

Welcome to the Sapientia Hungarian University of Transylvania!  
Welcome to the XVI. Film and Media Studies Conference in Transylvania,

## THE REAL AND THE INTERMEDIAL

We hope that our conference will offer inspiring papers and opportunities for productive discussions. We look forward to spending two exciting days with you, and wish everybody a pleasant stay in Cluj-Napoca!

Organizing Team:

Ágnes Pethő, Melinda Blos-Jáni, Judit Pieldner,  
Katalin Sándor, Hajnal Király, Andrea Virginás,  
Edit László, Andrea Bálint, József Lénárd, Orsolya Tóth, Mira Marinceş,  
Gyöngyi Jaskó, Ferenc Molnár, Ágota Kovács, Ferenc Boné, Áron Fazakas.



Sapientia Hungarian University of Transylvania  
Faculty of Sciences and Arts  
Department of Film, Photography and Media



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## Conference venues and other useful information:



**Location of the Sapientia University:** Cluj-Napoca, Calea Turzii nr. 4.  
46°46'01.1"N 23°35'53.1"E

**Registration desk:** entrance hall to the Sapientia University.

**Opening, keynote talks and final roundtable:** the Aula Magna of the Sapientia University (1st floor above the entrance hall).

**Location of paper sessions:** Sapientia University, buildings A, B.

You will find **coffee, tea and water at all times** at the conference venue. Just help yourself and have a good time!

Lunch is not included in the registration fee, but you can buy sandwiches at the cafeteria at the conference venue.

**Welcome Reception** (included in the registration fee) will be organized in a buffet style in the entrance hall and the area in front of the Aula.

**Banquet Dinner** (included in the registration fee): Chios Restaurant, located in the Central Park.

(See route on page 5.)



responsible for all they see and hear. Does this change how they actually feel? This paper examines the shift in filmic consciousness from analog to digital and theorizes why the big transition changed how meaning is created and what is defined as “real”. Digital may be contributing to a collective mainstream apathy due to less investment in characters when audiences know that they don’t really “exist”. The iconic Medusa scene from *Clash of the Titans* (Desmond Davis, 1981) and its counterpart in the 2010 remake, as a case study, demonstrate how digital has become the Baudrillardian “hyper-real” and how analog is more “real” because subconsciously audiences feel more for tactile entities. The digital is “everywhere and nowhere”. Harryhausen’s Medusa is on display in a museum over 30 years later, while the 2010 Medusa is floating around in cyberspace not able to be touched, viewed or remembered. Now that Pandora’s Digital Box is open, representations of the “real” in cinema must be redefined.

NAKELSKI, Alexandra specializes in Science Fiction Cinema of the late 20<sup>th</sup> century at the University of New Mexico and Peninsula College. She has also worked extensively in the film industry as festival programmer, film editor and as contributor to Fangoria Magazine in New York City. She just relocated from L.A. to attend UEA to complete her PhD on Auspicious Apocalyptic films. Her papers include: *The Divergence of Humanity through Conscious Evolution: Comparing Nietzsche’s Übermensch in 2014’s Transcendence and LUCY; It May Be The End of the World As We Know It But It’s Time to Move On: The Uprising of Positive Apocalypse in 2013 Popular Culture* and her review on LUCY for the *Science Fiction Film and Television Journal*.

**NALBANDYAN, Sara**, Yerevan State University, Yerevan, Armenia, University scholar, researcher, e-mail: sara.nalbandyan@gmail.com  
MUTATION OF FACT IN NEW MEDIA

During the whole history of human race the problem of fact and falsification stands among the most complicated ones. The emergence of new media has entangled the question even more. The new era gives wide opportunities for various manipulations with video and verbal material, which could not be merely classified as falsifications. The term “mutation” seems to be more accurate to describe the new tendency for concealment of truth and distortion of reality in new media. Simple wordplays and elaborated fictional plots,

repeated frames and replacement of original videos in new contexts are the most frequent operations occurring in contemporary video making.

NALBANDYAN, Sara is presently a researcher at Armenian National Academy of Sciences and assistant professor at the Department of Cultural Studies of Yerevan State University. Her research interests include film studies, documentary and experimental cinema, documentary theatre, seriality and mass production as a feature of contemporary culture, fact and fiction film and media.

**OCAK, Ersan**, Bilkent University, Communication and Design Department, Ankara, Turkey, e-mail: ersanocak@gmail.com  
INTERMEDIALITY IN WIM WENDERS' *PINA* [3D]

While creative use of 3D cinematography called “stereography” becomes widespread in arthouse filmmaking, the intermedial nature of cinema becomes more obvious. In this presentation, I will discuss the intermedial characteristics of Wim Wenders' 3D film *Pina*. The interaction and interrelationships between and among dance, space and cinema will be elaborated in the stereographic composition, choreography and design. Dance as the founding performative element of the film *Pina* will be considered in its relationship to space and motion in cinematography, this time in the stereography of 3D cinema. Here, the body/space of the performer in its relationship to stereoscopic motion picture will be elaborated for seeking true questions on the performance of the film in the movie theatre with its affects on the audience. Conclusively, “choreography” will be discussed as a stereographic concept for reconsidering intermediality in 3D cinema.

OCAK, Ersan is Assistant Professor in the Communication and Design Department in Bilkent University, Ankara, Turkey. A (visual) cultural researcher, he also works as an independent filmmaker. He makes documentaries, experimental video art works and essay films. His main research interests are documentary, video-art, new media storytelling — specifically new media documentary. He has essay film projects, which will be designed and produced in the form of new media essays.