

Memory Matters. Film, Culture, Politics

Film and Cultural Studies Symposium

Cinema is the twentieth century's memory and imaginary – as Thomas Elsaesser argues in his latest film historical book. The purpose of this symposium is to highlight and discuss a small segment of this enormous heritage in cultural studies approach. The subjects of analysis, presenters and approaches differ a lot, and yet, they can be placed on a fictitious map with certain time and space coordinates.

Postcolonial and post-socialist regions are next to each other on this map: societies whose culture can be described with these terms have parallels in their 'chronopolitics' and 'geopolitics'. Film itself is a constantly changing medium whose production, function and consumption is globally linked to digital devices nowadays but has been always determined by local cultural, economical and political transformations. How do all these facts formulate our research focuses, how can we relate such distant regimes and cultures? Highlights from one possible aspect show that traumas of the colonial past, dictatorships, wars and cultural resistance connect these regions: memory matters.

Az emlékezet dolgai. Film, kultúra, politika

Nemzetközi film- és kultúratudományi szimpózium

A Pázmány Péter Katolikus Egyetem nemzetközi szimpóziumának célja a filmkulturális örökségünk egyes darabjainak megvilágítása film- és kultúratudományi megközelítésben.

Hogyan alakulnak kutatási irányaink a különféle társadalmi, politikai adottságok, eltérő intézményi feltételek mellett? Milyen kapcsolatokat tudunk létesíteni távoli rezsimek és kultúrák emlékezetpolitikái között? Egy bizonyos aspektusból úgy tűnhet: a gyarmati múlt, a diktatúrák, a háborúk traumái és a kulturális ellenállás összeköti ezeket a régiókat: az emlékezetük számít.

Szervező: Pázmány Péter Katolikus Egyetem Bölcsész- és Társadalomtudományi Kar Kommunikáció- és Médiatudományi Intézet

Helyszín: PPKE BTK, Sophianum, 1088 Budapest, Mikszáth Kálmán tér 1. 206. terem

Időpont: 2017. november 17-18.

A szimpózium nyelve magyar és angol.

Díszvendégek:

Dr. Isabel Capelo Gil kultúrakutató, a Lisszaboni Katolikus Egyetem rektora

és Dr. Thomas Elsaesser filmtörténész, az Amszterdami Egyetem professor emeritusa.

DATE	TITLE	PRESENTER
Friday, 17 November		
8,30-8,45	Registration	
8,45-8,55	Opening	György Fodor Dean of the Faculty of Humanities and Social Sciences
8,55-9,00	Welcome speech	Ákos Kovács Chair of the Institute of Communication and Media Studies and Andrea Pócsik organizer
9,00-10,00	“Of crocodiles and love letters. Colonial memories in Portuguese film”	Isabel Capeloa Gil
10,00 - 10,20	Discussion	
10,20 – 10, 40	<i>Coffee break</i>	
	Panel in Hungarian with English translation	
10,40 – 11,00	Szóts István <i>Ének a búzamezőkről</i> c. filmjének recepciótörténete	Ákos Kovács HUN
11,00 – 11,20	Az emlékezés formái és az emlékezet politikái	Gábor Gelencsér HUN
11, 20 – 11,40	Széttartó emlékezet A forradalom megjelenítése dokumentumfilmekben	Réka Sárközy HUN
11,40 – 12,00	A rendszerváltás utáni emlékezetfilmek és a műfajiság	György Kárpáti HUN
12,00-12,20	Discussion	
12,20 – 12,40	<i>Coffee break</i>	
12,40-13,00	The Kol Nidre scene in Miklos Jancso's film, <i>Cantata</i> (1963)	Hedvig Turai ENG
13,00-13,20	Debate over the <i>Der Prozeß</i>	Michael Miller ENG
13,20-13,40	The Counter-Gaze. The Role of the Sonderkommando Photographs in the Film Language of <i>Son of Saul</i>	Zemlényi-Kovács Barnabás ENG
13,40-14,00	Discussion	
14,00-15,00	<i>Lunch break</i>	
15,00-15,20	Archival Footage and the	Adriana Martins

	Politics of Memory in Portuguese Film	ENG
15,20 -15,40	Contamination and decolonization: revisiting the Guinean Liberation Movement film archive	Sara Magno ENG
15,40-16,00	How music can bring alive silent films – on the functions of music in silent film performances	Izabella Füzi ENG
16,00-16,20	Discussion	
Saturday 18 November		
DATE	TITLE	PRESENTER
9,00 – 10,00	Trapped in Amber: On the Poetics of Memory and Obsolescence	Thomas Elsaesser ENG
10,00-10,30	Discussion	
10,30-10,50	<i>Coffee break</i>	
10,50-12,00	Lecture-screening of Péter Forgács media artist introduced by Andrea Pócsik	Péter Forgács Andrea Pócsik ENG
12,00-12,20	Discussion	
12,20-12,40	<i>Coffee break</i>	
12,40 -13,00	Facialized Memory in Hungarian Documentary Cinema from the 1960s to 1990	Zsolt Győri ENG
13,00 – 13,20	After the Crash: Post-Communism and the Memory Politics of Redemption in <i>The World is Big and Salvation Lurks around the Corner</i> (Stephan Komandarev, 2008)	György Kalmár ENG
13,20 – 13, 40	Embodied memories of geographical and social mobility: white-collar women in films related to Eastern Europe	Andrea Virginás ENG
13,40 – 14,00	Discussion	
14,00– 15,00	<i>Lunch break</i>	
15,00-15,20	Women as/and the Other.	András Müllner

	Interracial love affairs and their role in cultural memory	ENG
15,20-15,40	Hesitant Histories in the Romanian Screen: Spatial and Institutional Mobility	Strausz László ENG
15,40-16,00	Is freedom really here? - portrayals of the fall of communism from various generations of Hungarian film directors	Márk Zalán ENG
16,00-16,30	Discussion, closing remarks	

Keynote lectures:

Of crocodiles and love letters. Colonial memories in Portuguese film

The presentation will focus on the return of the repressed colonial past in Portuguese film with a special focus on Miguel Gomes' acclaimed Berlinale Award winning film *Tabu* (2011) and Ivo Ferreira's *Letters from War* (2016), as cases in point of a compulsive return to the toxic colonial past and its enduring presence in the concerns of contemporary artistic production. It is my contention that this cinematic return performs an affective operation of critique, sustained in a cruel, that is unpleasurable, relation with the contentious object of colonial experience. In fact, these films utter the inability to uncouple the present from the contradictory trap of colonial desire and its operation of cruel seduction, just as they question cinema's ability to look back at itself as a producer of (imperial) images.

Isabel Capeloa Gil is Full Professor of Culture Studies at the School of Human Sciences and the 6th Rector of the Catholic University of Portugal (UCP). She studied in Lisbon (University of Lisbon), Munich (Ludwig Maximilian University) and Chicago and holds a PhD in German Studies from UCP. Previously, she was Vice-Rector for Research and Internationalization (2012–2016) and the Dean of the School of Human Sciences (2005–2012). Having grown up in Asia (Macao), Isabel Gil has a special interest in researching issues of diversity and conflict and has structured her work around the exploration of the disciplinary boundaries between literature, the arts and other disciplines. She is furthermore a passionate advocate of international education and has worked consistently to develop international research networks, exploring the different ways in which the practice of the arts and humanities is pivotal to advance a more sustainable and intellectually robust global education agenda.

She is the author of *Mythographies. Figurations of Antigone, Cassandra and Medea in German 20th Century Drama* (2007) and co-editor of many important volumes on visual memory. Her most recent book is *Visual Literacy: On the Disquiet of Images* (Lisbon, 2011).

Trapped in Amber: On the Poetics of Memory and Obsolescence

The term 'obsolescence' has in recent years re-entered the vocabulary of the art world, of memory studies and of new media historians. In the process, it has significantly changed its meaning and enlarged its semantic and evaluative range. From being a wholly negative term within a technicist discourse, it became a critical term when consumerism was attacked for 'planned obsolescence'. Now obsolescence has shifted into the realm of the positive, signifying something like heroic resistance to the relentless 'new-ness' and superficial novelty of electronic gadgets (but also of ideas). Obsolescence has become the badge of honor for all that is no longer useful (to capitalism, to commodification and instrumentalisation) and therefore resists even 'appropriation'.

Anyone engaged with 'found footage', with home movies or our analogue cinematic legacy and technology, can appreciate that the strategic use of obsolescence lies in the fact that, being a term that inevitably associates both capitalism and technology, it is of special interest to the art world, to documentary filmmaking and to media archaeology: confined and defined as these now are by capitalism and technology. But obsolescence also gives us another outlook on what has become of the filmic 'medium' itself, when we see it in the broader context of 'geological' time as well as within the materialist turn that memory studies have taken in the 21st century.

Thomas Elsaesser is Professor Emeritus at the Department of Media and Culture of the University of Amsterdam. From 2006 to 2012 he was Visiting Professor at Yale and since 2013 he is Visiting Professor at Columbia University. Author and editor of some twenty books, his work has been published in most European and several Asian languages. Among his recent books are *German Cinema - Terror and Trauma: Cultural Memory Since 1945* (New York: Routledge, 2013), *Film Theory – An Introduction through the Senses* (with Malte Hagener, 2nd revised edition, New York: Routledge, 2015), *Körper, Tod und Technik* (with Michael Wedel, Paderborn: Konstanz University Press, 2016) and *Film History as Media Archaeology* (Amsterdam University Press, 2016). He is currently completing a book on *Europe, Cinema and Continental Thought* (London: Bloomsbury, 2018).

A szimpóziумot kísérő vetítések programja:

Helyszín: DocuArt Filmművészeti Központ, Budapest IX. Ráday u. 18. (Erkel u. 15. Bejárat az Erkel u. felől)

November 16. csütörtök 18,00

Balogh Béla: *Hegyek alján* (magyar némafilm, 1920) Zongorakíséret: Darvas Ferenc

Részletek Leni Riefenstahl: *Tiefland* (*Hegyek alján*) c. filmjéből (német játékfilm, 1941-54)

A vetítéshez bevezetőt mond: Füzi Izabella filmtörténész és Pócsik Andrea kultúrakutató

Egy feledésbe merült magyar némafilm és egy hírhedt német játékfilm. Két filmtörténeti korszak, eltérő társadalmi háttér, a melodráma kedvelt toposzának, a női/férfi társadalmi távolságnak, a hatalmi helyzetnek a megjelenítése. Poétika és politika szempontjaira építő összehasonlító elemzés.

November 17. péntek 18,00

Thomas Elsaesser: *A Napsziget* (*Die Sonneninsel*, német dokumentumfilm, 2017)

Thomas Elsaesser, német filmtörténész, számos fontos német filmtörténeti munka és médiaarcheológiai írás szerzője családi emlékek, dokumentumok privát archívumban fellelt filmek felhasználásával dolgozta fel dokumentumesszé formájában a Weimari Köztársaság idején történt eseményeket. Egy film a véletlen egybeesésekről, az élet árnyékos oldalairól, a posztumusz hírnévről. Szerelem, szenvedély, barátság a két háború közötti Frankfurtban és Berlinben. Martin Elsaesser várostervező építész munkássága a zöld mozgalmat, az újrafelhasználást, a fenntarthatóságot előlegezi meg, ezért nem csak történeti szempontból érdekes.

Thomas Elsaesser filmje világszerte útra indult 2017-ben: a magyar közönség először láthatja.

A vetítéshez bevezetőt mond: Thomas Elsaesser

Az eseményt a Goethe Intézet támogatja.

Accompanying events:

Venue: DocuArt, Budapest IX. Ráday u. 18. (Erkel u. 15. Entrance from Erkel u.)

Date: 18,00 Thursday, 16 November

Béla Balogh: *Tiefland*, (Hungarian silent film, 1920), accompanied on piano by Ferenc Darvas

Leni Riefenstahl: *Tiefland* (extracts of the German feature film, 1941-1954)

Introduced by Izabella Füzi film historian and Andrea Pócsik cultural researcher.

A Hungarian silent film fallen into forgetfulness and a flagrant German feature film adapted from the same opera. Two film historical epochs, different social historical background, representing one of the favourite motifs of melodramas, power relations embedded in female/male social distance. Comparative analysis based on poetics and politics.

Date: **18,00 Friday, 17 November**

Thomas Elsaesser: *The Sun Island (Die Sonneninsel*, German documentary, 2017)

Thomas Elsaesser, film historian, author of many important works on German film history, and media archaeology made a documentary essay film using his own family archive about the events of the Weimar Republic. “A film about coincidences, shattered lives and posthumous fame, about love and passion, friendship and heartbreak set in Frankfurt and Berlin between the wars (1927-1935), during WWII and into the present. It documents and dramatizes a life-changing episode in the family histories of two all but forgotten German pioneer architects Martin Elsaesser and Leberecht Migge – one the designer of landmark buildings, the other inventor of urban gardening schemes – during the crucial years between the Weimar Republic and WW II.” (Summary based on the official synopsis.)

Hungarian premier.

The film will be introduced by Thomas Elsaesser.

The event is supported by Goethe Institute Budapest.

Presentations in Hungarian with English translation:

Lázár Kovács Ákos: Szóts István *Ének a búzamezőkről* c. filmjének fogadtatástörténete

Szóts István (Balázs Béla közreműködésével Móra Ferenc regényéből) 1947-ben elkészíti az *Ének a búzamezőkről* című filmjét. Az alkotás sorsa jó példája a szovjet segítséggel Magyarországon 1948-1989 között regnáló kommunista rezsim kultúrpolitikájára. Ahogy Szóts írja: „Mind fenyegetőbb lett az érdeklődés a film körül. Az Akadémia utcai pártközpontban külön levetítették. De a vetítés nem tartott sokáig, mert Rákosi a bevezető képsor, a búzaszentelő körmenet éneke és a Miatyánk alatt tüntetően elhagyta a termet. Ezek után már senki sem mert felszólalni a film érdekében. »Róma szólt« és a vita be volt fejezve. Az *Ének a búzamezőkről* sorsa megpecsételődött.” Ez a pecsét 42 évig tartotta hatátnélküli közönyben a filmet. Az előadás számba veszi az amúgy nem túl jól sikerült filmben megjelenített vallásos identitáshoz tartozó elemeket és elemzi a konkrét történeti helyzetben elfoglalt kultúrantropológiai jelentőségüket, illetve a filmes ábrázolásban nekik szánt narratológiai, dramaturgiai szerepüket vizsgálja meg. A kulturális kolonializmus egyik szép, konkrét példája a film fogadtatása és filmtörténeti sorsa, azonban ennél fontosabb az a jelentés, ami a film elhallgattatása mögött mutál. A kulturális javak és erők szenvedéstörténete szerves részét képezik közös sorsunknak, David Martin elkészített egy sajátos kelet-közép-európa szekularizáció értelmezést, ennek segítségével igyekszünk rávilágítani arra, hogy a vizsgált film milyen módon és mértékben lesz egyik sorstalan áldozata egy kultúrpolitikai természetű tömeggyilkosságnak.

Gelencsér Gábor: Az emlékezés formái és az emlékezet politikái

Az emlékezés mint a történelmi-politikai identitáskeresés akronologikus formája a Kádár-korszakban és továbbélése a posztkommunizmus időszakában

A Kádár-korszak magyar filmművészetében az emlékezés és a kommunikatív emlékezet kitüntetett formájává a modernista akronologikus elbeszélésmód vált. Az 1956–1990 közötti 35 éves periódusban mintegy 30 ilyen típusú filmet találunk (pl. *Párbeszéd, Húsz óra, Hideg napok, Szerelem, Szerelmesfilm, Napló gyermekeimnek*), amelyeknek döntő része a korabeli közelmúlt (második világháború, vészidőszak, ötvenes évek, 1956, kádári konszolidáció) kommunikatív emlékezetét tematizálja az időszak amnéziapolitikájával szemben. E filmkorporusz noha minden elemével (forma: modernizmus; téma: kommunikatív emlékezet; politikai diskurzus: emlékezés, hivatalos emlékezetpolitika, illetve a kádári amnéziapolitika ellenbeszéde) a Kádár-korszak filmtörténetéhez kötődik, mégis továbbél a posztkommunizmus időszakában (pl. *Pannon töredék, Fehér tenyér, Anyám és más futóbolondok a családból*). Az előadás a történelmi-politikai identitáskeresés akronologikus formájának bemutatása után e forma továbbélésének okára keresi a választ, amely alapján következtetéseket igyekszik levonni a posztkommunista korszak magyar filmtörténetének társadalmiságáról és formanyelvéről.

Sárközy Réka: Széttartó emlékezet. A forradalom megjelenítése dokumentumfilmekben

Az ötvenes évek terrorját, és a forradalom történetét feldolgozó dokumentumfilmek bátor témafelvetéseikkel katalizátorként segítették a rendszerváltás folyamatát. A forradalom emlékezeti hagyománya szabadult fel utoljára a tabusítás alól, és szinte a rendszerváltás pillanatától széttartóvá vált: elkülönült egymástól a szabadságharcosokat középpontba állító jobboldali, és a Nagy Imre, és a köréje szerveződő reformértelmiség baloldali emlékezeti hagyomány, egyre távolabb kerülve egymástól, és a konszenzustól. A forradalom emlékezetét kisajátítási törekvések jellemezték, és jellemzik ma is, a politikai hagyománnyá alakult széttartó emlékezet pedig nemhogy közeledne, de még jobban távolodik egymástól. A dokumentumfilmekben jól követhető a forradalom eltérő emlékezeti hagyományának alakulása, ahogy azok az addig eltitkolt tények vágyott megismerése, ismert és ismeretlen forradalmárportrék megrajzolása, feltárt eseménytörténetek után egyre inkább átpolitizálódtak a kilencvenes évek közepére. A filmek ugyanakkor emlékezeti helyek is, számos csoport forradalomhoz fűződő viszonyát jelenítették meg, lassan kialakult a forradalom emlékezetének kánonja, de az is igaz, hogy régóta nem készült igazi szakmai és közönségsikert alkotó dokumentumfilm.

Kárpáti György: A rendszerváltás utáni emlékezetfilmek és a műfajiság

A magyar film egyik lemaradása a rendszerváltás utáni évtizedben a műfaji film fele való nyitás volt, ehhez nem volt meg mások mellett a generációs és szemléletmódbeli váltás, valamint az alkotói igény, egyszerűen "úgy maradt" – írta Schubert Gusztáv filmkritikus, szerkesztő egyik tanulmányában. Hiába voltak néhányan, akik műfaji szemléletű alkotóként indultak (pl. Janisch Attila és az *Árnyék a havon* c. filmje), ők is hamar eltolódtak a magyar filmben évtizedek óta elvárt szerzőiség irányába. Előadásomban sorra veszem a különböző megközelítéseket, ki, hogyan tekintett vissza a múltra a fiatalabb és idősebb rendezői generáció tagjai közül. Felhívom a figyelmet arra is, hogy a Kádár-korszak műfaji kontextusba helyezése a tévében kezdődött el, s nagyjából egy alkotói csoporthoz köthető. Köbli Norbert forgatókönyvíró felismerte azt az igényt, hogy a Kádár-kori történések műfaji filmként sokkal jobban eljuttathatók a mai (fiatal) közönséghez (*A vizsga, A berni követ, Szabadság, különjárat*), akiknek emlékezetük, közvetlen élmények már nincsenek a szocializmussal kapcsolatban. Köbli filmjeinek (több-kevesebb) valóságalapja van, de a nyugati tömegfilm-készítés hagyományainak és elvárásainak megfelelően nem elsősorban emlékezetfilmként, hanem szórakoztató műfaji darabokként kívánnak elsődlegesen működni, nem feledvén ugyanakkor a második szándékot, az autentikusságot sem. Úgy tűnik, a legújabb filmes generáció immár nem a történelmi hűséget tekinti elsődlegesnek, hanem a minél szélesebb közönség megszólítását. A majd három évtized filmjei közül az emlékezet hitelességétől függetlenül ezek a darabok aratták a legnagyobb sikert, még akkor is, ha a magyar közönség szocializálódása az évtizedek során nem elsődlegesen és kizárólagosan a nyugati tömegfilmen történt.

Presentations in English:

Hedvig Turai: Promise and Forgiving. The Kol Nidre scene in Miklos Jancso's film, *Cantata* (1963)

The lecture focuses on a scene, one of two an inserts, in the film *Cantata (Oldás és kötés)*, directed by Miklós Jancsó (1963). In Jancsó's oeuvre references to the Holocaust often recur and play an important role. In this specific scene we can hear the song *kol nidre*, a quasi Jewish prayer, which "annuls any personal or religious oaths or prohibitions made upon oneself to God for the next year, so as to preemptively avoid the sin of breaking vows made to God which cannot be or are not upheld" (Wikipedia). The visuality of the scene, the song clearly refer to the Holocaust and its memory. A close reading however can reveal a more complex texture in which remembering the Holocaust in socialism, ethical problems of a first generation intellectual, as well as elements of a patriarchal system, issues of gender are woven together, in the 1960s, in Hungary.

Michael Miller: Debate over the *Der Prozeß*. Filming Tiszaeszlár after the Shoah

This presentation examines the debate over the *Der Prozeß* (1947), a film by the Austrian director G.W. Pabst about the Tiszaeszlár ritual murder trial. The film stirred up controversy, not only because the topic was considered too provocative so soon after the Shoah, but also because an Austrian director, who had worked in the German film industry under Nazism, chose a Hungarian topic for his film on anti-Semitism. Pabst, himself, understood his film as a form of penance for the crimes of Nazism.

Zemlényi-Kovács Barnabás: The Counter-Gaze. The Role of the Sonderkommando Photographs in the Film Language of *Son of Saul*

The aim of this lecture will be an interpretation of the film language of Nemes Jeles László's *Son of Saul* (*Saul fia*, 2015), using the so-called Sonderkommando photographs as a framework of reference. While in the significant debate on Holocaust representation following the exhibition '*Mémoire des camps*' (Paris, 2001), Claude Lanzmann and Georges Didi-Huberman represented the two opposing sides, both of them considered Nemes Jeles László's *Son of Saul* as an exceptional film. In a crucial sequence, *Son of Saul* evokes the Sonderkommando photographs as a kind of *mise en abyme* of the fundamental visual construction and representational strategy of the film. With a focus on that sequence, the lecture will examine how the special status and reception of these four photograph – that were also in the center of the debate in 2001 – can be revealed as the theoretical framework of the film, offering an unexpected synthesis of the opposing views of Lanzmann and Didi-Huberman. In this light, *Son of Saul* can be seen as a paradigm-shifting film that provides novel answers to the current challenges of memory, seventy years after the Holocaust.

Adriana Martins: Archival Footage and the Politics of Memory in Portuguese Film

This paper discusses how contemporary Portuguese filmmakers have intervened in the official visual archive of Salazarism to allow the past to "speak" in line with Stuart Hall's premise (1991), according to which "The past cannot speak except through its 'archive'".

Through the analysis of the use made of archival footage in Susana de Sousa Dias's *48* and Catarina Mourão's *A Toca do Lobo* (The Wolf's Lair), my aim is to discuss how the confrontation between public and private memories unveils and deconstructs the official rhetoric of Salazar's regime, thus shedding a new light on the national past.

Sara Magno: Contamination and decolonization: revisiting the Guinean Liberation Movement film archive

Drawing on the work of Jacques Derrida and Michel Foucault, this paper proposes to perform a close reading of elements of the Guinea Bissau film archive as it was encountered in 2011 by Portuguese artist Filipa César. Dating from 1963-73, the archive was dedicated to the documentation of the liberation movement of the colony led by the charismatic Amílcar Cabral whose tragic death/assassination also led to the neglect of the archive. By the time César rediscovered the films they were already severely contaminated by vinegar syndrome, a phenomenon that spreads through the film's animal gelatine causing a slow but irreversible destruction of its materiality. In order to make the films visible again, the solution was to document and digitise the films in their advanced state of deterioration, a state that was altogether informative of the film's own "psychochemical" narrative.

I question, what is represented in the films' materiality now contaminated by the vinegar syndrome? And, how might we recognize, in the effects of the vinegar syndrome, the film's own always already historical and cultural interlocked systems and forces. It may be argued that a kind of "death drive" infected the film, a manifestation of the passage of time, the neglected state of the archive, and a reflection of 40 years since Portuguese decolonization. The vinegar syndrome could be interpreted, therefore, as an indicator of the film's state of decay visually expressing the fragile condition of the images of Guinea's independent movement, offering themselves to an ambiguous ontology. I focus, also, on the production of two films by Filipa César, *Cacheu* and *Conakry*, where the artist combines a selection of material found in the film archive and opens a relevant discussion about the relationship of history, memory and image. Although the films form a network of potentialities about the past, they do not guarantee a successful encounter with the past. This might be closer to what Jacques Lacan described to as the "missing encounter with the real". The archive essentially works against the desire of continuity and reveals discontinuity, gaps, absences, silences and ruptures. The archive presents an agglomeration of independent pieces and a concentration of silences that we are forced to deal with when we talk about Portuguese decolonization.

Izabella Füzi: How music can bring alive silent films – on the functions of music in silent film performances

Among many other institutions and media (art cinemas, DVD editions of silent films), perhaps the silent film festivals contributed in the greatest part to the reviving of an extinct craftsmanship, that of the silent film musician. As a regular visitor of the Giornate del cinema muto (a silent film festival organized in Pordenone, Italy) in the last 7 years, I am fascinated by the ways the musical performance can turn the screenings of often long forgotten moving pictures into a live encounter with the audience. The Masterclasses organized during the festival with the aim of helping young artists to refine their technique in this field of music give another illuminating insight into the different styles and conceptions of silent film accompaniment. In my lecture I summarize these experiences drawing on the ontological

character of silent moving images and the role played by music in staging these films as performative events and narratives.

Péter Forgács: *Looming Fire* – lecture-screening introduced by Andrea Pócsik

Péter Forgács media artist, independent filmmaker made *Looming Fire*, a multimedia installation for EYE Museum in Amsterdam (2013) based on private footages shot between 1900 and 1940 in the colonies of Dutch East Indies. Found footages are supported with original letters. The composition of Forgács, as he points out in his artistic statement, is a special addition to the historiography of the past Dutch colonies, does not intend to reveal the past in a documentarist way but to give a personal interpretation.

The installation is special formally but also from a political aspect. Péter Forgács, as he was called “cinema’s alchemist” by Bill Nichols, has got a unique oeuvre. His newest magic, that rips the hurting wounds of colonial past also gives the opportunity to re-interpret (according to our present knowledge) the complex power relations of that time.

How can a “distant gaze” take part through its technical equipment in the process of “decolonizing the archives” and what institutional and representational politics has to be employed in order to avoid the traps of “re-colonization”?

Zsolt Győri: Facialized Memory in Hungarian Documentary Cinema from the 1960s to 1990

Gyula Gazdag’s *Társasutazás/Package Tour* (1986) is one of the first historical documentary films screened for the general audience which offered a new approach to the past and with films of Sándor Sára, Judit Ember and the Gulyás brothers, Livia Gyarmaty and Géza Böszörményi brought into existence a cinematic memory and trauma culture, founded on interviews that told the experience of persecuted, marginalized, victimized groups: Hungary’s *political others*. This group consisted of socially and ethnically diverse groups including the Jewry, former aristocracy, Kulaks and the peasantry, assumed enemies of the state and even veterans.

Gazdag’s film includes female interviewee whose face is darkened and only exists as a voice, the voice of collective fear and victimry. I regard the technique of constructing the agency of the survivor as the interaction of voice and (the absent) face a central trope of all documentaries that address suppressed layers of past atrocities. On the one hand, I describe the voice as both a witness and the embodiments of historical traumas and argue that oral history interviews achieved empowerment by speaking the political unspeakable. But unlike traditional oral history documentaries in which the interviewee is pushed into the position of the informant, in these films (which should be termed as the slow cinema of oral history) the face is not subordinated to the voice. The reason why we perceive of these films as slow is not because they are without direction but because the truth they aim at is not historical truth but the truth of trauma, something embedded a circular temporality.

My paper will address the representation of faces based on two phenomenological traditions, the ethically embedded framework of Emanuell Lévinas and the politically-founded

framework of Gilles Deleuze and Félix Guattari. For Lévinas the pre-discursive encounter with the face of the other results in a traumatic levelling that pushes one in a fragile position of heightened empathy and allows the other to be salvaged from the oblivion of (past) inhumanity. By contrast, Deleuze and Guattari perceive of the face as a cultural and discursive construct that, although lacks redemptive powers, can become a site of political resistance in those instances when one loses their sense of the face. In my understanding this is the case in sequences where the interviewees no longer speak, yet the camera continues to show their faces. I will argue that the mute face can be comprehended both within Lévinas' ethical project – exemplified by the films of Judit Ember I describe as the *cinema of slow mercy* – and the Deleuze-Guattarian framework of facialization, especially in sequences when faces of former perpetrators speak but are unable to maintain their imperial overcoding.

György Kalmár: After the Crash: Post-Communism and the Memory Politics of Redemption in *The World is Big and Salvation Lurks around the Corner* (Stephan Komandarev, 2008)

The paper to be presented explores the politics of memory practised in Stephan Komandarev's award-winning 2008 film *The World is Big and Salvation Lurks around the Corner*. The film puts the issues of trauma, amnesia, and healing-through-remembering in a uniquely postcommunist Eastern European perspective that challenges many of our dominant contemporary concepts of the modern Europe (as a place of emancipation, progress and joyful self-realization). The film evokes the widespread (and well-recorded) post-regime-change disillusionment in globalised neoliberal capitalism felt in the region, addresses the phenomenon of the economic migration of Eastern Europeans to the west, as well as the experience of global homelessness felt in rapidly changing, modern, urban technological environments (that the film associates with the west). The film is not only remarkable because of its evocation of these sensitive issues of past and present, east and west, trauma and healing, but also because the remedy its narrative offers is radically different from the usual (slightly utopian) stories known from the dominant trend of contemporary European auteur films, which tend to emphasise progress, solidarity, cultural heterogeneity, mobility and connectivity. *The World is Big* defines the postcommunist subject as a post-traumatic one, disconnected from his past yet unable to move forward, one whose homelessness and amnesia can only be cured by a nostalgic, regressive journey to one's sensuous homeland. Thus, I argue that the psychological, spatial and temporal journeys of the film's main characters picture an after-modern landscape with a memory-politics that rewrites some of the fundamental myths of European modernity.

Andrea Virginás: Embodied memories of geographical and social mobility: white-collar women in films related to Eastern Europe

The white-collar/intellectual working woman and her tendencies to criticize domestic phenomena while well-versed in foreign cultures is recurrent in films related to (postcommunist) Eastern Europe, from Lucian Pintilie's 1992 *The Oak* to Péter Gothár's 1995

The District or Cristi Puiu's 2016 *Sieranevada* and Maren Ade's 2016 *Toni Erdmann*. The transnational possibilities of the officially monolingual, closed Eastern European national cultures, the chance of their being translated and linked to the outside world might be seen to be embodied in these films in/through the often theatrical performances of such white-collar women. Far from being explicitly positive and progressive, or, on the contrary, utterly demonized, their disturbingly ambivalent nature is staged in memorable scenes, most often by disrupting the opaque methods of classical storytelling through direct address, heightened theatricality, singing, dancing, or by highlighting the presentational medium of the costumed human body, and actual and significant objects in the *mise-en-scène*. Obviously, the female voice, the multilingual and speaking/singing modulations acquire an uttermost importance.

I link the analysis of this female character-type to the analysis of female filmmakers active in several Eastern European cinemas, and partly responsible for the creation of some of analyzed characters. While in the first case my individual analyses make use of narratological and media theoretical concepts, in the second case I present the results of a small research team that conducted life-path-interviews with the mentioned filmmakers from Romania and Hungary, while preparing a shadow-report of the European Women's Audiovisual Network's "Where are the women directors?" (2016). The main argument is that geographical and social mobility, often out of necessity, even forced, thus possibly with long-lasting traumatic dimensions, is a common experience of both these female characters and filmmakers, specific to Eastern European cinema.

The intention is to highlight the role of different media and processes of mediation within the filmic discourse while analyzing and theorizing flow and rupture, loss and melancholia in Eastern European diegetic, production or reception contexts. Thus, I will argue that the heightened intermedial nature of these sequences might be simultaneously related to their production contexts and their ability to convey the affect of emotional ambivalence on a narrative diegetic level, all three aspects deeply interwoven with the female identity of the performers.

András Müllner: Women as/and the Other. Interracial love affairs and their role in cultural memory

Othering is a recurring figure of speech in all kinds of nationalist discourse. The ethnicist political discourse divides the world, opposing „us” and „them”, and in order to spatialize this logic, the Eurocentric and orientalist politics have used for centuries the geographical metaphors of “occidental” and “oriental”. However, the objectifying and othering logic of this communication is multilayered. The oriental rhetoric of „us vs. them”, which in our days refers to migrant people, implies the hidden formula of „we men” vs. „those women”. In the patriarchal and quasi defending rhetoric “we” fend “our” women from the Other. Instead of citing examples of hatred from the contemporary Hungarian political discourse, I rather focalise on some cultural products, which present the critical endogamy/exogamy topic in relation with the national culture and cultural memory. My starting point is Purnima Mankekar's study on how ethnic politics is embedded in the Indian television series based on the epic tradition (Ramayan). In this series the “women's sexuality is depicted as a site for

contests between self and other.” As a counter-example, I shortly analyse a Hungarian film titled *The citizen* which stages a love affair between a refugee and a Hungarian woman, thus breaking the convention of endogamy, and shows the national culture in the position of the Other.

Laszlo Strausz: Hesitant Histories on the Romanian Screen: Spatial and Institutional Mobility in the new Romanian cinema

In his recently published monograph *Hesitant Histories on the Romanian Screen* (Palgrave, London: 2017), Strausz argues that hesitation as an artistic and spectatorial strategy connects various screen media texts produced in post-war Romania. The chapters draw a historical connection between films made during the state socialist decades, televised broadcasts of the 1989 Romanian revolution, and films of the new Romanian cinema. The book explores how the critical attitude of new Romanian cinema demonstrates a refusal to accept limiting, binary discourses rooted in Cold War narratives.

In this presentation, the author will discuss and contrast the ways in which institutional and physical mobility plays a central part in the films’ expressive language. Furthermore, Strausz will argue that hesitation becomes a performative attempt to overcome restrictive populist narratives of the past and present day. By employing a performative and mobile position, audiences are encouraged to consider conflicting approaches to history and social transformation.

Márk Zalán: Is freedom really here? - portrayals of the fall of communism from various generations of Hungarian feature film directors

The presentation focuses on the question of how various generations of Hungarian feature film directors depict the years of the fall of communism. Which stages and periods (social, political, emotional, empirical) of the historical transition they emphasize? What kind of similarities and differences can be evinced among the various generations of film directors in their portrayal of the fall of the communism? The presentation is looking for answers of why the members of the older generations (Rózsa János: *Brats*, 1991; Szabó István: *Sweet Emma, Dear Böbe*, 1992) have a rather depressive portrayal about the years of transition, while among the generation of film directors born in the fifties (Salamon András: *Je t’aime*, 1992; Vajda Péter: *Here is freedom!*; Fekete Ibolya: *Bolshe Vita*, 1995) the euphoria of liberty after the opening of the borders is strongly reflected. The presentation also analyses the question of how the generations born in the seventies, who, despite their youth, have vivid memories of the fall of the communist system and the emergence of democracy (Török Ferenc: *Moscow Square*, 2001; Hajdu Szabolcs: *White Palms*, 2006). Among this generation, the image of the fall of the communism, the opening of the borders, the events and the consequences of the transition from dictatorship to freedom – similarly to the old generations – is rather disillusioned and bereft of hope. The presentation will look for the possible answers of the seventies born generations disappointed image of the political transition.

Presenters:

Forgács, Péter is an **independent** media artist, filmmaker based in Budapest whose works have been exhibited worldwide. Since 1978 he has made more than thirty films. He is best known for his “Private Hungary” series of award winning films based on home movies from the 1930s and 1960s, which document ordinary lives that were soon to be ruptured by an extraordinary historical trauma that occurs off screen. He has received several international festival awards – in Budapest, Lisbon, Marseilles, San Francisco and Berlin, where he won the Prix Europe for *Free Fall*.

Füzi, Izabella, is an associate professor at the **University of Szeged** (Hungary) where she is head of the Visual Culture and Literary Theory Department. She is chief editor of the online film studies and visual culture journal *Apertúra* (www.apertura.hu). She has previously written on narrative theories in film, mediality, and spectatorship and is co-author, with Ervin Török, of *Introduction to the Analysis of Epic Fiction and Narrative Film* (2006, in Hungarian). Her book entitled *Rhetoric, Language, Theory* (2009, in Hungarian) includes studies on language philosophy in Plato, Nietzsche and Paul de Man and writings in Hungarian and world literature. Her current research interests include: Hungarian visual mass culture, early film theory (relation between aesthetics and mass mediated experience), early and silent cinema, sound perception in cinema, cinematic narration.

Gelencsér, Gábor, PhD., is an associate professor at **Eötvös Loránd University**, Film Studies Department (Budapest, Hungary). His research interests are related to Hungarian cinema and Hungarian film adaptation. He worked as editor and as member of the editorial staff for several periodicals. He has published eight monographs, more than 200 essays, reviews and articles in different magazines. His most recent books are: *Magyar film 1.0 [Hungarian Film 1.0]* (2017); *Váratlan perspektívák. Jeles András filmjei [Unexpected Perspectives. The Films of András Jeles]* (2016); *Forgatott könyvek. A magyar film és az irodalom kapcsolata 1945 és 1995 között [Filmed Books. The Relationship of Hungarian Film and Literature (1945–1995)]* (2015); *Az eredendő máshol. Magyar filmes szövegek [Another Places. Tends in the Hungarian Cinema]* (2014).

Zsolt Györi is a senior lecturer at the Institute English and American Studies, **University of Debrecen**. His Ph.D. dissertation (2007) proposed a cultural studies inspired reading of Stanley Kubrick’s films through Gilles Deleuze. Other fields of research include the relationship of film and society, the connection between cinema and ideologies, and the history of British cinema. He is the editor of a collection of academic essays on the latter topic (2010) and the co-editor of two volumes dedicated to the relationship of body, subjectivity, space, and power in Hungarian cinema (2013, 2015). His monograph offers a critical introduction to Deleuzian film philosophy and analyses of selected films (*Films, Auteurs, Critical-Clinical Readings*) appeared in 2014. He is also the co-editor of *Travelling around Cultures: Collected Essays on Literature and Art* (2016) and the associate editor of the journal *HJEAS*. He has published extensively on Hungarian documentaries from the 1980s.

Kalmár, György is reader at the Department of British Studies of the Institute of English and American Studies, **University of Debrecen** (DE), Hungary. He graduated at DE in 1997, his majors were Hungarian and English. He worked as a post-graduate researcher and visiting scholar at the University of Oxford in Great Britain and at the University of Indiana in Bloomington, USA. He gained a PhD in philosophy (2003) and one in English (2007) at DE. His main teaching and research areas include literary and cultural theory, contemporary European cinema, gender studies, and British literature. He has published extensively in the above mentioned fields. He is the author of over forty articles and four books, the latest of which is *Formations of Masculinity in Postcommunist Hungarian Cinema* (Palgrave-Macmillan, 2017).

Kárpáti, György is a film critic, senior lecturer at **Pázmány Péter Catholic University**. Deputy general secretary at FIPRESCI. He edited and published several books on film, his first book was published in 2015 titled *Headline story. The changing function of journalist characters in sound films*. He is the editor of *Filmanatomy*-series. He is member of European Film Academy. His publishes articles in film magazines, film portals, he wrote reviews for *Magyar Nemzet* and edits his own radio program.

Lázár Kovács, Ákos associate professor, studied theology, aesthetics and film science. He completed his PhD studies in theology in Vienna, and his DLA studies in film art in Budapest. He is the head of the Institute of Communication and Media Studies at the Faculty of Humanities and Social Sciences of **Pázmány Péter Catholic University**. With special attention to motion picture and film communication, his writings mainly investigate the question of visual medialization present in different forms of media and in various spheres of art, cultural, intercultural and social communication.

Magno, Sara is a PhD candidate in Cultural Studies both at The **Lisbon Consortium**, and at the Department for Arts and Cultural Studies, University of Copenhagen. Sara holds a Master in Communication and Art by the New University of Lisbon with a thesis on *The Image-Document: Refigurations of the Archive in the Films of Harun Farocki, Hito Steyerl and Filipa César*, 2014. Currently Sara is developing research on contemporary documentary practices in Portuguese context, as well as on the notion of *documentality*, based on the works of Michel Foucault, Hito Steyerl and Maurizio Ferraris.

Martins, Adriana is an assistant professor at the Faculty of Human Sciences, **Catholic University of Lisbon**, where she teaches Portuguese Culture and Society, Culture and Globalization, and Portuguese Film. She is also a Senior Member of the University's Research Centre for Communication and Culture. Among her main research interests are Culture Studies, Film Studies, Comparative Literature and Intercultural Communication. Her most recent book is *Mediations of Disruption in Post-Conflict Cinema* (co-edited with Alexandra Lopes and Mónica Dias, Palgrave Macmillan, 2016).

Miller, Michael L. is Head of the Nationalism Studies Program at **Central European University** and a founder of the Jewish Studies Program. He has written extensively on the

Jews of the Habsburg Empire. He is the author of *Rabbis and Revolutions: The Jews of Moravia in the Age of Emancipation* (Stanford University Press, 2011).

Müllner, András is an associate professor at the Department of Media and Communication in **Eötvös Loránd University**, Budapest. Müllner is holding a PhD in Literary Theory (2001). Müllner's main research interest is Hungarian neoavantgarde art, the visual culture, especially the representation of minorities. As far as this latter and its analyses are concerned, Müllner, together with his students, organizes the Roma Visual Lab, which is a seminar and a film program where documentaries about Roma people are analyzed in frame of critical theories. In recent years he edited more collections of essays in different subjects, like e.g. the special issue of the *Apertura* about the blood libel in Tiszaeszlár and its visual memory. Müllner's latest book is the *Mirror to Darkness*, which is a monograph based on close reading of Miklós Erdély's *Collapsus med. (Kollapszus orv.)*.

Pócsik, Andrea is a senior lecturer at **Pázmány Péter Catholic University**. Her main research areas are film, cultural and Romani studies, media archaeology. Her most recent research about Roma representation in film and media has been just published in a book titled: *Passings – the (an)archaeology of Roma image making*. Her academic activities are devoted to purposes of domesticating engaged scholarship and building cultural resistance, working out new higher education methods of teaching film, media and cultural studies. In 2011 she founded Roma Visual Lab, a methodological innovation at ELTE University. She has been working as a film curator in many film events and recently as an academic expert in RomArchive.

Sárközy, Réka has a degree on librarianship, and Hungarian language – literature, received at ELTE University Budapest Faculty of Arts. Also graduated at the Hungarian Film and Theatre Academy Budapest as a producer. Since 1995 has been working at the 1956 Institute Budapest, her area of research is documentary film, and historical photographs. As a producer finished 16 historical documentary films. One of the developers of the digital photo database of the 1956 Institute, which contains more than 15.000 historical photographs. She received her DLA at the Hungarian Film and Theatre Academy in 2011. Her monography „Our narrated pasts” on the history of the Hungarian historical documentary films was also published in 2011. She received Bolyai János academical research scholarship at the Hungarian Academy of Sciences from 2011-2014. As a **freeleancer** she is a teacher at the Communication and Media Department of **Pázmány Péter Catholic University**.

Strausz, Laszlo is an assistant professor in the Film Studies Department and **Eötvös Loránd University** (ELTE). His work focuses on Eastern European screen media and cultural memory. He recently published a monograph about contemporary Romanian cinema: *Hesitant Histories on the Romanian Screen* (Palgrave, London: 2017).

Turai, Hedvig is an **art historian and art writer**. Currently she is working in the **International Business School Budapest**. Earlier she worked in the Ludwig Museum Budapest-Contemporary Art Museum as a researcher and curator, taught in the Education Abroad Program Budapest run by the University of California, was a senior editor in Corvina

Publishing House and a museologist in the Hungarian National Gallery. She holds a PhD from Eötvös Loránd University, Budapest (2000), her earlier publications include a monograph on the Hungarian painter *Margit Anna* (2002), a co-edited book (with Zsófia Bán), *Exposed Memories: Family pictures in Private and Collective Memory* (2010). Her main interests are gender studies, Holocaust in art, Holocaust and gender.

Virginás, Andrea is an associate professor in the Media Department of **Sapientia University (Cluj-Napoca, Romania)**, with an MA in Gender Studies (Central European University, 2002) and a PhD in Literature (Debrecen University, 2008). Her research concerns film cultures in mainstream and peripheral contexts, feminist film and cultural theory, analog and digital media theory, cultural trauma theory. Volumes: *Az erdélyi préri. Médiatájkép* [On the Transylvanian Praerie. A Media Panorama] (2008), *Crime Genres and The Modern-Postmodern Turn* (2008, 2011), *Audiovizuális kommunikáció* [Audiovisual Communication] (2015), *A kortárs tömegfilm (tömegkultúra, műfajok médiumok)* [Contemporary Mainstream Cinema] (2016), *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories* (2016, editor).

Zalán Márk graduated in 2010 at the University of Pécs, Faculty of Humanities, Department of Film Theory and Film History. In 2006 he was a member of the National Student Jury at the 37th Hungarian Filmweek. In spring 2009 he was scholarship student at the University of Oslo, Department of Media and Communication and in spring 2015 he was also a scholarship student in Cracow at the Jagiellonian University at the Institute of Audio and Visual Arts. Currently he is a doctorand at the **University of Theatre and Film Arts** and tutor at the **Pázmány Péter Catholic University**, Institute of Communication and Media Studies. His essays and reviews were published on various online and printed pages, like *terasz.hu*, *prae.hu* and *Filmvilág*. He is co-organizer and moderator of former (*Scandinavian*) and current (*Ansnitt*) film clubs.

Zemlényi-Kovács, Barnabás is currently studying Fine Art Theory at the **Hungarian University of Fine Arts (MKE)**. He took first place in the category of Media and Film Theory at the XXXIII. National Conference of Scientific Students' Associations (OTDK). He is one of the founders and moderators of the *The Artwork of the (2nd) Week*, a series of discussions on contemporary artworks and projects at the Studio of Young Artists' Foundation (FKSE). His reviews and essays were published in *Pannonhalmi Szemle* and *Artmagazin*.

NAME	E-MAIL ADDRESS
Elsaesser, Thomas	T.P.Elsaesser@uva.nl
Forgács Péter	forfax@gmail.com
Füzi Izabella	fuziza@yahoo.com
Gelencsér Gábor	gelencser.gabor@btk.elte.hu
Gil, Capolea Isabel	isabel.gil@reitoria.ucp.pt
Győri Zsolt	gyori.zsolt@arts.unideb.hu
Kalmár György	gykalmar@yahoo.com
Kárpáti György	karpati.gyorgy@btk.ppke.hu
Lázár Kovács Ákos	kovacs.akos@btk.ppke.hu

Magno, Sara	saramagnum@gmail.com
Martins, Adriana	adrimartins@gmail.com
Miller, Michael L.	millerm@ceu.edu
Müllner András	mullner.andras@btk.elte.hu
Pócsik Andrea	pocsik.andrea@btk.ppke.hu
Sárközy Réka	sar13051@helka.iif.hu
Strausz László	laszlo.strausz@gmail.com
Turai Hedvig	hedvigturai@gmail.com
Virginás Andrea	avirginas@gmail.com
Zalán Márk	zalanmark@yahoo.com
Zemlényi-Kovács Barnabás	zemlenyibarni@gmail.com