

**necs – the Budapest conference**  
**New and Old Frames**

Budapest, Hungary June 19 – 22, 2008

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-thinking 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: Gombocz auditorium  
Chair: Ivo Blom

Barbara Flueckiger  
*Digital Distribution in European Cinemas*

Mark Gallagher  
*Steven Soderbergh, BUBBLE, and*  
*Multiplatform Film Distribution*

Petra Missomelius  
*Mobile Films - From Telephony to Moving*  
*Images*

Nadi Tofighian  
*The Distribution of Nordic Films in*  
*Southeast Asia*

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**

B1. Art and Auteur Cinema:  
New Approaches

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*

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?*  
*Geobari of the Georgian Television*

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?*

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 Györi

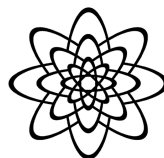
Ozgur Cicek  
*Cinematic Space: Nations under Construction /  
Reconstruction*

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*

— Coffee Break —

**Thank You To Our Sponsors!**



WALLFLOWER PRESS  
CINEMA AND THE MOVING IMAGE



## 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. Braiddt

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 Biltreyst  
*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: Máté 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*

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: Máté 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*)

11.15–13.15

**Panels D1-4**

D1. Contemporary European Cinema

Room: Seminar room  
Chair: Erik Hedling

Eva Bakøy  
*Diaspora Filmmaking in Norway*

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

Unaloam Chanrungrameekul  
*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: Gombocz 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  
*Goskino Goes to Market: Soviet Film Co-Productions, 1965-1991*

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

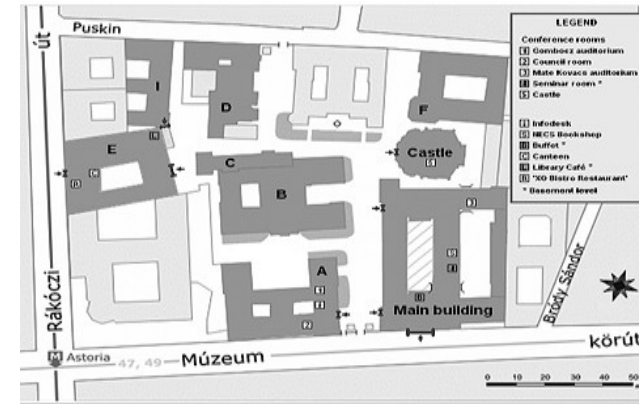
(you will find larger maps in the conference folder)

**Building A** Infodesk, 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*

#### E2. That's Edutainment: Walking the Thin Line between Fact and Fiction

Room: Council room  
Chair: Bjørn 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*

Herbert Schwaab  
*Imitation of Life: Concepts of Media, Reality and Entertainment in the Mockumentary Cinema of Christopher Guest*

#### E3. Television – Discourse Analysis – Governmentality

Room: Máté Kovács auditorium  
Chair: Thomas Waitz

Monika Bernold  
*'TV-Television', the Audience and the (Trans)National*

Andrea Seier  
*Television Micropolitics: Self- and Media Technologies in Lifestyle-Television*

Markus Stauff  
*Technologies, Programs, Audiences: Topics of Discourse Analysis and Governmentality studies*

Hanna Surma  
*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*

— Coffee Break —

**16.30–17.45 Panels F 1-4**

F1. The Moving Image and the Politics of the Archive. Albert Kahn's *Archives of the Planet*

Room: Council room  
Chair: Barbara Wurm

Trond Lundemo  
*Albert Kahn's Archives of the Planet: The Still and the Moving*

Jakob Nilsson  
*Albert Kahn, Ethiopia, and the Two Forces of Naïve Universalism*

Pasi Väliäho  
*The Gaze and the Immemorial*

F2. Managing Transition: European Cinemas in Times of Rupture

Room: Gomboez auditorium  
Chair: Malgorzata Radkiewicz

Janina Falkowska  
*Small European Cinemas At the Time of Transition*

Izabela Kalinowska Blackwood  
*Lost Reflection: Polish Cinema at the End of Communism*

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

F3. Television and Seriality

Room: Seminar room  
Chair: Roberta Pearson

Anne Gjelsvik  
*"Come on Mom: Just One More Episode, Please!" The Experience of Watching HBO's The Wire on DVD*

Mar Grandío & Joseba Bonaut  
*The New Horizons of Television Comedy in the 21st Century*

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

F4. Reframing Contemporary Art: Reconstitution, Reterritorialisation, Cognitive Mapping

Room: Máté Kovács auditorium  
Chair: Tarja Laine

Clara Schulmann  
*Reconstitution – Contemporary Images and Their Strategies*

Evgenia Giannouri  
*Reterritorialisation – Victor Burgin's Re-Membered Sequence-Images*

**Panels F.1-4 continued on next page**

Jennifer Verraes  
*Wanted - Rodney Graham's Utopian Drive*

– Coffee Break –

**18.00-19.00**

***Narrative Viewed through the Projector***  
***Lecture in Five Acts***  
**Keynote by Ivan Klimeš**  
**(Charles University & National Film Archive, Prague)**  
(Room: Gomboez 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  
*Freedom of the eye/I in THE DIVING BELL AND  
THE BUTTERFLY (2007)*

Karolis Klimka  
*Vomiting Blood on the Hollywood Walk of  
Fame. David Lynch as Trouble Shooter  
(INLAND EMPIRE, 2006)*

Maja Manojlovic  
*Satoshi Kon's PARIKA (2007)*  
*Digital Aesthetics And The Shaping Of The  
New Sensorium*

María del Mar Azcona Montoliu  
*Spaces of Sincerity and Deception:  
The Intersection of Comic Genres in EN LA  
CIUDAD and FICCIÓN*

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

— Coffee Break —

11.45–13.00

Panels H1-4

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 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: 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  
*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 Behlil  
*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*

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

**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*

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*

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*

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*

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*

John Mercer  
*Pretty Boy: Eastern Europe and the  
American Gay Porn Industry*

Oradol Kaewprasert  
*Tropical Malady, Liminal Film, Liminal  
Sexuality*

I3. The Politics of Film and Media in  
Historical Perspective

Room: Máté 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 Györi  
*Churchill as "Film Critic" – The Politics of  
British War Cinema*

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*

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*

**Panels I.1-4 continued on next page**

Talvani Lange  
*The Magical Fetish of Technique in  
Contemporary Advertising*



Mode

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?*

— 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)

Sunday 22nd of June 2008

**9.30–10.30**      **NECS Work Group Meetings** (Council room)

**10.30–12.30**      **Membership Reunion** (Gombocz auditorium)