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
Nicola Dusi
Audiovisual Forms of Transmediality and Remediation, between Remake and Remix
Room: Castle
Chair: Pelle Snickars
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Audiovisual Forms of Transmediality and Remediation, between Remake and Remix
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Audiovisual Forms of Transmediality and Remediation, between Remake and Remix
Room: Castle
Chair: Pelle Snickars

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 Reys-Chikuma
LE CHANT DE STYRENE/ 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: Gomocz 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?
Geobari of the Georgian Television
Eirik Frisvold Hanssen
"Welcome to the Nordvision": Nordic Unity and Diversity as Televsual Representation
Marit Knollmueller
D-DAG, The Dogme Brotherhood Invades Danish Television

B3. New Frames for Old Theories?
Room: Castle
Chair: András Bálint Kovács
Baláza Varga
It’s Good To Be Outside. Reframing Identities in Contemporary Cinema
Katalin Bálint
Are Women Really Focalised?
Alexander Böhnke
The Intentions of a Network
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 Győri
Ozgur Cicek
Cinematic Space: Nations under Construction / Reconstruction
Andrea Meuzelaar
Tracing the Islamic other in the Dutch National Audiovisual Archive
Anna Sofia Rossholm
Reviewing Sjöström, Discovering Bergman: Swedish Film in France in the 50s and 60s

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[Images of sponsors logos]
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 Dhænens, 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 Kovács 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
Ashjorn 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 Kovács 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)
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<td>Chair: Erik Hedling</td>
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<td>Eva Bakøy</td>
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<td>Diaspora Filmmaking in Norway</td>
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<td>Reception and Representation in Corneliu Porumboiu’s 12:08 EAST OF BUCHAREST</td>
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<td>From Mainstreaming to Off Cinema: Changing Paradigms in Polish Cinema of the</td>
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<td>Stefano Baschiera</td>
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<td>Filmmaking with Game Technology</td>
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<td>Frederick Wasser</td>
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<td>Digital Cinema and the Last Realist: Spielberg</td>
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<td>“New Old Worlds” – On the Importance of Hollywood’s Illusionist Realism and</td>
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<td>Framing Cinema: Exhibition Research with Digital Tools</td>
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<td>Michael Haneke’s ‘Funny’ Games with the Audience (Revisited)</td>
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<td>“Everything Changes”:</td>
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<td>Mutable Perspectives in SLEEPY HOLLOW and HARRY POTTER AND THE PRISONER OF</td>
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<td>Surface Treatment: Self-Reflexivity in the Films of Michael Haneke</td>
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<td>Valeria Camporesi</td>
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<td>Isolation and Internationalism: Spanish Cinema between 1939 and 1945</td>
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<td>Nordisk Films Kompagni and the First World War</td>
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<td>“Paprika in the Blood.” Ufa’s International Strategy 1929-1933, and the</td>
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| 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, Gombocz 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
Uses of Nostalgia in Swedish Children’s Films in the 1980s and the 1990s
Elisabet Björklund
Sex Education Films in Sweden
Erik Hedling
Ingmar Bergman as Political Commentator: SCENES FROM A MARRIAGE and Feminism
Ulrika Holgersson
Gender, Class, and the Swedish Popular Film of the 1930s
Mats Jönsson
Royal Imagery in Neutral Sweden during World War Two
— Coffee Break —

E2. That’s Edutainment: Walking the Thin Line between Fact and Fiction
Room: Council room
Chair: Björn Sørenssen
Rita Boronyák
Faraway, So Close. Infotainment And/Or/Maybe Documentary – Solutions of Trying to Keep Attention
Hilde Hoffmann
Places of Disagreement. Reflections on Present Documentaries and ‘The Political’
Luke Robinson
Old Approaches to New Forms: Contemporary Chinese Digital Documentary

E3. Television – Discourse Analysis – Governmentality
Room: Máté Kovács auditorium
Chair: Thomas Waitz
Monika Bernold
‘TV-Television’, the Audience and the (Trans)National
Andrea Seier
Televicial Micropolitics: Self- and Media Technologies in Lifestyle-Television
Markus Stauff
Technologies, Programs, Audiences: Topics of Discourse Analysis and Governmental studies
Hanna Sunna
Media of the Self: Makeover TV Shows and Governmentality
Matthias Thiele
Television and the Production of Normalcy

E4. Emotions and Aesthetics Reconsidered
Room: Gombocz auditorium
Chair: Jens Eder
Andrea B. Braidt
Perspectivating Narrative Perspective. Film Genre, Empathy and the Non-Identified Subjective Shot
Tobias Ebbrecht/Thomas Schick
Film, Emotion and the “Re-Experience” of History
Izabella Füzi
“Double Projection”: Tendencies in Hungarian Film Theory
Michael Goddard
Late Modernist or New Media Pioneer: Aesthetic Strategies and Modes of Perception in the Cinema of Raul Ruiz
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<td>Albert Kahn’s Archives of the Planet: The Still and the Moving</td>
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<td>Jakob Nilsson</td>
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<td>Albert Kahn, Ethiopia, and the Two Forces of Naïve Universalism</td>
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<td>Narrative Viewed through the Projector</td>
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<td>(Charles University &amp; National Film Archive, Prague)</td>
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<td>F4. Reframing Contemporary Art: Reconstitution, Reterritorialisation,</td>
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<td>Cognitive Mapping</td>
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<td>F2. Managing Transition:</td>
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<td>European Cinemas in Times of Rupture</td>
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<td>Small European Cinemas At the Time of Transition</td>
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<td>Lost Reflection: Polish Cinema at the End of Communism</td>
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<td>The New Horizons of Television Comedy in the 21st Century</td>
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<td>Clara Schulmann</td>
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<td>Reterritorialisation – Victor Burgins’ Re-Membered Sequence-Images</td>
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<td>Pasi Väliaho</td>
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<td>The Gaze and the Immemorial</td>
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<td>Jorge Latorre &amp; Joseba Bonaut</td>
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<td>Cinema on the Borders – Spain and Poland: A Case-Study</td>
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<td>Author, Text, Cult: Contemporary Television Series Production</td>
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<td>Jennifer Verraes</td>
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<td>Wanted - Rodney Graham’s Utopian Drive</td>
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G1. On the Border between High and Low: Trends in Contemporary Filmmaking

Room: Seminar room
Chair: Tim Bergfelder

Eliza Filimon

Karolis Klimka

Maja Manojlovic

María 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 Pöcsik

Alexander Deriabin
New Research on Repressions in Soviet Cinema

Vera Kropf & Adelheid Heftberger
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

G3. Film Studies Between the Text and the Body

Room: Máte 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
Cinema and Event: Constructions of the Cinematic Before and After Christian Metz

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 Behlíl
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

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
Os Verdes Anos (1962) and the Portuguese
New Cinema
Malte Hagener
Deteritorialising the New Waves.
The Transnational Imaginary of the
European Post-War Cinema

H2. Negotiating Identities: Characters and
Protagonists in Audiovisual Media
Room: Mátyó Kovács auditorium
Chair: Philippe Meers
Jens Eder
Characters in CGI Animated Family Films
Samuel Ben Israel
Multi-Protagonist Films and Relationism
Anneli Lehtisalo
Constructing the Protagonist in the
Finnish Biographical Films of the 1930s –
1950s
Celestino Deleyto
Love Frames: Entrapment and Liberation
in Cesc Gay’s En la ciudad

H3. Sex Scene and Unseen
Room: Seminar room
Chair: Alexandre Schneider
Tamar Jeffers McDonald
Good Luck (if you want to) F*ck:
Romantic Comedy Today
Oradol Kaewprasert
Tropical Malady, Liminal Film, Liminal
Sexuality

H4. Boundaries of Realism in Contemporary
Audiovisual Representation
Room: Gombez auditorium
Chair: Mats Jönsson
Josef 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

I1. Politics and Aesthetics of
Recent American Film Comedy
Room: Gombocz auditorium
Chair: Siegfried Mattl
Karin Fest
Wedding Classers: How Comedy Crashes
Social Rules
Volker Pantenburg
What’s funny? Remaking 1970s Comedies
and the Politics of Laughter
Drehli Robnik
Belonging Twice Over:
Towards a Political Aesthetic of
Hollywood Comedy in the Ferrell/Farrelly

I2. Spectator, Narrative, Image:
Audiovisual Experience in Theoretical
Perspective
Room: Council room
Chair: Izabella Füzi
Chiara Armentano
New Forms of Storytelling Visualizations
in Postmodern Cinema
Asli Kotaman & Anil Turkmayali
User or Spectator? Contribution and
Participation in a New Watching
Experience
Bradford Owen
Memento Re-Edited: An Experiment on
Viewer Enjoyment and Story
Comprehension

I3. The Politics of Film and Media in
Historical Perspective
Room: Mátyó Kovács auditorium
Chair: Petr Szczepanik
Lucie Cesalkova
Creating Visual Bank.
A Reconceptualization of Czech Interwar
Non-Fiction Film with Regard to
Circulation of Images between Media
Tereza Dvorakova
Cinematographic Structure in the
Protectorate of Bohemia and Moravia as
an Example of Building the Centralised
System within the European Cinema of
the 1940s
Zsolt Győri
Churchill as “Film Critic” – The Politics of
British War Cinema

I4. Size Does Matter. Transformations of Space
and Dimensions in Image Culture
Room: Seminar room
Chair: Malte Hagener
Brian S. Bantugan
Preliminary Construction of the Optical
Mediascape of Quiapo:
Integrating Actual, Virtual and Augmenting
Realities
Anna Batistová
FTP 1: Designing Cinema Projector for
Uncertain Future
Talvani Lange
The Magical Fetish of Technique in
Contemporary Advertising
Joachim Schätz
Beyond Identity Politics? Judd Apatow’s Comedies of Trust

Michael Wedel
Click and Snap: Special Effects as Meta-Politics in CLICK and A NIGHT AT THE MUSEUM

Philipp Schmerheim
Intersections between Mind-Game Films and Multiple-Draft Narratives

Jörg Sternagel
There Is More Than Meets the Eye: Film Acting and Spectatorship

Mariah Larsson
Reframing Sexuality: Sexual Utopias, Sexology and Female Sexual Pleasure in the Swedish Women’s Movement and Some Porn Films of the Early 1970s

Max Schleser
The Emergence of An Alternative Documentary Filmmaking Format: The Mobile-Mentary (Mobile Documentary) / FILMOBILE Network

Andreea Șerban
Screening Shakespeare: Fair Play or Foul Play?

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

Dinner (in restaurants at own discretion)

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

Sunday 22nd of June 2008

NECS Work Group Meetings (Council room)

Membership Reunion (Gombocz auditorium)