Coordinamento scientifico e organizzativo/Scientific and organization coordinators:
Andrea Mariani, Sara Martin, Federico Zecca (Università degli Studi di Udine)

Comitato scientifico/Scientific committee:
Marapia Comand, Sara Martin, Francesco Prassio, Leonardo Quaresima, Cosetta Saha, Simone Venturini, Federico Zecca (Università degli Studi di Udine)

Direzione/Director:
Leonardo Quaresima

Progetto/Project:
A History of Cinema without Names: André Gaudreault (Université de Montréal), Vinzenz Hediger (Goethe Universität, Frankfurt), Leonardo Quaresima (Università degli Studi di Udine), Antonio Somaini (Université Sorbonne Nouvelle – Paris 3), in collaboration with Giuseppe Fidotta, Andrea Mariani (Università degli Studi di Udine)

Cinema & Contemporary Visual Arts: Alessandro Bordina, Francesco Federici, Vincenzo Estremo (Università degli Studi di Udine), in collaboration with Viva Paci (GRAFICS, Université du Québec à Montréal), Philippe Dubois, Antonio Somaini (LIRA, Université Sorbonne Nouvelle, Paris 3)

Post-cinema: Videogame/Animation/Comics: Alberto Brodesco (Università degli Studi di Trento), Federico Giordano (Università per Stranieri di Perugia), Ludovica Fales (Università degli Studi di Udine), in collaboration with André Gaudreault, Richard Bégin, Kim Décarie (GRAFICS, Université de Montréal)

Porn Studies: Cartography of Pornographic Audiovisual: Enrico Biasin, Federico Zecca (Università degli Studi di Udine), Giovanna Maria (University of Sunderland), Oliver Carter, John Mercer (Birmingham City University), in collaboration with Rosanna Maule (GRAFICS, Concordia University)

The Film Heritage: Simone Venturini, Andrea Mariani, Giuseppe Fidotta (Università degli Studi di Udine), Hans-Michael Bock (CineGraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam / Universität Potsdam).

Newmedia Italia: Sara Martin (Università degli Studi di Udine), in collaboration with Mattia Filigoi (Mediacritica), Mirko Lino (Università degli Studi di Palermo), Margherita Merlo (Mediacritica), Massimo Siardi (Università degli Studi di Udine)

Organizzazione/Organisation: Servizio comunicazione - Università degli Studi di Udine, Maurizio Pisani, Loris Nardin, Daniela Fabrici (Dipartimento di Storia e Tutela dei Beni Culturali – Università degli Studi di Udine), Alberto Beltrame, Anna Bertolli, Enrico Biasin, Alessandro Bordina, Diego Cavallotti, Marco Comar, Simone Dottore, Vincenzo Estremo, Ludovica Fales, Francesco Federici, Giuseppe Fidotta, Andrea Mariani, Sara Martin, Lisa Parolo, Marco Santi, Massimo Siardi, Federico Zecca (Università degli Studi di Udine), Federico Giordano (Università per Stranieri di Perugia), Alberto Brodesco (Università degli Studi di Trento), Giovanna Maina (University of Sunderland)

Ospitalità/Accommodation:
Anna Bertolli (Università degli Studi di Udine)

Ufficio stampa/Press:
Volpe & Sain Comunicazione

Sito internet/Website:
OnLab

Direzione tecnica/Technical direction:
Gianandrea Sasso (CREA, Centro Ricerca Elaborazione Audiovisivi, Gorizia - Università degli Studi di Udine), Marco Comar (CINEMANTICA, Università degli Studi di Udine), Mirco Santi (La CAMERA OTTICA, Film and Video Restoration, Gorizia - Università degli Studi di Udine)

Assistenza tecnica/Technical assistance:
CLAV (Università degli Studi di Udine), Transmedia Spa

Disegni e progetto grafico/Graphic:
Stefano Ricci

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A History of Cinema without Names: A Research Project
Cinema & Contemporary Visual Arts
Post-cinema: Videogame/Animation/Comics
Porn Studies: Cartography of Pornographic Audiovisual
The Film Heritage

XXII Udine International Film Studies Conference Programme
March, 18-20

XIII MAGIS - Gorizia International Film Studies Spring School Programme
March, 20-24

Proiezioni/Screenings
March, 18-23

Mostre e performance/Exhibitions and Performances

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In several occasions, the Udine Conference has focused on the problematization of the notion of the “author” (1996: Before the Author; 1998: The Birth of Film Genres; 2002: The Film and Its Multiples; 2006: Film Style) and on a re-definition of the notion of “style” (separating this notion from any idea of quality related to individual poetics and from any – anthropomorphically conceived – principle of textual construction). In this perspective, it is indeed possible to articulate models aimed at understanding authorial poetics as the momentary unification of features that exceed them. On another level, genres as well could be simply seen as spaces in which elements of the same kind aggregate.

One of the aims of this project is the creation of a new “topography” of the basic stylistic elements that, while common to both authors and styles, can also find independent and diverse modes of connection. These levels of aggregation (styles, genres, authors) are not separated; rather, they mutually intersect, integrate each other, and coexist. Outwardly, they might seem grounded on essentialist principles (like the figure of the “creative genius”; or the morphologies of discourse: comic, crime, melodrama, etc.). Instead, they are “systems” whose physiognomy is shaped by the relationships that occur at a given moment between their constitutive units. Certainly, it is possible to continue to employ this customary topography (based on “auteur” politics and “genres”); but we shall acknowledge that the figures we shape are ephemeral and ostensible, devoid of reasons or of really decisive connections. In this framework, two theoretical fields provide a precious validation: Theories of Art on one hand, and Literary Theories, on the other. The first reference (ascrivable to a cluster of positions which includes, among others, Warburg, Focillon, Wöllflin, Panofsky) suggests the idea of “autonomy of forms” and of a relationship between form and theme that is not based on interchangeability. This is indeed an important assumption, which comes after a long elaboration on the notion of style carried out by Literary Theory as well.

We can also focus our attention on another important hypothesis: according to Etienne Souriau, it could be possible to establish a “science of forms” taking into account different arts. This idea entails that different forms could migrate across different (aesthetic, communicational) systems and different institutions. In other words, this hypothesis implies a “transmediality of forms”. In the field of Literary Theory, Nelson Goodman and Antoine Compagnon provide equally important points of reference: “A stylistic feature, in my view, is a feature that is exemplified by the work and that contributes to the placing of the works in one among certain significant bodies of work. Characteristic features of such bodies of works – not features of an artist and his personality, or a place or period or its character – constitute style.” (Nelson Goodman, Of Mind and Others Matters, 1984, p. 131).

Another fundamental reference could be Franco Moretti’s research and his use of analysis tools which exceed the relevance of “author” instances. Or Pierre Bayard’s research. In his works, he has taught us to read texts against their own authors (L’Affaire du chien de Baskerville, 2008); he also suggests the idea of a non-linear history of literature, in which anachronisms can be legitimate citizens (Le Plagiat par anticipation, 2009) and proposes a model in which the stylistic features are eventually “released” from the historical and biographical embodiment of the authors themselves (Et si les œuvres changeaient d’auteur, 2010).

The status of contemporary mediascape (dominated by serialisation and “formats”) should encourage such research trend. Instead, we are witnessing a curious paradox: the more audio-visual narratives exceed traditional notions of style and author politics, the more we stick to these categories (for instance relating them to screenwriters, producers, or even “formats”); as if they were organising principles able to protect us from chaos and the unknown. On this ground, the Udine Conference launches the project of a history of cinema without names, in a similar way as Wöllflin imagined a history of art without names, or Valéry aspired to write a history of literature without names.
Cinema & Contemporary Visual Art: The section aims at increasing and deepening the dialogue between artists and scholars that have characterized the previous editions of the MAGIS – Gorizia International Film Studies Spring School. The Section intends to encourage the discussion on artistic practices and their analysis in the academic field, the ways in which artists narrate their work and their interpretation from the perspectives of art history and current art. The program will be articulated in master classes held by authors, curators, cultural operators, archives and managers of arts centers through talks and lectures delivered by scholars, along with screenings, exhibitions and performative events.

Post-cinema: The Border Within II - The Body, the Power, the Media: The section aims at investigating the body's contemporary status in the realm of new media, such as the videogames, the transmedia platform, the social networks, the other internet features. It also aims at analysing the body in the realm of those old visual media, which are influenced by the postmedial condition, with specific attention to the innovations generated by technological shifts. Our main focus is on the constant transformation process the concept of body is going through within the realm of contemporary media products. This year we would like to understand how the processes of the power pass through the bodies, and how the medial condition influences this one.

Porn Studies: Cartography of Pornographic Audiovisual: The section investigates the relationships between sex, commerce, media, and technology. It has a specific focus on the histories and geographies of pornographic representations, on the migration of forms among different cultural contexts, on the shifting ethics and aesthetics of sexual representations. Drawing together the work of leading scholars from around the world, artists and young researchers, the section has mapped a transformed landscape of sexual representations and co-ordinated a new wave of research. This year the section will be articulated in four workshops: 1. New media and public exposure: the politics, ethics, and discourses of Web 2.0 porn; 2. Researching Vintage Porn; 3. Pornography and the Archive; 4. Contemporary US pornography: history, aesthetics, politics.

The Film Heritage School Voice / Speech / Word: Dubbing and Subtitling in Comparative Contexts: In recent years, issues concerning dubbing and subtitling have reached a great scholarly interest mainly as a consequence of the changes the digital caused to film experience. Whereas dubbing is still considered a mutilating practice, and it is thus highly disregarded by film buffs, archivists, and scholars, subtitling seems to be, maybe not less naively, the only proper way to deal with cinema: it is evident that a similar rigidity needs to be made productive by integrating historical, social, political, and industrial reasons. From a scholarly perspective, in fact, these issues have rarely been questioned by taking into consideration a broader spectrum than the national film histories. For this reason, the section is entirely dedicated to the issues of dubbing and subtitling from a strongly transnational and comparative perspective.
Wednesday, March 18, 9.00-11.00
Sala Convegni, prof. Roberto Gusmani, Palazzo Antonini

Interventi di saluto/Greetings:
Alberto Felice De Toni, Magnifico Rettore dell’Università degli Studi di Udine
Gianni Torrenti, Assessore regionale Cultura, Sport e Solidarietà
Furio Honsell, Sindaco del Comune di Udine
Federico Angelo Pirone, Assessore alla Cultura del Comune di Udine
Neil Harris, Direttore del Dipartimento di Storia e Tutela dei Beni Culturali

Wednesday, March 18, 11.15-13.45
Panorama A
Sala Tiepolo, Palazzo Caiselli

Casper Tybjerg (Københavns Universitet)
*Series, Norms, and the Drama of Light*

Wanda Strauven (Universiteit van Amsterdam)
*(Film) History Made by Nameless Children*

François De La Breteque (Université Paul Valéry – Montpellier III)
*Les Histoires de la littérature médiévale en langue française peuvent-elles fournir un modèle d’histoire « sans noms » ?*

Wednesday, March 18, 15.00-18.30
Workshop – Narration and Visuality
Sala Tiepolo, Palazzo Caiselli

Varpu Rantala (Turun Yli-opisto)
*Addiction Symptomatology: Cinematic Iconography of Addiction*

Giorgio Avezzù (Università Cattolica del Sacro Cuore, Milano)
*Narrative Models for Contemporary Film History: The Desertion Plot*

Wednesday, March 18, 21.00
Cinema Visionario
via Asquini 33, Udine

*The Name of Christ*
(Albert Serra, Spain, 2010, 193’)

Presentato da /Presented by:
Vincenzo Estremo (Università degli Studi di Udine)

Wednesday, March 18, 11.15-13.45
Panorama B
Sala Florio, Palazzo Florio

Trond Lundemo (Stockholm University)
*The Agency of Images: History as Propagation and Modulation*

Teresa Castro (Université Paris III – Sorbonne Nouvelle)
*In Defense of an Animistic History of the Camera*

Barbara Le Maitre (Université Sorbonne Nouvelle - Paris 3)
*Pour une histoire des formes intermédiaires*

Wednesday, March 18, 15.00-18.30
Workshop – New Waves and Modernity
Sala Florio, Palazzo Florio

Anna Malgina (Gosfilmofond of Russia)
*The Nameless History of the Russian “New Wave”: The Interchange and Synthesis of Paradigms*

Dario Marchiori (Université Lyon II)
*Dialectiques du style cinématographique: figures du modernisme tardif in-délà et en deçà du nom de l’auteur*
Thursday, March 19, 9.30-13.00
Workshop – Gesture and Epistemology
Sala Tiepolo, Palazzo Caiselli
Ivan Pintor (Università Pompeu Fabra, Barcelona)
The Gesture of Silence. A Gestural Archaeology of Cinema
Manuel Garín & Alain Salvadó (Universitat Pompeu Fabra, Barcelona)
A History of Numbers: Quantitative Film Studies and the Frequency of Gestures
Maria Tortajada (Università degli Studi di Parma)
Workshop – The Agency of Users and Producers
Sala Florio, Palazzo Florio
Bernhard Gross (Freie Universität, Berlin)
The History of Cinema as a History of Modulation of the Spectator
Ana Aitana Fernandez (Universitat Pompeu Fabra, Barcelona)
Topography of the Absence through Images-Object
Diego Cavallotti (Università degli Studi di Udine)
To the Anonymous Videomaker: Subjectivity Construction in Italian Amateur Photo-Video Magazines between 1975 and 1985

Benoit Turquet (Università di Lausanne)
En l’absence de noms: Problèmes d’histoire des techniques et des cinématographiques mineures
Discussione/Discussion Coordina/Coordinator: Benoit Turquet (Università di Lausanne)

Michele Guerra (Università degli Studi di Parma)
The Art with the Uncertain Name: Cinema in the 1910s America
Manuela Gieri (Università degli Studi della Basilicata)
A History of Italian Cinema without Names: A Contribution to the Discussion

Natasha Poljakowa (Royal Holloway, University of London)
Methods: From a Voyage to the North Sea to a Passage to North-West. Journeys across the Contaminated Histories of Film and Art
Michael Pigott (University of Warwick)
Networks: Travelling Showreels. Artist’s Film Compilations in the U.K.
Discussione/Discussion Coordina/Coordinator: Catherine Fowler (University of Otago)

Frank Kessler & Sabine Lenk (Universiteit Utrecht)
What’s in a Name?
Discussione/Discussion Coordina/Coordinator: Frank Kessler & Sabine Lenk (Universiteit Utrecht)

Elisa Linsenscein (Ruhr-Universität, Bochum)
Quotation Atlas. New Cinematic Knowledge
Mariano Paz (University of Limitec)
Elements of Genre and World Cinema in Contemporary Argentine Film

Awards assignment of the XIII Limina Awards for Italian and International Film Studies book published in 2014

Thursday, March 19, 15.30-19.00
Workshop – Thinking Topologically: Contaminated History of Art and Film
Sala Tiepolo, Palazzo Caiselli
Catherine Fowler (University of Otago)
Theories: Thinking Topologically. Same Introductory Remarks on Moving Image Relations
Miriam De Rosa (Università Cattolica del Sacro Cuore, Milano)
De quelle(s) historicité(s) la fin des films est-elle porteuse?
Discussione/Discussion Coordina/Coordinator: Vicente Sánchez-Biosca (Università di Valencia)

Marta Boni (Università di Montréal)
Distant Reading in Television Studies
Julien Lapointe (Concordia University, Montreal)
Cinematic Representations and Extra-Cinematic Corollaries: Aggregates, Schemas and Aesthetics
Dominique Budor (Université Sorbonne Nouvelle - Paris 3)
De quelle(r) historicité(s) la fin des films est-elle portée?
Discussione/Discussion Coordina/Coordinator: Catherine Fowler (University of Otago)

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Thursday, March 19, 21.00
Cinema Visionario via Asquini 33, Udine

Caba Libre
(Albert Serra, Spain, 2013, 18’)
Story of my Death
(Albert Serra, Spain, 2010, 148’

Presentato da /Presented by: Albert Serra

Friday, March 20, 9.00–13.00
Sala Convegni, prof. Roberto Gusmanì, Palazzo Antonini

Discussione finale a cura dei coordinatori dei workshop/Final discussion held by the workshops’ coordinators:
Catherine Fowler (University of Otago)
André Gaudreault (Université de Montréal)
Vinzenz Hediger (Goethe-Universität, Frankfurt)
Florian Hoof (Goethe-Universität, Frankfurt)
Frank Kessler (Universiteit Utrecht)
András Bálint Kovács (Eötvös Loránd Tudományegyetem, Budapest)
Sabine Lenk (Universiteit Utrecht)
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Maria Tortajada (Università degli Studi di Udine)
Benoit Turquet (Università di Lausanne)

To the Anonymous Videomaker: Subjectivity Construction in Italian Amateur Photo-Video Magazines between 1975 and 1985

Carmelo Marabellò (Università Iuav, Venezia)
When the Field Meets Style: Author, Authorship, Ethnographical Images and the Genealogy of Anthropological Filmmaking

Vicente Sánchez-Biosca (Università di Valencia)
No-Author Footage, Fertile Re-Appropriations. On Atrocity Images from Cambodia

Discussione/Discussion Coordina/Coordinator: Vicente Sánchez-Biosca (Università di Valencia)

Cuba Libre
(Albert Serra, Spain, 2013, 18’)
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Vicente Sánchez-Biosca (Universitat de València)
Maria Tortajada (Università degli Studi di Udine)
Benoit Turquet (Università di Lausanne)
Friday, March 20, 9.00–11.30
Sala Tiepolo, Palazzo Caiselli

Artist’s Talk
Albert Serra
Coordinato da/Coordinated by:
Francesco Federici, Vincenzo Estremo (Università degli Studi di Udine)

Presentazione delle sezioni della MAGIS - Gorizia International Film Studies Spring School
/ Presentation of the MAGIS – Gorizia International Film Studies Spring School’s Sections:

Post-Cinema: Videogame/Animation/Comics
Alberto Brodesco (Università degli Studi di Trento), Federico Giordano (Università per Stranieri di Perugia), Ludovica Fales (Università degli Studi di Udine)

Cinema & Contemporary Visual Arts
Alessandro Bordina, Francesco Federici, Vincenzo Estremo (Università degli Studi di Udine)

The Film Heritage
Simone Venturini, Andrea Mariani, Giuseppe Fidotta (Università degli Studi di Udine), Hans-Michael Bock (Cinegraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Porn Studies: Cartography of Pornographic Audiovisual
Giovanna Maina (University of Sunderland), Enrico Biasin, Federico Zecca (Università degli Studi di Udine)
Friday, March 20, 15.00-18.00

Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage

Voice/Speech/Word: Dubbing and Subtitling in Comparative Contexts

Introductory issues
Carla Mereu (University of Reading)
Hans-Michael Bock (Cinefest, Hamburg)
Simone Venturini, Andrea Mariani, Giuseppe Fidotta (Università degli Studi di Udine)

Coordinated by: Hans-Michael Bock (Cinefest, Hamburg)

Post-Cinema: Videogame/Animation/Comics

Fragmented Bodies in New Media Environments
Sophie Rabouh (Université de Montréal/Université Paris 1)
La Webdocumentaire et le réinvestissement du rôle du spectateur dans les nouveaux médias
Maxime Labrecque (Université de Montréal)
The Power of Networks in Hyperlink Movies
Coordina/Coordinated by: André Gaudreault (Université du Montréal)

Porn Studies: Cartography of Pornographic Audio-visual

New Media and Public Exposure: The Politics, Ethics and Discourses of Web 2.0 Porn
In collaboration with Cinefest, Hamburg

Saturday, March 21, 9.30-13.00

Sala della Torre, Fondazione Cassa di Risparmio di Gorizia

Interventi di saluto/Greetings:
Alberto Felice De Toni, Magnifico Rettore dell’Università degli Studi di Udine
Ettore Romoli, Sindaco di Gorizia
Federico Poretti, Assessore alla Cultura, Provincia di Gorizia
Emilio Sgarlata, Presidente Consorzio Universitario di Gorizia

Presiede / Chair: Leonardo Quaresima (Università degli Studi di Udine)

Cinema & Contemporary Visual Arts
Martin Beaulieu (Université du Québec à Montréal)
The Magic Lantern Therapy: Antagonistic Readings of Control
Maria Ida Bernabei (IUAV/Paris 8)
Film d’intérêt passionnant, essai de cinéma pur, émotion purement visuelle: Programming Scientific Films in Avent-garde Club
Milo Adams (Università La Sapienza, Roma)
CTRL [SPACE]-Rhetorics of Surveillance: From Bentham to Big Brother
Martin Bonnard (Université du Québec à Montréal)
Burst of Flames on a Dark Sky: Herzog on Fandor, Online Cinema Controlled Chaos
Viva Paci (Université du Québec à Montréal)

Discussione/Discussion
Presiede / Chair: Viva Paci (Université du Québec à Montréal)

Saturday, March 21, 15.00-18.00

Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage

Carla Mereu (University of Reading)

Italians’ Disavowal and Reception of Scarface from Boycott to Dubbings (1930s-70s)

Presiede / Chair: Leonardo Quaresima (Università degli Studi di Udine)
Francesco Bono (Università degli Studi di Perugia)  
Dubbing, Manipulation, Censorship: How Luchino Visconti’s Senso Became Sehnsucht.  
Coordinato da/Coordinated by: Hans-Michael Bock (Cinefest, Hamburg) & Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Post-Cinema: Videogame/Animation/Comics  
Political Body in the New Media Landscape
Paolo Russo (Oxford Brookes, University)  
Puzzling Cyborgism in Nirvana
Stuart Allan (Cardiff University)  
Mediated Truths: The Visual Inscription of Witnessing
Ludovica Fales (Università degli Studi di Udine)  
Writing Histories with our Bodies: Online and Offline Activist Presence in the Arab Spring
Simone Moraldi (Università di Roma 3)  
Dehierarchisation and the Relationship between Observer and the Observed in Documentary Style
Coordinato da /Coordinated by: Gloria Lauri Lucente (University of Malta)

Porn Studies: Cartography of Pornographic Audio-visual
Oliver Carter, John Mercer (Birmingham City University)  
Researching Vintage Porn: Topics, Issues, Objects and Methods

Proiezioni/Screenings
Saturday, March 21, 21.00  
Kinemax Gorizia, piazza Vittoria 41, Gorizia  
Nigeria 1963 (Anon., France 1963)
Paesaggi marini, onde su scogli (Guglielmo Baldassini, Italy, 1920s)
Musica dal vivo di/Live music by Hobocombo
In collaborazione con/in collaboration with Home Movies – Archivio nazionale dei film di famiglia, La Camera Ottica - DAMS Gorizia
Presentato da/Presented by: Mirco Santi (Università degli Studi di Udine), Paolo Simoni (Home Movies – Archivio nazionale dei film di famiglia)  
a seguire/to follow
Ye Shanghai (Roberto Paci Dalò, 2012)
Presentato da/Presented by: Mirco Santi (Università degli Studi di Udine), Paolo Simoni (Home Movies – Archivio nazionale dei film di famiglia)

Sunday, March 22, 9.30-13.00  
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia  
Porn Studies: Cartography of Pornographic Audio-visual  
Feona Attwood (Middlesex University)
What Should We Do with “Mainstream” Porn?
Renato Stella (Università degli Studi di Padova)
Neoporn: The Everyday Life Dimension of Sex
Discussione/Discussion
Pausa/Break
Presiede/Chair: Gloria Lauri Lucente (University of Malta)

Cinema & Contemporary Visual Arts
Monise Nicodemos (Université Sorbonne Nouvelle - Paris 3)  
Paolo Gioli, une démarche archéologique
Lu Jiejing (Université Sorbonne Nouvelle - Paris 3)
CCD Workstation’s ‘Memory Project’: art is performed and cinema to be expanded
Wagner Morales (Université Sorbonne Nouvelle - Paris 3)  
The Cinema as Installation: Attempts to Make Films Politically in the Work of Clarisse Hahn
Discussione/Discussion
Pausa/Break
Presiede/Chair: Antoine Gaudin (Université Sorbonne Nouvelle - Paris 3)

Sunday, March 22, 16.00  
Villa Manin, Passariano (UD)  
UNMADE DISPLAYS  
curated by Davide Bevilacqua (Kunstuniversität Linz) & Vincenzo Estremo (Università degli Studi di Udine)

Proiezioni/Screenings  
Sunday, March 22, 21.00  
Kinemax Gorizia, piazza Vittoria 41, Gorizia  
The Secret Museum: Early Pornography on Screen (1910-1928, 32’)
Presentato da/Presented by: Ronald Simons (EYE Film Institute, Amsterdam)
Blue Movie (Alberto Cavallone, Italy, 1978, 74’)
Discussione/Discussion
Pausa/Break
Presiede/Chair: Stefano Ricci & Ilaria Ricci (Rarovideo, Rome)
Monday, March 23, 9.30-10.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia

The Film Heritage
Anna Sofia Rossoholm (Linnéuniversitetet)
Translation as Media Transposition and Cultural Adaptation: A Historical and Theoretical Introduction to Subtitling

Discussion/Review
Pausa/Break

Presiede/Chair: Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Cinema & Contemporary Visual Arts
Feng Lei (Universität für angewandte Kunst Wien)
Frederick J. Kiesler’s Film Guild Cinema

Sebastian Voltmer (Universität für angewandte Kunst Wien)
Photographic and Cinematographic Dispositives in the Context of Science

Monday, March 23, 15.00-18.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage
Andrea Kirchhartz (Translator and Independent Historian)
About the Profession: Theoretical and Historical Issues

Coordinato da/Coordinated by: Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Post-Cinema: Videogame/Animation/Comics
Technological Body and Immersiveness

Giulia Colaizzi (Universitat de València)
Biopolitics and the Art of the Virtual

Graziano Terenzi (Inglese Technologies/Accademia di Belle Arti Lecce)
AR and Immersiveness in Digital Storytelling

Lise Dilling-Hansen (Aarhus University)
Constructions of the Authentic Online Person(s)

Coordinato da/Coordinated by Stefano Odorico (Leeds Trinity University/Bremen University)
BeAnotherLab, Artists

Frederick J. Kiesler’s Film Guild Cinema

Monday, March 23, 21.00
Palazzo del cinema/Hiìa filma
Piazza Vittoria 41, Gorizia

Newmedia Italia
Nati nella rete: critica, gameplay e videomaking
Tavola rotonda con
Barbie Xanax (Marta Marcello),
I Licaoni (Francesca Detti,
Alessandro Izzo)

Coordinato da/Coordinated by
Marta Filgoi (Mediacritica),
Mirko Lino (Università degli Studi di Palermo),
Sara Martin, Massimo Siardi (Università degli Studi di Udine), Margherita Merlo (Mediacritica),

Special Event/Performance
Monday, March 23, 13.00-14.00/18.00-20.00
Mediateca Provinciale di Gorizia “Ugo Casiraghi”
Piazza Vittoria 41, Gorizia

Virtual Reality Headsets Test (open to students)
by BeAnother Lab

Presiede/Chair: Federico Zecca (Università degli Studi di Udine)

Round Table
The Mutations of Images and the Evolution of Conservation and Restoration Practices
Anne Carrier-Bresson (Atelier de Restauration et de Conservation des Photographies de la ville de Paris)

Cécile Dazord (Centre de recherche et de restauration des Musées de France, Paris)
Simone Venturini (Università degli Studi di Udine)
Alex Michaan (Institut national du patrimoine)

Presentation of the research network C-IMIRA (Cinema and Moving Image Research Assembly),
Tuesday, March 24
Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage

Andrea Kirchhartz (Translator and Independent Historian)
About the Profession: The Practice

Lucia Tralli (Independent Scholar)
"Translated by Fans, for Fans": Fan Activism and the Internationalization of Fan Cultures

Oliver Carter (Birmingham City University)
Preserving all’Italiana: Fun Caration of Italian Cult Cinema

Coordinato da/Coordinated by: Simone Venturini, Andrea Mariani, Giuseppe Fidotta
(Università degli Studi di Udine)

Post-Cinema: Videogame/Animation/Comics

Elena Ortega Oroz (Universitat Oberta de Catalunya)
Disturbing Bodies, Rejection Feelings: The Representation of the Male Disabled Body as a Cinematic Object of Disgust in the Experimental Documentary El Modelo (German Scelzo, 2012)

S. Yigit Soncul (Winchester School of Art, University of Southampton)
A Media Epidemiology of Ebola: Contagious and Immunogenic Images in the Age of Omnipresent Screens

Deborah Toschi (Università degli Studi di Pavia)
Prenatal Portraits: The Visual Technologies and the Dreamed Images of the Bodies

Alberto Brodesco (Università degli Studi di Trento)
Body Doubles: Scientific Imagery and Typologies of Body Multiplication in Contemporary Television Series

Coordinato da/Coordinated by: Federico Giordano (Università per Stranieri di Perugia)

Porn Studies: Cartography of Pornographic Audio-visual Contemporary US Pornography

Enrico Biasin (Università degli Studi di Udine)
Primary Identification: Film Studies and the Cultural Industry of Porn

Giovanna Maina (University of Sunderland)
"Porn They Can Relate To": Alternative Pornographies from Communities to Markets

Federico Zecca (Università degli Studi di Udine)
Readiness, Excess, Forgery: Contemporary Amateur Pornographies

Presiede/Chair: Lynn Cornella
(University of Nevada Las Vegas)

Tuesday, March 24, 17.00-19.00
Palazzo del cinema/Hiša filma
Piazza Vittoria 41, Gorizia

Newmedia Italia
Nati nella rete: critica, gameplay e videogamming
Tavola rotonda
Fraws (Francesco Miceli) di Parliamo di videogiochi,
Synergo e RedZ (Mario Palladino, Nicola Palmieri)

Coordinato da/Coordinated by: Mattia Filigoi (Mediacritica), Mirko Lino (Università degli Studi di Palermo), Sara Martin (Università degli Studi di Udine), Margherita Merlo (Mediacritica), Massimo Siardi (Università degli Studi di Udine)

a seguire/to follow
Presentazione delle riviste/Presentation of the journals:
Cinergie. Il cinema e le altre arti; Game: The Italian Journal Game Studies;
Scenari/Mimesis n.1 (Presentato da/Presented by Luca Taddio e Damiano Cantone)

Tuesday, March 24, 22.00
Palazzo del Cinema/Hiša a filma
Piazza Vittoria 41, Gorizia

Goodbye Party
Amiga Demos Screenings
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
<th>Film Title</th>
<th>Director(s)</th>
<th>Presentato da/Presented by</th>
<th>Additional Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, March 18</td>
<td>21.00</td>
<td>Cinema Visionario via Asquini 33, Udine</td>
<td><em>The Name of Christ</em> (Albert Serra, Spain, 2010, 193')</td>
<td>Albert Serra</td>
<td>Vincenzo Estremo (Università degli Studi di Udine)</td>
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<tr>
<td>Thursday, March 19</td>
<td>21.00</td>
<td>Cinema Visionario via Asquini 33, Udine</td>
<td><em>Cuò Libre</em> (Albert Serra, Spain, 2013, 18')</td>
<td>Albert Serra</td>
<td>Presentato da /Presented by: Alberto Serra</td>
<td></td>
</tr>
<tr>
<td>Friday, March 20</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>Pictures of the Old World</em> (Obrazy starého sveta) (Dušan Hanák, Czechoslovakia, 70', 1972)</td>
<td>Dušan Hanák</td>
<td>Presented by Dušan Hanák:</td>
<td></td>
</tr>
<tr>
<td>Saturday, March 21</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>Nigeria 1963</em> (Anon., France 1963)</td>
<td></td>
<td>Presentato da /Presented by:</td>
<td></td>
</tr>
<tr>
<td>Sunday, March 22</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>The Secret Museum: Early Pornography on Screen</em> (1910-1928, 32')</td>
<td>Ronald Simons (EYE Film Institute, Amsterdam)</td>
<td>Presentato da /Presented by:</td>
<td></td>
</tr>
<tr>
<td>Monday, March 23</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>Blue Movie</em> (Alberto Cavallone, Italy, 1928, 74')</td>
<td>Alberto Cavallone</td>
<td>Presentato da /Presented by:</td>
<td></td>
</tr>
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<td>Wednesday, March 18</td>
<td>21.00</td>
<td>Cinema Visionario via Asquini 33, Udine</td>
<td><em>Pictures of the Old World</em> (Obrazy starého sveta) (Dušan Hanák, Czechoslovakia, 70', 1972)</td>
<td>Dunš Hanák</td>
<td>Presentato da /Presented by: Alberto Serra</td>
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</tr>
<tr>
<td>Thursday, March 19</td>
<td>21.00</td>
<td>Cinema Visionario via Asquini 33, Udine</td>
<td><em>Short films selected by Dušan Hanák:</em></td>
<td>Dušan Hanák</td>
<td>In collaboration with Cinefest, Hamburg</td>
<td></td>
</tr>
<tr>
<td>Friday, March 20</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>In Limbo</em> (Antoine Viviani, France, 2014)</td>
<td>Antoine Viviani</td>
<td>Presentato da /Presented by:</td>
<td></td>
</tr>
<tr>
<td>Saturday, March 21</td>
<td>21.00</td>
<td>Kinemax Gorizia, piazza Vittoria 41, Gorizia</td>
<td><em>Ye Shanghai</em> (Roberto Paci Dalò, 2012)</td>
<td>Roberto Paci Dalò</td>
<td>Presentato da /Presented by:</td>
<td></td>
</tr>
</tbody>
</table>
Mostre e Installazioni/
Exhibitions and Installations

Sunday, March 22,
16.00
Villa Manin,
Passariano (UD)

Unmade Displays

Related to the Cinema & Contemporary Visual Art section, the exhibition Unmade Displays will investigate the cultural and social possibilities of implementing the limits of cinema, showcasing a number of artworks challenging the “traditional” idea of cinematic dispositive and analysing the status of film as an interface in the digital environment. As part of the activities of the School, a guided tour of the exhibition with its curators will be organized for the students.

Monday, March 23,
13.00 -14.00 / 18.00-20.00
Mediateca Provinciale di Gorizia “Ugo Casiraghi”
Piazza Vittoria 41, Gorizia

The Machine to Be Another
Headsets Test
by BeAnotherLab

BeAnotherLab is an international, interdisciplinary collective dedicated to the investigation of embodied and telepresence experiments. In collaboration with MIT, they have developed a Virtual Reality installation, The Machine to Be Another (http://www.themachinetobeanother.org), a meditation on empathy and identity: designed as an interactive performance installation, the Machine offers users the possibility of interacting with a piece of another person’s life story by seeing themselves in the body of this person and listening to his/her thoughts inside their mind. The Machine will be operating during the School and every participant will be able to “experience” an individual trial.

Mostre e Installazioni/
Exhibitions and Installations
March 18

9:00
Greetings

Introduction:
Leonardo Quaresima
Andrea Pinotti
Gabriele Pedullà

Chair: Leonardo Quaresima

11:15-13:45
Panorama A

Casper Tybjerg
Wanda Strauven
François De La Breteque

Chair: Casper Tybjerg

11:15-13:45
Panorama B

Trond Lundemo
Teresa Castro
Barbara Le Maitre

Chair: Trond Lundemo

15.00-18.30
Workshop – New Waves and Modernity

Anna Malgina
Dario Marchiori
András Bálint Kovács

Coordinator: András Bálint Kovács

21:00
Screenings

The Name of Christ
(Albert Serra, Spain, 2010, 193')

March 19

9.30-13.00
Workshop – Gesture and Epistemology

Ivan Pintor
Manuel Garin & Alain Salvadó
Maria Tortajada

Coordinator: Maria Tortajada

9.30-13.00
Workshop – The Agency of Users and Producers

Bernhard Gross
Ana Aitana Fernandez
Diego Cavallotti
Benoît Turquety

Coordinator: Benoît Turquety

15.00-19.00
Workshop – Style, Techniques and Politics

Elisa Linsensein
Mariano Paz
Carmelo Marabelló
Vicente Sánchez-Biosca

Coordinator: Vicente Sánchez-Biosca

15.00-19.00
Workshop – Series, Aggregates, Systems

Marta Boni
Julien Lapointe
Dominique Budor
André Gaudreault & Philippe Marion

Chair: Leonardo Quaresima

March 20

9.00–13.00
Final discussion

Catherine Fowler
André Gaudreault
Vinzenz Hediger
Florian Hoof
Frank Kessler
András Bálint Kovács
Sabine Lenk
Philippe Marion

Chair: Leonardo Quaresima

9.30-13.00
Workshop – (New) Film Histories: Archaeology of the Name

Michele Guerra
Manuela Gieri
Natasha Poljakowa
Frank Kessler & Sabine Lenk

Coordinators: Frank Kessler & Sabine Lenk

15.00-15.30
Special Event: Limina Awards

Cuba Libre
(Albert Serra, Spain, 2013, 18')
Story of my Death
(Albert Serra, Spain, 2010, 148')

15.30-19.00
Workshop – Thinking Topologically: Contaminated History of Art and Film

Catherine Fowler
Miriam De Rosa
Michael Pigott

Coordinator: Catherine Fowler
March 20

9.00–11.30
*Artist’s Talk*
Albert Serra

Presentation of Gorizia Spring School’s Sections

15.00 – 18.00
Workshop – The Film Heritage
Carla Mereu
Hans-Michael Bock
Simone Venturini
Andrea Mariani
Giuseppe Fidotta
*Coordinator:* Hans-Michael Bock

15.00-18.00
Workshop - Post-Cinema
Video Game, Animation, Comics
Sophie Rabouh,
Maxime Lahrecque,
*Coordinator:* André Gaudreault

15.00 – 18.00
Workshop - Porn
Studies: Cartography of Pornographic Audio-visual
Clarissa Smith
Evangelos Tziallas
Alessandra Mondin
*Coordinator:* Rosanna Maule

21.00
Screenings
*Pictures of the Old World (Obrazy starého sveta)*
(Dušan Hanák, Czechoslovakia, 70’, 1972)

March 21

9.30 -13.00
*Greetings*
Carla Mereu
Katrin von Kap-herr
Rosanna Maule
*Chair:* Leonardo Quaresima

*Cinema & Contemporary Visual Arts*

Martin Beaulieu
Maria Ida Bernabei
Milo Adami
Martin Bonnard
*Chair:* Viva Paci

15.00 – 18.00
Workshop - The Film Heritage
Carla Mereu
Francesco Bono
*Coordinator:* Hans-Michael Bock

15.00 – 18.00
Workshop - Post-Cinema
Video Game, Animation, Comics
Paolo Russo
Stuart Allan
Ludovica Fales
Simone Moraldi
*Coordinator:* Hans-Michael Bock

21.00
Screenings
*Ye Shanghai*
(Roberto Paci Dalò, 2012)
*presented by:* Mirco Santi, Paolo Simoni
*live music by:* Hobocombo
*a segue* to follow

March 22

9.30 – 13.00
Porn Studies: Cartography of Pornographic Audio-visual
Feona Attwood
Renato Stella
*Chair:* Gloria Lauri Lucente

*Cinema & Contemporary Visual Arts*

Monise Nicodemos
Lu Jiejing
Wagner Morales
*Chair:* Antoine Gaudin

15.00 – 18.00
Presentation of the exhibition UNMADE DISPLAYS
Villa Manin, Passariano (UD)
*curated by:* Davide Bevilacqua, Vincenzo Estremo

21.00
Screenings
*The Secret Museum: Early Pornography on Screen*
(32’, 1910-1928)
*presented by:* Ronald Simons

*Blue Movie*
(Alberto Cavallone, 74’, 1978)
*presented by:* Stefano Ricci and Ilaria Ricci
March 23

9.30-10.30
The Film Heritage
Anna Sofia Rossolho
Chair: Jan Distelmeyer

Cinema & Contemporary Visual Arts
Feng Lei
Sebastian Voltmer
Patrick Cauz
Nina Jukić
Chair: Gabriele Jutz

Artists’ Talk
Christa Sommerer

Coordinators: Davide
Bevilacqua, Cristian
Villavicencio

Round Table - Media, Body,
Interactivity and Immersiveness
Stefano Odorici
Sandral Gaudenzi
Graziano Terenzi
BeAnother Lab

Coordinators: Alberto Brodesco,
Ludovica Fales, Federico
Giordano

15.00-18.00
Workshop - The Film Heritage
Andrea Kirchhartz
Coordinator: Jan Distelmeyer

15.00-18.00
Workshop - Post–Cinema
Videogame, Animation,
Comics
Giulia Colaizzi
Graziano Terenzi
Lise Dilling-Hansen

Coordinator: Stefano Odorici

March 24

9.30-13.00
Porn Studies: Cartography of
Pornographic Audio-visual
Lynn Comella
Kevin Heffernan
Chair: Federico Zecca

Round Table - Heritage
Conservation
Anne Cartier-Bresson
Cécile Dazord
Simone Venturini
Alex Michaan
Chair: Simone Venturini

15.00-18.00
Workshop - The Film Heritage
Andrea Kirchhartz
Licia Tralli
Oliver Carter

Coordinators: Simone Venturini,
Andrea Mariani, Giuseppe
Fidotta

15.00-18.00
Workshop - Post–Cinema
Videogame, Animation,
Comics
Elena Ortega Oroz
Yigit Socol
Deborah Toschi
Alberto Brodesco

Chair: Federico Giordano

Presentation of the journals
Cinergie. Il cinema e le altre
arti; Game: The Italian Journal
of Game Studies;
Scenari/Mimesis n.1

22.00
Goodbye Party

Amiga Demos screenings

Coordinators: Mattia Filigoi,
Mirko Lino, Sara Martin,
Margherita Merlo, Massimo
Siardi

21.00
Screenings

In Limbo
( Antoine Viviani, 2014)
presented by Ludovica Fales

The Machine to be Another
(BeAnother Lab, 2014)
presented by BeAnother Lab

March 25

15.00-18.00
Workshop - Porn
Studies: Cartography of
Pornographic Audio-visual
Frédéric Tachou
Ronald Simons
Paolo Caneppele
Coordinator: Kevin Heffernan

16.00-19.00
Round Table - Newmedia
Italia
BarbieXanax (Marta Marcello)
I Licaoni (Francesca Detti,
Alessandro Izzo)

Coordinators: Mattia Filigoi,
Mirko Lino, Sara Martin,
Margherita Merlo, Massimo
Siardi

Chair: Simone Venturini

15.00-18.00
Workshop - Porn
Studies: Cartography of
Pornographic Audio-visual
Enrico Biasin
Giovanna Maina
Federico Zecca
Chair: Lynn Comella

17.00-19.00
Round Table - Newmedia
Italia
Fraws (Francesco Miceli)
Synergo & RedeZ (Mario
Palladino, Nicola Palmieri),

Coordinators: Mattia Filigoi,
Mirko Lino, Sara Martin,
Margherita Merlo, Massimo
Siardi

a seggire to follow

22.00
Goodbye Party

Amiga Demos screenings
Université van Amsterdam
Universitat Pompeu Fabra - Barcelona
Ruhr-Universität - Bochum,
Goethe-Universität - Frankfurt am Main
University of Malta
Université de Montréal
Concordia University - Montréal
Université du Québec à Montréal
Université Sorbonne Nouvelle - Paris 3
Fachhochschule Potsdam
Universität Potsdam
Università degli Studi di Udine
Universität für angewandte Kunst - Wien
Universität Potsdam
Associazione Culturale LENT, Udine
Associazione Culturale Palazzo del Cinema / Hiša filma
Mediateca.GO “Ugo Casiraghi”
Mediateca Provinciale di Gorizia – Goriška Pokrajinska Mediateka
Université Sorbonne Nouvelle - Paris 3, Département Cinéma et Audiovisuel
LIRA - Laboratoire International de Recherches en Arts
GRAFICS, Groupe de recherche sur l’avènement et la formation des institutions cinématographique et scénique, Université de Montréal
CineGraph, Hamburg
CineFest, Hamburg
Dottorato Internazionale in Studi Storico Artistici e Audiovisivi
Laurea Magistrale Internazionale in Discipline del Cinema/IMACS – International Master in Audiovisual and Cinema Studies
Corso di Laurea DAMS, Gorizia
Corso di Laurea in Relazioni Pubbliche, Gorizia
Centro Polifunzionale di Gorizia
Servizio comunicazione
Ufficio Mobilità e Relazioni Internazionali
Dipartimento di Musica e Spettacolo, Università degli Studi di Bologna
Dipartimento di Scienze della Comunicazione e dello Spettacolo, Università Cattolica del Sacro Cuore, Milano
Centro Studi di Ricerche sulla Sceneggiatura, “Sergio Amidei”, Gorizia
CINEMANTICA, Laboratorio Cinema e Multimedia, Udine
LA CAMERA OTTICA, Film and Video Restoration, Gorizia
CREA, Centro Ricerca Elaborazione Audiovisivi, Gorizia
Andergraun Films, Barcelona / Capricci, Nantes / Slovenský filmový ústav, Bratislava / Associazione Home Movies - Archivio Nazionale del Film di Famiglia, Bologna / EYE Film Institute, Amsterdam / Rarovideo, Roma / Providences, Paris / Fuseon publisher / Hornet publisher
In collaborazione con le riviste: “CINEMA & Cie”, “Cinergie. Il cinema e le altre arti”, “G|A|M|E The Italian Journal of Game Studies”
Con il sostegno di:
Comune di Udine
Comune di Gorizia
www.filmforumfestival.it