

filmforum/2019

Gorizia/Udine, March 21st – 26th

XXVI International Film and Media Studies Conference

Moving Pictures, Living Machines.

Automation, Animation and the Imitation of Life in Cinema and Media

Gorizia, March 21st – 23rd

XVII MAGIS – International Film and Media Studies Spring School

Gorizia, March 23rd – 26th

Fondazione Cassa di Risparmio di Gorizia, via Carducci 2, Gorizia

Palazzo del Cinema – Hiša Filma, Piazza Vittoria 41, Gorizia

Università degli Studi di Udine – Polo Santa Chiara, via Santa Chiara 1, Gorizia

Università degli Studi di Udine – Dipartimento di Studi umanistici e
del patrimonio culturale, Vicolo Florio 2/b, Udine

filmforum/2019

Coordinator: Simone Venturini (Università degli Studi di Udine)

XXVI International Film and Media Studies Conference
Moving Pictures, Living Machines. Automation, Animation and the Imitation of Life in Cinema and Media

Scientific Coordinators: Diego Cavallotti, Simone Dotto, Andrea Mariani, Leonardo Quaresima, Simone Venturini (Università degli Studi di Udine)

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XVII MAGIS – International Film and Media Studies Spring School

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Cinema and Contemporary Arts: Mary Comin, Simone Dotto, Lisa Parolo, Paolo Villa (Università degli Studi di Udine), Vincenzo Estremo (Nuova Accademia Belle Arti, Milano) Francesco Federici (Università Iuav di Venezia/Università degli Studi del Molise), in collaboration with Viva Paci (Université du Québec à Montréal – UQAM/labdoc))

Media Archaeology: Diego Cavallotti, Andrea Mariani, Simone Venturini (Università degli Studi di Udine), Pepita Hesselberth (Film and Literary Studies, Leiden University Centre for the Arts in Society), Sebastian Scholz (Vrije Universiteit Amsterdam)

Post-Cinema:

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Porn Studies: Cartography of Pornographic Audiovisual: Enrico Biasin (Università degli Studi di Udine), Giovanna Maina (Università degli Studi di Sassari), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

The Film and Media Heritage: Hans-Michael Bock, Swenja Schiemann (CineGraph,

Hamburg), Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam), Giovanni Grasso, Petra Marlazzi, Simone Venturini (Università degli Studi di Udine)

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(Université du Québec à Montréal – UQAM/labdoc), Clotilde Vatrinet (Les Films du 3 Mars), Deborah Saidero (Dipartimento di Lingue e Letteratura, Comunicazione e Società, Università degli Studi di Udine), Federico Zecca (Università degli Studi di Bari “Aldo Moro”), Giovanna Maina (Università degli Studi di Sassari), Sara Occhipinti, Marco Faganel (studiofaganel), Ludovica Fales (University of West London), Ivan Gergolet, David Cej, Antonio Giacomini, Igor Prinčič (Transmedia production), Cosetta Saba, Diego Cavallotti (Università degli Studi di Udine)

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XXVI International Film and Media Studies Conference

Moving Pictures, Living Machines.

Automation, Animation and the Imitation of Life in Cinema and Media

Gorizia, March 21st – 23rd

At the end of 2017, computer scientist Andrew Yan-Tak Ng labelled Artificial Intelligence as “the new electricity” (and with it, he referred more broadly to automation, robotics, computer vision, big data collection and analysis, etc.). AI becomes, then, the core engine of a forthcoming revolution in many industrial, socio-cultural, scientific and educational realms. On the one hand, this “provocative” reference aims to include these new assets within a complex social, technological and industrial framework, on the other hand, it aims to defuse those dangerous arguments concerning miseenism and technophobia. Moreover, this sensationalist metaphor could represent a paradoxical starting point for our conference: it underscores that every historical research concerning technology must pinpoint (first of all) the “conditions of possibilities” of a media technological network, and that even linear/evolutionist perspective could inspire unusual and brand new excavations.

Thus, the 2019 Udine International Film and Media Studies Conference will investigate the interrelationships between automation, representation and “viewing/listening dispositives” from early to late modernity/postmodernity. In doing this, we would draw on the “1900 episteme” (which is the main feature of the “technical society that come into being in the 17th century and became the flourishing industrial society of 19th century”) and the “tripartition spectator (or user)-machine-representation” (Albera and Tortajada, 2010). More precisely, we aim to stress the function of automatism in long-term dynamics of dispossession, integration, training, disorientation, deprivation, proletarianization, and rejection of the human being/“subject” as a creator/producer and as a consumer/viewer/listener: How do these dispositives imitate human faculties? And how do they imitate the world that surrounds us? How do they imitate life? Not by chance, with the rise of an emerging “machine agency” and a new “subject of history” (Anders, 1980) between the 17th and 21st century, “technologies took over”: automated cultural activities and daily routines “were increasingly imagined as living entities” (Parikka, 2010). For being capable of recording movement over time, the cinema and the media double the world that surrounds human beings.

Concerning these issues, since the late 19th century cinema played of course a key role. As Jackey Stacey and Lucy Suchman explained: “cinema’s history of

bringing things to life lies in this twofold manifestation of automata on the screen. As both the instantiation of the foundational drive behind the medium and the condensation of its animating capacity” (2012: 15). Drawing on the cultural series that binds cinema to the realm of automatic technologies of animated/enlivened images (“living” machines producing “lively” representations), we would like to focus on its crossing points: from mechanization to electrification and from electrification to digitization. Analysing these crossing points, we would like to stress three distinct but strictly intertwined areas of inquiry:

Automation and machinery: i.e. the ways in which the machine is “brought to life” (with a specific focus on pre-cinematic automata; mechanical optical toys; automatic cameras; automatic recording systems; the inner mechanics and components of cinematic machines; video signal transmission etc.). How did the different techniques of making an apparatus move and “operate by itself” change our understanding of the technical media? How do “machine-animism” and the subjectification of non-human organisms relate to the different stages in the history of automata? Do the capabilities of recording media of “seeing and hearing for us” create a new form of “non-human” subjectivity? Can the material encounter with media-technological apparatuses from the past enrich our knowledge about the cultural logics behind automation? Drawing on Edgar Morin’s *The Cinema, or The Imaginary Man* (1956; 2005) and Jentsch’s theories, how can we pinpoint the uncanny power of viewing and listening dispositives to re-produce human perceptual qualities?

Automation and representation: i.e. the ways in which machines automatically produce optical representations/the ways in which automatic machines are discursively and visually represented. In the former sense, starting from the notions of *bildakts*, visual agency, the mutual relationships between *tableaux vivants* and automatic procedures of inscription (as described by Horst Bredekamp [2010]), we can reconstruct the ways in which schemata and mechanized actions have historically informed the production of images and visual representations. The relation between image and movement, which lies at the core of any cine-apparatus, can be applied to different modes of automated viewing, from animation (moving panoramas; mechanized dioramas; filmstrips/“*le film fixe*”; film/video loops; GIF etc.) to “vision-in-motion” (self-moving cameras; mobile screens; portable screen media; drones; surveillance camera; gait analysis devices; medical, automotive, military devices, etc.) and visual/cinematic representations generated by AI.

Concerning the discursive and visual representation, we aim to foster a reflection on how cinema, visual arts and audiovisual media have referred to their own “machine-driven” nature by staging metaphorical self-representation (visual contents and films about AI, automotive systems, cyborgs, robotics, machine-driven bodies and systems etc.) and producing replicas, hyperrealism effects, etc. Moreover, we aim to focus on the production of a wide discursive corpus on screen and in other enunciation spaces, which contributes to inform the collective imagination on “living machines” and “haunted media.”

Automation and users: i.e. the ways in which automatic labour reconfigures the agency of the user (the spectator’s “innervation”; the changes in the projectionist’s and technicians’ work; the notion of “media gesture” and the user’s technological expertise; the “new spectators” for contents created by algorithms; the automatic recommendation systems used by digital streaming platforms; automation for data/metadata management, etc.). How do we change our media-competences and how do we interact with the machines whenever a new automated technology is introduced? Does the mechanization of human life imply a reverse process of “humanization of the machine,” whereby technological apparatuses are reframed by anthropocentric criteria? How do the hopes and threats of a “fully-automated society” re-address the dichotomy between the human and the machine, giving way to the discursive regimes of “technophobia” and “technophilia”? Which are the political/institutional entailments of automation regarding film and media archives? Can we critically reassess the deep implications brought by automation to the preservation of the cultural heritage by taking under serious scrutiny the visualization tools we are used to operate with (e.g. film restoration and film materials visual atlases)? Finally, how does the adoption of automatic tools and algorithms challenge the role of human creativity in the narrative processes and practices?

Cinema and Contemporary Arts – Practices of Displacement: Mapping Migration in Cinema, Contemporary Arts and Cultural Heritage

In occasion of the XVII MAGIS Spring School edition, the Cinema and Contemporary Arts section will address the ever topical issue of migration and its manifold relationships to art (and film) making, curatorship and exhibition. As suggested by Bourriaud (2007), in a global scenario contemporary art can be seen as “a practice of displacement,” for the way it transcodes and translates signifying elements from one context to another. If interpreted in relation to migration as a social phenomenon, “human displacement” can constitute a challenge to artistic practices as well as archival and curatorial ones (Ring Petersen, 2017; Johansson, Bevelander, 2017): whenever dealing with the representations and heritage of deterritorialized communities, artworks and art institutions become sites to negotiate cultural differences (Durrant, Lord, 2017). We are interested in investigating how the concept of migration gets remodulated in those theories, practices, projects, artworks and artefacts situated in between the realms of cinema and contemporary arts. With this aim, we will encourage proposals addressing (but not limited to) the following research questions:

- How contemporary artists deal with migration and displacement? How the notion of mobility may be channelled through different visual approaches?
- Which role have media technologies played in reshaping the concept of human and iconic “displacement” and how did flows of images and sounds informed the practices of artistic documentation?
- Which role have digital media and networks played in reshaping the concepts of “mobility” and how this data flows have informed the practices of artistic documentation?
- How migrant identities are exhibited and represented in the context of museums, art galleries and art institutions? Which displaying/displacing strategies are being adopted so to reject an ethnocentric perspective?

The Film and Media Heritage – Behind the Camera: Production Practices and Audience Building During European Cinema’s Transition to Sound

The Film and Media Heritage section will act as a participative workshop aimed to share specific knowledge, competencies and historical sources. The two-day school experience will be focused on cinema industry’s transition between 1920s and 1930s in Germany. Through the key-figure of director and producer Joe May the period will be framed as a complex and performative media production environment. On the basis of a systematic convergence between different archival, production and biographical sources, the main case study will be discussed in order to: a) Mine and link together the archival sources available; b) Deconstruct institutional and industrial apparatuses, film and other media products involved; c) Understand specific media discourses such as music, sound and art design and investigates the plurality of practices realized by different figures of the period; d) Reconstruct the interdependence between media, industry, culture and politics.

Media Archaeology – Hands of Time: On Media Temporalities

In the last three years, the Media Archaeology section of the MAGIS Spring School explored the interrelationships between technology and the body; the notion of network for media-archaeological and media-ecological research; the links between media and politics in a media-archaeological perspective.

The 2019 edition will be pivoting on the notion of temporality.

As media scholar Timothy Scott Barker recently put it: “on both the micro scale of signal processing and the macro scale of human experience, the concept of time has become one of the central topics around which critical discussions of media and technology revolve” (Barker, 2014, 1).

Starting from this assumption, we expect to investigate the relationships between historiography and time in film and media studies.

In particular, we are interested in how film and media *histories and archaeologies* produce their own “archive,” referring also to the ways in which the media historian/archaeologist takes into account the specific materiality of her/his research objects and its impact on the historical/archaeological temporal dimensions of film and media.

By questioning this wide issue, we want to call the attention on the “operational scale” while excavating the media: drawing on the notion of “radical media-archaeology” developed by Wolfgang Ernst, we want to highlight the micro-processes occurring in the film and media domain (Ernst, 2011; Ernst, 2017).

We are interested in how media technologies process signals, measure time and produce temporalities. Moreover, we aim to reflect upon the “micro-processes happening on a technical level that are very fast and very short in scale,” and upon the ways to resist “historical time – that is, the temptation of putting old technologies into a historical context” and to “make the medium speak in its radical presence” (Ernst, 2017, online).

This mostly means to investigate the “operationality” of digital media and the role of micro-processing in undermining the notion of linear history-telling, but we want also to extend these lines of reasoning to the analogue media: so what about the operationality of the film grain? Or the wires and cables in a radio? Or the electromagnetic fields in the analogue video technologies?

More broadly, how does each micro-process at the core of the different media-technologies shape a specific notion of macro-history beyond the linearity of the “traditional” historiographical categories?

Proposals can be pertaining at, but not exclusively:

- The role of historiography in shaping the media-archaeological discourse;
- The influence of the “Ginzburg-White debate” on media archaeology;
- Historiography, media archaeology and memory studies for historical purposes;
- Micro-histories of media technology;
- Micro-temporalities and macro-history;
- Analogue operationalities;
- Digital operationalities;
- History and time structures of media technologies;
- Media micro-processing;
- The production of history between analogue and digital media technologies;
- Remediation in film and media laboratories;
- Materiality, temporalities and visual culture: from infrastructures to media representations.

Porn Studies – Porn Culture(s) Now

To celebrate its 10th anniversary, the 2019 edition of the Porn Studies section aims to provide an overview of contemporary pornographic cultures. During the past ten years, in fact, the pornosphere has been transformed in many respects, concerning the methods of production and distribution, the forms of access, consumption and reception, as well as the ways in which pornography is understood and conceptualized in media and scholarly discourses. More specifically, the section will take into account three interrelated dimensions:

1) Latest industrial developments: In the last few years, the pornographic industry seems to have, at least in part, overcome the crisis begun in 2006 and somehow related to the changes brought in the media landscape by the advent of web 2.0. The primary reason of this incipient pornographic “renaissance” lies in the fact that the main industrial competitors have been able to finally adjust their production and distribution practices to the logics of convergence. First of all, the porn industry has undergone a process of conglomeration, not differently from other legitimate creative industries: a limited number of big companies now own and control many different types of media outlets (such as websites, porn aggregators, as well as more “traditional” pornographic studios) according to the principles of horizontal integration. Secondly, the more up-to-date pornographic players have been able to incorporate their traditional “enemies” (namely, grassroots production and digital piracy), thus channelling them for corporate goals instead of just trying to compete with them on the same ground.

2) Mainstreaming: One of the most prominent aspects of this industrial and social reconfiguration of the pornographic industry is its attempt to go mainstream, that is, to be perceived as an ordinary media player that works legitimately in the public sphere and contributes to the opening of a more general debate on the relationship between sexuality, leisure, identity and self-empowerment. In order to do so, many commercial producers have expressly embraced and appropriated some of the traditional cornerstone values of so-called alternative pornographies, such as inclusivity, sustainability, transparency, fair pay, and an overall enhancement of the ethical aspects of porn production. Moreover, in recent years pornography has developed a complex relationship with celebrity culture: while a small number of porn stars have successfully crossed the boundary of the public arena (see, for instance, Stoya and Sasha Grey, or the case of Rocco Siffredi, though limited to the Italian context), the recent involvement of Kanye West (as artistic director) in the first Pornhub Awards might pave the way to other unexpected evolutions.

3) Porn as institution: Closely related to this process is also the development of an unprecedented understanding of pornography as a cultural institution. First of all, pornography has now become a legitimate (though still controversial) object of study, both academic and critical in a broader sense, with courses on pornography and sexual cultures being taught in the US, UK and Europe; conferences dedicated to the topic all around the world; the launch of Routledge’s journal *Porn Studies* in 2014; and the emergence of a productive debate on sexual media in specialized magazines. Similarly, in more recent years

increasing attention has been paid to pornography as cultural heritage: while a number of archives and film institutions are beginning to work on the preservation and restoration of sexually explicit materials, other forms of pornographic “memory” (such as oral histories and personal accounts) are collected and valorised in documentaries, web series, and online experiences such as The Rialto Report. And finally the exponential growth of festivals, exhibitions, and awards (both integral to the industry and independent) openly dedicated to pornography and erotica contribute to the creation of an aesthetic canon, as well as to the legitimization of pornography as a “form of art.”

We invite proposals that explore, but are not restricted to, the following topics:

- MindGeek and the other porn conglomerates;
- Strategies of horizontal integration (i.e. relationship between *Pornhub* and *Brazzers*);
- Repositioning of “traditional” pornographic studios;
- Streaming, VOD, porn on television;
- *Pornhub* and the other porn aggregators;
- Incorporation of amateur practices in corporate enterprises;
- Dis-intermediation, re-intermediation, new pro-am practices (i.e. the case of Modelhub);
- New frontiers of the vision (VR, Holographic Porn, etc.);
- Forms of white/pink washing;
- Pornography and transparency (i.e. Pornhub Insights);
- Ethics and corporate porn;
- Porn and celebrity cultures;
- Pornographic fandoms;
- Pornographic self-narratives (autobiographies, social media, etc.);
- Porn stars as sexperts and cultural intermediaries;
- Porn in the academia;
- Critical approaches to pornography;
- Porn archives;
- Pornography and film restoration;
- Porn documentaries;
- Forms of pornographic cinephilia and collection;
- Porn festivals and exhibitions;
- Porn awards (industry awards vs. “independent” awards, etc.).

Post-Cinema – Exploring the Concept of “Agency” Between Experimental Cinema and Interactive Contemporary Storytelling

For the 2019 edition of FilmForum, the Post-Cinema and Videogames section is aiming at setting the field in relation to the concept of agency, within the current development of the interactive storytelling dimension, including interactive fiction and factual projects, VR, AR and mixed reality projects, as well as new innovative forms of serial content which include a cross-media dimension. Digital media, immersed in a cross- and trans-media landscape, are now embracing a stronger focus on non-linearity and the redefinition of the relationship between story and audience. Through embodiment, haptic enablers and 360° immersive storytelling, digital storytellers are exploring new and innovative applications that may well become part of the conventions of the future.

We are aiming at exploring the concept *per se*, but also at contextualising its evolution within the history of experimental cinema and installation art. In particular, we are aiming at building bridges with the history of experimental film and video (including moving image and artist films) and installation art projects, in order to explore how some of the current non linear features used by interactive storytelling forms, which are becoming the convention of our times, were explored by European and American avant-garde filmmakers and artists in the course of 20th century, as well as by some transnational and postcolonial movements with a political and revolutionary dimension (i.e. Third cinema, African cinema, etc.).

Current research has been focusing on the evolution in the role of the author, and consequently of the position of the audience, and on the concept of agency as an ability to make choices and, therefore, to make changes, as a transition from “viewer” to “inter-actor” (Gaudenzi, 2019). This position is changing especially in relation to a) the position of the user-audience; b) the space of action; c) the freedom to act in relation to the rules of action.

Many of the current interactive experiences are designed in relation to the ability of the user to perform a form of agency in relation to which actions they are able to do, how they are interacting with the space and structure of the experience and how this affects the flow of the experience.

We would like to explore the sources of this epistemological turn by accepting proposals that bridge contemporary interactive and immersive audiovisual projects with audiovisual experiences from the experimental film and video and installation art tradition, in order to identify a shift in the positioning of the

relationship between user and audience, and their ability to operate changes within the audiovisual environment, which finds its roots in philosophical movements which precede the digital turn. How is the current concept of agency related to change? Is there still a political and social dimension connected to the employment of non-linear features?

In addition to these artistic expressions, we would like to analyse, from a more sociological or media studies perspective, what is happening on the web, studying how digital cultures work on the definition of agency on audiovisual *dispositifs* such as YouTube, Instagram Stories, Facebook Live, and other SNS, streaming sites and video archives. How is the relation between creator and audience established? What connections can we find with the redefinition of the concept of agency? What are the most interesting experiments, phenomena, practices?

We are accepting proposals which explore the concept of agency, comparatively or analytically, within the fields of:

- Experimental film and video projects, moving image and artist films;
- Postcolonial and transnational audiovisual projects;
- Digital art projects;
- Literature, theatre and performance art;
- VR, AR, mixed reality fiction and factual projects;
- Social media and interactive platforms, as well an online interactive archives;
- Wearable technologies as applied to art, music, entertainment and social issues;
- Interactive serial online and TV content, cross-media projects including radio content;
- Videogames.

**Thursday, March 21st,
9.00 – 13.00**
**Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia,
via Carducci 2**

Greetings

Rodolfo Ziberna
Sindaco di Gorizia

Roberta Demartin
Presidente della Fondazione
Cassa di Risparmio di Gorizia

Antonio Paoletti,
Gianluca Madriz
Presidente e Vicepresidente
della Camera di Commercio
Venezia Giulia

Laura Fasiolo
Vicepresidente del Consorzio
per lo Sviluppo del Polo
Universitario di Gorizia

Alberto Felice De Toni
Magnifico Rettore Università
degli Studi di Udine

Claudio Cressati
Centro Polifunzionale
di Gorizia, Università
degli Studi di Udine

Andrea Zannini
Direttore del Dipartimento di
Studi umanistici
e del patrimonio culturale,
Università degli Studi di Udine

Introduction to the XXVI Edition
Simone Venturini (Università
degli Studi di Udine)

Break

Keynote Address

*Automation and Animation:
Towards an Archaeology of the
Figure of the “Funny Animal”
(Mickey, Felix, Flip)*
Yasco Horsman (Film and
Literary Studies, Leiden
University)

Chair: Leonardo Quaresima
(Università degli Studi di
Udine)

Break

*Automation, Representation, and
the Question Concerning the
Legibility of the Image/Machine
Today*
Pepita Hesselberth (Film and
Literary Studies, Leiden
University Centre for the Arts
in Society)

*The Ghosts in the Machine.
Video-On-Demand
Recommender Systems and the
Myth of Automation*
Giorgio Avezzù (Alma Mater
Studiorum – Università di
Bologna)

Chair: Massimiliano Gaudiosi
(Università degli Studi “Suor
Orsola Benincasa”, Napoli)

**Thursday, March 21st,
14.00 – 15.00**
**Polo Santa Chiara, via Santa
Chiara 1
Classroom 3**

*Panel: Agency Matters: Material
Forms of Engagement with
Digital Screen Media*

*Re-framing Video Game Agency:
Alan Butler’s Down and Out in
Los Santos and In-Game
Photography as Subversive Play*
Berenike Jung (Universität
Tübingen)

*“Now You’re In The Sunken
Place”: Entrapment and Agency
in GIFs from Get Out*
Ivan Girina (Brunel University,
London)

Chair: Ludovica Fales
(University of West London),
Federico Giordano (Università
Telematica San Raffaele,
Roma/Università per Stranieri
di Perugia)

**Thursday, March 21st,
15.15 – 16.30**
**Polo Santa Chiara, via Santa
Chiara 1**

*Panel: Cinema and Objects:
Stillness, Animation, Repetition*
Classroom 4

*Motionless Revolt. Comic
Actions and Inanimate Object in
Laurel and Hardy’s Movies*
Gabriele Gimmelli (Università
degli Studi di Bergamo)

*Haunted Machines and the Fear
of Mechanic Life*
Giuseppe Previtali (Università
degli Studi di Bergamo)

Animating Cinema’s Body
Sara Tongiani (Università degli
Studi di Genova)

Chair: Yasco Horsman (Film
and Literary Studies, Leiden
University)

*Panel: Bodies that Are Screens:
Artificial Environments and
Machine Visions*
Classroom 6

*The Becoming-Machine: An
Act of Resistance to the Ideology
of Absolute Transparency*
Jacopo Bodini (Université Jean
Moulin Lyon 3)

*Bodies Becoming Screens: How
the Machines Experience the
World*
Anna Caterina Dalmaso
(Université Saint-Louis,
Bruxelles)

*“Real Virtualities”: Real Time
Animation and Immersivity*
Giancarlo Grossi (Università
degli Studi di Milano)

Chair: Giorgio Avezzù (Alma
Mater Studiorum – Università
di Bologna)

**Thursday, March 21st,
16.45 – 18.00**
**Polo Santa Chiara, via Santa
Chiara 1**

*Panel: The Ghost in the
Machine: Characters, Visual
Representations and Natural
Histories*
Classroom 4

*The Ghost in the Machine –
Reflections on Rapture*
(Arrebato, Iván Zulueta, 1979)
Mats Carlsson (Stockholms
universitet)

*Those Stuffed Shirts! Inflatables
and Air Operated Kinetic*

*Sculptures as Occurrences of
Screen-less Animations*
Anna Franceschini (IULM,
Milano)

*Critiques historiographiques et
enjeux de l’immersion
benjaminienne. Vers une
approche marxienne des médias*
Sonny Wallbrou (Université
Lille 3 – Charles de Gaulle)

Chair: Marie Rebecchi
(Università degli Studi di
Udine/Université Sorbonne
Nouvelle – Paris 3)

*Panel: Visual Strategies:
Panoramas, Tableaux, Automata*
Classroom 6

*Vesuvian Shadows: Eruptions
and Ruins in Optical Toys and
Panoramas*
Massimiliano Gaudiosi
(Università degli Studi “Suor
Orsola Benincasa”, Napoli)

*Tableaux à la puissance trois : la
mise en scène cinématographique
du tableau vivant entre
animation et pétrification de
l’image*
Michele Bertolini (Accademia
di Belle Arti “G. Carrara”,
Bergamo)

*Artificial Entertainments.
Humanoid Automata from the
Late-Nineteenth-Century Magic
Stage to Scorsese’s Hugo*
Katharina Rein (Bauhaus-
Universität Weimar)

Chair: Andrea Mariani
(Università degli Studi di
Udine)

**Thursday, March 21st,
21.00**
Screenings
Kinemax Gorizia,
Piazza Vittoria 41, Gorizia

Street of Crocodiles (Quay
Brothers, 1986, 35mm, 21')

Presented by Barbara Le Maître
(Université Paris Nanterre –
HAR), Jessie Martin
(Université de Lille – CEAC),
Bruno Nassim Aboudrar
(Université Sorbonne Nouvelle
– Paris 3)

Coming up

*Energica avanzata contro i
ribelli di El-Baruni* (Luca
Comerio, 1912-1913, DCP, 9')
Pes (Karpo Ačimović Godina,
Mario Uršič, 1965, DCP, 8')
Dijjad (Karpo Ačimović
Godina, Jure Pervanje, 1965,
DCP, 8')
A.P. (Anno Passato) (Karpo
Ačimović Godina, 1966, DCP, 5')

Presented by Diego Cavallotti,
Simone Venturini (Università
degli Studi di Udine), Karpo
Ačimović Godina (Filmmaker)

**Friday, March 22nd,
9.00 – 13.00**
Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia,
via Carducci 2

Keynote Address

*Crossing Boundaries in Digital
Archives: Activating Audiovisual
Heritage through Human-
Machine Interaction*
Julia Noordegraaf (Universiteit
van Amsterdam)

Chair: Sonia Campanini
(Goethe-Universität, Frankfurt
am Main)

Break

Panel: *The Archival Lives of
Films and Digital Objects. New
Perspectives and Approaches*

*The Suspended Life of Films: The
Archive as Resuscitation of the Past*
Trond Lundemo (Stockholms
universitet)

*Algorithms for Film Digital
Restoration: Unsupervised
Approaches for Film Frames
Enhancement*
Alessandro Rizzi, Alice Plutino
(Università degli Studi di Milano)

*Digital Restoration Tools and the
Paradoxes of Uniqueness*
Sabrina Negri (University of
Colorado Boulder)

Chair: Simone Venturini
(Università degli Studi di Udine)

Break

Panel: *Street of Crocodiles*
(*Quay Brothers, 1986*).
*L'Automate, l'organique et la
mécanique du désir.* Duchamp,
Dada & Cie

*La Mécanique du désir : une
fable autour du Grand verre*
Barbara Le Maître (Université
Paris Nanterre – HAR)

*L'Automate et le fantasma
de la chair*
Jessie Martin (Université de
Lille – CEAC)

Dada & Cie
Bruno Nassim Aboudrar
(Université Sorbonne Nouvelle
– Paris 3)

Chair: Francesco Federici
(Università Iuav di Venezia/
Università degli Studi del Molise)

**Friday, March 22nd,
14.30 – 15.45**
Polo Santa Chiara,
via Santa Chiara 1
Classroom 3

Panel: *Modes of Existence.
Automating and Assembling
Genealogies, Performances and
Memories*

Danse avec le robot
Arnauld Pierre (Centre André
Chastel – Université Paris-
Sorbonne)

*Self-driving Auto(mata):
Audiovisuality, Assemblage and
Performance*
Sonia Campanini (Goethe-
Universität, Frankfurt am
Main)

Google Photos and Personal Memory: Who Lives, Who Dies, Who Tells Your Story?
Daniel Bassan Petry (Instituto Federal do Rio Grande do Sul)

Chair: Julia Noordegraaf
(Universiteit van Amsterdam)

**Friday, March 22nd,
16.00 – 17.00**
Polo Santa Chiara, via Santa Chiara 1

Panel: Labour & Power. Critic of Archival Automation, Politics of Operational Images
Classroom 4

Archive Robots: On Bernard Steigler's Visions of Work and Futurity
Jaka Lombar (Universiteit van Amsterdam)

Forms of Surveillance: Approaches to the Representation of the Power in to the Public Sphere. Spanish Media Case of Study
Alan Salvadó, Ivan Pintor Iranzo, Mercè Oliva
(Universitat Pompeu Fabra, Barcelona)

Chair: Diego Cavallotti
(Università degli Studi di Udine)

Panel: Supplement of Soul. Between Technology and Individuation
Classroom 6

Supplement of Soul and/as Animation. A Brief Introduction
Linda Bertelli (IMT School for Advanced Studies Lucca)

The Urge to Create Visions – A Naturalistic Archeology of Cinema by Stefan Themerson
Karol Józwiak (Université Sorbonne Nouvelle – Paris 3)

Animation, Animated Cartoon and Liveliness: From Eisenstein to Disney
Marie Rebecchi (Università degli Studi di Udine/Université Sorbonne Nouvelle – Paris 3)

Chair: Linda Bertelli (IMT School for Advanced Studies Lucca)

**Friday, March 22nd,
17.15 – 19.00**
Polo Santa Chiara, via Santa Chiara 1

Panel: Penser ensemble les machines et les hommes : le cas Aaton
Classroom 4

Présentation de BEAUVIATECH/TECHNÈS (2019/2021), programme soutenu par l'Agence Nationale de Recherche (ANR)
Gilles Mouëllic (TECHNÈS/Université Rennes 2)

Corps appareillés ou appareils anthropomorphisés ? Sur certaines tensions contradictoires au sein des inventions de l'entreprise Aaton
Simon Daniellou (TECHNÈS/Université Rennes 2)

"Hand-held camera" et cinéma virtuel. Réinterpréter la « Paluche » à l'ère de l'animation

numérique, entre automaticité et imitation de la vie
Jean-Baptiste Massuet (TECHNÈS/Université Rennes 2)

Des caméras pour tous ou pour chacun ? Automatisation et adaptabilité dans la conception des objets techniques à partir du cas Aaton
Eric Thouvenel (TECHNÈS/Université Rennes 2)

Chair: Barbara Le Maître (Université Paris Nanterre – HAR)

Panel: Looping the Loop. Gestures, Repetitions and Counter-Visions
Classroom 6

Tinplate Automats and Optical Toys as News Medias for Showing Humans and Machines in 19th Century France
Marion Charroppin (Université de Montréal)

Electronic Automation in Italy in the 1960s: Two Antithetical Perspectives
Francesco Spampinato (Alma Mater Studiorum – Università di Bologna)

Chair: Simone Dotto (Università degli Studi di Udine)

Friday, March 22nd, 21.00
Mediateca "Ugo Casiraghi", Piazza Vittoria 41, Gorizia

In the Cave, directed by Ivan Gergolet, produced by David Cej, Antonio Giacomini, Igor Prinčič, Transmedia production, 2018, VR installation

**Saturday, March 23rd,
9.00 – 13.30**
**Sala della Torre,
Fondazione Cassa di Risparmio di Gorizia,
via Carducci 2**

Panel: Machine Vision. Blurring the Human/Non-human Divide

Humanizing the Drone
Ada Ackerman (Centre national de la recherche scientifique – CNRS)

"The Unmanned" by Fabien Giraud and Raphaël Siboni. On the Political Genealogy of Computing Systems
Alice Leroy (Université Paris Est Marne-la-Vallée)

On the Idea of "Machine Vision"
Antonio Somaini (Université Sorbonne Nouvelle – Paris 3)

Chair: Antonio Somaini (Université Sorbonne Nouvelle – Paris 3)

Break

Keynote Address

The Untimeliness of Media
Wolfgang Ernst (Humboldt-Universität zu Berlin)

Chair: Trond Lundemo (Stockholms universitet)

Break

Panel: The Simulation of Life. The Cinematic Apparatus as a Research and Representational Tool

Visceral Operations / Assemblage
Christina Lammer (Akademie der bildenden Künste Wien)

The Application of Animation and Automation in the Simulation of Life in a Biomedical Research Laboratory
David Steinman, Dolores Steinman (University of Toronto)

Men of the Space Age Meet Men of the Stone Age: Mnemotechnologies and Temporal Disorientation in Pierre-Dominique Gaisseau's Le Ciel et la boue (1961)
Sophie Hopmeier (University of Saint Andrews)

Chair: Pepita Hesselberth (Film and Literary Studies, Leiden University Centre for the Arts in Society)

Coming up

Presentation of the Spring School Sections

**Saturday, March 23rd,
14.00 - 15.00**
**Mediateca "Ugo Casiraghi",
Piazza Vittoria 41, Gorizia**

In the Cave, directed by Ivan Gergolet, produced by David Cej, Antonio Giacomini, Igor Prinčič, Transmedia production, 2018, VR installation

Saturday, March 23rd,
15.00 – 18.00

Workshops

Polo Santa Chiara, via Santa Chiara 1

Cinema and Contemporary Arts – Practices of Displacement: Mapping Migration in Cinema, Contemporary Arts and Cultural Heritage Classroom 6

Panel: *Displacing as Translation and Mediation*

Crimea and the Far East. Filming the Soviet Promised Land for Jewish People
Evgenia Volosova (IMT School for Advanced Studies Lucca)

Untranslating il nuovo cinema americano
Faye Corthésy (Université de Lausanne)

The Screen and the Enchantment: Maria Klonaris and Katerina Thomadaki's Expanded Cinema
Giulia Simi (Independent Researcher)

Second Time Around, Which Is in Fact the First. Practice of Displacement and Radical Mediation in Dora Garcia's Segunda Vez
Annalisa Pellino (IULM, Milano)

Chair: Paolo Villa (Università degli Studi di Udine)

Porn Studies – Porn Culture(s) Now Classroom 4

Panel: *Visions, Imaginations, Networks*

Evasive Porn and Networked Exchanges
Susanna Paasonen (University of Turku)

New Standards of Respectability in Contemporary Pornography: Pornhub's Corporate Communication
Silvia Rodeschini (Università degli Studi di Firenze)

Sexy Data
Patrick Keilty (University of Toronto)

Porn Comics: Fantasy and a Total Exposure
Hagai Dagan (Sapir College)

Deepfake Porn: Pornography and Visual Effects
Éric Falardeau (Université du Québec à Montréal – UQAM)

Chair: Clarissa Smith (University of Sunderland)

Media Archaeology – Hands of Time: On Media Temporalities Classroom 5

Panel: *Transitions, Itinerations, Reiterations*

Transition States
Ulrik Ekman (Københavns Universitet)

Iteration vs Itineration: Theory and the GNU Debugger
David Gauthier (Universiteit van Amsterdam)

Reiterations of "NOW" Sensor-Media and the Genealogy of "The Contemporary Condition"
Sebastian Scholz (Vrije Universiteit Amsterdam)

Chair: Wolfgang Ernst (Humboldt-Universität zu Berlin)

Saturday, March 23rd, 18.30 Mediateca "Ugo Casiraghi", Piazza Vittoria 41, Gorizia

Limina Awards for Italian and International film studies books with the support of Azienda Vinicola Livio Felluga



Food and refreshments will be served after the Awards ceremony.

Saturday, March 23rd, 21.00 Screenings Kinemax Gorizia, Piazza Vittoria 41, Gorizia

Festival Focus: Fish&Chips International Erotic Film Festival, Turin

Threesomes (Poppy Sanchez [Sex School], 2018, DCP, 38')
Frostbite (Laura Rämö, Luna Kuu, Martin Jäger [Erika Lust Film], 2018, DCP, 18')

Snapshot (excerpt) (Shine Louise Huston [Pink&White Productions], 2017, DCP, 9')
Pitch (Four Chambers, 2016, DCP, 8')

Presented by Chiara Pellegrini (Fish&Chips Artistic Director)

Coming up

Festival Focus: Hacker Porn Film Festival, Rome

Fuck the Fascism in Rome (Maria Basura, 2017, DCP, 5')
Steps (Ben Berlin, 2018, DCP, 5')
Female Touch (Morgana Mayer, 2018, DCP, 80')

Presented by Lucio Massa (Hacker Porn Artistic Director)

**Sunday, March 24th,
9.00 – 13.30**
**Sala della Torre,
Fondazione Cassa di
Risparmio Gorizia,
via Carducci 2**

*Visions and Evidences of
Industrial Reconstruction*

Keynote Address

*The Propaganda of the Marshall
Plan: American Soft Power's
Greatest Success?*
David W. Ellwood (Johns
Hopkins School of Advanced
International Studies)

*Visible Evidences and Sneaky
Sponsors: American Sponsored
Films in Italy During the
Reconstruction*
Paola Bonifazio (University of
Texas, Austin)

Chair: Francesco Pitassio
(Università degli Studi di Udine)

Break

Keynote Address

*The Aesthetics of the Global
Value Chain*
Vinzenz Hediger (Goethe-
Universität, Frankfurt am
Main)

Chair: Simone Dotto
(Università degli Studi di
Udine)

Break

Panel: *Industrial Film Heritage
and National Perspectives*

*Circulation of Industrial Images
in Post WWII Czechoslovakia*
Lucie Češálková (National
Film Archive, Prague)

*Industrial "Psycho-chromatics":
Functional Colors, Efficiency
and Well-being During the
Italian Boom*
Federico Pierotti (Università
degli Studi di Firenze)

*Materiality of the Margins: Faces
and Bodies of the INA-Casa Plan*
Lorenzo Marmo (Università
degli Studi Roma Tre)

Chair: Vinzenz Hediger
(Goethe-Universität, Frankfurt
am Main)

**Sunday, March 24th,
14.00 - 15.00**
**Mediateca "Ugo Casiraghi",
Piazza Vittoria 41, Gorizia**

In the Cave, directed by Ivan
Gergolet, produced by David
Cej, Antonio Giacomini, Igor
Prinčič, Transmedia
production, 2018, VR
installation

**Sunday, March 24th,
15.00 – 18.00**
Workshops
**Polo Santa Chiara, via Santa
Chiara 1**

**Cinema and Contemporary
Arts – Practices of
Displacement: Mapping
Migration in Cinema,
Contemporary Arts and
Cultural Heritage**
Classroom 6

*Finding an Audience. Funding,
Production Methods and
Exploitation of Experimental
Audiovisual on Migration*
Maria Francesca Piredda
(Università Cattolica del Sacro
Cuore, Milano)

*Migrant Notes. On the Resistance
of Image(s) and Civil Encounters*
Alice Cati, Valentina Bonizzi
(Università Cattolica del Sacro
Cuore, Milano)

*Mapping Displacement: Paulo
Nazareth's Work on the Migratory
Routes*
Federica Stevanin (Università
degli Studi di Padova)

Carne y Arena: *Discussing
Hybridity in a Documentary
Experience of Border Crossing*
Ludovica Fales (University of
West London)

Chair: Francesco Federici
(Università degli Studi di
Udine/Università degli Studi
del Molise)

**Porn Studies – Porn
Culture(s) Now**
Classroom 4

Panel: *(National) Pornographic
Cultures Today*

Porn Goes to Festivals
Mariella Popolla (Università
degli Studi di Genova)

*The Techniques of Sex: Valentina
Nappi's Narratives of
Pornography*
Giuseppe Previtali (Università
degli Studi di Bergamo)

*More than 31: Experiences of
Watching Porn in Turkey*
İhsan Can Asman (University
of Turku)

*"Punk, Porn, and Politics": A
Critical Consideration of
Feminist Porn Productions*
James F. Anderson (University
of Sunderland)

Chair: Alan McKee (University
of Technology, Sydney)

**Media Archaeology – Hands
of Time: On Media
Temporalities**
Classroom 5

Panel: *Temporalities,
Historiographies, Metamorphoses*

*Historiography and Time in the
Study of Media Temporalities:
Between Materiality and
Representation*
Katarina Andjelkovic
(Independent Researcher)

*Technologies, corps et
Anthropocène : en pensant la
crise de l'humain*
Adriano Messias (Universitat
Autònoma de Barcelona)

*The Discrete Cosine Transform:
Mapping the Deep Time of
Compression*
Marek Jancovic (Johannes
Gutenberg-Universität Mainz)

*Slowing Down Nuclear
Explosions: Rescaled/Reformatted
Temporalities*
Antoine Prévost-Balga
(Goethe-Universität, Frankfurt
am Main/Université Sorbonne
Nouvelle – Paris 3)

Chair: Sebastian Scholz (Vrije
Universiteit Amsterdam)

**Sunday, March 24th,
15.00 – 18.30**
**Fondazione Cassa di
Risparmio Gorizia,
via Carducci 2**

*Visions and Evidences of
Industrial Reconstruction*

Panel: *Houses, Travels and
Landscapes. Visions from Post-
war Italy*

*Townscape, Nationscape,
Mediascape. Postwar Italian
Reconstruction and Utility Film*
Francesco Pitassio (Università
degli Studi di Udine)

*Photographic Image of INA-
Casa*
Angelo Desole (Università
degli Studi di Udine)

*Visions of a (Changing)
Country. Landscape, Tradition
and Modernization in the
Montecatini Industrial Films*
Paolo Villa (Università degli
Studi di Udine)

Travelling Across Italy. Industrial Reconstruction Through the Lens of Italian Railway Co. and Breda Documentary Films (1948-1953)

Giovanni Grasso (Università degli Studi di Udine)

Raiding Africa. Fiat's Sponsored Films and the Mapping Impulse of Industrial Cinema

Simone Dotto (Università degli Studi di Udine)

Chair: Paola Bonifazio (University of Texas, Austin)

Sunday, March 24th, 18.30 - 20.00
Kinemax Gorizia,
Piazza Vittoria 41, Gorizia

Porn Studies – Exhibition Tour

Pleasure Rocks
Pornopoetica & La Nut production
In collaboration with studiofaganel \ art gallery+frame lab

Presentation of the project and book launch

Sunday, March 24th, 21.00
Screenings
Kinemax Gorizia,
Piazza Vittoria 41, Gorizia

Memories From the Subsoil. Ubaldo Magnaghi's Industry Films

Le vie del metano (1952, DCP, sub eng, 11')
Prisoners of the Subsoil (Prigionieri del sottosuolo, 1956, DCP, 15')

Italian Story (Una storia italiana, 1961, DCP, 28')
Accident Prevention at Work (Difendiamo il lavoro, 1961, DCP, 14')

Coming up

Der unsterbliche Lump (Gustav Ucicky, coll. Joe May, 1929-1930, 35mm, 67')

Presented by Geoff Brown (Film and Music Historian, London), Hans-Michael Bock (CineGraph, Hamburg)

Monday, March 25th, 10.00 – 13.00
Sala della Torre,
Fondazione Cassa di Risparmio Gorizia,
via Carducci 2

Keynote Address

Universal Language, Local Accent. Music and Songs in the Early Talking Films
Geoff Brown (Film and Music Historian, London)

Chair: Hans-Michael Bock (CineGraph, Hamburg)

Break

Keynote Address

We Went Looking for Pleasure and We Found Risk
Alan McKee (University of Technology Sydney)

Chair: Enrico Biasin (Università degli Studi di Udine), Giovanna Maina (Università degli Studi di Sassari), Federico Zecca (Università degli Studi di Bari "Aldo Moro")

Break

Presentation of the 30th Issue of CINÉMA & Cie – International Film Studies Journal
Simone Dotto (Università degli Studi di Udine), Federico Zecca (Università degli Studi di Bari "Aldo Moro")

Monday March 25th, 15.00 – 18.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

Post-Cinema – Exploring the Concept of "Agency" Between Experimental Cinema and Interactive Contemporary Storytelling Classroom 6

Panel: *Digital Media and Social Engagement*

Media for (which) Change?
Nicole Braidà (Goethe-Universität, Frankfurt am Main)

From The Battle of Algiers to the Arab Spring: How New Media Have Changed the Way We Tell Riots and Revolutions
Andrea Massera (Università degli Studi di Genova)

Reshaping the Polis. Moving Images Practices and Social Inclusion: Some Case Studies
Raffaele Pavoni (Università degli Studi di Firenze)

Subjective Narrative Focus in Choice-Based Storytelling
Nic Velissaris (RMIT University Melbourne)

Chair: Alberto Brodesco (Università degli Studi di Trento), Ludovica Fales (University of West London), Ivan Girina (Brunel University, London)

Porn Studies – Porn Culture(s) Now Classroom 4

Panel: *Delstabilizing Porn Histories*

National Playmates and Feminist Killjoys: The Italian “Sex-uars” and the Soft-Porn Stardom of the 1970s
Dalila Missero (Università degli Studi di Milano)

From Passing Strangers to Buddies: Arthur J. Bressan Jr.’s Pornographic Homorealism
Nikola Stepić (Concordia University)

Not that Cute: The Trouble with the Ugly Old Stuff
Laura Saarenmaa (University of Turku)

Chair: Silvia Rodeschini (Università degli Studi di Firenze)

The Film and Media Heritage – European Cinema’s Transition to Sound I: Music Classroom 2

Music in the Period of Multi Language Versions
Geoff Brown (Film and Music Historian, London)

Chair: Hans-Michael Bock (CineGraph, Hamburg)
Discussants: Leonardo Quaresima (Università degli Studi di Udine), Swenja Schiemann (CineGraph, Hamburg), Catherine Surowiec (Film Historian, London)

Monday, March 25th, 18.00 - 19.00
Mediateca “Ugo Casiraghi”, Piazza Vittoria 41, Gorizia

Photogrammetry Systems and Virtual Reality - New Approaches to Experimental Moving Images. Case Study:
In the Cave

Workshop with David Cej, Antonio Giacomim, Ivan Gergolet.
Coordinates Ludovica Fales

Monday, March 25th, 20.30 Screenings
Kinemax Gorizia, Piazza Vittoria 41, Gorizia

Almost ‘68: Massimo Bacigalupo and the Italian Way of the Experimental Film

Quasi una tangente (Massimo Bacigalupo, 1966, 16mm, 37’). 16mm edition (2018) from the original/reversal 8mm.
+ portraits
Gregory Markopoulos e Robert Beavers (Massimo Bacigalupo, 1987, DCP, 3’)
Balanchine Ricercar – Angela Kirsten (Massimo Bacigalupo, 1973-2019, DCP, 4’)

Presented by Massimo Bacigalupo (Filmmaker), Mirco Santi, Paolo Simoni (Archivio Home Movies/Art & Experimental Film, Bologna)

Coming up

Soirée labdoc

Witnessing Exile (Danièle Bélanger, 2019, DCP, 60’)
Lumière sur l’eau (Ariel St-Louis Lamoureux, Nicolas Lachapelle, 2016, DCP, 60’)

Presented by Danièle Bélanger (Université Laval, Québec), Viva Paci, Anne-Gabrielle Lebrun-Harpin (Université du Québec à Montréal – UQAM/labdoc)

Tuesday, March 26th, 9.00 - 13.30
Sala della Torre, Fondazione Cassa di Risparmio Gorizia, via Carducci 2

Artist’s Talk

Massimo Bacigalupo: Quasi una tangente *Between Past and Present: From the First Screenings to the Restoration and New Editions (1966-2018)*

Chair: Paolo Simoni, Mirco Santi (Archivio Home Movies/Art & Experimental Film, Bologna)

Break

Construire le voyage 2. Le geste graphique de la lanterne magique et du webdocumentaire, devant les confins des terres
Viva Paci, Philippe Marion (Université du Québec à Montréal – UQAM/labdoc)

Chair: Rosanna Maule (GRAFICS, Concordia University)

Break

Panel: *Boundaries, Passages and Maps: About Some Research-Creation Projects, Between Editing and Interactivity / Confins, passages et cartes : des recherches-créations, entre montage et interactivité*

Witnessing Exile: A Multimedia and Mapping Documentary Project
Danièle Bélanger (Université Laval, Québec)

Matriarchive of the Mediterranean: Documenting the Migrant Crisis from a Feminist Viewpoint
Rosanna Maule (GRAFICS, Concordia University)

Le Global Jukebox d’Alan Lomax : un dispositif audiovisuel et interactif d’exploration des frontières culturelles
Gilles Tassé (Université du Québec à Montréal – UQAM/labdoc)

Réflexions sur le rôle du montage dans la création de films documentaires réalisés avec les communautés autochtones au Canada : Lumières sur l’eau
Anne-Gabrielle Lebrun-Harpin (Université du Québec à Montréal – UQAM/labdoc)

Chair: Viva Paci (Université du Québec à Montréal – UQAM/labdoc)

Tuesday, March 26th, 15.00 – 18.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

Post-Cinema – Exploring the Concept of “Agency” Between Experimental Cinema and Interactive Contemporary Storytelling Classroom 6

Panel: *VR, Immersive Technologies, Videogames*

The Hunter & the Wolff: Writing and Designing an Interactive Cinematic VR Story
Tobias Palma (University of York)

From Lascaux to Star Trek: Portals and Immersive Technologies
Erin Obodiac (Cornell University)

Star Wars: Galaxies, a *Minor Videogame Adaptation of Lucas' Saga*
Andrea Privitera (Università degli Studi di Padova / University of Western Ontario)

Chair: Ivan Girina (Brunel University, London), Ludovica Fales (University of West London), Federico Giordano (Università Telematica San Raffaele, Roma/Università per Stranieri di Perugia)

Porn Studies – Porn Culture(s) Now
Classroom 4

Panel: *Teaching/Learning Pornography*

Porn Literacy Without Porn Studies?
Clarissa Smith (University of Sunderland)

The Influence of a Porn Literacy Intervention on Beliefs and Attitudes about Sexuality
Marina F. Thomas (Radboud University, Netherlands and Koc University)

PaderPorn Studies: Report from the Frontlines of German Academia
Madita Oeming (University of Paderborn)

Having Students Produce Porn
Patrick Catuz (Independent Scholar)

Chair: Susanna Paasonen (University of Turku)

The Film and Media Heritage – European Cinema's Transition to Sound II: Design
Classroom 2

Designing the Worlds of Joe May. Art Directors in Weimar Cinema and Beyond
Catherine Surowiec (Film Historian, London)

Chair: Swenja Schiemann (CineGraph, Hamburg)
Discussants: Hans-Michael Bock (CineGraph, Hamburg), Geoff Brown (Film and Music Historian, London), Leonardo Quaresima (Università degli Studi di Udine)

Tuesday, March 26th, 18.00 - 19.00
Mediateca "Ugo Casiraghi", Piazza Vittoria 41, Gorizia

In the Cave, directed by Ivan Gergolet, produced by David Cej, Antonio Giacomini, Igor Prinčič, Transmedia production, 2018, VR installation

Tuesday, March 26th, 18.00 - 19.00
Workshop
Dipartimento di Studi umanistici e del patrimonio culturale, Vicolo Florio 2/b Sala Cinema

Permanent Seminar on Italian Cinema: An Update on the Status of Current Research on Non-theatrical and Ephemera Cinematic Heritage

(For project members only)

Thursday, March 21st, 21.00
Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

Street of Crocodiles (Quay Brothers, 1986, 35mm, 21')

Presented by Barbara Le Maître (Université Paris Nanterre – HAR), Jessie Martin (Université de Lille – CEAC), Bruno Nassim Abouddrar (Université Sorbonne Nouvelle – Paris 3)

Coming up

Energica avanzata contro i ribelli di El-Baruni (Luca Comerio, 1912-1913, DCP, 9')

Pes (Karpo Ačimović Godina, Mario Uršič, 1965, DCP, 8')

Dirijad (Karpo Ačimović Godina, Jure Pervanje, 1965, DCP, 8')

A.P. (Anno Passato) (Karpo Ačimović Godina, 1966, DCP, 5')

Presented by Diego Cavallotti, Simone Venturini (Università degli Studi di Udine), Karpo Ačimović Godina (Filmmaker)

Saturday, March 23rd, 21.00
Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

Festival Focus: Fish&Chips International Erotic Film Festival, Turin

Threesomes (Poppy Sanchez [Sex School], 2018, DCP, 38')

Frostbite (Laura Rämö, Luna Kuu, Martin Jäger [Erika Lust Film], 2018, DCP, 18')

Snapshot (excerpt) (Shine Louise Huston [Pink&White Productions], 2017, DCP, 9')

Pitch (Four Chambers, 2016, DCP, 8')

Presented by Chiara Pellegrini (Artistic Director, Fish&Chips)

Coming up

Festival Focus: Hacker Porn Film Festival, Rome

Fuck the Fascism in Rome (Maria Basura, 2017, DCP, 5')

Steps (Ben Berlin, 2018, DCP, 5')

Female Touch (Morgana Mayer, 2018, DCP, 80')

Presented by Lucio Massa (Artistic Director, Hacker Porn)

Sunday, March 24th, 18.30 - 20.00

Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

Porn Studies – Exhibition Tour

Pleasure Rocks
 Pornopoetica &
 La Nut production
 In collaboration with
 studiofaganel \ art
 gallery+frame lab

Presentation of the project
 and book launch

Sunday, March 24th, 21.00
Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

Memories From the Subsoil. Ubaldo Magnaghi's Industry Films

Le vie del metano (1952, DCP, sub eng, 11')

Prisoners of the Subsoil (Prigionieri del sottosuolo, 1956, DCP, 15')

Italian Story (Una storia italiana, 1961, DCP, 28')

Accident Prevention at Work (Difendiamo il lavoro, 1961, DCP, 14')

Coming up

Der unsterbliche Lump (Gustav Uckicky, coll. Joe May, 1929-1930, 35mm, 67')

Presented by Geoff Brown (Film and Music Historian, London), Hans-Michael Bock (CineGraph, Hamburg)

Monday, March 25th, 21.00
Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

Almost '68: Massimo Bacigalupo and the Italian Way of the Experimental Film

Quasi una tangente (Massimo Bacigalupo, 1966, 16mm, 37'). 16mm edition (2018) from the original/reversal 8mm.

+ portraits
Gregory Markopoulos e Robert Beavers (Massimo Bacigalupo, 1987, DCP, 3')

Balanchine Ricercar – *Angela Kirsten* (Massimo Bacigalupo, 1973-2019, DCP, 4')

Presented by Massimo Bacigalupo (Filmmaker), Mirco Santi, Paolo Simoni (Archivio Home Movies/Art & Experimental Film, Bologna)

Coming up

Soirée labdoc

Witnessing Exile (Danièle Bélanger, 2019, DCP, 60')

Lumière sur l'eau (Ariel St-Louis Lamoureux, Nicolas Lachapelle, 2016, DCP, 60')

Presented by Danièle Bélanger (Université Laval, Québec), Viva Paci, Anne-Gabrielle Lebrun-Harpin (Université du Québec à Montréal – UQAM/labdoc)

Special Events

March 22nd – 26th
Kinemax Gorizia, Piazza
Vittoria 41, Gorizia

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 Pornopoetica & La Nut production
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 studiofaganel \ art
 gallery+frame lab

March 22nd – 26th
Mediateca “Ugo Casiraghi”,
Piazza Vittoria 41, Gorizia

In the Cave, directed by Ivan Gergolet, produced by David Cej, Antonio Giacomini, Igor Prinčič, Transmedia production, 2018, VR installation























FILMFORUM 2019

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Università degli Studi di Udine

Associazione Palazzo del Cinema – Hiša Filma, Gorizia
La Camera Ottica, Film and Video Restoration, Gorizia
Digital Storytelling Lab, Udine

Cinefest, Hamburg



CineGraph, Hamburg

GRAFICS – Groupe de recherche sur l'avènement et la formation
des institutions cinématographique et scénique, Université de Montréal
labdoc – le Laboratoire de recherche sur les pratiques audiovisuelles documentaires,
Université du Québec à Montréal
LIRA – Laboratoire International de Recherches en Arts



Mediateca Provinciale di Gorizia "Ugo Casiraghi"/
Goriška Pokrajinska Mediateka "Ugo Casiraghi"



Archivio Home Movies/Art & Experimental Film, Bologna
Archivio Nazionale del Cinema d'Impresa – Centro Sperimentale di Cinematografia

Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spettacolo (DAMS)
Corso di Laurea Magistrale in Scienze del patrimonio audiovisivo e dell'educazione ai media /
International Master in Audiovisual and Cinema Studies (IMACS)
Dottorato in Storia dell'arte, cinema, media audiovisivi e musica

Corso di Laurea in Relazioni Pubbliche
CEGO – Centro Polifunzionale di Gorizia
SCOM – Servizio Comunicazione

CREA, Centro Ricerca Elaborazione Audiovisivi, Gorizia
CRS – Centro Ricerche Sceneggiature, Udine
Cinemantica, Laboratorio Cinema e Multimedia, Udine

In collaboration with the journals:

CINÉMA & Cie, G|A|M|E, L'Avventura. International Journal of Italian Film and Media
Landscapes

Con il sostegno di:



Comune di Gorizia



Azienda Vinicola Livio Felluga

Progetti di Ricerca Dipartimentale (PRID)

La ricostruzione industriale. Cinema non-fiction, circuiti mediatici e cultura post-bellica in Italia (1945-1960)

Mining the Italian non-theatrical film and non-broadcast video (1965-1995): excavating a neglected media heritage

Scritture private e pubbliche delle spettatrici cinematografiche nell'Italia del regime

www.filmforumfestival.it/



DIPARTIMENTO DI
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