

# ***Copy-Past. Revaluating History, Memory and Archive in Cinema, Performing Arts and Visual Culture***

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Faculty of Theatre and Television, “Babeş-Bolyai” University, Cluj-Napoca, Romania  
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## ABSTRACTS and BIOGRAPHIES

### AVRAM, Horea

Babeş-Bolyai University, Cluj-Napoca (RO)

[horea.avram@ubbcluj.ro](mailto:horea.avram@ubbcluj.ro)

#### *Spatialization of History in the Street View Mode*

In my presentation I will discuss how the recent technological developments of 3D mapping and visualization systems expand the perception and understanding of historical data in relationship with a particular location. These innovative applications such as *History Pin*, *Streetmuseum*, and *Mapillary* offer the user the possibility to visualize in the street view mode – equally away and in situ – old photographs seamlessly integrated in their specific place according to the framing and viewing angle. I claim that the visualization possibilities offered by these systems produce a spatialization of history, i.e., a synchronic spatial configuration of historical data according to user's subjective interest and bodily actions. I understand the oft-cited metaphor of the spatialization of history as a way to “perform memories,” that is, as the interplay between various time frames and multiple viewpoints, as a means to *enact* memory and produce the archive. Two important aspects for defining this process will also be addressed: the “archival impulse” (Hal Foster) and the participatory dimension of constructing historical discourse (Henry Jenkins).

**Keywords:** spatialization of history, performing memories, digital archiving, crowdsourcing.

**Horea Avram** is Assistant Professor at the Department of Cinema and Media, Babeş-Bolyai University, Cluj-Napoca, Romania. PhD in Art History and Communication Studies from McGill University, Montreal. He researches and writes about new media (art), representation theory and visual culture. His recent publications include “Augmented Reality” in *Encyclopedia of Aesthetics*, (Oxford University Press, 2014); “The Visual Regime of Augmented Space” in *Theorizing Visual Studies: Writing Through the Discipline*, James Elkins, ed. (New York: Routledge, 2013). He publishes essays in: *Cultura: International Journal of Philosophy of Culture and Axiology*, *M/C Media and Culture Journal*, *International Journal of Arts and Technology*, *Kinephanos*, *Ekphrasis. Images, Cinema, Theory, Media, Idea. Art + Society*, *Arta*, etc. As an independent curator, he has organized numerous exhibitions, most notably for Venice

Biennale in 1999. Research fellow of the New Europe College - Institute for advanced study in the humanities and social sciences, 2017-2018.

**BARBU, Virginia and Corina Teacă**

“George Oprescu” Institute of Art History, Bucharest (RO)

[virginia.barbu@gmail.com](mailto:virginia.barbu@gmail.com), [art.h.teodora@gmail.com](mailto:art.h.teodora@gmail.com)

### ***Traces of Old Visual Patterns in the Romanian Modern Painting***

The paper discusses the way certain visual elements of old Romanian and Byzantine art were brought back to life in the Romanian modern art. We will employ a number of case studies which reveal specific ways of using and understanding the cultural tradition. For example, in the first two decades of the 20th century the artistic research regarding the past is connected to the concept of national identity. One of the pioneers in this field was the artist and theorist Apcar Baltazar, well-known for his efforts to build a “national style” rooted in Romanian folk elements and the Post-Byzantine style. His beliefs in a modern national style based on spiritualism, ancient decorative patterns, and indebted to Symbolism and Art Nouveau, represented an important impulse in developing his artistic strategy. However, Baltazar’s painting which included various eclectic historical quotations was exceeded by history itself. The First World War brought important changes in both life and art, and this was evident in Baltazar’s art as well, more exactly in what concerns the increased dramatism of the image, the harsh simplicity of line and the flattening of colour. These features became specific for most artists of the same generation grouped in 1920 around the association *Arta Română* (Romanian Art). Artists like Tonitza, Dimitrescu, Sion, Şirato reinterpreted and adapted the aesthetics of Romanian old mural painting and rustic elements to the modern artistic language (plus the fact that many artists accepted commands of the Christian Orthodox Church as a way of living). We will analyze, through a number of examples, how the Byzantine tradition, a long-lasting cultural paradigm in the area, was lightly assimilated in the art but used also as a rhetoric instrument in the propaganda of the Neo-Orthodox movement.

**Keywords:** Art Nouveau; tradition; Romanian modernism; Post-Byzantine style; portrait and still life in interwar painting.

**Virginia Barbu** is researcher at the Modern Art Department of the “G.Oprescu” Art History Institute of the Romanian Academy since 2007. She is currently a Ph.D candidate in Art History and Theory, at the National University of Arts Bucharest. Co-author of the “Dictionary of Sculptors in Romania”, coordinated by Ioana Vlasiu, Romanian Academy Publishing House (vol. I-II, 2011-2012), co-editor (with Corina Teacă) of the volume “Autumn Testimonies. Correspondence

Ionel Jianu- BarbuBrezianu”, UNArte Publishing House, 2016. She published studies and art chronicles in *Revue Roumaine d’Histoire de l’Art, Studii și Cercetări de Istoria Artei, Convorbiri literare, Familia, Viața Românească, Ziua literară*. She worked as lecturer at “Ion Mincu” University of Architecture and Urbanism Bucharest.

**Corina Teacă** is researcher at the “George Oprescu” Institute of Art History in Bucharest. She investigates themes related to the modern Romanian art. Co-editor with Virginia Barbu of the volume *Mărturiile toamnei. Corespondență Ionel Jianu-Barbu Brezianu*, Ed. UNARTE, București, 2016. She has written chapters in various edited books among others, *Artiștii români în străinătate (1830-1940). Călătoria, între formația academică și studiul liber*, Editura Institutul Cultural Român, București, 2017.

### **BATORI Anna**

Babeș-Bolyai University, Cluj-Napoca (RO)

[anna.batori@gmx.net](mailto:anna.batori@gmx.net)

### ***Outspoken Memories: Hungarian Social Narratives in Contemporary Block-Rapping Videos***

The paper gives an account of the textual and material space in contemporary Hungarian hiphop videos. It analyses the lyrics as well as the visual texts of the songs that structure the discursive and physical space of music videos around socialist prefabricated buildings. Blockrapping, as I call the wave that epitomises this trend, emerged after the millennium and signals the very quality and social state of the artists’ surrounding physical space. Blockrappers emphasize their spatial heritage, the socialist, isolated ‘hood’, where they grew up and live to this day. The question is why the new generation part of this trend associates microraiions with poverty, corruption and hopeless future and how this message is articulated via the content of the songs and their video clips. The paper intends to shed light on the socialist-capitalist narrative binary and the implicit-explicit memories that the selected case studies deal with.

**Keywords:** Hungarian rap music, postsocialist music videos, space, socialist memory, housing, blockrapping

**Anna Batori** is a Lecturer in Film Studies at the Babeș-Bolyai University (Cluj-Napoca, Romania) with an MA in Film Studies (Eötvös Loránd University, Budapest, 2012) and a PhD in Film Studies (University of Glasgow/Screen, 2017). Her recent book, *Space and Place in Romanian and Hungarian Cinema* (2018), is published by Palgrave Macmillan. She writes and teaches on European and world cinema, modern film theory and digitised narrative techniques.

**BLOS-JÁNI Melinda**

Sapientia Hungarian University, Cluj-Napoca (RO)

[blosmelinda@yahoo.com](mailto:blosmelinda@yahoo.com)

### ***The Paradoxical Visibility of Recycled Photographs. Reframing the Past in Eastern European Non-Fiction Films***

There is a tendency in recent non-fiction film to recontextualise archival photographs in highly artificial visual environments. In films like *Crulic. The Path To Beyond* (Anca Damian, 2011) or *Felvidék. Caught in Between* (Vladislava Plančiková, 2014) photographs are embedded in an avant-garde montage, while films like *Irinka et Sandrinka* by Sandrine Stoianov (2007) use photographs in highly abstract, animated environments. At the other extreme is *Paperbox* (Zbigniew Czapla, 2011) and Radu Jude's *Dead Nation (Țara moartă, 2017)* which presents a series of photographs as a film to paradoxically demonstrate the lack of images of the Romanian Holocaust. The selected Eastern European non-fiction works build 'remembrance environments' around photographs, they compile, juxtapose, structure photographs within the medium of film: they carry out this sequentially through montage, or form a multimedia collage within the confines of a single frame. The paper will address issues of intermediality, as these films open up new possibilities for the medium of photography, redefining through cinema (or the cinematic) the complex relationship between photography and history, or the indexical trace and history in general. In this analysis intermedial relations will be addressed using the phenomenological approach to images developed by George Didi-Hubermann and László Tarnay. Through the analysis of the heterogeneity of the fore mentioned films, I would like to understand what it means to be a photographic image in the post-media age documentary.

**Keywords:** archival photographs, intermediality, film, post-media documentary

**Melinda Blos-Jáni** is Assistant Professor of film studies at the Film, Photography and Media Department of Sapientia Hungarian University of Transylvania. Her research interests are home videos and amateur films, non-fiction film, silent film history, contemporary silent films, media genealogy. She earned her Ph.D. degree with the thesis *The Domestication of Moving Image Technologies and Media Practices in Familial Contexts: an Anthropological Research*. She is currently a member in the research project entitled *Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness* led by Ágnes Pethő (Sapientia University, Cluj-Napoca). Webpage: <http://film.sapientia.ro/en/staff/dr-melinda-blos-jani>.

**CATALÃO, Marco**

University of São Paulo (BR)

[marcatalao@yahoo.com.br](mailto:marcatalao@yahoo.com.br)

***For a re-evaluation of the theory of genres in dramatic theory***

Despite their singularities and divergences, the major dramatic theories of the twentieth century keep the classical tripartition of genres untouched. Peter Szondi formulates his *Theory of Modern Drama* from the observation of how “pure drama” is fractured since the end of the nineteenth century by the increasing presence of epic elements. Although he criticizes the “supra-historical” conception of genres, Szondi (2001, p. 24) does not question what he regards as “the three fundamental categories of poetics.” However, if in fact “the evolution of modern dramaturgy departs from drama itself” (Szondi, 2001, 27), this is not only through the insertion of epic elements, but also through what Jean-Pierre Sarrazac called the rhapsodization of the dramatic form: from the second half of the nineteenth century on, the drama does not only become more epic, but also more lyrical. In many works (such as the plays of Ibsen and Chekhov), the intersubjective dimension gives way to the intrasubjective dimension (Sarrazac, 2012, p. 120), and external conflicts give way to the intimate drama of the characters (which does not exclude their historical dimension). However, the simple shift from drama to epic and lyric genres is not enough to elucidate the major transformations of dramatic form over the last hundred and fifty years. Our recent research on rhapsodic criticism has evidenced the increasingly appropriation by playwrights of elements traditionally reserved for a fourth genre, as important as epic, lyric and dramatic genres, but left aside by critical reflection because of its traditional association with “non-artistic” practices: the essayistic genre. A new theory of genres that incorporates this fourth genre into the classical triad may not only illuminate some of the main features of modern and contemporary drama, but it also allows a more accurate understanding of some of the fundamental works of Western drama.

**Keywords:** essay; contemporary drama; discursive genres; rhapsodic criticism.

**Marco Catalão** is a playwright and researcher. He is currently pursuing postdoctoral research in Theater Theory at the School of Communications and Arts of the University of São Paulo (USP) with a research internship at the Sorbonne Nouvelle University (Paris 3), grant #2015/07437-0, São Paulo Research Foundation (FAPESP). He has published articles on contemporary dramaturgy, theater theory and lecture-performance in Brazilian and foreign magazines. He is the author of *Agro Negócio*, winner of the IV Luso-Brasileiro Playwriting Award. His most recent scientific publications are gathered at:

<https://independent.academia.edu/MarcoCatal%C3%A3o>.

**CHOUDHURI, Purna**

University of Hyderabad (IN)

[mails4purnaa@gmail.com](mailto:mails4purnaa@gmail.com)

***Rewind to Perform! The Construction of a 'National' Collective Memory in Contemporary Spanish Cinema and Television***

The declaration of Catalanian republic in the November of 2017 proved to be the biggest political crisis for Spain since the end of the dictatorship. This episode, eventful as it was, symptomised a deeper convulsion. The abdication of a Spanish 'national' discourse by Catalonia clearly concretised the decentralising tendencies of the Spanish state, which narrated the possible 'failure' of a nation-building project. This episode posed as a paradox to the rapid resurgence of historical adaptations on Spanish national cinema and TV like *Juana la loca* (Vicente Aranda, 2001) and *Goya in Bourdeos* (Carlos Saura, 1999), *Isabel- la serie* (2012-2014) and *Teresa, el cuerpo de Cristo* (Ray Loriga, 2007). With the transnational inflow of capital, coupled with a state subsidised production system, the last 15 years have witnessed the appraisal of these of 'period' narratives which try to factor the rubric of 'authenticity' and rootedness. Reminiscent of the period dramas of the 1950s and 60s, these cinematic productions appear to lay a claim on redefining and reinforcing a national imaginary in an attempt to negotiate between the imperial, sovereign Spain of the Past, and a newly democratic Spanish state entrenched with seperatism. 'Manufactured' with a single purpose to solidify Spain's authority and authenticity as a 'unitary nation' sharing a common collective memory and lived experiences, this resurgence posits itself as a paradox to the idea of the Transnational which re-inscribes the notions of migration and uprooted-ness by celebrating the multiplicity of the 'national'. Recalling Marsha Kinder's statement that every nation and its national cinema requires the recognition from the 'outside', the 'other', in order to validate itself, this paper is aimed to assess the disposition of this national 'authentic' collective memory which Spain appropriates for herself to the transnational cinematic world of multiple 'nationalities'.

**Keywords:** transnational; national cinema; memory; adaptations.

**Purna Choudhuri** is Research Scholar at the The English and Foreign Languages University, Hyderabad. She is a PhD Candidate at the Department of Film Studies, Hyderabad, Telangana, India. She holds a Bachelor of Arts degree in English Literature (British and Commonwealth) from the Bethune College and a Master of Arts degree in Cultural Studies/Critical Theory and Analysis from the English and Foreign Languages University, Hyderabad.

**DÁNÉL Mónika**

Eötvös Loránd University, Budapest (HU)

[d.mona7@gmail.com](mailto:d.mona7@gmail.com)

***Ruptures – Medial Transformations and Recreated Historical Atmosphere in Szabolcs KissPál’s Amorous Geography (2012–2016) and in Radu Jude’s The Dead Nation (2017)***

Szabolcs KissPál’s docu-fiction video is part of his 2015–2016 project entitled “From Fake Mountains to Faith (Hungarian Trilogy)”. The exhibition project consists of two docu-fiction videos (*Amorous Geography*, *The Rise of the Fallen Feather*) and an installation of a fictitious museum setting (*The Chasm Records*). *Amorous Geography* reflects on the cultural, ideological techniques and media conditions of historical and contemporary representations of space. The video can be interpreted as the visual archaeology of layered visions projected onto geographical space. Reflecting on the mediatedness and the ideological background of the projections, the video becomes a surrogate (common) place for contradictory, non-interlocking projections, for conflicting ideological discourses (related, for example, to the consequences of the Treaty of Trianon), for archival footage and fictive representations. This results in an artwork “oscillating between historical and poetic truth” (Edit András 2016, *Homage to the half-truth. Renationalization and artistic imagination in Hungary: a case study*, 200). Radu Jude’s “documentary-essay” also oscillates “between poetry and reality” (Radu Jude), between silent photography and acoustic (as well as written) archive. In the intermedial documentary (personalized through the director’s own voice), the non-convergence of the different media, the silence within narration, and the erosion/ruptures of the photographs create “places” for the viewer and enable an alternative understanding of history through a both immersive and reflective spectatorship. In my presentation I focus on media transformations, as well as on the way KissPál’s video redraws and maps the emotional and atmospheric space constituted of conscious and unconscious layers and imaginations related to the Trianon-discourse. In the case of Jude’s work I focus on the way the film re-collects and rebuilds the processes and the medial elements of an anti-Jewish historical atmosphere.

**Keywords:** medial transformations, imagined geographies, docu-fiction, found footage, collected memories, alternative history

**Mónika Dánél** is Assistant Professor at Eötvös Loránd University, Budapest. She is currently leader of the project “Space-ing Otherness. Cultural Images of Space, Contact Zones in Contemporary Hungarian and Romanian Film and Literature”. Her research is on the codes of intimacy and publicity in post-communist cultures. In 2015 she was granted the János Bolyai Research Scholarship for three years. She co-edited the volume *Event-Trauma-Publicity* (2012) and authored two volumes in Hungarian language: *Transparent Frames: The Intimacy of Reading* (2013) and *Language-Carnival: The Poetics of Hungarian Neo-Avant-Garde Artworks* (2016).

**GRASS KLEINER, Milena**

The Pontifical Catholic University of Chile, Santiago (CL)

[mgrass@uc.cl](mailto:mgrass@uc.cl)

### ***AppRecuerdos: Layered Memories in the City***

In January 2017, *AppRecuerdos (Appmemories)* was launched in Santiago, Chile, displaying the result of a collaborative work that brought together Rimini-Protokoll and a team of Chilean artists led by Mauricio Barría (playwright and scholar) and Verónica Troncoso (visual artist). *AppRecuerdos* is a downloadable application for mobile phones which allows the user to listen to various local testimonies from 1970 to 1990 while wandering around the historic center of the city. Working on the idea of the "everyday expert" (Stefan Kaegi), 79 testimonies were recorded in the same places of the city where the events being told had happened. This sample individual experiences of different subjectivities belonging to a wide political, social and cultural spectrum. Along with the testimonies, listeners had access to certain documents (Salvador Allende's speech, radio communications, etc.) and songs of a time that went from the election of Salvador Allende, first Socialist President of Chile, to the end of Augusto Pinochet's Dictatorship (1973-1990). The project thus offered to younger generations the possibility of an "enhanced" reality where the past and present of downtown Santiago -Chile's main city, and political core- overlapped highlighting urban historicity, and the value of site-specificity to enhance the affective effect memories might have in the listener. This paper aims at reflecting on some of the questions this project raises about the double dimension of memory – individual and collective – and the way its multiple layers overlap in the urban landscape of today. It also addresses some hot issues like the definition of theatre itself, the possibility of turning applications designed for private use into a gadget whose purpose is to reinforce collectiveness instead of fostering individuality, and consumption. Moreover, how much historical context do we need to be able to decipher these individual testimonies in their relation to the broader horizon of political events.

**Keywords:** collected memories, dictatorship, Chile, performance, city

**Milena Grass Kleiner** is a translator and theater scholar. She is professor at the Theatre School, Pontificia Universidad Católica de Chile since 1996. She earned a MA in Latin American Studies (Universidad de Chile) and a PhD in Literature (P. Universidad Católica de Chile). She was the Director of the Theatre School at the Pontificia Universidad Católica de Chile from 2008 to 2014. She has translated English, American, and French plays into Spanish, which have been published and also premiered in Chile. Her main fields of research are theater, history and memory in post conflict societies, theatre and performance studies, and research methodology in the arts.

**GRĂDINARU, Olga**

Babeş-Bolyai University, Cluj-Napoca (RO)

[olgagradinaru@gmail.com](mailto:olgagradinaru@gmail.com)

### ***Revisiting Great Soviet Symbols of World War II. The Young Guard Now and Then***

The anti-fascist organization *Molodaya gvardia/ The Young Guard*, active in a Ukrainian town, is the main focus of the present analysis, offering us a glimpse into the Soviet myth-making and hero-making cycle. The presentation unveils the ideological and cultural patterns during the Soviet period, with a focus on A. Fadeyev's novel and on the Soviet and post-Soviet film adaptations. The case of *The Young Guard* organization generated a frenzy of artistic representations throughout the Soviet Union, as well as a fascinating phenomenon of documentary film-making both in Soviet and post-Soviet period, with various degrees of demystification of World War II myths and symbols. The first film adaptation (1948, edited in 1964), directed by Sergey Gerasimov, was followed by two Russian TV series *The Last Confession* (4 episodes, 2006) and *The Young Guard* (12 episodes, 2015), which are relevant examples for the necessity of re-writing the famous Soviet narratives about historical events from Krasnodon during the fascist occupation in 1942-1943. The differences in describing and perceiving the heroic/ (de)heroicized death in various historical periods is an aspect to be analyzed with an emphasis on the continuance of some Soviet propaganda traits as part of the post-Soviet cult of World War II. The myth of victory and the myth of the Great Patriotic War are revitalized during Yeltsin's and Putin's eras, being linked to Russia's image as a great military power (Welch 2013:235, Brown 2001:11-45). The myth of *The Young Guard* has been part of the cult of war heroes and may be considered a significant reminiscence in the post-Soviet space (Tumarkin 1994, 2003, Lane 1981, Kruk 2008). The transitional post-communist period may be characterized by a process of cultural reification of memory reduced to the image, and the case of *The Young Guard* makes no exception.

**Key words:** *The Young Guard*, heroicized death, ideological fictionalization, demystification and deheroization, cult of Great Patriotic War, Soviet and post-Soviet film adaptations

**Olga Grădinaru**, holds two Master's Degrees in Journalism (2006) and Comparative Literature (2007), both at Babeş-Bolyai University, Cluj-Napoca. She earned a PhD in Comparative Literature (2016) at the same university. Her research areas are (post-)Soviet film studies, Russian and Soviet literature and war representation. Her first book *Războiul sovietic între idealizare și demitizare (The Soviet War between Idealization and Demystification)* was published in 2018 at Casa Cărții de Știință publishing house. She contributed essays to collective volumes: *Ways of Being in Literary and Cultural Spaces* edited by Leo Loveday and Emilia Parpala, Cambridge Scholars Publishing, 2016; *Countryside and Communism in Eastern Europe. Perceptions, Attitudes, Propaganda*, edited by Sorin Radu, Cosmin Budeancă, Lit Verlag, 2016. She published essays in *Ekphrasis. Images, Cinema Theory, Media, Caietele Echinox, Brukenthalia. Supplement of Brukenthal. Acta Musei*, Since 2014, she is editor of *Brukenthalia* cultural journal, Supplement of *Brukenthal. Acta Musei*, Sibiu, Romania.

**HATIEGAN, Anca**

Babeş-Bolyai University, Cluj-Napoca (RO)

[ancahatiegan@yahoo.com](mailto:ancahatiegan@yahoo.com)

### **100 de ani /100 Years by I.L. Caragiale: Recycling the Image of The Nation**

On February 1, 1899, at the National Theatre in Bucharest, took place the premiere of the play *100 de ani. Revistă istorică națională a secolului XIX, în 10 ilustrațiuni* [*100 Years. National Historical Revue of the XIX-th Century, in 10 illustrations*], arranged by I.L. Caragiale. His controversial work is a montage of verses, prose and short plays written by several Romanian authors from the past (in other words, the play consists of old literary or dramatic works, appropriated, copied and pasted to fit into a new scenario). As a matter of fact, Caragiale wrote only the scenic directions and a few lines and connection scenes. But the overall, dramaturgical-directorial vision of the script belongs to him. Considering the way Caragiale treats the works of his literary colleagues in *100 Years*, one could say that, in this particular case, he does not behave as a writer but as a true author-director (or „auteur”). The ten “illustrations” arranged by him consist of a series of more or less allegorical or symbolic representations of the century about to end, with its emblematic moments, culminating in an “apotheosis” celebrating the King Carol I. In my paper I will try to argue that Caragiale's “revue” is more than a minor piece of homage art: that it is an exercise in historical reevaluation underpinned by a certain philosophy of history. I will also analyze the way the author recycles the image of Romania, departing from the traditional theatrical (allegorical) representations of the nation.

**Keywords:** Caragiale, recycling, Romania, history, nation, allegory

**Anca Hațiegan** is literary critic and essayist. PhD in Comparative Literature, Babeş-Bolyai University. Assistant professor at the Faculty of Theatre and Television, Cluj. She has published in collections and volumes such as: *Analele Sighet 10*, vol. X, Bucharest, "Civic Academy" Foundation, Sighet Library, 2003; *Dictionnaire des relations franco-roumaines. Culture et francophonie* edited by Maria Voda Căpușan, Marina Mureșanu-Ionescu, Liviu Malița, Cluj: Editura Fundației pentru Studii Europene, 2003; *Dictionary Echinox A-Z. Analytical Perspective*, edited by Horea Poenar, Bucharest and Cluj: Tritonic Publishing House, 2004; *Matchboxes, jars, cans (hypostases of ghettoization in communism and post-communism)* edited by Ruxandra Cesereanu & al, Romania. Cluj, Limes Publishing House, 2006; *Theatrical life in and after communism*, edited by Liviu Malița, Cluj, EFES Publishing House, 2006; *T(z)ara noastră. Stereotipii și prejudecăți*, edited by Ruxandra Cesereanu, Bucharest, Publishing House of the Romanian Cultural Institute, 2007; *Mortuary announcements in D major*, collective volume of short prose signed by Clau Group, Cluj, Limes Publishing House, 2008, *Surviving books*, edited by Virgil Podoabă, Brașov, Aula Publishing House, 2008. She publishes in journals: *Steaua*, *Echinox*, *Caietele Echinox*, *Thalia*, *Memoria*, *România liberă*, *Piața literară*, *Vatra*, *Drama*, *Apostrof*, *Observator Cultural*, *22*, *Tribuna*, *Teatrul Azi*.

**IONAȘ, Anda**

Independent Researcher (RO)

[andaionas@yahoo.com](mailto:andaionas@yahoo.com)

### ***Cognitive schemata and meaningful strategies in adapting Ian McEwan's novel, Atonement***

Adapting literary works for cinema has not been of much interest until two-three decades ago, mainly because of numerous aporias and biases having to face across time. Fairly recently, under the hood of poststructuralism, the majority of the biases have been dropped. Adaptation is growing into an intertextual practice, as “translation”, or interpretation of the former creation. This paper is considering looking into this subject through the dynamics of the workflow of creation and receiving the product deriving from it with whatever mental activity it involves in order to be meaningful. *Atonement*, based on Ian McEwan's novel and directed by Joe Wright, offers a good example concerning the filmmaker's double orientation in the process of artistic production: on the one hand, towards the literary text, attempting to respond to the indications offered by it, on the other hand focused on the audience, attempting to create a similar impact, to guide his way of perceiving the story, to anticipate the viewer's emotions and the cognitive ways through which he could access a meaning. Throughout its entire unfolding, the film plays with the spectator, creating expectations only to contradict them later on, suggesting interpretations which prove to be non-compliant with the “reality”, activating a series of cognitive schemata which will subsequently be subject to correction, guiding the activity of imagination in a manner that is analogous with the one operated by the strategies of the literary text. The scene from the fountain, resumed three times from different perspectives in the novel and twice in the film is illuminating in this regard. By its quality of “re-writing”, the adaptation expresses confidence in the communicability of the work of art. The filmmaker is, primarily, a reader of the book, the potential for meaning of which he attempts to actualize within the derived creation, thus responding to the “indications of reception”.

**Keywords:** adaptation, cinema, cognitive schemata, reception, intertextuality, mimesis, copy, interpretation, narration, shot, editing, derivative work, fidelity.

**Anda Ionaș** has a background in literature: BA from the Faculty of Letters, Babeș-Bolyai University, and Master's degree in Romanian Literature, Modernity and European Context from the same institution. The year of 2016 brought her the title of Doctor in Philology with a research on cinematographic adaptation coordinated by Professor Dr. Mircea Muthu. She is also an associated teaching fellow with the Department of Theatre Arts of the Lucian Blaga University in Sibiu. Since 2008 she collaborates with the journal *Euphorion* as theatre critic.

**LÁZAR, Edith**

Babeş-Bolyai University, Cluj-Napoca (RO)

[edith.a.lazar@gmail.com](mailto:edith.a.lazar@gmail.com)

***A revival of post-Soviet 'aesthetics' in contemporary fashion. Recycling the past between nostalgia and utopian subtleties***

The current visibility gained by labels like Vetements (initiated by Demna and Guram Gvasalia), Gosha Rubchinskiy's eponymous label and the influential work of stylist Lotta Volkova Adam, have raised mainstream interest in re-appropriations and adaptations of style and images linked to a 90s post-Soviet era (and its lingering reminiscences). Associated with everyday workwear and spaces, turbulent times, factories, or the 'less privileged,' these approaches to fashion have been praised for their presumed radical democratic principles. By making a detour through some of the images they propose, I argue that these manifestations are being simultaneously the effect of a nostalgia that stretches a recent past into the present, and a desire to look forward into the future. Thus, the paper addresses three intertwined lines: the memories such re-appropriations might evoke and the stereotypes of the former Eastern Bloc they reiterate; the veiled influence of avant-garde movements like constructivism and futurism found in these approaches to clothing; and the further suggestion that these appropriations reflect subtle forms of utopian visions from the everyday. At the core of this exploration lies the idea that fashion offers a space for representation that builds on traces of the past, on rearrangements that challenge or re-imagine reality. It creates 'fictions' moulded by the conditions from which they emerge, where fashion objects can create opportunities for new perspectives, if not open up critical thinking and alternative ways of being.

**Keywords:** Eastern Bloc style, clothing, avant-garde, fashion fictions, democratization

**Edith Lázár** holds a BA in Art History and a MA in Philosophy, Culture and Communication from Babeş-Bolyai University in Cluj-Napoca, Romania. She is currently enrolled in a PhD program in Philosophy at the same university with a thesis exploring a philosophical theorization of fashion. Taking interest in contemporary artistic practices, she focuses on fictions, dissensus, and aesthetic politics; alternative structures of perception and forms of visibility; and the imbrications between art, fashion, practice, and the everyday. She is an associate editor for the international art platform *anti-utopias* (in charge of its Fashion Series) and the co-founder of "Aici Acolo" – a pop-up project that reactivates unused or abandoned urban spaces in Cluj-Napoca by transforming them into temporary art spaces while showcasing young artists. Recently she has been selected fellow of Akademie Schloss Solitude residency program, Stuttgart/ Design (Fashion Design – Theory), starting with 2019.

**MAJDZADEH, Bahar**

University-Paris 1, Panthéon Sorbonne (FR)

[baharmajdzadeh@yahoo.com](mailto:baharmajdzadeh@yahoo.com)

### ***Mnemonic cartography of violence***

Important historical events such as revolutions sometimes lead to changes in the relationships that individuals have with places. The citadel of *Shahr-e No*, the largest brothel of Iran was burnt a little time after the end of the 1979 Iranian Revolution. Maurice Halbwachs explains that streets and buildings are the most stable social frameworks, they are the one that lasted through wars, riots, and revolutions (Halbwachs 1997). He writes that in order to remember a forgotten memory, we sometimes need to go back to the place of memory to be able to restore the link between the place and the memory. Same thing happens when we walk in a city of which we know the story; as soon as we see the place of a particular known event, everything we learnt about suddenly re-emerges. A social group can leave its print in a place, as a place can leave its print on a social group. In the case of the citadel, everything that constituted the memory of the place and of the life that people lived there disappeared. I have done a *forensic cartography* in order to bring back to life this erased memory. This work drew its inspiration from the *forensic architects* brought together by Eyal Weizman within the Forensic Architecture research agency. With this concept, images of a place, taken before and after a conflict, are regarded as analysis tools, from an architectural point of view, of violent acts. My practical work in connection with my research work is based on maps dating from before and after the destruction of the citadel and they report on the violence of the erasure of a public space and of its memory. I try to restore a critical relationship between memory, time, place, and political violence. Indeed, in the absence of oral as well as visual testimony about the citadel, I resorted to the objet, that is the map.

**Keywords:** memory, forensic cartography, public space, political violence.

**Bahar Majdzadeh** is an Iranian artist and scholar. She received his B.A in photography at AZAD University of Tehran in 2008 and the Master degree in Art and Digital Media in 2010 from Université Paris 1, Panthéon-Sorbonne where she currently is a PhD candidate in Visual Arts. She was a visiting research scholar at CUNY Graduate Center in New York, in the Art History department, 2012-2013. As an artist, she works mainly in the field of sculpture and photography.

**MOCAN, Rodica**

Babeş-Bolyai University, Cluj-Napoca (RO)

[rodica.mocan@ubbcluj.ro](mailto:rodica.mocan@ubbcluj.ro)

***The Experiential Turn: Ways of Exploring the Past Through enhanced Senses in Digital Performance Arts***

In my presentation I will discuss how digital technology research and artistic practice influence each other regarding user's sensory experience. On the one hand, new technology research bring a different dimension to performing and cinematic arts offering the user the possibility of exploring the past through enhanced senses. On the other, in the field of human-computer interaction, there is an increased interest in the aestheticization of experience, a special attention being given to performance and theatricality considered the basis for new paradigms in design and operating systems. I refer to these cross-disciplinary encounters as the "experiential turn," a series of innovations that could be the basis of a new paradigm of design and operating systems, with applicability in both art and technology industry. The paper will explore some art works that are representative for the experiential dimension of technologically mediated performance art.

**Rodica Mocan** is Associate Professor at the Department of Cinema and Media and Vice-Dean of the Faculty of Theater and Television, Babeş-Bolyai University. She holds a Ph.D. in Sociology, with a research about the impact of technologies on education and a second Ph.D. in Theater and Performing Arts, with a focus on critical paradigms in interactive digital performance. Her current research interests are on the impact of digital technologies on different aspects of life and forms of art, particularly in emerging artistic genres, such as interactive documentary and intermedia performance. Her publications include: *eLearning - A Sociological Perspective* (Risoprint, 2007), *Emerging Media Genres - New Media Documentary* (Risoprint, 2013) and *Critical Paradigms in Interactive Digital Performance* (Cluj University Press, 2017).

**MUNTEAN, Adela**

Babeş-Bolyai University, Cluj-Napoca (RO)

[adelamuntean.com@gmail.com](mailto:adelamuntean.com@gmail.com)

***Communist “reality” between the past and the retrospective present captured in 360° photography (virtual tours)***

The communist historical events and the media become inseparably interwoven in the projects “Râmnicu Sărat”, “The nameless” and “The Film Warehouse”. A “prison of silence”, a remembrance exhibition dedicated to women and the abortion problem in Ceauşescu’s era, and an abandoned film deposit in Romania are presented under the same aesthetic impulse: the lack of a clear linear narrative reinforce the abstract dimension of History. Incorporating and making reference to diverse media, including audio, video, text, archival materials such as objects, photographs, drawings, these virtual tours are unveiling different levels of “reality” from the past, giving access to micro-narratives through memories told in the style of testimonies, where the “personal” and “cultural” can be distinguished, but never can be separated. The presentation will examine the “reality effect” in the mentioned intermedial context; the function of the photographic VR of creating a sense of presence and space which structures the experience of the spectator who “navigates” through it and has to discover the tools provided, the connection between the elements, to interpret them thus generating and experiencing different narrative experiences. In this sense the technological and aesthetic approach to non-fiction made possible by the 360° photography transform these virtual tours into “a repository of collective memory that places immediate experience in the context of change over time.”

**Keywords:** communism, collective trauma, testimonies, historical archive, interactive spatial exploration, online media access

**Adela Muntean** is a media designer, researcher (PhD candidate) and curator focused on the immersive media’s potential to serve new possibilities of representation and experiences. She developed a new media department entitled *The Future is Now* at Astra Film Festival in Sibiu, in 2016 and 2017 showcasing a series of immersive documentary projects made with various technologies and presented on different platforms: interactive 360° webdocs, 360° video and virtual reality projects along with fulldome movies exploring the potential of immersive media to serve as an alternative tool for education, public engagement toward contemporary issues and its potential for social change.

**MYSZKA, Mateusz**

University of Warsaw (PL)

[m.myszka@student.uw.edu.pl](mailto:m.myszka@student.uw.edu.pl)

### ***The Vision of the American History in Paul Thomas Anderson's filmography***

This paper presents the reinterpretation of the United States' history of the 20th century as shown in a number of films by Paul Thomas Anderson [*There Will Be Blood* (2007); *The Master* (2012), *Inherent Vice* (2014)]. Director's filmography [not counting *Phantom Thread* (2017)] is presented as a valid and complete "historical narrative" (Hayden White), which encompasses the American 20th century in its entirety. The films are divided into two parts. Four earlier ones are overlapping with Anderson's life: in these works the American society is characterized by its atomisation and the impossibility of forming interpersonal relationships. The next three films, which are the main focus of the analysis, are described as an attempt of finding the rationale of these societal conditions. The conducted analysis is focused on the traditionally American values of individualism and Emersonian self-reliance. Anderson's films are seen as a reinterpretation of these values stemming from the historical processes. In the 20th century these values degenerated into egoistic self-centeredness and the community-forming aspects of self-reliance became absent. This process is seen in the emergence of the extreme form of capitalism (*There Will Be Blood*) and is strengthened by the post-war shattering of human relations (*The Master*). This deterioration of values cannot be stopped, what is shown through the failed hippie revolution (*Inherent Vice*). Throughout the analysis the films are constantly contrasted with the purely historical narrative of Howard Zinn's *A People's History of the United States*. This work is chosen as a point of reference because it was a significant reinterpretation of dominant historical narrative in itself, while still being scientific in its nature. The aim of this paper is to further the interdisciplinary research by means of conducting a comparative analysis of historical and artistic narratives, which, in spite of genre difference, both reinterpret the American history and thus have their tangent points.

**Keywords:** Paul Thomas Anderson, Howard Zinn, USA, 20th century, self-reliance, *There Will Be Blood*, *The Master*, *Inherent Vice*

**Mateusz Myszka** is MA student at the University of Warsaw at the Department of British Studies and Liberal Arts. His research is focused on literature and film studies, with a specific interest in the philosophical context. He took active part in few English studies conferences. His article "Julian Barnes' The Sense of an Ending in the context Martin Heidegger's philosophy" is scheduled to be published in June 2018.

**NEGREA, Claudia**

Babeş-Bolyai University, Cluj-Napoca (RO)

[claudia.negrea1990@gmail.com](mailto:claudia.negrea1990@gmail.com)

### ***Recreating Realities in Horror Films: The Found Footage Effect***

Regardless of the circumstances in which they are used, found footage insertions aim to establish for any kind of cinematographic production certain veracity and credibility in regards to the proposed themes and subjects. Given the authenticity of their aesthetics, these insertions seem to present reality as it is, leaving in most cases the feeling that there is no room for artistic interpretation. This paper aims to analyze and debate the usage of found footage in fiction film. Having its roots in pseudo-documentaries, the technique is widely known for its exploitation in horror film as it became an extremely convenient low-budget strategy to build up suspense and create the captivating universes imposed by the horror genre. Analyzing films that set the stage for the subgenre such as *Cannibal Holocaust* (1980) or more accessible productions like *Blair Witch Project* (1999) and *Paranormal Activity* (2007), the paper presents the techniques in which found footage manipulates audiences through certain aesthetic and narrative structures. Studying the means of production and effects on audiences, the analysis intends not only to debate the psychological impact of found footage images, but also to theorize the origin of this subgenre by approaching it from a wider perspective. Recalling David Bordwell's observations on found footage horror films in his article, *Return to Paranormalcy*, it is important to insist on the niche that the subgenre unavoidably approaches through its techniques and selection of subjects. Therefore, the paper also aims to integrate the found footage film in a larger context by analyzing the character-spectator dynamic.

**Keywords:** horror films, found footage, audiences, authenticity, aesthetics, subgenre.

**Claudia Negrea** is screenwriter and film critic. She is currently a PhD candidate at the Department of Cinema and Media, Faculty of Theater and Television, Babeş-Bolyai University in Cluj-Napoca. She obtained a bachelor's degree and a master's degree at the same faculty. Her research is focused on screenwriting and film adaptation, and the Romanian New Wave in cinema. She is Teaching Assistant at the Department of Cinema and Media, where she teaches narrative structures in film.

**de OLIVEIRA NEVES, Larissa**  
University of Campinas (BR)  
[larissa@iar.unicamp.br](mailto:larissa@iar.unicamp.br)

***Critical re-evaluation: French operetta and its Brazilian adaptations***

This paper presents parts from an archival research conducted in Brazil and France focused on understanding and analyzing the musical popular theater genre called operetta, with the goal to establish a critical re-evaluation of the genre. This genre was long time considered by theater theoretical studies inferior when compared to dramas and comedies. However, a critical revision exists in Brazil nowadays that seeks to change that point of view. The historical research is a crucial part of this re-evaluation. In this research ten operettas were investigated. They are French, but have been adapted to Brazilian reality and staged in Brazil between 1875 and 1885. Various data were collected during the archival research, especially reviews, adds, letters, photographs, posters, etc. For this paper, we place emphasis on the operetta *La petite mariée* (1975) (“The little married girl”) written by Eugène Leterrier and Albert Vanloo, with music composed by Charles Lecocq, that was presented in Brazil in 1976, with a text by Artur Azevedo. The material collected about the French operetta (such as reviews, drawings of the scenes, posters and the manuscript of the director’s notebook) demonstrates the complex and refined production values of these shows. The archival material is precious to the critical re-evaluation that this research aims to focus, because it suggests that the quality of those pieces were as challenging as other better evaluated theater genres. In Brazil, this re-evaluation is even more important, because, even though these were originally foreign pieces, their adaptation helped to develop the national theater. The analysis of *La petite mariée* is based on the historical materials collected which lead to the development of this change in critical view that reallocates a canonical hierarchical way of understanding theater.

**Keywords:** Operetta, critical re-evaluation, archive research, France, Brazil.

**Larissa de Oliveira Neves** is Professor at Campinas University (<http://www.unicamp.br/unicamp/english>). She is a specialist in playwriting, Brazilian theater and theatre theory. She works both on Graduate and Undergraduate programs in the Art Institute of Unicamp. Recently she established a postdoctoral research in Université Sorbonne Nouvelle - Paris 3, France (Fapesp - 2016). She is author of the book *O teatro: crônicas de Arthur Azevedo* (Unicamp publishing house, 2009).

**von PETERSDORFF, Friedrich**

Independent Scholar (DE)

[petersdorff@gmail.com](mailto:petersdorff@gmail.com)

### ***Denial (2016) – A Film On History, As Well As Of History***

The film *Denial* (2016) is about the libel suit by David Irving against Deborah Lipstadt and her publisher Penguin Books. The film presents the unfolding of events leading to Irving bringing the libel to court, the necessary preparations preceding the trial, the course of the trial and the judge's ruling. Therefore, within the film as well as during the court proceedings, several distinct historical levels can be distinguished: 1) the atrocities in question during World War II, 2) the historical research and historiographical account regarding these atrocities as undertaken by Irving and Lipstadt, 3) the respective criticism of historical findings and their interpretation, and 4) the court case. Throughout the film these temporal levels, despite their distinctiveness, are presented in an intertwined manner. The film, on the one hand, is an account of the arguments raised in court, including the actions leading to the court case and the judge's ruling – in other words, the film depicts an account of what had occurred sixteen years earlier, in 2000. On the other hand, the film does not merely narrate this specific past, thereby referring to the various temporal levels. Rather, the film underlines, as well, Lipstadt's arguments regarding the significance of a non-denial of truthful historical research. In my paper I shall analyse how the film presents and distinguishes the various temporal levels and, furthermore, how the film underlines the need to work as a historian in a truthful manner. I shall analyse these aspects of the film by comparing the content of the film with the "trial materials", as presented online ("Holocaust Denial on Trial") by Lipstadt. In my conclusion I shall also address the significant detail that the verdict was not an attempt to judge the facticity of historical events but about the required sincerity when working as a historian.

**Keywords:** historical film, temporal interpretative levels, Holocaust, historiography, truth.

**Friedrich von Petersdorff** studied philosophy, history and media. He obtained his M.A. in Marburg, Germany, and is now an independent scholar. His research is mainly focused on the epistemological and theoretical questions regarding historiography. His aim is to achieve a better understanding of the procedures involved in historical research and historical writing. He, therefore, analyses not only the methodological requirements of historiography but foremost the epistemological and temporal aspects involved. He has presented various papers on these topics and has published on Paul Ricœur (2004), Theodor Lessing (2006), Nietzsche and Hitchcock (2009), Karl Popper (2017) and Mental Time Travel (2018).

**ROSS, Julian**

University of Westminster (UK)

[J.Ross1@westminster.ac.uk](mailto:J.Ross1@westminster.ac.uk)

### ***Reclamation of History in Contemporary Slide Projections by Southeast Asian Artists***

The 35mm carousel slide projector remains prevalent in contemporary art despite the termination of its industrial production over a decade ago. While slides have been mostly ignored in research on contemporary visual arts, when it is taken into account, it is often discussed in terms of ‘absence’ in part due to the etymology of the word ‘dia,’ which evokes such notions as ‘through’ and ‘between.’ On the one hand, this is appropriate, as slide projections exist *between* media, namely, photography and cinema. Furthermore, unlike paintings, projected still images intermittently disappear off the wall in the event of a slide projection. On the other hand, the slide projector has its own distinct qualities and ‘presence’ is also a central feature –the appearance of individual slides illuminates the space and its distinctive loud click announces its presence. In recent years, this ability of the slide projector to give presence to an image has become key for several Southeast Asian artists working with archival photographic material. In their engagement with state history, the slide projector offers not only a personal entry point into history’s grand narrative but also a method to reassess the past on their own terms, reclaiming memory from the state to the individual. In *Recollections of Long Lost Memories* (2007) by Malaysian artist Ahmad Fuad Osman, the artist inserted coloured images of his hippie friend into black-and-white historical photographs in a humorous gesture of political defiance. As its title suggests, *Non-chronological history* (2013) by Thai artist Prapat Jiwarangsan reshuffles the chronology of Thai history to spotlight under-explored moments of connection and repetition. And finally, Indonesian artist Rizki Lazuardi of the artist-run film laboratory Lab Laba Laba reuses discarded film from the former National Film Studio (PFN), the state film studio of Suharto’s New Order regime, to establish critiques of power through paradigms of genre. Marred with civil disputes over the ownership of truth in times of conflict, the national histories of these Southeast Asian nations are reclaimed by the artists through their interplay between archive and personal expression that they stage on slide form.

**Keywords:** Found footage, Installation, Media archaeology

**Julian Ross** is a Research Fellow at University of Westminster on a Leverhulme Early Career Fellowship and a Programmer at International Film Festival Rotterdam.

**RUNCAN, Miruna**

Babeş-Bolyai University, Cluj-Napoca (RO)

[mirunaruncan2@gmail.com](mailto:mirunaruncan2@gmail.com)

***The Theatre Review from normative to aesthetic criticism in the „thaw” years***

As part of a complex project dedicated to the Romanian theatre criticism and critical discourses in the communist era, the paper tries to document and analyze the evolution of the critical discourses in the times of the so called ‘thaw’ - the years following Nikita Khrushchev legendary speech from February 1956, when the USSR’s Party secretary denounced the ‘errors’ and crimes of Stalin. Using a combined method of historical research, political contextualization and rhetoric analyses, the paper follows three particular sub-themes: the relationship between the centrally controlled ideological dogmas and the critical texts, the rise of the first cultural/theatrical exchanges between Romanian theatrical milieu and the western culture (after one decade of strict closure into the soviet cultural model), and, of course, the relationship between the critical discourses and the artistic-aesthetic changes of drama and theatre in the investigated period.

**Keywords:** theatre criticism, critical discourse, communist era, historical research, political contextualization rhetoric analyses.

**Miruna Runcan** is a writer and theatre critic. She is Professor at the Faculty of Theatre and Television at Babeş-Bolyai University Cluj, Romania. Co-founder (with C.C. Buricea-Mlinarcic) of *Everyday Life Drama Research and Creation Laboratory* (awarded with a three-year National Grant for Research in 2009). Author of *The Romanian Theatre Model*, Bucharest: Unitext Publishing House, 2001, *The Theatricalisation of Romanian Theatre. 1920-1960*, Cluj: Eikon Publishing House, 2003, *For a Semyothics of the Theatrical Performance*, Cluj: Dacia Publishing House, 2005, *The Sceptical’s Spectator’s Armchair*, Bucharest: Unitext Publishing House, 2007. *The Universe of Alexandru Dabija’s Performances*, Limes Publishing House and Camil Petrescu Foundation, Bucharest 2010. *Bunjee-Jumping. Short Stories*, Cluj: Limes Publishing House, 2011; *12 Actor’s Portraits*, Bucharest: Limes Publishing House and Camil Petrescu Foundation, 2011; *Signore Misterioso: An Anathomy of the Spectator*, Bucharest: Unitext, 2011; *Theatre Criticism. Where to?* Cluj University Press, 2015; *Odeon 70 – An Adventure in Theatre History*, Bucharest, Oscar Print, 2016.

**SĂLCUDEAN, Ileana Nicoleta**

Babeş-Bolyai University, Cluj-Napoca (RO)

[nicoleta.salcudean@gmail.com](mailto:nicoleta.salcudean@gmail.com)

***Identity Revisited and the New Vocabulary of Visual Discourse. Cultural Branding and the Reconfiguration of the Public at Transylvania International Film Festival***

European cinema may be discussed in terms of representation and cultural identity as a consequence of the senescent notions of auterism and national cinemas. The international film festivals are seen as cosmopolitan spaces (Chan 2011, 253), yet, the new morphology of film festivals – perceived as "public spheres" or as new objects of historical research – bring a new light on film festivals and the theory of culture and visual discourse, especially with the new reconfiguration of festivals in Europe, the insertion of new technologies and new opportunities to explore local identity. European film festival venues are explored in their relation to transnationalism, a “supranational sphere”, as well as with political and economic implications (Acciari, 2014). The paper examines the cultural determinants and the new vocabulary of visual discourse, exploring the implied questions regarding national identity vs. European identity, and the possibility of building a cultural city/country branding. With a case study on the Transylvania International Film Festival (TIFF), I analyze three interconnected aspects employed in exploring film festivals and their transnational dimension: the challenge of identity, the impact of the new media on the audience, and the possibility to create a city/country branding.

**Keywords:** film festival, transnational identity, cultural determinants, country branding.

**Ileana Nicoleta Sălcudean** is Assistant Professor in the Department of Cinema and Media, Faculty of Theatre and Television Babeş-Bolyai University, Cluj-Napoca. She holds a PhD in sociology with the thesis *Cultural Policies and Identity Constructions in the European Context*. Her main research fields are cultural studies, sociology of culture, and creative industries. She has published in *The Journal of Arts Management, Law, and Society*, *Studia Europaea*, *Ekphrasis. Images, Cinema, Theory, Media*, *Journal of Media Research*. She is the author of *Cultural Policies: from Bucharest to Brussels*, Risoprint, 2016; *Handbook of Creative Writing*, co-author, PUC, 2014; *‘Social’ and ‘Cultural’ in the European Context*, Risoprint, 2013.

**SIKORA, Sławomir**

University of Warsaw (PL)

[slawomir.sikora@uw.edu.pl](mailto:slawomir.sikora@uw.edu.pl)

***Filmic re-evaluation of political rituals conflict: Hear My Cry by Maciej Drygas***

During an annual state propaganda event, the harvest festival, on the 8<sup>th</sup> September 1968 a man set himself on fire at the 10th-Anniversary Stadium in Warsaw. Ryszard Siwiec's self-immolation was a protest against the invasion of Czechoslovakia by Warsaw Pact military troops (together with Polish troops). Although there were 100 000 people at the stadium, including the First Secretary of the Polish United Workers' Party as well as most notable party members, representatives from all regions of Poland and diplomatic corpuses, this fact has remained "unnoticed". The Radio Free Europe broadcasted information about it only a few months later. In his 1991 film *Hear My Cry (Usłyszycie mój krzyk)*, Maciej Drygas creates/recreates social memory about Siwiec and his tragic death. Drygas used archival material, of which the most important scene is a 7-seconds film footage showing the very moment of Siwiec's self-immolation: a burning figure of a man on stadium tribunes. The Director used rhetorical devices (e.g. reframing, slow motion, a change of scale, repetition) that undone the official state ceremony (like in the magic ritual), that has dominated the perception of people gathered on stadium's tribunes, and diminish its role and meaning. What was marginalized in 1968 and, in fact, went unnoticed, becomes the main focus and a very special ritual; not without a hesitance, I would say it becomes a performance (according to R. Schechner terms). The paper aims to discuss rhetorical devices used by Drygas in his documentary. It will also suggest that film can act as a ritual in itself and as a tool to recreate memory.

**Keywords:** documentary film, film as ritual, memory, political ritual, performance, self-immolation.

**Sławomir Sikora** is Associate professor at the Institute of Ethnology and Cultural Anthropology, University of Warsaw. He earned his Ph.D. in art history with a dissertation on anthropology of photography (published in Polish: *Photography. Between document and Symbol*, 2004) and habilitation in ethnology with a book on anthropological film and anthropology of film (published in Polish: *Film and Paradox of Visuality. Practicing Anthropology*, 2012). His main areas of interest are: visuality, anthropology of film, urban anthropology, anthropology of memory and death. He has published many articles in journals, co-edited three volumes and co-authored book titled *Cultural Desert? Seven essays on activities in Grochów* (with K.J. Dudek, published in Polish, in print). He co-organized 35<sup>th</sup> NAFA Film Festival (Warsaw 2015, <https://nafa2015.pl/>) and coordinated project "Bottom-up culture" (<https://kulturaoddolna.pl/>). See also: <https://uw.academia.edu/SlawekSikora>.

**SINIGAGLIA, Lucian**

“George Oprescu” Institute of Art History, Bucharest (RO)

[Lucian.Sinigaglia@insse.ro](mailto:Lucian.Sinigaglia@insse.ro)

### ***Bucharest Theater through the Storms of Socialist Realism***

The paper aims to reveal the quasi-totalitarian means by which the socialist realism, the dominant artistic current officially accepted by the ideology that took over Romania after the end of the Second World War, felt its almighty presence in the life of the Bucharest theaters. In my presentation I will take into consideration various aspects, such as the actual or formal framing of theater creation in the universe governed by socialist realism, the selection of repertoires (in which works written under the direct action of socialist realism alternated with dramaturgic works in which the main concept was declared to be the present *avant la lettre*), books that includes directorial intentions (such as *A lost letter* by I.L. Caragiale, written by Sică Alexandrescu and Radu Beligan), as well as program books, theater criticism (which sometimes took the role of censorship). I will also discuss aspects related to the isolation of the persons considered “awkward” and the censorship of performances considered harmful. Another important aspect discussed in my paper is the alternation between the actions of imposing - maintaining - restoring the order and the periods of relative ideological relaxation, the latter being used by the theater professionals in their struggle for artistic freedom.

**Keywords:** socialist realism, theater creators, repertoires, action of theater criticism, awkward persons, censorship.

**Lucian Sinigaglia** is a theater historian and researcher at the “ George Oprescu ” Institute of Art History, Bucharest. Ph.D. in Theater, UNATC (2005) with the thesis “The Wagnerian Drama between Myth and Performance”. Fields of interest: theater and opera history, theatrical performance history in Romania, theatrical repertoires in Romania. Recent publications include “Theater and Film Chapter” in *Knowing Romania. 2007-2013 Retrospective*, Editura Academiei Române, 2015; “Bucharest's Theatrical Universe and Cultural Policies after August 23<sup>rd</sup>, 1944. The Twilight of the Bourgeois Theater (I & II)”, *Studii și cercetări de istoria artei. Teatru, Muzică, Cinematografie*, 2013-2015 and 2016-2017; “The Comedia Hall in Bucharest. A Century of Existence”, *Studii și cercetări de istoria artei. Teatru, Muzică, Cinematografie*, 2011-2012; “Henrik Ibsen in Romania (I, II & III)”, *Studii și cercetări de istoria artei. Teatru, Muzică, Cinematografie*, 2008, 2009, 2010; “The Road to the Ideal Performance: *Parsifal* by Richard Wagner at Bayreuth”, *Studii și cercetări de istoria artei. Teatru, Muzică, Cinematografie*, 2007.

**SÎRBU, Adrian T. & Silviu G. Totelecan**

Romanian Academy, Cluj-Napoca Branch (RO)

[tropologique@gmail.com](mailto:tropologique@gmail.com), [silviu.totelecan@gmail.com](mailto:silviu.totelecan@gmail.com)

### ***(En)framing the visuals: (into) their contemporary scene of social production***

The diachronic disparities in the play of influences of almost all given visual-artistic product(ion) allows for a post-productive reading of it, one that presumably could approach certain contemporary specificities in the social production of visual works beyond – and more aptly, one may believe, than – the aesthetic interpretation of the work of art, even when enlarged to historic, socio-cultural and epistemic contexts. One has to be fully aware not just of the changes in the works' perception, but all the more of the inherent socio-historicity which plays along (and against) any endeavor of an intelligible retrieval of their making. Asking for this kind of reading one may account for the ways within which the contemporary artistic-visual field reproduces/reinvents, and also (re)presents, itself as a multi-scape (the confluence of generic perspectives: the historic, post-historic, aesthetic, and post-aesthetic) that equally makes a scene, a socio-productive setting, and an (en)framing framework (cf. Martin Heidegger, "Das Ge-stell", 1949).

To selectively conjure some of these perspectives, to the detriment or neglecting the others, could issue only deficient descriptions of the socio-cultural inscription of the artistic/visual works; lacking to exhaust the whole-effect of all the interdependencies brought into play by the four perspectives conjointly, such descriptions may prove to be utterly "false" today. It is self-evident that this post-productivist (and post-historic) reading is also part of the mentioned setting effects and, in this sense, it is also the expression of a specific soci(et)al dimension, one that (re)traces itself "around" and "regarding" a régime of visibility production. Consequently, we will try to provide an empirical basis for this epistemic framework – the social experience(s) embedded in the figural (Norbert Elias, 1939/2000) post-productive processes – as it could be read into several aspects describing the self-productive setting(s) of the local scene and art communities.

**Keywords:** visuals, vanishing point, social production, art scene, historicity, Gestell

**Adrian T. Sîrbu** is senior researcher in philosophy, trained in hermeneutics, post-heideggerian and deconstructive thinking, with a PhD. thesis on the onto-cultural meanings of figuration in the socio-political contexts of the post-communist life-world. His academic work is related to the genealogical understanding of contemporary mutations in the intellectual and aesthetic subjectivation within its socio-techno-economic frames.

**Silviu G. Totelecan** is senior researcher in socio-anthropology with a PhD. in sociology, and a second degree in juridical studies. His main research interests are the communities at the cross-roads of the local and the global, of post-communism and late modernity. He is currently working on topics such as intellectual work in the digital era and the social embodiment of art communities.

**ȘERBĂNESCU, Gina**

Babeș-Bolyai University, Cluj-Napoca (RO)

[gina.serbanescu26@gmail.com](mailto:gina.serbanescu26@gmail.com)

### ***History as Embodied Discourse, Transforming the Past through the Body in Romanian Contemporary Dance***

Andre Lepecki wrote in his book entitled *Singularities* that “recent dance reenactments could be seen not as paranoid-melancholic compulsions to repeat but as singular modes of politicizing time and economies of authorship via the choreographic activation of the dancer’s body as an endlessly creative, transformational archive.” In the context of Romanian dance, starting with the 90s, the performative body has been a perfect opening place for an archive that was supposed to be fought against, reflected upon, contradicted, but never ignored. In some cases, like the one of the Romanian choreographer Trixy Checais (1916-1990), the impossibility to see how he danced (as there were no recorded shows left) led to a new way of relating to the past, reenacting something that had never witnessed by the ones who tried to outline his contribution to the development of the performing arts in Romania. In other cases, projects like *Romanian Dance History*, initiated by Manuel Pelmuș and Brynjar Åbandlien generated a new way of understanding the history of dance: the archive seen not as a lifeless static document, but as a performative phenomenon. The team who built this initiative had as a very confident motto: *Following Swedish Dance History (but with a twist) Romanian Dance / History does not want to be under History anymore! / Romanian Dance History wants to be performed and curated!* The present paper aims at analyzing the way in which the performative body, in the context of Romanian contemporary dance opens the gates for a new understanding of the concept of history. As a rule, all the initiatives integrated within a research programme led to a performative transfiguration of what had been studied and archived. Therefore, the chronology is suspended and the dimension of time becomes the ground for a body meant to shed a new light upon the way corporeality relates to the problematics of history.

**Keywords:** dance, archive, corporeality, chronology, witness.

**Gina Serbanescu** (Ph.D in Philosophy and currently Ph.D researcher in the field of performing arts) is a Romanian dance and performance critic and playwright. She writes for magazines like *B-Critic*, *Dilema Veche*, *Art Act Magazine*, *Scena.Ro*, *Observator Cultural*. She is the author of the book *Meanings of the Body in Contemporary Dance*, financed by the National Dance Centre Romania. She signed dramaturgy for: *Anti – Gone - It’s Me* (by Galina Borissova, Bulgaria), *That’s It* (by Sabine Molenaar, Belgium), *It’s alright with me* (Kata Juhasz, Hungary), *My Body is a Barrel of Gunpowder* (by Ida Louis Leclerc and Marie-Louise Stentenbjerg, Denmark). She took part in *Critical Endeavour Programme* (ImpulsTanz Vienna and Workspace Brussels) and in *Moving Dialogue New York*, a cultural exchange between Romanian and US artists, initiated by Dance Theatre Workshop, Gabriela Tudor Foundation and Movement Research NY.

**TOTELECAN, Silviu G. and Adrian T. Sîrbu**

Romanian Academy, Cluj-Napoca Branch (RO)

[silviu.totelecan@gmail.com](mailto:silviu.totelecan@gmail.com), [tropologique@gmail.com](mailto:tropologique@gmail.com)

### ***Sceneries of (neo)locality: the production of post-history***

One of the possible tokens for what might mean “post-production as post-history” is offered by the well-known, worldwide spread socio-economical practices of the so-called “revalorization” – via “restoration” and/or “reconstruction” – of a certain type of historical sites: the medieval citadels. Cases such as Sighișoara’s fortified old town, the citadel of Râșnov, Rupea’s fortress, etc. make use of local histories bearing each one the marks of identity and specificity, as much as those of a reverent relationship with a particular past. This happens with the specific intent to capitalize on them in a way already governed by the widespread belief that, in order to be “successful”, such revalorization is necessarily conditioned by immediate linkages of local heritage and legacy to value-making global flows and loops. As it was widely noted, the latter are responsible of inescapable turning of “traditions” into material and symbolic commodities, the turning of the “cultured”, enlightening or nostalgic, practice of the past (with its values of enrichment or of better (re)rooting into the “origins” and the “authentic”) into mass-tourism, with its own promises of escapist, exotic “experiences” and spectacular “delights”; or also the turning of the visible remnants of the past into both raw material and sceneries for the “joint-ventures” between industries of patrimonialization and economies of branding. Owing to the over-determinations of its massive growth and in spite of the diversity of contexts through which it evolves, this transformative process is also responsible for a certain uniformity of its hybrid outcomes, resulting in the proliferation of a “synthetic” (neo)locality, one which is (post)produced precisely by the attempt to materialize – as well as to “expose” – the (in)visible (hall)marks of the global(ity) within the very (historical) “substance” of the local. Thereby, the often-invoked “trans-locality” acquires, as by itself, both semblance and body, i.e. figure.

**Keywords:** medieval citadels, sceneries, trans-local, post-production, value-making

**Silviu G. Totelecan** is senior researcher in socio-anthropology with a PhD. in sociology, and a second degree in juridical studies. His main research interests are the communities at the cross-roads of the local and the global, of post-communism and late modernity. He is currently working on topics such as intellectual work in the digital era and the social embodiment of art communities.

**Adrian T. Sîrbu** is senior researcher in philosophy, trained in hermeneutics, post-heideggerian and deconstructive thinking, with a PhD. thesis on the onto-cultural meanings of figuration in the socio-political contexts of the post-communist life-world. His academic work is related to the genealogical understanding of contemporary mutations in the intellectual and aesthetic subjectivation within its socio-techno-economic frames.

