Projections

Thomas Morsch  
The Aesthetics of the Shock. The Corporeal Discourse of Film and Aesthetic Modernism

Sabine Nessel  
The Aesthetics of the Shock. The Corporeal Discourse of Film and Aesthetic Modernism

Christian Tedjasukmana  
Under the Skin, to the World, and Becoming Other. The Body-Politics of Claire Denis, Maurice Merleau-Ponty and Michel Foucault

G4. Concepts and Contexts of Film Production  
Room: Council room  
Chair: Paul McDonald

Melis Behilil  
A Dream Deferred: Antalya Studios as A Failed Filmmaking Centre

Olof Hedling  
Notes On Some Difficulties of a European Cinema Makeover

Geoff King  
Translating Indie into Indiewood: The Finance, Production and Distribution of LOST IN TRANSLATION

Patrick Vonderau  
The Hyphenates of Global Hollywood

— Coffee Break —

Jennifer Verraes  
Wanted - Rodney Graham’s Utopian Drive

Pasi Väliaho  
The Gaze and the Immemorial

Jorge Latorre & Joseba Bonaut  
Cinema on the Borders – Spain and Poland: A Case-Study

Barbara Maio  
Author, Text, Cult: Contemporary Television Series Production

Jennifer Verraes  
Wanted - Rodney Graham’s Utopian Drive
11.45–13.00  Panels H1-4

**H1. Re-Framing the New Waves.**
The European New Waves in a Comparative Perspective

Room: Council room
Chair: Pierre Sorlin

Kristian Feigelson
The Reception of Post-War Movies in the USSR (1960)

Paulo Granja
From Bragança to Paris: Paulo Rocha’s *O VERDES ANOS* (1962) and the Portuguese New Cinema

Malte Hagener
Deterritorialising the New Waves. The Transnational Imaginary of the European Post-War Cinema

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**H2. Negotiating Identities: Characters and Protagonists in Audiovisual Media**

Room: Máté Kovács auditorium
Chair: Philippe Meers

Jens Eder
Characters in CGI Animated Family Films

Samuel Ben Israel
Multi-Protagonist Films and Relationism

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**H3. Sex Scene and Unseen**

Room: Seminar room
Chair: Alexandra Schneider

Caroline Bainbridge
A Feminine Cinematics: An Irigarayan Approach to Screening Female Desire

Tamar Jeffers McDonald
Good Luck (if you want to) F*ck: Romantic Comedy Today

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**H4. Boundaries of Realism in Contemporary Audiovisual Representation**

Room: Gombocz auditorium
Chair: Mats Jönsson

Josep Maria Català
Image Degree Zero: Rhetoric of Surveillance and Voyeurism

Efrén Cuevas
Hall of Mirrors: Reflecting on Media Representations Through Cinema

Alberto N. García
Simulacrum and Performativity in Contemporary Reality Television

Stefano Odorico
Errol Morris’ *FIRST PERSON: Semio-Pragmatics and Documentary*

13.00–14.15  Lunch (in restaurants at own discretion)

14.15–16.15  Panels I1-4
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<td>Politics and Aesthetics of Recent American Film Comedy</td>
<td>Gombocz auditorium</td>
<td>Siegfried Mattl</td>
<td>Karin Fest, Volker Pantenburg, Drehli Robnik, Joachim Schätz, Michael Wedel</td>
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<td>I2.</td>
<td>Spectator, Narrative, Image: Audiovisual Experience in Theoretical Perspective</td>
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<td>Izabella Füzi</td>
<td>Chiara Armentano, Asli Kotaman, Bradford Owen, Philipp Schmerheim, Jörg Sternagel</td>
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<td>Peter Szczepanik</td>
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<td>I4.</td>
<td>Size Does Matter, Transformations of Space and Dimensions in Image Culture</td>
<td>Seminar room</td>
<td>Malte Hagener</td>
<td>Brian S. Bantugan, Talvani Lange, Max Schleser, Andreea Ţerban</td>
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**Panels I.1-4 continued on next page**

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**Coffee Break**

**16.30–17.30** Did Cinema Produce a Change in our Perception of the World?  
**Keynote by Pierre Sorlin**  
(Université de la Sorbonne Nouvelle, Paris)  
(Room: Gombocz auditorium)

**18.00–20.00** Dinner  
(in restaurants at own discretion)

**20.00** Wine Reception  
(Media Chapel, Horánszky utca 20, participants only)

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Sunday 22nd of June 2008

**9.30–10.30** NECS Work Group Meetings  
(Council room)
10.30–12.30  Membership Reunion (Gombocz auditorium)