filmforum/2017

Gorizia, March 29th-April 2nd

XXIV International Film Studies Conference
A History of Cinema Without Names/3
Gorizia, March 29th-30th
Fondazione Cassa di Risparmio di Gorizia, via Carducci 2
Polo Santa Chiara, via Santa Chiara 1

XV MAGIS – Gorizia International Film Studies Spring School
No Turning Back: Re-Thinking the Postmodern
Gorizia, March 29th-April 2nd
Fondazione Cassa di Risparmio di Gorizia, via Carducci 2
Polo Santa Chiara, via Santa Chiara 1
Palazzo del Cinema – Hiša filma, Piazza Vittoria 41

Contents

XXIV Udine International Film Studies Conference
A History of Cinema Without Names: A Network Meeting
Gorizia, March 29th-30th

During the last twenty years, the Udine Conference has promoted a new research perspective on the notions of film authorship, style, and genre, with the aim of rearticulating their theoretical definition. Drawing on these past experiences, in 2014 the Conference launched a project entitled "History of Cinema Without Names", whose first scientific outcomes had been presented at its 2015 edition. This edition was characterized by a great variety of proposals and approaches, and by a rich and lively debate among the participants, with the result of consistently widening the scope of the project itself to the "core notions" of cinema history, cinema historiography, and the cinema object-itself.

Many of the scholars and institutions involved in the 2015 Conference established a permanent international network divided in several independent working groups, which presented their research outcomes at the 2016 edition of the Conference. Each group is still carrying out a specific research task in accordance with the project guidelines, the main objects of inquiry being: problems of authorship in early cinema and non-institutional cinema; the role of technological innovation in the production and "manipulation" of (moving) images; quantitative analysis as a new tool for film history; topology of cinema; a possible history of performative forms and visual motifs, and media epistemology. After three years from the kick start, after two conferences and two proceedings volumes (the second one will be ready for the FilmForum 2017 edition) that document the researching activities of the working groups, we agreed to carry on with the project, turning it into a "permanent set", in which other conferences, seminars, and books can be developed, in order to add scientific value to our work (involved in others projects as well).

The Udine-Gorizia FilmForum will thus become a work-in-progress whose milestone will be a meeting (rather than a usual conference) in which we will discuss the research outcomes of our network and plan other researching activities (e.g. the chance to write single chapters of a "History of Cinema Without Names").

XV MAGIS – Gorizia International Film Studies Spring School
No Turning Back: Re-Thinking the Postmodern
Gorizia, March 29th-April 2nd

The MAGIS – International Film Studies Spring School will celebrate its 15th edition by addressing the possible archaeologies and genealogies of the "postmodern", whose framework, despite its hints about the End of History (from Lyotard's "End of Great Narratives" [1979] to Fukuyama's theories [1992]) seems to have today, most of all, a historical value.

In other words, in a moment when the notion of "postmodern" does not describe our present time anymore, we are compelled to ask ourselves whether the contemporary media landscape still has a name or not. More specifically, drawing on the speculations of many scholars and critics, such as Raoul Eshelman (2001), Alan Kirby (2006, 2009), and Nicholas Bourriaud (2009), who declared that postmodernism and postmodern culture have come to an end, we have to answer the following question: how can we define the post-postmodern era?

Our main goal, then, is to unravel the theoretical knots concerning the postmodern as a historical phenomenon and its aftermath within the epistemic frame of film and media studies. We will reflect in particular on the following topics: on the one hand, which film and media practices should be considered inherently postmodern; how film and media cultures developed during the postmodern era; how the political framework of the postmodern era (neoliberalism and post-fordism; LGBT movements; third wave feminism; etc.) influenced film and media production; and, more broadly, how we can imagine a media archaeology of the postmodern. On the other, referring to Supplanting the Postmodern (Rudrum and Stavris, 2015), we will investigate the field of post-postmodernism (mainly through the notions of remodernism, performatism, hypermodernism, automodernism etc.), opening new ways for the analysis of the contemporary film and media landscape, its practical groundwork, and its theoretical framework.

Drawing on their own specific disciplinary interests and methodological perspectives, the five sections of the School – Cinema and Contemporary Arts, The Film Heritage, Media Archaeology, Porn Studies, and Post-Cinema – will explore different aspects of postmodern (and post-postmodern) culture and theory.

Cinema and Contemporary Arts – The End of (Art) History-telling? Representing the Historical Past and Historicizing the Past in the Arts after the Post Modern

The Cinema and Contemporary Arts section will directly address the ambiguous and problematic meanings concept of "history" in post-modern thinking. As Hayden White suggested, the postmodernists' dissatisfaction with scientific historiographical narratives led them to resort to artistic representation in order to deal with "the aporias of historical existence" and "the present as history". The intervolved relations between history and present come to the fore not only when the historical past is artistically represented (and re-presented), but also when artists (as well as curators, conservators and archivists) have to re-enact, re-explore and re-interpret their own or other people's artworks in order to make them accessible (in museums or virtual archives) in the present. Within this theoretical framework, we will reflect, on the one hand, on how the contemporary arts (institutions, curators and artists) have offered an alternative way of "History-telling" and at which extent they elicited an active response from the audience; on the other hand, we will focus on the ways in which audiovisual artworks from the seventies to this day have been re-interpreted, re-exposed (and, in a sense, historicized) over time. In this respect, the section invites scholars and researchers to explore: how visual and sound arts have dealt with a historical subject during the last forty years and how "this sense of history" revealed similarities or discontinuities with post-modernist theories; the different ways in which audio and visual media – in artistic work as well as in exhibition design – concur in involving the spectator's body in an alternative account of historical facts; how this sensorial engagement could lead to a different, non-text based historical knowledge; the possible effects of "non-scientific historiographical narratives" when applied to the fields of conservation, preservation and (digital) access to Media Art. With these premises, we encourage papers that deal with (but are not restricted to) the following topics:

- "Historiographic turn": contemporary art and historiographical narratives
- The relationship between history and the arts within post-modernist theories
- Exhibition strategies and the narrative of history
- Re-enactment and re-presentation of past artworks, performances and exhibitions as non-linear historical narratives
- The relationship between fictional and real accounts in the construction of the visual artwork
- Sound art and the use of archives
- Sound art and the re-use of historical fragments

The Film Heritage – Migration and Post-Modern Transnational Film Culture

The so-called 'end of the great narratives' identified by Lyotard is related to a major change in the knowledge-building and knowledge-transmission practices influenced by technological transformations. Shaped through socio-cultural models, discourses and protocols, those transformations already influenced and were active "in human circulation (transportation systems) and […] in the circulation of sounds and visual images (the media)" (Lyotard, 1979; 1984). Meanwhile Hayden White's observations on the "historical narrative" conflate questions of narration and style with strategies and conditions of historiography. At the same time, the post-modern era coincided with the emergence of post-colonial issues concerning multicultural and cross-cultural representational frameworks in which the other (the migrant and the exiled, for instance) plays a pivotal role, and with the "individuation" of new genealogies of nomadic subjectivities. As far as Hollywood is concerned, the concept of postmodernism has been challenged by the discourse on post-classical cinema. Drawing on this theoretical and historical background, the 2017 edition of the Film Heritage will be devoted, on the one hand, to historicizing the interrelationships between style, narratives and the migration of authors, professionals, and knowledge in the (post-modern) cinema; on the other hand, it will strive to inspire new interpretations of the basic notions linked to transnational film cultures along the 20th Century. Furthermore, the call aims to reconsider the practices of selection, preservation, and access to the new archival and counter-archival film heritage established since the 1970s and along post-modernism in the light of such concepts as migration, exile, banishment, nomadism, assimilation, acknowledgement.

Media Archaeology – Network

In the wake of the "re-thinking postmodern" framework of this MAGIS Spring School, the Media Archaeology section invites you to an archaeological excavation of the post-Fordist, post-industrial and global emergence of the Network(s). As Alexander Galloway and Eugene Thacker put it, the network "has emerged as a dominant form describing the nature of control today, as well as resistance to it". What is at stake in the post-modern emergence of the network is both the human subject and its interactions with the mediasphere – interactions capable of building a media environment: in the decline of post-Fordist economies, and in the rise of the post-industrial information, the human subjects thrive on new forms of network interactions in which their integrity is paradoxically threatened. Firstly, our sub-call focuses on the ways in which, "by their mere existence, networks are not liberating; they exercise novel forms of control that operate at a level that is anonymous and non-human, which is to say material." Secondly, drawing on Guattari's Soft Subversions, we aim to target the interrelationships between the machinic networks and the processes of subjectivation, more specifically how the first are engaged in the latter. Thirdly, drawing on Simondon's, Stiegler's, Sobchack's theories, we aim to understand not only how networks entail their subjects, but also how networks imply objectification processes and, in turn, how object interactions create new network schemata. As we can see, a resistant ambiguity permeates the machinic and material nature of the networks' existence and its ontological definition, which constitute the core of our subcall and compel us to highlight and retrace the deep time veins in the material strata of network(s). Finally we would like to encourage proposals on (but not limited to) the following topics:

- Discursive ensemble of the network
- Network's territoriality/extraterritoriality/re-territorialization
- Object-subject's network interaction and transfer

- Network(s) techno-materiality
- Networks' schizophrenia
- Networks' organology and pharmacology
- Networks environments and cybernetic networks
- Network Aesthetics
- From networks to swarms: insect media, the postmodern and the post-postmodern eras.

Porn Studies – Video (R)Evolutions

The aim of the section is to explore the historical impact of video technologies on pornographic production, representation and consumption. Starting from the second half of the 1980s, the video revolution dramatically hit the adult business, changing forever the way in which audio-visual pornography was created and experienced. This process implied first of all the gradual and relatively quick shift from a mostly public form of porn consumption (in movie theatres and arcades) to the privacy of home video viewing, and the subsequent total and irreversible reconversion to video of the major Western porn companies. The expressive possibilities allowed by video technologies also had important consequences on the development of new forms of pornographic production and representation, such as amateur, gonzo, and feminist porn. Drawing on these premises, we invite papers that reflect on:
- New pornographic video genres and subgenres
- Pornography and television, music, fashion
- Arty porn (Andrew Blake, Michael Ninn, Gregory Dark, …)
- From film loop to video vignette
- From wall-to-wall to gonzo
- Gonzo pioneers (Jamie Gillis, John Stagliano, Rodney Moore, Ed Powers, Ben Dover…)
- Gonzo evolutions, from Buttman to Bang Bros
- From polaroid and 8mm to the birth of the "video amateur"
- The birth of alternative pornographies during the 1980
- New bodies, races, genders in video and early digital pornography
- The pioneers of feminist pornography (Femme Productions, Fatale Video, …)
- From the arcade to the video rental shop: changes in pornographic consumption and distribution

Post-cinema – VR and AR: a Post-Cinematic Modernity

As computer technologies that replicate an environment, real or imagined, and, in different ways, simulate a user's physical presence and environment in a way that allows the user to interact with it (Isaac, 2016), both Virtual Reality (VR) and Augmented Reality (AR) explore the boundaries between embodiment and immersiveness through a primarily haptic experience. Virtual Reality and Augmented Reality, as postmodern and post-cinematic experiences par excellence and expressions of postmodernism, challenge all concepts traditionally related to representation and expand the notion of reality by restructuring the relationship between the user and the medium and by questioning the Cartesian notions of time and space in unprecedented ways. In this respect, Virtual and Augmented Reality are objects of study that are essentially cross- disciplinary and can become less opaque only if analysed through a multi-layered toolkit that can be created at the crossroads between Film, Media and Game studies, by exploring sub-disciplinary approaches such as documentary theory, haptic theory, transmediality, network theory, cognitive theory, visual anthropology etc. We are particularly interested in analysing these topic in the interactive creations, both fictional and non-fictional, like interactive documentaries, video games, web series or transmedial products. In the Postcinema section of Filmforum 2017, we are interested in collecting papers analysing VR and AR and different interactive non fictional case studies as well as multiplatform, crossmedia and interactive experiences that touch upon the aforementioned theoretical questions, hoping to be able to find common grounds and carve out analytical tools that will help us focus this expanding field for the years to come.

Wednesday, March 29th, 9.00 – 13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Greetings

Alberto Felice De Toni, Magnifico Rettore dell'Università degli Studi di Udine

Ettore Romoli
Sindaco di Gorizia

Gianluigi Chiozza
Presidente della Fondazione Cassa di Risparmio Gorizia

Emilio Sgarlata
Presidente del Consorzio per lo Sviluppo del Polo Universitario di Gorizia

Gianluca Madriz
Vicepresidente della Camera di Commercio Venezia Giulia

Nicoletta Vasta
Direttore del Centro Polifunzionale di Gorizia, Università degli Studi di Udine

Andrea Zannini
Direttore Dipartimento di Studi Umanistici e del Patrimonio Culturale dell'Università degli Studi di Udine

Simone Venturini
Coordinatore della XV MAGIS – Gorizia International Film Studies Spring School

Conference Presentation
Leonardo Quaresima, Diego Cavallotti, Simone Dotto (Università degli Studi di Udine)

Panel: *Technès*

Introduction
André Gaudreault (Université de Montréal)

Dispositifs techniques et techniques spectatorielles : interférences
Benoît Turquety (Université de Lausanne)

Thoughts on the Analog Renaissance: Kodak's "New" Super8 Camera
André Habib (Université de Montréal)

Pour une anonymisation du mouvement dessiné. Le rôle structurant des intervallistes dans l'industrie américaine du dessin animé, des années 1910 aux années 1940
Jean-Baptiste Massuet (Université Rennes 2)

Discussion

Chair: André Gaudreault (Université de Montréal)

Break

Panel: *Montage*

In the Cutting Room of History
Pasi Väliaho (Goldsmiths College, University of London)

Methods of Montage as Historiographical Agents
Trond Lundemo (Stockholms Universitet)

Discussion

Chair: Andrea Mariani (Università degli Studi di Udine)

Wednesday, March 29th, 15.00 – 19.00
Polo Santa Chiara, via Santa Chiara 1
Classroom 3

Panel: *History and Archeology: The Body and the Gestures of the Moving Image*

The Gesture of Making Images Appear: Cinema and Magic
Barbara Grespi (Università degli Studi di Bergamo)

The Gesture of "Shooting": Cinema and the Act of Recording Death
Giuseppe Previtali (Università degli Studi di Bergamo)

Cinematic Gesture and Bodily Automatism. Motor Tics and Moving Image Technology
Lorenzo Rossi (Università degli Studi di Bergamo)

Repetition of Gestures, Repetition as Gesture. Rewinding Cinema Through Animated GIFs
Tommaso Isabella (Università degli Studi di Bergamo)

Discussion

Chair: Barbara Grespi (Università degli Studi di Bergamo)

Break

Panel: *History of Indian Cinema Beyond Names*

La Lanterne magique : du cinéma au temple
Amandine D'Azevedo (Université Sorbonne Nouvelle – Paris 3)

Contemporanéité de l'attraction
Térésa Faucon (Université Sorbonne Nouvelle – Paris 3)

Discussion

Chair: Térésa Faucon (Université Sorbonne Nouvelle – Paris 3)

Coming up

Roundtable*: A History of Cinema Without Names – A Network Meeting*

Chair: Leonardo Quaresima (Università degli Studi di Udine)

Thursday, March 30th, 15.00 – 19.00 Polo Santa Chiara, via Santa Chiara 1 Classroom 3

Panel: *« Moments d'Histoire (de l'art) au cinéma » – À partir de* The Draughtsman's Contract (Peter Greenaway, 1982)

Histoire de l'art en noir et blanc
Bruno Nassim Aboudrar (Université Sorbonne Nouvelle – Paris 3, LIRA)

Le Programme conceptuel de M. Neville
Joséphine Jibokji (Université de Lille 3, CEAC)

La Ligne serpentine, le moment Hogarth et la peinture anglaise
Jessie Martin (Université de Lille 3, CEAC)

Les Chaises du dessinateur : lieux d'images et moments d'histoire
Barbara Le Maître (Université de Paris-Ouest Nanterre, HAR)

Discussion

Chair: Barbara Le Maître (Université de Paris-Ouest Nanterre, HAR)

Break

Panel: *Emotive repertoires of passion: Gestures and the Cinematographic Construction of the Face*

Geographies of the Face as Landscape
Alan Salvadò (Universitat Pompeu Fabra)

Visual Parameters in the Construction of Emotion
Gonzalo de Lucas (Universitat Pompeu Fabra)

The Face and Privilege of Pain
Ivan Pintor Iranzo (Universitat Pompeu Fabra)

Discussion

Chair: Ivan Pintor Iranzo (Universitat Pompeu Fabra)

March, Wednesday 29th, 13.00
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Presentation of the Spring School Sections

Cinema and Contemporary Visual Arts
Francesco Federici (Università degli Studi di Udine/Ecole Supériore d'Art du Nord-Pas de Calais/Dunkerque-Tourcoing), Simone Dotto, Vincenzo Estremo, Lisa Parolo (Università degli Studi di Udine)

The Film Heritage
Hans-Michael Bock (CineGraph, Hamburg), Jan Distelmeyer (Fachcochsule Postdam/Universität Potsdam), Simone Venturini (Università degli Studi di Udine)

Media Archaeology
Diego Cavallotti, Andrea Mariani, Simone Venturini (Università degli Studi di Udine)

Post Cinema: Videogame/ Animations/ Comics
Alberto Brodesco (Università degli Studi di Trento), Federico Giordano (Università Telematica San Raffaele, Roma), Ludovica Fales (University of West London), Michael Castronuovo, Matteo Genovesi, Mattia Filigoi (Università degli Studi di Udine)

Porn Studies: Cartography of the Pornographic Audiovisual
Enrico Biasin (University of Bristol), Giovanna Maina (Università degli Studi di Sassari), Federico Zecca (Università degli Studi di Bari "Aldo Moro")

Wednesday, March 29th, 15.00-19.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage: Migration and Post-Modern Transnational Film Culture
Classroom 2

Workshop: *Migration and Post-Modern Transnational Film Culture*
Jan-Christopher Horak (Director of UCLA Film and Television Archive)

Chair: Hans-Michael Bock (CineGraph, Hamburg)

Recommended for the Material Archival Studies Network Program

Coming up
17.00-19.00
Palazzo del Cinema/Hiša Filma, Piazza Vittoria 41

International Workshop on Archival Practices. Archival Training on Video Heritage and Non-Theatrical Cinema Preservation at La Camera Ottica Film and Video Restoration Laboratory

Recommended for the Material Archival Studies Network Program

Porn Studies: Video (R)evolutions
Classroom 6

Video Pornographies: Aesthetics, Producers, Audiences

Clean Feet: The Jock as a Gay Porn Ideal in the Video Era
John Mercer (Birmingham City University)

Creating Fantasy Creatures: The Video-Arty Porn of Blake and Ninn
Clarissa Smith (University of Sunderland)

Fatale Media: Production and Access Practices of Lesbian Pornography in the 1980s
Alessandra Mondin (University of Sunderland) and Mariella Popolla (Università degli Studi di Genova)

Deep Inside Miss Timed: Annie Sprinkle and ComiXXX
Valerio De Simone (Independent Scholar)

The Thin Line Between Erotic Drama and Pornography: The Cases of The Last Tango in Paris and 9 Songs
Angela Fabris and Jörg Helbig (University of Klagenfurt)

Discussion

Chair: Enrico Biasin (University of Bristol)

Wednesday, March 29th, 21.00
Screenings
Kinemax Gorizia, piazza Vittoria 41, Gorizia

The Film Heritage

Le Fer à cheval (Camille de Morlhon, 1909, Pathé, 35mm [DCP])
Restored by Fondation Jérôme Seydoux-Pathé and Associazione Culturale Hommelette
Presented by Rossella Catanese (Università La Sapienza, Roma) and Alice Rispoli (Associazione Culturale Hommelette)
Sound and Sonorization by Riccardo Buiatti

Killer of Sheep (Charles Burnett, 1978, 16mm [DCP])
Presented by Jan-Christopher Horak, with Hans-Michael Bock (CineGraph, Hamburg)

Thursday, March 30th, 9.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Keynote Address
Jan-Christopher Horak (Director of UCLA Film and Television Archive)
Tales from the Crypt: Moving Image Preservation and the Construction of Film History

Chair: Hans-Michael Bock (CineGraph, Hamburg)

Recommended for the Material Archival Studies Network Program

Break

Keynote Address
Peppino Ortoleva (Università degli Studi di Torino)
Understanding Pornography Through Media History

Discussion

Chair: Giovanna Maina (Università degli Studi di Sassari)

Cooming up

Maja Manojlovic (UCLA, University of California, Los Angeles)
Hunger in Los Angeles (2012): *The "Outside", the Lag, and the Blur – Space-Time and Embodied Situatedness in the Spherical Aesthetics of VR*

Chair: Giovanna Maina (Università degli Studi di Sassari)
Discussion

Break

GRAFICS – *Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographiques et Scénique*

Panel: *Dirty Movies and Second Hand Poetics: Pornography, Found Footage and the Archive*

(In)appropriation: the « Exquisite Corpus » of Found Footage Filmmaking as an Archaeology of Pornography
André Habib (Université de Montréal)

Recycled Images / Recycled Cinemas: Bruce Conner's Marilyn Times Five
Louis Pelletier (Concordia University / Université de Montréal)

Revisiting the Degraded/Degrading Image: Subversive Deterioration, Parallel Legacies, and Re-Eroticization of the Pornographic Archive in The Color of Love *by Peggy Ahwesh*
Alice Michaud-Lapointe (Université de Montréal)

Collecting Dirt: Volatile Works' Filth, ou comment j'ai vu le jour
Anne-Marie Auger (Université de Montréal)

Discussion

Chair: André Habib (Université de Montréal)

Recommended for the Material Archival Studies Network Program

Thursday, March 30th, 15.00-19.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage: Migration and Post-Modern Transnational Film Culture
Classroom 2

Which History? Whose Postmodern? Towards Productive Problems
Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Film Studies History as Interpretative Strategies in (Historical) Reception Study
Jono Van Belle (Stockholms Universitet/Universiteit Gent)

Nomadic Histories: Cinema and "Postcolonial Lens"
Guglielmo Scafirimuto (Université Sorbonne Nouvelle – Paris 3)

Archiving Early Film History of the Balkans and the Near East
Geli Mademli (University of Amsterdam)

The "Cinematographic Undertakings" of L. Burstein. Traces of Early Film Distribution in Switzerland
Isabel Krek (Université de Lausanne)

Break

Final Discussion

Chair: Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Recommended for the Material Archival Studies Network Program

Porn Studies: Video (R)evolutions
Classroom 6

Come and Play With Me: A Panel on the Making and Distributing of British Hardcore Pornography

The Climax Story: Making 8mm Pornography in the 1960s
Oliver Carter (Birmingham City University)

Come and Play with Me: British Hardcore Pornography and the 1970s
Simon Sheridan (Journalist, writer, filmmaker and broadcaster)

Hardcore Guaranteed: The Mike Freeman Story
Simon Fletcher (iWash Media)

One Man Banned: My Life in Porn
Terry Stephens (United Kingdom Adult Producers Network)

Discussion

Chair: Oliver Carter (Birmingham City University)

Thursday, March 30th, 21.00
Screenings
Kinemax Gorizia, piazza Vittoria 41

Gianfranco Brebbia's Experimental Cinema

Idea assurda per un filmaker (Gianfranco Brebbia, 1969, expanded version, Super8 [16mm])

composed by

N. 61 Idea assurda per un filmaker – Matilde

N. 62 Idea assurda per un filmaker – Germana

N. 63 Idea assurda per un filmaker – Ester

N. 64 Idea assurda per un filmaker – Luna

Coming up

Bet (Gianfranco Brebbia, 1972, Super8 [16mm])

Bazar (Gianfranco Brebbia, 1973, Super8 [16mm])

Curated and presented by Mirco Santi and Paolo Simoni (Home Movies – Italian National Amateur Film Archive)

Friday, March 31st, 09.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Keynote Address
Jussi Parikka (University of Southampton)
Speculative Design Backwards: Imaginary (Media) Pasts

Discussion

Chair: Trond Lundemo (Stockholms Universitet)

Recommended for the Material Archival Studies Network Program

Break

Keynote Address
Ruggero Eugeni (Università Cattolica del Sacro Cuore, Milano)
Modern, All too Modern. Or: Are the Prefixes Supplanting the Modernity?

Discussion

Chair: Simone Venturini (Università degli Studi di Udine)

Recommended for the Material Archival Studies Network Program

Break

Award Ceremony for the XV Limina Prize for Italian and International Film Studies Books

GRAFICS – *Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique*

Panel: *Interroger et brouiller les pistes de l'Histoire, dans quelques pratiques artistiques contemporaines*

Réflexions préliminaires sur quelques jonctions entre taxidermie et cinéma
Viva Paci (UQAM, Montréal)

Exposer Expo 67. Recevoir et reconfigurer des images de l'exposition universelle de Montréal de 1967
Caroline Martel (Concordia University)

Fabulation and Futurity in the Anarchive
Alanna Thain (McGill University, Montréal)

Archives and the Counter-Poetics of Contemporary Black Feminist Experimental Cinema
Ayanna Dozier (McGill University, Montréal)

Discussion

Chair: Viva Paci (UQAM, Montréal)

Recommended for the Material Archival Studies Network Program

Friday, March 31st, 15.00-19.00
Workshops
Polo Santa Chiara, Via Santa Chiara 1

Porn Studies: Video (R)evolutions
Classroom 6

National Histories, Cultural Developments

From Erotic Films to Pornography: Turkish Cinema Between 1970-1980
Tolga Gürocak and İhsan Koluaçık (Kocatepe University)

Bitextual Porn: Dubbing for a Quebec Audience
Éric Falardeau (UQAM, Montréal) and Dominique Pelletier (University of Ottawa)

Desires of Flesh: From Snuff Movie to Snuff Porn
Giuseppe Previtali (Università degli Studi di Bergamo)

Arthouse Vienna's "Blackbox"
Patrick Catuz (University of Applied Arts, Vienna)

Discussion

Chair: Peter Alilunas (University of Oregon)

Media Archaeology: Network/Cinema and Contemporary Arts: The End of (Art) History-telling?
Classroom 4

The Music Network Before the Videoclip: The Cinebox and the Scopitone
Rossella Catanese (Università La Sapienza, Roma)

Shirley: Visions of Reality (Gustav Deutsch, 2013): Between Postmodernism and Performatism
Donatella Valente (Birkbeck, University of London)

The Myth of Digital Cinema: André Bazin's Ontology of Cinema in a Digital Era
Eduard Cuelenaere (Universiteit Gent)

Chair: Anton Kaes (University of California, Berkeley)

A Postmodernism of Resistance and Beyond: Appropriation as a Critical Practice from the Pictures Generation to Internet Art
Alessandra Chiarini (Università di Bologna)

Le Devenir ville/vie de l'architecture. Remarques sur les installations audiovisuelles Intervalles et Flux
Irena Latek (Université de Montréal)

Performing the Footage: The Postmodern Use of Film Quotation in Italian Intermedial Performances of the

Late Seventies
Jennifer Malvezzi (Università degli Studi di Parma)

Discussion

Chair: Diego Cavallotti (Università degli Studi di Udine)

Friday, March 31st, 18.00-20.00
Mediateca.GO Ugo Casiraghi, piazza Vittoria 41

Performance with VR Headsets

Open Maze (Ailuros-Teatro delle Nebbie, Hive Division & InVRsion)

Friday, March 31st, 21.00
Screenings
Kinemax Gorizia, piazza Vittoria 41

British Porn (Hi)stories

Respectable: The Mary Millington Story (Simon Sheridan, 2016, Digital File)

Extracts from *Hardcore Guaranteed: The Story of Videx* (Simon Fletcher, 2017, Digital File)

Selection of rarely seen British hardcore rollers (1970s-1980s, Digital File)

Presented by: Oliver Carter, Simon Fletcher, Simon Sheridan, Terry Stephens

Saturday, April 1st, 9.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Keynote Address
The Materiality of Film Colors in the Age of Digital Reproduction

Barbara Flückiger (Universität Zürich)
Investigating and Documenting Film Colors

Bregt Lameris (Universität Zürich)
Affective History, Digitisation and the Case of Color in Film

Discussion

Chair: Francesco Pitassio (Università degli Studi di Udine)

Recommended for the Material Archival Studies Network Program

Break

Keynote Address
Peter Alilunas (University of Oregon)
Far Away, So Close: Technology, Spectatorship, and the Pasts and Futures of Pornography Studies

Discussion

Chair: Federico Zecca (Università degli Studi di Bari "Aldo Moro")

Break

GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique

Panel: *Feminist Pornography from a Media Archeology Perspective*

Video Art and Quebec Sexual Revolution: The Distribution of Feminist Experimental Porn by Vidéographe
Julie Ravary-Pilon (Université de Montréal)

À quoi rêvent les jeunes filles? *(Ovidie, 2015), A Porn Star's View of Women and Pornography in the Digital Age*
Ylenia Olibet (Concordia University, Montréal)

Candidaroyalle.com: The Virtual Life of Feminist Porn
Rosanna Maule (Concordia University, Montréal)

Discussion

Chair: Rosanna Maule (Concordia University, Montréal)

Presentation of L'Avventura, Cinema&Cie, Cinergie, *and* GAME – Italian Journal of Game Studies
Presentation of Pléxus *book series*

Saturday, April 1st, 10.00-14.00
Mediateca.GO Ugo Casiraghi, piazza Vittoria 41

Performance with VR headsets

Open Maze (Ailuros-Teatro delle Nebbie, Hive Division & InVRsion)

Saturday, April 1st, 11.30-13.30
Polo Santa Chiara, via Santa Chiara 1

Workshop
Promises of Cinema: Archival Research and Textual Archaeology conducted by Anton Kaes (University of California, Berkeley)

Recommended for the Material Archival Studies Network Program

Saturday, April 1st, 15.00-19.00
Workshops
Polo Santa Chiara, Via Santa Chiara 1

Media Archaeology: Network Classroom 4

Signs of power. Orders and Computers
Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Connect, Disconnect, Reconnect: Historicizing the Current Gesture Towards Disconnectivity
Pepita Hesselberth (Universiteit Leiden)

Towards a Micro-Political Archaeology of Digital Swarms: a Novel Genealogy of Media Disruptiveness Beyond Representational Metaphors
Alberto Micali (University of Lincoln)

Images Without Authors: Corporate Films, Network Analysis and Transversal Aesthetic Units
Guilherme Da Silva Machado (Université Sorbonne Nouvelle – Paris 3)

Discussion

Chair: Andrea Mariani (Università degli Studi di Udine)

Postcinema: VR and AR: a Post-Cinematic Reality Classroom 6

Performative and Embodied Narrative Experiences
Vanessa Santos (Universitat Pompeu Fabra, Barcelona)

Flow and Interruption in Contemporary Multimedia Journalism: Clouds Over Sidra *and* Refugee Republic
Federica Cavaletti (Università Cattolica del Sacro Cuore, Milano)

Gaming VR as a Mimetic Interface
Michael Castronuovo (Università degli Studi di Udine)

An Experience with the Virtual Reality Headsets
Valentina Paggiarin (Hive Division) & Ailuros

Discussion

Chair: Marco Benoît Carbone (University College London), Ludovica Fales (University of West London), Federico Giordano (Università Telematica San Raffaele, Roma)

Saturday, April 1st, 21.00
Screenings
Kinemax Gorizia, piazza Vittoria 41

Padua's Cooperative of Independent Cinema and the 70's. Sirio Luginbühl's experimental films

Amarsi a Marghera (Il bacio) (Sirio Luginbühl, 1970, 8mm, [DCP])

Crepacuore (Sirio Luginbühl, 1969, 8mm, [DCP])

Ultima Barricata (Sirio Luginbühl, 1972, 8mm, [DCP])

Ritratto dell'artista (Sirio Luginbühl, 1973, 8mm, [DCP])

Valeria fotografa (Sirio Luginbühl, 1970, 8mm, [DCP])

Biostorie (Sirio Luginbühl, 1968, 8mm, [DCP])

Presented by Flavia Randi,
Annamaria Licciardello
(Centro Sperimentale di
Cinematografia – Cineteca
Nazionale), Lisa Parolo
(Università degli Studi di
Udine)

**An Evening with
Caroline Martel**

The Phantom of the Operator
(Caroline Martel, 2004,
Digital File)
presented by Caroline Martel

**Sunday, April 2nd,
9.00-13.30
Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia,
via Carducci 2**

Panel: *Archaeologies and the art
of the archive(s)*

*The Banality of Benevolence:
Archival Ambiguities in Pablo
Larraín's* No
Jonathan Rozenkrantz
(Stockholms Universitet)

*From Preservation
to Revolution: the
Paradoxical Archival
Strategies of the* Ciné-tracts *and
the* Vidéo-tracts
Achilleas Papakonstantis
(Université de Lausanne)

*L'Idéel et le matériel. Les archives
d'un designer de caméras*
Vincent Sorrel (Université de
Lausanne)

Discussion

Chair: Francesco Federici
(Università degli Studi di
Udine/Ecole Supériore d'Art du
Nord-Pas de Calais/Dunkerque-
Tourcoing)

*Recommended for the Material
Archival Studies Network Program*

Break

**Cinema and Contemporary
Arts: The End of (Art)
History-Telling?**

Art on Screen

*Re-enactment of Past Artworks
in Contemporary Film and
Video Art: from Jean-Michel
Basquiat to Ragnar Kjartansson*
Ginevra Addis (IMT School
for Advanced Studies Lucca)

*Cinematic Etchings? Sergei
Eisenstein, Giovanni Battista
Piranesi, and Postmodernism*
Hanin Hannouch (IMT School
for Advanced Studies Lucca)

Discussion

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

Break

Histories/Geographies

*I Had Nowhere to Go or the
persistence of the body's collective
memory*
Charlotte Dronier (Université
de Montréal)

*Home Geographies: Historicizing
the Past and the Present in the
Age of Global Mobilities*
Evgenia Giannouri (Université
Sorbonne Nouvelle – Paris 3)

*The Lager is Haunted by Ghosts.
The Suspension of History in*
Austerlitz *(2016) by Sergei
Loznitsa*
Damiano Garofalo (Università
La Sapienza, Roma)

Discussion

Chair: Simone Dotto
(Università degli Studi di Udine)

**Sunday April 2nd,
15.00-19.00
Workshops
Polo Santa Chiara,
Via Santa Chiara 1
Classroom 4**

**Cinema and Contemporary
Arts: The End of (Art) History-
telling?**

Envisions of the Past

*Framing History: The Artistic Use
of Moving Images and Archives in
War Zones.*
Valeria Mancinelli (Università
degli Studi di Roma 3)

*Rewriting History from Spaces of
Absence: an Image-Monument
Against Oblivion*
Mariana Freijomil (Universitat
Pompeu Fabra, Barcelona)

*History Must Be Defended:
Historiography and Insurrection in
the Cinema of Peter Watkins*
Nil Baskar (University of
Amsterdam)

*The Obstructed Vision: Chen
Chieh-jen's Lingchi*
Vega Tescari (ISA, Accademia di
Architettura, Mendrisio - USI,
Lugano)

Discussion

Chair: Vincenzo Estremo
(Università degli Studi di Udine)

Break

Meta(Media)History

*The Exhibition as Interface: A
Metaphor for Understanding How
Art Shows Show Art*

Davide Bevilacqua
(Kunstuniversität Linz)

*Telepictures: Feminism, Tv and
the Pictures Generation*
Francesco Spampinato
(Université Sorbonne Nouvelle –
Paris 3)

*The Act of Performing (Media)
History in the "Post" Tense: Don
DeLillo, Jem Cohen, and Matana
Roberts' Selected Artworks*
Maria Teresa Soldani
(Independent Researcher)

Discussion

Chair: Lisa Parolo (Università
degli Studi di Udine)

**Postcinema: VR and AR: a
Post-Cinematic Reality
Classroom 6**

*Nostalgic Trends in Contemporary
TV Series*
Luca Bandirali (Università degli
Studi del Salento, Lecce)

*The Rise and Fall of Interactive
Music Videos*
Raffaele Pavoni (Università degli
Studi di Firenze)

*Representing the Ethnographic
Other in Post-Cinematic Medias:
A Methodological Approach to
how Interactivity Affects the
Portrayal of Reality*
Matheus Siqueira (Universitat
Pompeu Fabra, Barcelona)

Discussion
Chair: Alberto Brodesco
(Università di Trento), Marco
Benoît Carbone (University
College London), Ludovica Fales
(University of West London)

Wednesday, March 29th, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

The Film Heritage

Le Fer à cheval (Camille de Morlhon, 1909, Pathé, 35mm [DCP])
Restored by Fondation Jérôme Seydoux-Pathé and Associazione Culturale Hommelette
Presented by Rossella Catanese (Università La Sapienza, Roma) and Alice Rispoli (Associazione Culturale Hommelette)

Killer of Sheep (Charles Burnett, 1978, 16mm [DCP])
Presented by Jan-Christopher Horak, with Hans-Michael Bock (CineGraph, Hamburg)

Thursday, March 30th, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Gianfranco Brebbia's Experimental Cinema

Idea assurda per un filmaker (Gianfranco Brebbia, 1969, expanded version, Super8 [16mm])

composed by

N. 61 Idea assurda per un filmaker – Matilde

N. 62 Idea assurda per un filmaker – Germana

N. 63 Idea assurda per un filmaker – Ester

N. 64 Idea assurda per un filmaker – Luna

Coming up

Bet (Gianfranco Brebbia, 1972, Super8 [16mm])

Bazar (Gianfranco Brebbia, 1973, Super8 [16mm])

Curated and presented by Mirco Santi and Paolo Simoni (Home Movies – Italian National Amateur Film Archive)

Friday, March 31st, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

British Porn (Hi)stories

Respectable: The Mary Millington Story (Simon Sheridan, 2016, Digital File)

Extracts from *Hardcore Guaranteed: The Story of Videx* (Simon Fletcher, 2017, Digital File)

Selection of rarely seen British hardcore rollers (1970s-1980s, Digital File)

Presented by: Oliver Carter, Simon Fletcher, Simon Sheridan, Terry Stephens

Saturday, April 1st, 18.00-20.00
Mediateca.GO Ugo Casiraghi, piazza Vittoria 41, Gorizia

Performance with VR Headsets

Open Maze (Ailuros-Teatro delle Nebbie, Hive Division & InVRsion)

Saturday, April 1st, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Padua's Cooperative of Independent Cinema and the 70's. Sirio Luginbühl's experimental films

Amarsi a Marghera (Il bacio) (Sirio Luginbühl, 1970, 8mm, [DCP])

Crepacuore (Sirio Luginbühl, 1969, 8mm, [DCP])

Ultima barricata (Sirio Luginbühl, 1972, 8mm, [DCP])

Ritratto dell'artista (Sirio Luginbühl, 1973, 8mm, [DCP])

Valeria fotografa (Sirio Luginbühl, 1970, 8mm, [DCP])

Biostorie (Sirio Luginbühl, 1968, 8mm, [DCP])

Presented by Flavia Randi, Annamaria Licciardello (Centro Sperimentale di Cinematografia – Cineteca Nazionale), Lisa Parolo (Università degli Studi di Udine)

An Evening with Caroline Martel

The Phantom of the Operator (Caroline Martel, 2004, Digital File)
presented by Caroline Martel

FILM FORUM 2017

Università degli Studi di Bari "Aldo Moro"

IMT School for Advanced Studies Lucca

Université de Lausanne

University of Malta

McGill University, Montréal

Université de Montréal

Concordia University, Montréal

Université Sorbonne Nouvelle – Paris 3

Université du Quebec à Montréal – UQAM

Fachhochschule Postdam

Universität Potsdam

Stockholms Universitet

Università degli Studi di Sassari

Università degli Studi di Udine

Associazione Palazzo del Cinema – Hiša filma

CineGraph, Hamburg

CineFest, Hamburg

GRAFICS – Groupe de recherche sur l'avènement et la formation
des institutions cinématographique et scénique, Université de Montréal

LIRA – Laboratoire International de Recherches en Arts

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

Associazione Home Movies – Archivio Nazionale del Film di Famiglia

Transmedia Spa

Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spettacolo (DAMS)
Laurea Magistrale in Scienze del patrimonio audiovisivo
e dei nuovi media / International Master in Audiovisual and Cinema Studies (IMACS)
Dottorato Internazionale in Studi Storico Artistici e Audiovisivi

Corso di Laurea in Relazioni Pubbliche
CEGO - Centro Polifunzionale di Gorizia
SCOM - Sezione comunicazione
STAM - Servizio relazioni con la stampa

CRS - Centro Ricerche Sceneggiature, Gorizia
CINEMANTICA, Laboratorio Cinema e Multimedia, Udine
CREA, Centro Ricerca Elaborazione Audiovisivi, Gorizia
LA CAMERA OTTICA, Film and Video Restoration, Gorizia

In collaborazione con le riviste:
CINÉMA & Cie, G|A|M|E, L'Avventura

Con il sostegno di:

Fondazione
Cassa di Risparmio di Gorizia

Consorzio per lo Sviluppo
del Polo Universitario di Gorizia

Camera di Commercio Venezia Giulia

Azienda Speciale Zona Franca
della Camera di Commercio IAA Venezia Giulia

Comune di Gorizia

Transmedia Spa

Azienda Vinicola Livio Felluga

www.filmforumfestival.it

UNIVERSITÀ DEGLI STUDI DI UDINE
DIPARTIMENTO DI STUDI UMANISTICI E DEL PATRIMONIO CULTURALE
hic sunt futura