

filmforum/2015

Udine/Gorizia
18–24 marzo

XXII International Film Studies Conference
A History of Cinema without Names: A Research Project
Udine, 18–20 marzo 2015/*March 18–20, 2015*
Palazzo Antonini, via T. Petrarco 8
Palazzo Caiselli, vicolo Florio 2
Casa Solari, vicolo Florio 4
Cinema Visionario, via Asquini 33

XIII MAGIS Gorizia International Film Studies Spring School
Gorizia, 20–24 marzo 2015/*March 20–24, 2015*
Palazzo del Cinema/Hiša filma, piazza Vittoria 41
Fondazione Cassa di Risparmio di Gorizia, via Carducci 2
Polo Santa Chiara, via Santa Chiara 1

Coordinamento scientifico e organizzativo/ *Scientific and organization coordinators:*

Andrea Mariani, Sara Martin, Federico Zecca (Università degli Studi di Udine)

Comitato scientifico/ *Scientific committee:*

Mariapia Comand, Sara Martin, Francesco Pitasso, Leonardo Quaresima, Cosetta Saba, 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 Maina (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)

Proiezioni/ Screenings:

Ludovica Fales, Vincenzo Estremo, Andrea Mariani, Sara Martin, Mirco Santi, Simone Venturini, 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)

Premio Limina:

Sara Martin (Università degli Studi di Udine), Valentina Re (Link Campus University, Roma)

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 Dotto, Vincenzo Estremo, Ludovica Fales, Francesco Federici, Giuseppe Fidotta, Andrea Mariani, Sara Martin, Lisa Parolo, Mirco 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/

Graphics: Stefano Ricci

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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*

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 (ascribable to a cluster of positions which includes, among others, Warburg, Focillon, Wölfflin, 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 Étienne 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).

Les généralités, comme la langue ou les genres, doivent-elles être conçues comme des agrégats momentanés, des standards qui naissent de la transaction, et non comme des normes ou des étalons qui pourraient lui préexister [...] Ce qu'on appelle un invariant, une norme, un code, voire un universel, ce n'est jamais qu'une stase provisoire et révisable (Antoine Compagnon, *Le Démon de la théorie*, 1998, p. 207).

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 Wölfflin 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 ones.

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

Presentazione/*Introduction:*
Leonardo Quaresima
(Università degli Studi di Udine)

Andrea Pinotti (Università degli Studi di Milano)
Why Anonymizing the History of Images?

Gabriele Pedullà (Università degli Studi Roma Tre)
Why Anonymizing the History of Literature?

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

Wednesday, March 18, 11.15-13.45

Panorama A
Sala Tiepolo, Palazzo Caiselli

Casper Tybjerg (København 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 » ?

Discussione/*Discussion*
Presiede/*Chair:*
Casper Tybjerg (København Universitet)

Panorama B
Sala Florio, Palazzo Florio

Trond Lundemo (Stockholm Universitet)
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 Maître (Université Sorbonne Nouvelle - Paris 3)
Pour une histoire des formes inter-médiales

Discussione/*Discussion*
Presiede/*Chair:*
Trond Lundemo (Stockholm Universitet)

Wednesday, March 18, 15.00-18.30

Workshop – Narration and Visuality
Sala Tiepolo, Palazzo Caiselli

Varpu Rantala (Turun Yliopisto)
Addiction Symptomatology: Cinematic Iconography of Addiction

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

Vinzenz Hediger & Florian Hoof (Goethe-Universität, Frankfurt)
The Agency of the Agency or: Why Do All Corporate Image Film Look Alike? A Praxeological Approach to the Aesthetics of Corporate Image Film

Discussione/*Discussion*
Coordinano/*Coordinators:*
Vinzenz Hediger & Florian Hoof (Goethe-Universität, Frankfurt)

Workshop – New Waves and Modernity
Sala Florio, Palazzo Florio

Anna Malgina (Gosfilmfond 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 au-delà et en deçà du nom de l'auteur

András Bálint Kovács (Eötvös Loránd Tudományegyetem, Budapest)
Stylistic Patterns of Authorship in Modern Cinema

Discussione/*Discussion*
Coordina/*Coordinator:*
András Bálint Kovács (Eötvös Loránd Tudományegyetem, Budapest)

Proiezioni/Screenings
Udine

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)

Thursday, March 19, 9.30-13.00

Workshop – Gesture and Epistemology
Sala Tiepolo, Palazzo Caiselli

Ivan Pintor (Universitat Pompeu Fabra, Barcelona)
The Gesture of Silence. A Gestural Archaeology of Cinema

Manuel Garin & Alain Salvadó (Universitat Pompeu Fabra, Barcelona)
A History of Numbers? Quantitative Film Studies and the Frequency of Gestures

Maria Tortajada (Université de Lausanne)
Lumière, Marey, Bergson. L'épistémologie des dispositifs et l'objet de l'histoire du cinéma

Discussione/Discussion
Coordina/Coordinator:
Maria Tortajada (Université de Lausanne)

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

Benoît Turquety (Université de Lausanne)
En l'absence de noms: Problèmes d'histoire des techniques et des cinématographiques mineures

Discussione/Discussion
Coordina/Coordinator:
Benoît Turquety (Université de Lausanne)

Workshop – (New) Film Histories: Archaeology of the Name
Sala Riunioni, Palazzo Caiselli

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)
Gespenser in Moskva: Selection, Distribution and Censorship of the German Films

Frank Kessler & Sabine Lenk (Universiteit Utrecht)
What's in a Name?

Discussione/Discussion
Coordinano/Coordinators:
Frank Kessler & Sabine Lenk (Universiteit Utrecht)

Evento Speciale / Special Event
Thursday, March 19, 15.00-15.30
Università degli Studi di Udine,
Sala Convegni, prof. Roberto Gusmani, Palazzo Antonini
Limina Awards

Assegnazione del XIII Premio Limina per i libri di cinema italiani e internazionali pubblicati nel 2014

Awarding 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. Some Introductory Remarks on Moving Image Relations

Miriam De Rosa (Università Cattolica del Sacro Cuore, Milano)
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. Artists' Film Compilations in the UK.

Discussione/Discussion
Coordina/Coordinator:
Catherine Fowler (University of Otago)

Workshop – Style, Techniques and Politics
Sala Florio, Palazzo Florio

Elisa Linsensein (Ruhr-Universität, Bochum)
Quotation Atlas. New Cinematic Knowledge

Mariano Paz (University of Limerick)
Elements of Genre and World Cinema in Contemporary Argentine Film

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

Vicente Sánchez-Biosca (Universitat de València)
No-Author Footage, Fertile Re-Appropriations. On Atrocity Images from Cambodia

Discussione/Discussion
Coordina/Coordinator:
Vicente Sánchez-Biosca (Universitat de València)

Workshop – Series, Aggregates, Systems
Sala Riunioni, Palazzo Caiselli

Marta Boni (Université de Montréal)
Distant Reading in Television Studies

Julien Lapointe (Concordia University, Montreal)
Cinematic Representations and Extra-Cinematic Corollaries: Aggregates, Schemas and Aisthesis

Dominique Budor (Université Sorbonne Nouvelle - Paris 3)
De quelle(s) historicité(s) la fin des films est-elle porteuse?

André Gaudreault (Université de Montréal)
& Philippe Marion (Université catholique de Louvain)
Défense et illustration de la notion de série culturelle

Discussione/Discussion
Coordinano/Coordinators:
André Gaudreault (Université de Montréal)
& Philippe Marion (Université catholique de Louvain)

Proiezioni/Screenings
Udine

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

Cuba 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 Gusmani, 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)

Philippe Marion (Université catholique de Louvain)

Vicente Sánchez-Biosca (Universitat de València)

Maria Tortajada (Université de Lausanne)

Benoît Turquety (Université de Lausanne)

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

Friday, March 20, 9.00–11.30
Sala Tiepolo, Palazzo Cai-
selli

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/ Anima-
tion/ Comics

Alberto Brodesco (Università
degli Studi di Trento), Federi-
co 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 Por-
nographic 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)

Coordina/ *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)
Le 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 de Montréal)

Porn Studies: Cartography of Pornographic Audio-visual
New Media and Public Exposure: The Politics, Ethics and Discourses of Web 2.0 Porn

Clarissa Smith (University of Sunderland)
"And Besides, It Gets Me Off!": Exploring Porn Consumption Online

Evangelos Tziallas (Concordia University, Montréal)
The "Fapping": Doppelgangers in iClouds

Alessandra Mondin (University of Sunderland)
"Tumblr mostly, great empowering images": Blogging, Reblogging, and Scrolling Feminist, Queer, and BDSM Desires

Coordina/ *Coordinated by:*
 Rosanna Maule (Concordia University, Montréal)

Proiezioni / Screenings

Friday, March 20, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Pictures of the Old World (Obrazy starého sveta)
 (Dušan Hanák, Czechoslovakia, 70', 1972)

Short films selected by Dušan Hanák:

Artisti (Czechoslovakia, 1965)
Practice (Učenie, Czechoslovakia 1965)
Old Shatterband Came to Us (Prísel ke nám Old Shatterband, Czechoslovakia, 1966)
Mass (Omša, Czechoslovakia, 1967)

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 Portelli, Assessore alla Cultura, Provincia di Gorizia
 Emilio Sgarlata, Presidente Consorzio Universitario di Gorizia
 Nicoletta Vasta, Direttore Centro Polifunzionale di Gorizia
 Gianluigi Chiozza, Presidente Fondazione Cassa di Risparmio di Gorizia
 Roberto Calabretto, Presidente del Corso di Laurea Dams, Università degli Studi di Udine

The Film Heritage

Carla Mereu (University of Reading)
The Shame of Which Nation? Italians' Disavowal and Reception of Scarface from Boycott to Dubbings (1930s-70s)

Post-Cinema: Videogame/ Animation/ Comics
 Katrin von Kap-herr (Universität Potsdam)
Illusions of Representation: The Virtual Actor and the Staging of the Digital Body

Porn Studies: Cartography of Pornographic Audio-visual
 Rosanna Maule (Concordia University, Montréal)
Women and Online Porn in Canada: New Media, Old Debates

Discussione/ Discussion

Pausa/ Break
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

Mania Ida Bernabei (IUAV/Paris 8)
Film d'intérêt passionnant, essai de cinéma pur, émotion purement visuelle: Programming Scientific Films in Avant-garde Club

Milo Adami (Università La Sapienza, Roma)
CTRL [SPACE]-Rhetorics of Surveillance: From Boulton to Big Brother

Martin Bonnard (Université du Québec à Montréal)
Burst of Flames on a Dark Sky: Herzog on Fandor, Online Cinema Controlled Chaos

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)

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 (Università 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)

Artist's Talk
Dušan Hanák
Coordinato da/ Coordinated by: Hans-Michael Bock (Cinefest, Hamburg)

Discussione/ Discussion

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

Cinema & Contemporary Visual Arts
Presentazione della mostra/ Presentation of the exhibition 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')

Presentato da/ Presented by 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 Rossholm
 (Linnéuniversitetet)
Translation as Media Transposition
and Cultural Adaptation:
A Historical and Theoretical
Introduction to Subtitling

Discussione/*Discussion*
 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

Patrick Catuz (Universität für
 angewandte Kunst Wien)
The Redundancy of Spontaneity in
Straight Male Gonzo Porn

Nina Jukić (Universität für
 angewandte Kunst Wien)
The LomoKino: A Hand-cranked
Camera in an Age of Touchscreens

Presiede/*Chair*: Gabriele Jutz
 (Universität für angewandte
 Kunst Wien)

Artist's Talk
Expanded Interface: Making and
Unmaking Strategies in Interactive Art
 Christa Sommerer
 (Kunstuniversität Linz)

Coordinato da/*Coordinated by*:
 Davide Bevilacqua
 (Kunstuniversität Linz)
 & Cristian Villavicencio
 (University of the Basque Country)

Round Table
Media, Body, Interactivity and
Immersiveness

Stefano Odorico (Leeds Trinity
 University/Bremen University)

Sandra Gaudenzi (London
 College of Media)

Graziano Terenzi (Inglobe
 Technologies/Accademia di
 Belle Arti Lecce)

BeAnotherLab, Artists

Coordinato da/*Coordinated by*:
 Alberto Brodesco (Università degli
 Studi di Trento), Ludovica Fales
 (Università degli Studi di Udine),
 Federico Giordano (Università per
 Stranieri di Perugia)

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

The Film Heritage

Andrea Kirshartz (*Translator and*
Independent Historian)
About the Profession: Theoretical
and Historical Issues

Coordinato da/*Coordinated by*
 Jan Distelmeyer (Fachhoch-
 schule 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 (Inglobe
 Technologies/Accademia di
 Belle Arti Lecce)
AR and Immersiveness in Digital
Storytelling

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

Coordinato da/*Coordinated*
 by Stefano Odorico (Leeds
 Trinity University/Bremen
 University)

Porn Studies: Cartography
of Pornographic Audio-
visual
Pornography and the Archive

Frédéric Tachou (Université
 Paris 1 Panthéon-Sorbonne)
Early Pornographic Film: Back to
the Origins of an Industry

Ronald Simons (EYE Film
 Institute, Amsterdam)
Archiving Erotica: The Dutch
Angle

Paolo Caneppele
 (Österreichisches
 Filmmuseum, Vienna)
Museum's Secret

Coordinato da/*Coordinated by*:
 Kevin Heffernan (Southern
 Methodist University, Dallas)

Monday, March, 23 16.00-18.00
Palazzo del cinema/Hisà 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*
 Mattia Filigoi (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

Proiezioni/Screenings

Monday, March 23, 21.00
Kinemax Gorizia, piazza
Vittoria 41, Gorizia

In Limbo
 (Antoine Viviani, France 2014)

Presentato da/*Presented by*
 Ludovica Fales (Università degli
 Studi di Udine)

The Machine to Be Another
 (BeAnother Lab, Spain 2014)

Presentato da/*Presented by*
 BeAnother Lab

Monday, March 24, 9.30-13.00
Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia

Porn Studies: Cartography of
Pornographic Audio-visual
 Lynn Comella (University of
 Nevada Las Vegas)
From Los Angeles to Las Vegas:
The Shifting Geographies of US
Porn Production

Kevin Heffernan (Southern
 Methodist University, Dallas)
Seen as a Business: Adult Film's
Historical Framework and
Foundations

Discussione/*Discussion*
 Pausa/*Break*

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

Round Table
The Mutations of Images and the
Evolution of Conservation and
Restoration Practices
 Anne Cartier-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
CAMIRA (Cinema and Moving
Image Research Assembly),

Tuesday, March 24, 15.00-18.00
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: Fan Curation of Italian Cult Cinema

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

Post-Cinema: Videogame/ Animation/ Comics
Medical Body and Postcinema

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 Seelso, 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)
Realness, Excess, Forgery: Contemporary Amateur Pornographies

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

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

Newmedia Italia
Nati nella rete: critica, gameplay e videomaking
 Tavola rotonda
 Fraws (Francesco Miceli) di
 Parliamo di videogiochi,
 Synergo e RedeZ (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

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)

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

Cuba Libre
(Albert Serra, Spain, 2013, 18')

Story of my Death
(Albert Serra, Spain, 2010, 148')

Presentato da /*Presented by:*
Albert Serra

Friday, March 20, 21.00
Kinemax Gorizia, piazza
Vittoria 41, Gorizia

Pictures of the Old World (Obrazy starého sveta)
(Dušan Hanák, Czechoslovakia, 70', 1972)

Short films selected by Dušan Hanák:

Artisti (Czechoslovakia, 1965)
Practice (Učenie, Czechoslovakia 1965)
Old Shatterband Came to Us (Prisel k nám Old Shatterband, Czechoslovakia 1966)
Mass (Omša, 1967)

In collaboration with Cinefest,
Hamburg

Presentato da/*Presented by:*
Andrea Mariani (Università
degli Studi di Udine),

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, 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')

Presentato da/*Presented by:*
Stefano Ricci & Ilaria Ricci
(Rarovideo, Rome)

Monday, March 23, 21.00
Kinemax Gorizia, piazza
Vittoria 41, Gorizia

In Limbo
(Antoine Viviani, France, 2014)

Presentato da/*Presented by:*
Ludovica Fales (Università degli
Studi di Udine)

The Machine to Be Another
(BeAnotherLab, Spain, 2014)

Presentato da/*Presented by:*
BeAnotherLab

Mostre e Installazioni /
Exhibitions and Installations

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.

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.

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 Maître

Chair: Trond Lundemo

15.00-18.30

Workshop – *Narration and
Visuality*

Varpu Rantala

Giorgio Avezù

Vinzenz Hediger & Florian
Hoof

Coordinators: Vinzenz Hediger &
Florian Hoof

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 Epi-
stemology*

Ivan Pintor

Manuel Garin & Alain Salvadó

María Tortajada

Coordinator: Maria Tortajada

9.30-13.00

Workshop – *The Agency of
Users and Producers*

Bernhard Gross

Ana Aitana Fernandez

Diego Cavallotti

Benoît Turqueti

Coordinator: Benoît Turqueti

Workshop – *(New) Film Histo-
ries: 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**

15.30-19.00

Workshop – *Thinking Topo-
logically: Contaminated History of
Art and Film*

Catherine Fowler

Miriam De Rosa

Michael Pigott

Coordinator: Catherine Fowler

15.30-19.00

Workshop – *Style, Techniques
and Politics*

Elisa Linsensein

Mariano Paz

Carmelo Marabello

Vicente Sánchez-Biosca

Coordinator: Vicente Sánchez-
Biosca

15.30-19.00

Workshop – *Series, Aggregates,
Systems*

Marta Boni

Julien Lapointe

Dominique Budor

André Gaudreault & Philippe
Marion

Coordinators: André Gaudreault
& Philippe Marion

21.00

Screenings

Cuba Libre

(Albert Serra, Spain, 2013, 18')

Story of my Death

(Albert Serra, Spain, 2010,
148')

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

Vicente Sánchez-Biosca

María Tortajada

Benoît Turqueti

Chair: Leonardo Quaresima

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 Videogame, Animation, Comics**Sophie Rabouh,
Maxime Labrecque,*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)*Short films selected by Dušan Hanák:**Artisti* (Czechoslovakia, 1965)
Pracuje (Učenie, Czechoslovakia 1965)
Old Shatterband Came to Us
(*Prisiel k nám Old Shatterband,*
Czechoslovakia 1966)
*Mass (Omsa, 1967)***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 Videogame, Animation, Comics**Paolo Russo
Stuart Allan
Ludovica Fales
Simone Moraldi*Coordinator:* Gloria Lauri Lucente**15.00 – 18.00****Workshop - Porn Studies: Cartography of Pornographic Audio-visual**

Oliver Carter - John Mercer

21.00**Screenings***Nigeria 1963*
(Anon., Francia 1963)*Paesaggi marini, onde su scogli*
(Guglielmo Baldassini, Italy, 1920s)*presented by* Mirco Santi, Paolo Simoni*live music by* Hobocombo*a seguire/ to follow**Ye Shanghai*(Roberto Paci Dalò, 2012)
presented by Mirco Santi, Paolo Simoni**March22****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*Artist's Talk*
Dušan Hanák*Coordinator:* Hans-Michael Bock**16.00 – 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 Rossholm

Chair: Jan Distelmeyer

Cinema & Contemporary Visual Arts

Feng Lei
Sebastian Voltmer
Patrick Catuz
Nina Jukić

Chair: Gabriele Jutz

Artist's Talk

Christa Sommerer

Coordinators: Davide Bevilacqua, Cristian Villavicencio

Round Table - Media, Body, Interactivity and Immersiveness

Stefano Odorico
Sandra 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 Odorico

15.00-18.00

Workshop - Porn

Studies: Cartography of Pornographic Audio-visual

Frédéric Tachou
Ronald Simons
Paolo Caneppelo

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

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 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
Lucia Tralli
Oliver Carter

Coordinators: Simone Venturini, Andrea Mariani, Giuseppe Fidotta

15.00 – 18.00

Workshop - Post-Cinema Videogame, Animation, Comics

Elena Ortega Oroz
Yigit Socul
Deborah Toschi
Alberto Brodesco

Chair: Federico Giordano

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

Fraus (Francesco Miceli)
Synergo & RedcZ (Mario Palladino, Nicola Palmieri),

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

a seguire/ to follow

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

FILM FORUM 2015

Universiteit 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 / Fusecon 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



Dipartimento di Storia e Tutela dei Beni Culturali

