

Political Imaginaries of Small Cinemas and Cultures

11th Small Cinemas Conference, Cluj-Napoca, 11-12 September 2020



UNIVERSITATEA
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The Romanian Studies
Association of America

Conference programme*

11 September

Smaller than small national, 10.00 - 11.00

Chair: Virginás Andrea

Virginás Andrea, Tóth Orsolya, *On the Brink of Hungarian and Romanian Small National Cinemas: A Transylvanian Regional Canon?*

Farkas Boglárka Angéla, *István Fischer and the Minority Identity*

Incze Kata, *Young Transylvanian Filmmakers between Budapest and Bucharest – a post socialist identity*

Populism and the fall of Democracy 11.30 – 12.30

Chair: Claudiu Turcuş

Győri Zsolt, *Autonomy and Populism in the Context of the Hungarian and British New Wave Cinemas*

Fernando Torres V., *Deconstructing the legitimacy of democracy in Latin American countries through the lens of documentary narratives. A case of study between Ecuador, Brazil and Nicaragua*

Jamie Steele, *Representations of Political Populism in Lucas Belvaux's *Cheznous/ This is our Land* (2017)*

Power, violence, and politics of identity 13.30 – 15.00

Chair: Adriana Stan

Lenuta Giukin, *Of Inconvenient Women and Neocolonial Adjustments*

Alexandra Indira Sanyal, *Legacies of Violence | Narratives of Movement*

Enrique Lopez Oropeza, *The Visual Criticism of Mexican and Latin American Politics in Hollywood cinema*

Zebunnisa Hamid, *Finding Hope and Despair in the Transnational Cinematic City (online)*

* Due to the COVID-19 situation, all presentations will be made online on the **zoom** platform. Participants and audience members can find the link to the platform on comemory.granturi.ubbcluj.ro/smallcinemas/

12 September

Regional difference and New Wave Cinemas 10.00 – 11.00

Chair: Győri Zsolt

Yang Yu, *The Formation of Tibetan New Wave cinema (2006-Present)*

Silvia Roca Baamonde, *Marta Pérez Pereiro, Land, identity and sense of belonging. An approach to the Novo Cinema Galego from the perspective of eco-criticism*

Cibrán Tenreiro Uzal, *Critics as militants and films as events: film criticism and New Galician Cinema*

Neoliberalism and Small Film Markets 11.30 – 12.30

Chair: Renata Šukaitytė

Jan Hanzlík, *Czech Film Market in the Digital Era: Between Neoliberal and Mercantilist Agendas*

Renata Šukaitytė, *The Fall of the Communism and the Arrival of Neoliberal Capitalism in *My Street* (2013) by Marcin Latało and *Rodeo* (2018) by Kiur Aarma and Raimo Jõerand*

Michal Večeřa, *Business across borders: Activities of Austrian company Saschafilm in Czech lands after the collapse of Austria-Hungary*

Screening the politics of Eastern Europe 14.00 - 15.00

Chair: Lenuta Giukin

Kalmár György, *Off-modern political imaginaries in the small cinemas of Eastern Europe*

Balázs Varga, *Political imaginaries in Hungarian cinema*

Anna Taszycka, *Adaptation of Olga Tokarczuk's literature*

Special session, 15.30—16.30

Online talk with the Romanian film director Radu Jude about *I Do Not Care If We Go Down in History As Barbarians* (2018)

Presentations

István Fischer and the minority identity

FARKAS, Boglárka Angéla

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István Fischer, one of the most productive Transylvanian filmmakers, directed more than 35 documentaries throughout his career. He worked at Romanian, Hungarian and German television stations, but regardless of the respective country and its political conditions, he generally chose to thematize minority issues.

My paper analyses his films, in terms of how the topic of minorities unfolds. I rely on the perspective of social sciences within the frame of film history. As we will see, the theme of minorities encompasses other essential phenomena like migration, the continuous feeling of being in transit, and the opposition towards the authorities. However, Fischer's legacy is almost fully uncharted, so this research also provides the opportunity to explore works and connections that were not discussed before.

Boglárka Angéla Farkas is a MA student in film science and in applied media studies at Sapientia Hungarian University of Transylvania and at Babeş-Bolyai University, respectively. She collaborates with *Filmtett* and her research interests include indie films and coming-of-age stories.

Of Inconvenient Women and Neocolonial Adjustments

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Small cinemas, especially small national cinemas, compete not only with large studios and/or big national cinemas, but also with other small cinemas. They try therefore to represent characters which become either metaphors for national issues or reflect on the destiny of the contemporary individual in a given era and socio-political context. As a result, either utopian identities emerge (such as in *Pieces d'identité*, Mweze Ngangura, 1998) or identities that challenge long standing cultural canons (*Faat Kiné*, Ousmane Sembène, 2000). In the context of African cinema, one must consider not only resilient colonial memories, but also references to traditions that continue to remain strong systems of values for the national renewal. The two films analysed in this paper deal both with altering traditions, therefore the cultural imaginary, in order to accommodate women's emancipation within strong male-focused societies. Not only are the two movies made by male filmmakers with strong ties to European spaces, but the proposed reframing valorises European female emancipation ideals within the contemporary African societies. The consequences of this new colonizing imaginary are far reaching, both from the perspective of cultural alterations, as well as from the comparative projection of ideologically saturated cultural spaces.

Lenuta Giukin is specialized in interdisciplinary film studies and teaches French at SUNY Oswego, NY. Her research focuses on marginal groups and minorities, women, and issues in contemporary societies. Her last essay on film, "Consciousness and Spirituality in the New Romanian Cinema", has been published in volume 48 of the *Journal of European Studies* (2018). She has also published with Yves R. "Patterns and Predictors of Academic Dishonesty in Moldovan University Students" in *Journal of Academic Ethics* (vol. 17, 2019).

Autonomy and Populism in the Context of the Hungarian and British New Wave Cinemas

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On opposing ends of Europe, in the UK and in Hungary, populism has recently stormed the political landscape, manifested in both the Brexit and the anti-liberal stance of the consecutive Fidesz-led governments. While an appeal to geopolitical autonomy is seminal in the illiberal, anti-establishment, xenophobic and increasingly affective rhetoric of populism, voters of populist politics rarely embrace autonomy, independence and self-help in their private lives. As such, autonomy in today's world increasingly functions as an emptied notion, a signifier that discursively constructs the linguistic absence it aims to fill. My presentation tests this observation in the context of 1960-70s cinema, the film culture of the consolidated Kádár-regime when the communist edifice was rapidly eroding. I explore selected films of the Hungarian New Wave, which promoted personal autonomy – a cornerstone of reformist tendencies. In the post-1968 period that brought disillusionment for reformers, the same filmmakers would record with bitter satire how the social imaginary was seized by populism in the form of Goulash Communism. I argue that 1970s Hungarian cinema depicted the alienating effects of social and economic welfare and perceived it as a morally corrupting social contract between the masses and the elite. The British welfare system relied on democratic consensus and could not be appropriated for political benefits. As such, the working class focus of the British New Wave was more of a social, rather than a political commentary on contemporary reality. I claim that the cinematic concept of autonomy renders legible the political imaginaries of both small and large nations, but while in Hungary autonomy was pitted against populism in Britain working class autonomy hindered the rise of populism.

Zsolt Győri is an Assistant Professor at University of Debrecen, Institute of English and American Studies. He edited a collection of essays on British film history (2010) and co-edited three volumes about the relations between body, identity, ethnicity, gender, space, and power in Hungarian cinema (DUP: 2013, 2015, 2018). He is the co-editor of *Travelling around Cultures: Collected Essays on Literature and Art* (Cambridge Scholars, 2016) and is an editor of the *Hungarian Journal of English and American Studies*.

Finding Hope and Despair in the Transnational Cinematic City

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In recent Pakistani films, the city often acts as a protagonist that is constantly changing through increased migration and rapid urbanization, within a larger clash between the present and the past. These films, much like those from Latin America, Asia and Africa, focus on stories of the working class migrating to and living in cities that are facing unprecedented growth, lack of space and of basic amenities, and surviving on dreams of a better future. This paper explores the concept of “transnational cinematic city” through *Laal Kabootar* (Dir. Kamal Khan, 2019), a crime thriller and Pakistan's official entry for the Academy Awards. The film follows a woman's attempts to bring her husband's killers to justice with the help of a cab driver and part time criminal trying to leave the country for a better life. Together they fall deeper into the world of corruption and lawlessness in Karachi. This film highlights the idea of the transnational cinematic city as the site for urban screen narratives of the Global South, with a focus on issues such as gender, migration, and class, in today's changing social, economic and political global and local dynamics. It also explores the links between urban centres of the developing world, be it Karachi, Mexico City or Nairobi.

Zebunnisa Hamid is an Assistant Professor of Film and Screen Studies in the School of Humanities and Social Sciences at LUMS in Lahore, Pakistan. She has a PhD in Film Studies from the School of Oriental and African Studies (SOAS), University of London. She has also been a research associate at SOAS and a postdoctoral fellow at LUMS. She is on the advisory board of *Screen Worlds*, an ERC-funded project on decolonizing film and screen studies hosted by SOAS. Her own research focuses on gender, the transnational city and urban spaces on screen. She is currently working on her book on New Pakistani Cinema. Zebunnisa has also trained as a film editor at The Edit Centre in New York and worked as a production consultant on Mira Nair's film, *The Reluctant Fundamentalist* (2012). She has also served on Pakistan's Oscar committee to select the country's official submission for the Academy Awards.

Czech Film Market in the Digital Era: Between Neoliberal and Mercantilist Agendas

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The paper explores discourses that have shaped Czech and European market regulations implemented by public bodies on the national and European level in relation to the choices made by Czech distributors in acquiring films. Buch-Hansen and Wigger (2011) differentiate four types of discourses that have formed the competition regulation on the European market: neoliberal, national-mercantilist, Euro-mercantilist and centre-left discourse. These discourses (especially the first three) have been endorsed by various actors (from politicians to film industry professionals) in debates and documents related to the support of cinema in Czechia and the EU and to varied degrees echoed in the present-day film policies. These policies, in turn, influence the offerings of films available to Czech viewers (Blažková 2016, Danielis 2017, see also Smits and Nikdel 2018). For example, Czech films and European films are released in cinemas even if they have very limited appeal and few spectators actually come to cinemas to see them, whereas Asian, Australian, Latin American and other films are rarely released because distributors are not incentivized by financial support programs to acquire them. The presented study attempts to identify how this arrangement of the market has been discursively legitimized and what risks it poses.

Jan Hanzlík is an Assistant Professor and Deputy Head of the Department of Arts Management at the University of Economics, Prague. He has published articles on Czech film production, distribution and exhibition and a book chapter on film exhibition in Czechia and Slovakia in the book *Popular Cinemas in East Central Europe: Film Cultures and Histories*, edited by Dorota Ostrowska, Francesco Pitassio and Zsuzsanna Varga.

Off-modern political imaginaries in the small cinemas of Eastern Europe

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The basic assumption of my paper is that the series of crises that shook developed societies in the early 21st century undermined a whole set of previously unchallenged grand narratives about history, progress, democracy, globalization and neoliberal capitalism, and changed the general cultural logic of the times. In my talk I explore one particular, highly symbolic manifestation of this deep social, political, economic, and ideological crisis, the production of off-modern cinematic social and political imaginaries. I borrow the term off-modern from Svetlana Boym, and use it to designate the crisis-ridden, post-9/11, post-crash world, where the old certainties of a progressive, affluent, victorious modernity are more and more questioned. Relying on recent developments in social theory, through cinematic examples from several Eastern European films of the last two decades, I indicate the ways how this gradual erosion of pre-crisis paradigms may open the field for new cinematic conceptualisations of the social contract, unexpected shifts in identity formations, and new, distinctively off-modern political imaginaries.

György Kalmár 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, with Hungarian and English as majors. 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 fifty articles and five books, including *Formations of Masculinity in Post-Communist Hungarian Cinema* (Palgrave-Macmillan, 2017) and *Post-Crisis European Cinema: White Men in Off-Modern Landscapes* (Palgrave-Macmillan, 2020).

Young Transylvanian filmmakers between Budapest and Bucharest – a post socialist identity

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In Transylvanian media, some independent studios may provide job opportunities for young, aspiring filmmakers, even if professional film production has not actually developed in this region. While few of these filmmakers migrate to Middle/Eastern/European capitals (London, Berlin), the majority goes either to Budapest or Bucharest. Our interviews with them show that these artists' mobility is key in taking artistic and professional decisions, and is one of the most important factors in identifying this group as a minority. The paper explores the effect of the geographical and social mobility on the Hungarian/Romanian identity of young filmmakers living in Budapest or Bucharest. Since Hungarian and Romanian cinemas are somewhat similar in size and most of the Transylvanian filmmakers speak both languages fluently, one could wonder what influences their decision to resettle, how is their identity empowered or weakened by the culture around them, how do mainstream national cinemas shape their work, what national productions can provide them with international exposure, or what productions depict them as minority groups. I argue that despite of their ability to assimilate, novice filmmakers from Transylvania are perceived as a minority in both countries. This hybrid self-image allows one to explore the larger discourse regarding Transylvanian cinema production and the interactions between Hungarian, Romanian and Transylvanian cultures.

Kata Incze is a MA student at Sapientia Hungarian University of Transylvania. She collaborates with *Filmtett* and worked in several films as production assistant and director's assistant.

The visual criticism of Mexican and Latin American politics in Hollywood cinema

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Since 2000 a trend started to appear in American productions in regards to their representation of Mexico not only in their stories and content, but in their visual language as well: a yellow filter. Arguably this trend started with Steven Soderbergh's *Traffic* (2000) which depicted one third of its story in the northern region of Mexico near the border with the United States. The director claimed that he used a distinct visual style in order to differentiate each of its storylines, trying in that particular case to convey the roughness of the Mexican landscape. However, in another storyline, situated in the neighbouring region of San Diego, California, the landscape was very similar to the Mexican, both being situated in desert areas. This suggests that the visual style does not only differentiate each story, but also highlights political, economic and customs disparities between the two countries. Most Hollywood productions have used since then the same visual tools in order to depict Mexico, regardless the region. The topics of roughness, poverty and crime are now framed within this visual code. Since this trend emerged during the rise of post-neoliberalism in Latin America, the visual language can be interpreted as a commentary and critique from an American point of view. The reduction of a whole country to the use of a simple and monotonous language reveals the perception of those behind the camera.

Enrique López Oropeza is from Sonora, Mexico. He obtained a Bachelor's degree in Architecture by the Monterrey Institute of Technology and Higher Education. After working two years and specializing in filmmaking in Monterrey, Mexico, he decided to continue with his master studies and was accepted in Politecnico di Milano in Milan, Italy where he obtained a Laurea Magistrale and graduated being top of his class. He is currently working in Paris, France as an architect, but his intention to apply for a PhD in Human Studies led to publishing and presentation of academic papers at the University of York

Land, identity and sense of belonging. An approach to the Novo Cinema Galego from the perspective of ecocriticism

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Cinema has always portrayed nature and its conflictive relations with human beings, in both fiction and documentary films, but film studies have adopted an ecological perspective only in the past decades. As Käpää (2015) argues, the binomial cinema-nature has been approached from an anthropological perspective which did not question the centrality of the human perspective in films. Although the term Ecocinema was theoretically developed by Roger C. Anderson in 1975, it was not until the beginning of the 21st century that a distinct field of study took shape (Murray & Heumann, 2009; Rust, Monani & Cubitty, 2012; Pick & Narraway, 2013). Ecocriticism has been applied to national cinemas (Brereton, 2004; Käpää, 2015) or to singular films or authors. This paper analyses within the frame of ecocinema the films *O que arde* (*Fire will come*, Oliver Laxe, 2019), *Trote* (*Trot*, Xacio Baño, 2018) and *Trinta Lumes* (*Thirty lights*, Diana Toucedo, 2017). Belonging to the Novo Cinema Galego, these films depict the disappearance of rural life in contemporary Galicia and the subsequent changes in the relation of country people with the natural environment. The national question, problematized in relation with ecology in Käpää (2015) will be analysed in relation with the depiction of endangered nature, as a symbol of Galician identity. The direct correlation between the nation and the nature could be traced in depictions of the environment in previous Galician films as well.

Silvia Roca Baamonde is a PhD student in the Department of Communication Sciences of the University of Santiago de Compostela (USC) where she is also a member of the research group Estudos Audiovisuais. Her main topics of research are Galician cinema, small European cinemas, and national stereotyping in cinema.

Marta Pérez Pereiro is Lecturer at the Department of Communication Sciences of the University of Santiago de Compostela (USC) where she is also a member of the research group Estudos Audiovisuais. Her main topics of research are small European cinemas, Galician cinema, and humour in film and television.

Legacies of Violence | Narratives of Movement

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From tawaifs, to nauch dancers and mujras, the tradition of Indian women entertaining wealthy men goes back centuries, extending into the contemporary society through the Bollywood “item girl”. The industry produces hundreds of films each year that immortalize item girls, objectifying them and sanitizing their realities. This misconstrues the horrors of the sex work industry, promotes sex-based discrimination and misconduct, and encourages young girls to base their perceptions of beauty, sexuality and respect on screen fictions. This project attempts to radicalize our understanding of bodies, commodified for enjoyment. Where do we draw the line of stigmatization? Would we respect and admire a sex worker in the way we would a Bollywood dancer? How do we differentiate them from communities who have historically used their bodies for the pleasure of others? How do we understand the enduring appeal of this art form yet the growing discrimination against the actual performers? This film is dedicated to the Sonagachi sex workers, an admired community of dancers that regularly performed in the Kolkata mansions of the Bengali elite and are now considered to be prostitutes due to post-independence socio-cultural, spatial and political shifts. I’ve interjected the Sonagachi legacies of violence into the mainstream narratives of movement in order to question societal notions of class, caste, and value. This film engages with three aspects of society: the structural, the social, and the cultural. It questions our notions of who gets to speak for whom and how narratives are generated, distributed, and forgotten over time. The existing film can be found here: <https://www.alexandraindirasanyal.com/#/legacies-of-violence-narratives-of-movement/m>

Alexandra Indira Sanyal is Bengali-American. Currently, she is pursuing her Masters in Design Studies in the field of Critical Conservation, at the Harvard University Graduate School of Design. Her work revolves around constructed narratives of heritage and investigates the tensions between progress and tradition and the union of urban identity, preservation, and politics in post-colonial countries, particularly India. After receiving her B.A from Bryn Mawr College in Growth & Structure of Cities, she worked as a Research Assistant at the University of Pennsylvania Center for Advanced Study of India.

Representations of Political Populism in Lucas Belvaux's *Chez nous/ This is our Land* (2017)

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This paper intends to analyse the representation and articulation of political populism in the coterminous North France/ Belgium region. In the UK in particular, there has been a growing interest in better understanding the rise of right-wing populism, with TV series, such as *Travels in Euroland* (BBC, 2019), highlighting the rise of right-wing populism in Western Europe, with a particular emphasis on local settings and contexts. This paper, drafted as a book chapter for *The Routledge Companion to European Cinema*, engages with a contextual approach and understanding of political populism, which is being challenged in contemporary filmmaking, particularly (and quite directly) by the Belgian filmmaker, Lucas Belvaux, and his film *Chez nous/ This is our Land* (2017). In so doing, this paper draws on Moffit and Tormey's (2014) contextual approach to political populism and "political style" and the need "to distinguish 'populist' from 'nationalist'" (Stavrakakis et al., 2017) in relation to Harvey's intervention in the field of Film Studies and "new nationalisms" (Harvey, 2018). Since Lucas Belvaux is a Belgian filmmaker, with previous for "politically committed" filmmaking in Belgium and France, an engagement with populism both sides of the coterminous border between Belgium and Northern France will be outlined and considered. Through close reading, this paper will analyse how Belvaux's film offers a critique of and challenge to political right-wing populism in contemporary Western Europe.

Jamie Steele is currently Senior Lecturer in Film and Screen Studies at Bath Spa University, UK. He has published the monograph, *Francophone Belgian Cinema*, as part of the Traditions in World Cinema Series (2019, Edinburgh University Press). He has also published journal articles and book chapters for edited collections on regional, national and transnational cinema in the context of francophone Belgian cinema.

The Fall of Communism and the Arrival of Neoliberal Capitalism in *My Street* (2013) by Marcin Latałło and *Rodeo* (2018) by Kiur Aarma and Raimo Jõerand

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In the history of most post-Soviet countries, the first years after the collapse of the Soviet Union and of socialist regimes in 1990-1991 are associated with euphoria, great expectations, but also disappointments. The introduction of neoliberal capitalism and the reorganization of the economy occurred in a sudden, brutal and chaotic manner, which were expected in order to shape a new kind of state and society. These changes had different outcomes and consequences for the populations of the Eastern Bloc: for one segment it meant fast impoverishment, while for others fast or gradual enrichment. The gap between the poor and the rich in the region (especially the Baltic States and Poland) still remains very big. Estonian filmmakers Kiur Aarma and Raimo Jõerand in *Rodeo* (2018) guide the audience through the period of wild economic and political reforms in the newly restored state of Estonia and conclude their film with the image of contemporary Estonia, while Polish filmmaker Marcin Latałło in *My Street* (2013) observe the consequences of political and economic reforms for the Polish society.

Renata Šukaitytė is Associate Professor in Film and Media Studies at the Faculty of Communication, Vilnius University (Lithuania). Her current research focuses on Lithuanian and Baltic cinema, with their national and intercultural dimensions, from the 1990 to the present. She has contributed to nationally and internationally published books and journals dedicated to media culture and film and has edited the volumes *Baltic Cinemas After 1990's: Shifting (Hi) Stories and (Id)Entities* (2010), *The Garden of Digital Delights: Crossmedia Practices in Contemporary Art* (co-edited with Christopher Hales, 2012), *Athena: Philosophy Studies – Film and Philosophy* (2014) and *Mediation of Social Reality: Culture, Politics and Society* (co-edited with Kęstas Kirtiklis, 2018). She also co-authored the monograph *Political Breakthrough on Screen: (Post) Communist Transformation in Lithuanian Documentary Cinema and Video Chronicle* (Anna Mikonis-Railienė, Renata Šukaitytė, Mantas Martišius and Renata Stonytė, Vilniaus universiteto leidykla, 2020).

Adaptation of Olga Tokarczuk's literature

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Olga Tokarczuk is one of the most famous Polish writers and essayist, the winner of the 2018 Nobel Prize in Literature and of the 2018 Man Booker International Prize. The most famous adaptation of Tokarczuk's novels is the film titled *Pokot* (*Spoor*, 2017), which premiered at the Berlin Film Festival and won the prestigious Silver Bear. It is an adaptation of Tokarczuk's 2009 novel *Prowadź swój pług przez kości umarłych* (*Drive Your Plough Through the Bones of the Dead*), which plays with the genre of suspense while addressing the issue of a "human" way of treating animals. There are also other, less famous adaptations: *Zniknięcie* (2011, dir. Adam Uryniak), *Aria Diva* (2007, dir. Agnieszka Smoczyńska), *ZZurek* (2003, dir. Ryszard Brylski). In my presentation I would like to examine if and how the plots from Tokarczuk's works (outsiders, gender diversity, migrations, transitions, feminism) are represented on screen.

Anna Taszycka is a Ph.D. Doctor of the Humanities and Assistant Professor at Andrzej Frycz Modrzewski Krakow University. Her research interests include postmodern identity in contemporary cinema, gender studies, LGBT cinema, avant-garde and early experimental cinema, women's cinema. She contributed to *Kwartalnik Filmowy*, *Kino*, *Kultura popularna*, *Ha-art*, *Interalia*, *Pleograf*, *Kwartalnik Akademii Polskiego Filmu*, *MOCAR Forum*, but also to many film festivals in Poland (New Horizons Wrocław, Krakow Film Festival, Karpaty Offer w Nowym Sączu). She is co-author of *Film Encyclopedia* and *Gender Encyclopedia*.

Critics as militants and films as events: film criticism and New Galician Cinema

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In the last decade, a significant number of Galician films have been selected in many prestigious international festivals, with Oliver Laxe's *O que arde* (Jury Prize at Cannes 2019) at the forefront of the so-called New Galician Cinema. After the term was first used by film critic Martin Pawley in 2010, many other critics have accompanied the movement from militant positions, trying, for instance, to turn them into events and highlighting their prestige within the international festival circuit. The label has become successful, but at the same time the proximity between filmmakers and critics (who are often involved in the movement as directors, producers or screenwriters) has revealed certain flaws in Galician film criticism: avoiding certain controversial topics, ignoring some filmmakers, delivering overwhelmingly positive comments. These problems relate to a larger crisis of film criticism, which Jonathan Rosenbaum has described as getting dangerously close to news reporting and advertising. This paper explores such conflicts within the context of a small cultural system, using Bourdieu's work on distinction and the concept of scene (drawn from popular music studies) to approach the methods by which a peripheral movement can gain international relevance, but also the tensions fuelled by those methods.

Cibrán Tenreiro Uzal is a Lecturer in Audiovisual Communication at the University of Santiago de Compostela (Galicia, Spain). His work examines the creative production of fan communities and local scenes and the relations between music and the moving image, usually within Galician contexts. Outside the academy, he works as a cultural journalist and participates in projects like the Cineclub de Compostela or the Galician Bizarre compilations.

Deconstructing the legitimacy of democracy in Latin American countries through the lens of documentary narratives. A case study comparing Ecuador, Brazil and Nicaragua

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The last decade has witnessed the emergence of new historical narratives concerning the recent past of Latin American countries. Three documentaries explored the legitimacy of democracy, the corporate state and the representation of the society in the political body of power: *Heiress of the wind* (2017, Nicaragua), *The Edge of Democracy* (2019, Brazil), *The Death of Jaime Roldós* (2013, Ecuador). Although one cannot distinguish a single social imaginary of democracy in the region, these documentaries evidence strong similarities regarding the social imaginary symbolical network. They develop a multi-layered analysis of how the imaginary of democracy meets the expectations, values and beliefs pertaining to the subjective social experience of the narrators. Their emotional narratives trace the symbolic and mythological construction of democracy in the region, without avoiding the figure of the leader, the so-called *caudillo*, whose form of power is not necessarily prone to the democratic exercise, but rather to the cult of personality and to leading a country full of followers instead of citizens. The cyclic construction of the imaginary of democracy shows the fragile legitimacy of its values and ideas.

Fernando Ernesto Torres Viteri (Quito-Ecuador, 1989) is social communicator with a post-graduate degree on Film Studies from ELTE University in Hungary. He specialized in image and audiovisual production, worked on documentaries and corporate audiovisual products reaching government, corporate and local minorities audiences on 10 years of professional exercise. His photographs were featured on the book *Chronicles of an Unpunished Barbary* (2015) by Esteban Michelena, showcasing the victims of the irresponsible intervention of the oil company Chevron-Texaco in the Ecuadorian rain forest. Besides his main professional branch of work, he is a musician with several projects. He resides in Budapest.

Political imaginaries in the Hungarian cinema

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Using data and statistics obtained in the collective research project “The Social History of Hungarian Cinema (1931-2015)”, this paper investigates types of conflict in Hungarian film plots. Considering political contexts and the periodization of Hungarian film history, the presentation shows how each of the three broad periods (1931-1944, 1945-1989, 1990-2015) is characterized by its own distinctive set of prominent conflict types.

Furthermore, by analysing the connections between conflict types and genres, the presentation reveals recurring patterns and trends of shorter periods: it shows how the range of conflicts changes and the connections between political conflicts and genres vary in the post-socialist period.

Finally, the presentation discusses the dynamics of these changes and the patterns of political imaginaries in contemporary Hungarian cinema within the context of the disillusionment with neoliberalism and the transnational, regional aftermath of the 2008 and 2015 crises, respectively.

Balázs Varga is an Assistant Professor of Film Studies at the Eötvös Loránd University, Budapest, Hungary. He writes and lectures on the modern and contemporary of Hungarian cinema, contemporary European cinema, documentaries, and the cultural history of cinema. He has been teaching in the Hungarian higher education since 1997, and between 1993 and 2007 he also worked for the Hungarian National Film Archives. He is a founding editor of *Metropolis*, a scholarly journal on film theory and history.

Business across borders: Activities of Austrian company Saschafilm in Czech lands after the collapse of Austria-Hungary

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This paper explores the influence of the 1918 collapse of the Habsburg empire on the cinematic industries in its successor states. It specifically addresses efforts made by Austrian entrepreneurs to continue their work in the Czech territories and maintain relations between both cinema industries after the dissolution of the empire.

Foreign companies in Czechoslovakia had to deal with several obstacles like the new boundaries and restrictions targeted against foreign capital. By analysing the case of Alexander Kolowrat's Sascha-film and its subsidiaries, this paper aims to enrich existing knowledge about relations between the two cinematic industries.

The paper is divided into three parts: the first describes the context of film distribution in the Czech lands before the end of World War 1, when Alexander Kolowrat became one of many entrepreneurs who distributed their films in the Czech lands through their own subsidiaries; the second analyses the direct impact of political changes on the film business; the third concentrates on further developments in the late 1920s and the early 1930s, when Alexander Kolowrat died and Saschafilm's subsidiary was sold to one of Czech entrepreneurs.

Michal Večeřa is an Assistant Professor at the Department of Film Studies and Audiovisual culture at Masaryk University in Brno. His research interests focus on the economic history of the Czech cinema before WW2. He has published various articles about the economics of the Czech silent cinema.

On the brink of Hungarian and Romanian small national cinemas: a Transylvanian regional canon?

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The identity of the Transylvanian region manifests itself on photographs and moving images along the 20th century in deferred modes, but due to its historical traditions, its natural landscapes and its overall "photogeneity" it is represented on Hungarian and Romanian photos and films alike, an alteration not independent of the region's actual political status. According to the interlinked hypotheses argued for, Hungarian-origin photographic and moving image/filmic canons in Transylvania connect foremost to the peripheral Eastern European film canon, furthermore to the small national canons of Hungarian, respectively Romanian cinema. Thus, a regional canonical formation – that has transnational and subnational, but also diasporic functioning – is described and theorized as a basis for future work. In the second part of the presentation the possible content of the Transylvanian regional moving image canon is sketched. The pre-communist era of the first part of the 20th century contains both a Hungarian and a Romanian period, with silent and talking pictures, belonging to fictional, documentary, newsreel and amateur genres being present. The communist era of the 1945-1989 decades puts in the forefront the former newsreel, actual television material, and also fictional features with Transylvanian background, highlighting the importance of the Romanian Public Television, but also that of the Bucharest-region Romanian film studios in the production of these materials. The post-communist decades and the transition of Eastern Europe towards EU-membership coincides with the analogue-to-digital platform change, thus an interesting increase of documentary and amateur, also student films must be signalled, along with the sustained efforts for (European) co-productions primarily in feature films and involving both Hungarian and Romanian partners.

Andrea Virginás is Assistant Professor at the Department of Film, Photography, and Media, Sapientia Hungarian University of Transylvania, where she teaches film history (classical Hollywood and contemporary mainstream cinema) and introduction to communication and film theory. Her research interests are film genres, post-communist cinema, feminist film/cultural theory, analogical and digital media theory.

Orsolya Tóth is production manager at Sapientia Hungarian University of Transylvania and at Spotfilm. She also is editor at *Filmtett* and organized *Filmtett-fest*.

The Formation of Tibetan New Wave cinema (2006-Present)

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My research aim is examining the formation of Tibetan new wave cinema and film marketing strategy. Recent Tibetan filmmakers like Pema Tsenden, Son-thar Gyal, and Lhupal Gyal have been acknowledged with many prestigious awards, at the festivals of Berlin, Venice, or TIFF.

My paper compares international film festivals and markets with Tibetan cinemas. I discuss the Tibetan new wave cinema in the context of the vanishing Tibetan culture and of its religious beliefs, especially in the face of the growing development of the Chinese culture of modernity and of socialist market economy. One of my goals is to analyse how the collision between modernity and tradition in the Tibetan contemporary society is depicted in the works of Tibetan and non-Tibetan filmmakers, with their different aesthetic values and political positions. I also explore the relations of the characters with the current social environment in Tibet, as well as the status quo of freedom of faith.

The wider goals of the study are to determine whether Tibetan films can get better opportunities in foreign film markets than in mainland China, and to examine whether Tibetan Buddha was manipulated to serve the political purposes of the Chinese state that has once oppressed all religious activities, in order to understand if these Tibetan language films develop scenarios of alienation and participate in a counterculture movement.

Yang Yu is a PhD Student at the University of Southampton and is currently conducting a thesis titled *How to make Tibetan films integrate into the global film market*. His research interests concern the limitations of Tibetan films, or even Chinese ethnic minorities films, when it comes to finding appropriate trajectories on the market. His experience at the 68th Berlin international film festival and at many Chinese youth film festivals helps provide a modern analysis of Tibetan films.

Special session: *I Do Not Care If We Go Down in History as Barbarians* (2018)

JUDE, Radu

Film director and screen writer (Romania)

'I Do Not Care If We Go Down in History as Barbarians'. In 1941, these words started the ethnic cleansing on the Eastern Front. Radu Jude's provocative meta-film confronts the present and the past of Romania interrogating and confronting local negationism and Holocaust, violence, trauma and memory.

Awards:

Gijon International Film Festival (Best director)

Karlovy Vary International Film Festival (Best film)

Gopo Awards (Best screenplay)

Romanian Nomination for the Academy Award for Best Foreign Film

