

filmforum/2014

Udine/Gorizia
2–11 aprile

XXI International Film Studies Conference
At the Borders of (Film) History, Temporality, Archaeology, Theories
Udine, 2–4 aprile 2014 / April 2–4, 2014
Palazzo Antonini, via T. Petracco 8
Palazzo Caiselli, vicolo Florio 2
Casa Solari, vicolo Florio 4
Cinema Visionario, via Asquini 33

XII MAGIS Gorizia International Film Studies Spring School
Gorizia, 5–11 aprile 2014 / April 5–11, 2014
Palazzo del Cinema/Hisà filma, piazza Vittoria 41
Fondazione Cassa di Risparmio di Gorizia, via Carducci 2
Polo Santa Chiara, via Santa Chiara 1

*Coordinamento scientifico/
Scientific coordinator*
Leonardo Quaresima

Comitato scientifico / Scientific committee
Mariapia Comand, Sara Martin, Francesco Pitassio, Cosetta Saba, Simone Venturini, Federico Zecca (Università degli Studi di Udine)

Progetto / Project
At the Borders of (Film) History. Temporality, Archaeology, Theories.
Giuseppe Fidotta, Andrea Mariani, Francesco Pitassio, Leonardo Quaresima, Federico Zecca (Università degli Studi di Udine), con la collaborazione di/in collaboration with:
Wanda Strauven (University of Amsterdam)

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

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), André Gaudreault, Philippe Marion, 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), con la collaborazione di/in collaboration with: Massimo Fusillo (Università degli Studi dell'Aquila), Marc Siegel (Goethe–Universität Frankfurt)

The Film Heritage: Giuseppe Fidotta, Andrea Mariani, Simone Venturini (Università degli Studi di Udine), Hans-Michael Bock (CineGraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam – EMW, FH + Universität Potsdam), Erica Carter (King's College, London)

Cinema italiano contemporaneo:
Mariapia Comand, Sara Martin (Università degli Studi di Udine) con la collaborazione di/in collaboration with Mirko Lino (Università degli Studi di Palermo, Sicilia Queer Film Festival), Giusy Mandala (Sicilia Queer Film Festival)

NECS Graduate Workshop:
Alena Strohmaier (Philipps-Universität Marburg), Francesco Pitassio, Ludovica Fales (Università degli Studi di Udine)

Proiezioni/ Screenings: Aleš Doktoric, Vincenzo Estremo, Ludovica Fales, Francesco Federici, Andrea Mariani, Sara Martin, Martina Panelli, Mirco Santi, Simone Venturini, Federico Zecca (Università degli Studi di Udine), Federico Giordano (Università per Stranieri di Perugia), Marc Siegel (Goethe–Universität Frankfurt), Sandra Gaudenzi (Goldsmith College, London), Anja Medved (Univerza v Novi Gorici)

Premio Limina: Sara Martin, Mariapia Comand (Università degli Studi di Udine), Valentina Re (Università Ca' Foscari, Venezia)

Coordinamento scientifico-organizzativo/Organization coordinators:
Sara Martin, Federico Zecca

Organizzazione/Organization:
ARES (Area Relazioni Esterne – Università degli Studi di Udine), Maurizio Pisani, Loris Nardin, Daniela Fabrici (Dipartimento di Storia e Tutela dei Beni Culturali – Università degli Studi di Udine), Sonia Bosero, Carla Fioritto (Ufficio Mobilità e Relazioni Internazionali – Università degli Studi di Udine), Alberto Beltrame, Enrico Biasin, Alessandro Bordina, Alberto Brodesco, Marco Comar, Aleš Doktoric, Giuseppe Fidotta, Diego Cavallotti, Vincenzo Estremo, Ludovica Fales, Francesco Federici, Federico Giordano, Andrea Mariani, Lisa Parolo, Mirco Santi (Università degli Studi di Udine)

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

Ufficio stampa/Press:
Volpe & Sain Comunicazione

Sito internet/Website:
OnLab e Mattia Filigoi

Direzione tecnica/Tecdmical 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)

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CLAV (Università degli Studi di Udine), Transmedia Spa

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Stefano Ricci

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Testo / *Text*:

*At the Borders of (Film) History.
Temporality, Archaeology, Theories*

XXI Udine International
Film Studies Conference /
Programme
April, 2–4

XII MAGIS Gorizia
International Film Studies
Spring School
April, 5–11

Proiezioni / *Screenings*
April, 2–10

Mostre e installazioni /
Exhibitions and Installations

The XXI Udine International Film Studies Conference is interested in challenging the concept of historicism in contemporary media theory. In the latest issue of *Film History* (Vol. 25, no. 1–2, 2013), Jane Gaines claims: “*My skepticism should not imply that, in taking the ‘historical turn’, we took the wrong turn, but rather that we didn’t ask enough questions about where we were going.*” The “historical turn” represents a dialectical shift from Film History to Cinema History (as an ensemble of practices, discourses and *dispositifs*). New Film History’s most effective breakthrough lies in the practice of conceptualising Early Cinema through Foucault-inspired notions like discontinuity, epistemic break, archaeology (Elsaesser, 2004). This perspective is now considered as “a pioneering media archaeological approach” (Strauven, 2012) – a crucial step in criticising teleological historiography. The current *mediascape* has progressively shown the need of reconsidering each medium’s identity as part of a network of media discourses. In this landscape, Media Archaeology represents a way of shaping and radicalising the debate: it “emphasizes the thingness of things” and underlines operational and performing possibilities while approaching an object of study (Sobchack, 2011). Here Media Archaeology is conceived as a methodological hypothesis able to liven up diverse contemporary debates around media with new sources coming from materialist, historicist, and realism-oriented backgrounds. The XXI Udine International Film Studies conference would like to suggest the following research paths (which are not exhaustive):

- Materiality and History: In the media-archaeological perspective materiality is considered as opening to a “hardware” history of media in which technologies, devices, tools and physical structures represent theoretical premises for a new genealogy of historicity. How can “document,” “archive,” “cartography” be read as devices and technologies of inscription?
- Temporality: Shifting from *history* to *archaeology* means exploring a multi-layered notion of temporality. The conflict between continuity and discontinuity (already objects of former debates), and patterns such “processes” and “flows” represent the most relevant fracture between cultural and archaeological readings of Foucault’s work. How can this fracture be reconsidered?
- History writing: How can we relate (or set against) a narrative, canonical historiographical writing, or a post-modern historiography with anti-narrative, hardware oriented historical approaches? Furthermore, how can new media art be considered as an “alternative” history writing?
- Methodologies and Theories: Different approaches to making history have faced issues introduced here, according to extremely different frameworks: psychoanalytical, psychological, cultural, materialistic, up to recall the “hard sciences” such as mathematics, informatics etc. Thus rephrasing Gaines’s “provocation:” where are we going now?
- Archaeological/Cartographic Paradigms: Making history as an “excavation” action or making history as a “mapping” operation lead us to rethinking the historiographical practice as “praxis” and “techne.” How can temporality and spatial inscription be re-thought within the historio-graphical procedure?
- Experience, performativity, body: How can media history and media culture be read, taking into account new perspectives of investigation (i.e. the relationship between the body and access to the media; the way media experience modulates our sensations, perceptions and memories; the way the body can be investigated as a tool of historical inscription and as a field of identity negotiation with the media)?

The XII MAGIS – International Film Studies Spring School will be articulated in the following four sections:

Cinema & Contemporary Visual Art: Analog Media in the Digital Era. The advent of digital technologies in contemporary art production seems to have generated a paradoxical fascination with analog media and devices. Since the 1990s many artists have started using and combining pieces of out-of-date analog technologies as part of their artworks. As some researchers (Strauven, Huhtamo) pointed out, this tendency to “resurrect technological past” is to be interpreted as a media archeological interest into the life of old devices and apparatuses, also extended to “contemporary technologies [used] as both the terrain and the tool for archeological excavation”. This year, Cinema & Contemporary Visual Art section will deal with issues related to the use of old analog audiovisual technologies in the digital era, focusing on three main research areas: media art production, media preservation and exhibition strategies.

The Film Heritage: CUT! Censorship, Archive, Governance. The section is organized by University of Udine – CineGraph Hamburg, University of Potsdam (European Media Studies) and King's College, London. After having stressed the Institutionalization of Film Cultures (Film Heritage 2012) and the Accessibility Policies (Film Heritage 2013), the 2014 workshop will deal with The Non-Access / Blocking Access / Disabling Access issues. In order to deepen the analysis of film culture apparatuses/*dispositifs*, the next edition will explore the field of “the forbidden”, facing the problem of censorship and also expanding the framework of non-accessibility towards archive and governance, curatorship, and the market, restriction policies, invisibility and technological obsolescence.

Post–Cinema: The Border Within–Human Body in Contemporary Media. The section aims at investigating the body's contemporary status in the realm of new media. It also aims at analyzing the body in the realm of those old visual media which are influenced by the postmedial condition. Our main interest lies in the increasing attention on the human body as a theoretical focus and in constant reference to past and contemporary authors or theoretical frameworks. Our main focus is on the constant transformation process the concept of human body is going through within the realm of contemporary media products. We would like to explore the borders of the human body as it lies on the verge of opposite conceptual poles – life and death, real and false, technology and flesh, organic and not organic, human and cyborg, human and animal.

Cartography of Pornographic Audiorvisual: Southern and Eastern European Pornography. This section aims at mapping the distinguishing features of *national pornographies* and the *glocalization processes* through which particular national pornographic practices are translated into transnational forms. In particular, this year the section is dedicated to the analysis of the development and the specific characters of pornography within Southern and Eastern Europe with a particular focus on the following issues: birth and institutionalization of audiovisual pornography in the area; Southern and Eastern European pornographic industries and economies; Southern and Eastern European pornographic genres and styles; Southern and Eastern European legislative systems and censorship; Southern and Eastern European “auteurs”, commercial/mainstream producers and stardoms; Southern and Eastern European audiences.

Wednesday, April 2, 9.30–13.00

Università degli Studi di Udine, 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)

Jane Gaines
(Columbia University)
Why We Talk the Historical Turn?

Discussione/*Discussion*
Pausa/*Break*

François Albera, Maria Tortajada
(Université de Lausanne)
Une épistémologie des dispositifs pour repenser les limites de la notion de média

Malte Hagener
(Philipps–Universität Marburg)
1967 – How To Write the Media History of a Single Year

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

Wednesday, April 2, 15.00–19.00
Workshop A – Microhistories: or God Is in the Detail
Sala Tiepolo, Palazzo Caiselli

Marc Vernet
(Université Paul Valéry – Montpellier III)
Chandelles et feux de forêt: avantages et inconvenients d'un cinéma sans électricité

Paolo Caneppele
(Österreichisches Filmmuseum)
Items Misplaced in Time. Film Industry's Trade Marks (1893–1920)

Sila Berruti
(Università degli Studi di Roma Tre)
"Speaker Steel between Steels Dumb": Military Experiments of Scientific Photography and Cinematography until WWI

Discussione/*Discussion*
Pausa/*Break*

Barnaby Dicker
(Royal College of Art, London)
Chickens; Scared by Torpedo (c. 1886): An Archaeology of Dispersal

Ilario Meandri
(Università degli Studi di Torino)
Galvanometers and Light–Valves: Archaeology of the Dolby SVA in Italy

Nieves Moreno, Fernando Ortiz
(Universidad Autónoma de Madrid)
Mapping Tokio's Cinemas: Asakusa's Urban Development in Early Modern Japan

Discussione/*Discussion*
Presiede/*Chair:*
Malte Hagener
(Philipps–Universität Marburg)

Wednesday, April 2, 15.00–19.00
Workshop B – History as Montage, Montage as History
Sala Riunioni, Palazzo Caiselli

Livio Belloi
(Université de Liège)
À la croisée des médias: l'obsession du cinéma dans la bande dessinée expérimentale

Antonio Somaini
(Université Paris III – Sorbonne Nouvelle)
Cinema as Dynamic Mumification and History as Montage: Eisenstein's Media Archaeology

Monica Dall'Asta
(Università di Bologna)
Historical Montage: On the Concept of "Historical Truth" in Benjamin and Debord

Discussione/*Discussion*
Pausa/*Break*

Sabine Hake
(University of Texas)
Film History, Opera History, and Media Convergence: Walter Felsenstein's Contribution to DEFA

Benoît Turquety
(Université de Lausanne)
*Writing the History of the
“Cinema” Problem: Media
Archaeology with Historical
Epistemology*

Abraham Geil
(University of Amsterdam)
*Cognitive Classicism vs. Vernacular
Modernism: Rethinking the
“Modernity Thesis” Debate*

Discussione/Discussion
Presiede/Chair:
François Albera
(Université de Lausanne)

Wednesday, April 2, 15.00–19.00
**Workshop C – Experimental
Media Archaeology**
Sala Pianoforte, Casa Solari

Annie Van den Oever
(University of Groningen)
*The Impact of New Moving Image
Technologies*

Ian Christie
(Birkbeck College, London)
*“Coming at you?” Stereoscopy and
the Issue of Perceptual Experience*

Discussione/Discussion
Pausa/Break

John Ellis
(Royal Holloway, London)
*“What the Digital Gives, It Also
Takes Away”*

Dominique Chateau
(Université Paris I –
Panthéon-Sorbonne)
*New Paradigms in Media Studies:
The Question of the Screen*

Discussione/Discussion
Presiede/Chair:
Wanda Strauven
(University of Amsterdam)

Proiezioni/Screenings
Udine

Wednesday, April 2, 21.00
**Cinema Visionario,
via Asquini 33, Udine**

Nymphomaniac – Volume 1
(Lars Von Trier, 2014, 118')

Thursday, April 3, 9.30–13.00
**Università degli Studi
di Udine, Sala Convegni**
**prof. Roberto Gusmani,
Palazzo Antonini**

Siegfried Zielinski
(Universität der Künste, Berlin)
*Deep Time of Audiovisuality:
Past and Future Connected
as Potential Spaces*

Discussione/Discussion
Pausa/Break

Laurent Le Forestier
(Université de Rennes II)
*L'Histoire de la théorie du cinéma
n'existe pas. Un cas d'espèce:
comprendre Bazin*

Edouard Arnoldy
(Université de Lille III)
*Le Cinéma et l'histoire, deux façons
de penser à part en vis-à-vis*

Wanda Strauven
(University of Amsterdam)
The Praxis of Media Archaeology

Discussione/Discussion
Presiede/Chair:
Dominique Chateau
(Université Paris I –
Panthéon-Sorbonne)

Tuesday, April 3, 15.00–18.30
**Workshop A –
Archival & Social Praxis**
Sala Tiepolo, Palazzo Caiselli

Bregt Lameris
(University of Saint Andrews)
*Colourful Projections: Bauhaus
Farbenlichtspiele and their Various
Reconstructions*

Paolo Simoni
(Università degli Studi di Modena
e Reggio Emilia/ Home Movies—
Archivio Nazionale del Film di
Famiglia, Bologna)

*Everyday Life of Fascist Italy
Through the Lens of an 8mm
Camera. The Nicolò La Colla Film
Collection (1932–1943)*

Sophie Einwächter
(Goethe–Universität Frankfurt)
*Preserving the Marginal. Or:
The Fan as Archivist*

Discussione/Discussion
Pausa/Break

Florian Hoof
(Goethe–Universität Frankfurt)
*"Have We Seen It All Before?" A
"Sociomaterial Approach to Film History"*

Mariagrazia Fanchi
(Università Cattolica del Sacro
Cuore, Milano)
*Ben eduare. Femmes, politiques éducatives
et professions de la communication*

Gloria Lauri-Lucente
(University of Malta)
*History, Myth-Making and Mafia
Narratives. The Case of Francesco
Rosi's Salvatore Giuliano*

Discussione/Discussion
Presiede/Chair:
Antonio Somaini
(Université Paris III –
Sorbonne Nouvelle)

Tuesday, April 3, 15.00–18.30
**Workshop B – Historiographies:
Traces of Time and Technology**
Sala Riunioni, Palazzo Caiselli

Trond Lundemo
(Stockholm University)
*Towards a Technological History
of Historiography?*

Massimo Locatelli
(Università Cattolica del Sacro Cuore, Milano)
Filmological Fallacies: EEG Research and the Sleeping Beauty

Christian Olesen
(University of Amsterdam)
Film History "in the making": On Scholarly and Film Historiography in Digital Era

Discussione/Discussion
Pausa/Break

Giorgio Avezzù
(Università Cattolica del Sacro Cuore, Milano)
Film History and the "Cartographic Anxiety"

Teresa Castro
(Université Paris III – Sorbonne Nouvelle)
Excavating Tarzan and Mapping Transparencies: Rethinking Film History and the Politics of Time

Sudeep Dasgupta
(University of Amsterdam)
Inscriptions: History, Temporality and Experience

Discussione/Discussion
Presiede/Chair:
Maria Tortajada
(Université de Lausanne)

Tuesday, April 3, 15.00–18.30
Workshop C – Archaeology between Play and Art
Sala Pianoforte, Casa Solarì

Giles Taylor
(University of Saint Andrews)
Making-of—the Make-Believe: Miniaturisation, Toys, and Television in Early-Period Disneyland

Sonny Walbrou
(Université de Lille III)
Survivances de l'observateur: pour une introduction du jeu vidéo au cœur d'une archéologie des dispositifs

Viva Paci
(Université de Montréal)
Constructions documentaires: de la conférence illustrée au webdocumentaire

Discussione/Discussion
Pausa/Break

Catherine Fowler
(University of Otago)
Art and Film: Threshold Moments and In(ter)disciplinarity

Liz Watkins
(University of Leeds)
Disappearance in FILM, Image and Text

Miriam De Rosa
(Università Cattolica del Sacro Cuore, Milano)
In between Archaeology and Intermediality: Notes on Gianikian and Ricci Lucchi's Installations

Discussione/Discussion
Presiede/Chair:
Ian Christie
(Birkbeck College, London)

Evento Speciale/ Special Event
Tuesday, April 3, 18.30
Cinema Visionario, via Asquini 33, Udine

Limina Award
Assegnazione del XII Premio Limina per libri di cinema italiani e internazionali pubblicati nel 2013
Awarding assignment of the XII Limina Award for Italian and International Film Studies books published in 2013

In collaborazione/
In collaboration with
FilmTv

Proiezioni/Screenings Udine

Tuesday, April 3, 21.00
Cinema Visionario, via Asquini 33, Udine

Baci (Lucia Marcucci, Lamberto Pignotti, 1966–67, 4')
Pugni (Lucia Marcucci, 1966–67, 5')
Sparatorie (Lucia Marcucci, 1966–67, 4')

A cura di/Curated by:
Centro Sperimentale di Cinematografia – Cineteca Nazionale Roma, MART di Trento e Rovereto

A Seguire/Following

Cartoons on the Job

L'animazione nel cinema d'impresa 1929 - 1970
(Nino Pagot, Bruno Bozzetto, Paul Bianchi, Jean-Michel Folon, Giulio Gianini)

La Tarantella di Pulcinella
(Emanuele Luzzati, Giulio Gianini, Città Maselli e Giulio Questi 1959, 2')

Break pubblicitari di Federico Fellini per: Banco di Roma, Campani, Barilla

A cura di/Curated by:
Archivio Nazionale del Cinema d'Impresa d'Ivrea – Centro Sperimentale di Cinematografia

A Seguire/Following
The Devils
(Ken Russell, 1971, 107', X-Rated Version)

Friday, April 4, 9.30–13.00

Università degli Studi di
Udine, Sala Convegni
prof. Roberto Gusmani,
Palazzo Antonini

Thomas Elsaesser
(University of Amsterdam)
*Borders of the Historical:
Obsolescence, Nostalgia and Other
Forms of Retro-Agency*

Discussione/Discussion
Pausa/Break

Vinzenz Hediger
(Goethe–Universität
Frankfurt)
*The Existence of the Spectator:
A Paradox of Film Theory, a
Problem for Media History*

Frank Kessler, Sabine Lenk
(Utrecht University)
*Pourquoi et comment fait on
l'histoire du cinéma?*

André Gaudreault
(Université de Montréal)
*Quelle histoire?! Le cinéma est
définitivement descendu de son
piédestal*

Discussione/Discussion
Presiede/Chair:
Trond Lundemo
(Stockholm University)

Udine, Friday, April 4

**10th NECS Graduate
Workshop – *Media Archeology*
and the Digital Media**

Udine, 3–4 April 2014

Ospitato da/*Hosted by:*
Università degli Studi di Udine

In collaborazione con/*In
collaboration with:*

XXI Udine International Film
Studies Conference, Università
Cattolica del Sacro Cuore,
Milano and NECS

**Thursday 3 April, 9:00–10:00
Necs Graduate Workshop –
Media Archeology in the Digital Era
Sala Pianoforte, Casa Solari**

Introduzione / Introduction:
Alena Strohmaier (Philipps –
Universität Marburg), Ludovica
Fales (Università degli Studi
di Udine)

**Friday, April 4, 9.30–13.00
Necs Graduate Workshop –
Media Archeology in the Digital Era
Sala Pianoforte, Casa Solari**

Presentazione / Introduction:
Francesco Pitassio
(Università degli Studi di
Udine)

Michał Pabiś–Orzeszyna
(Uniwersytet Łódzki)
*Between Narrativity and Spatiality:
Problems With Designing a Digital
Archive of Alternative Usage of
Media Technologies (the Case of
People's Republic of Poland in its
History)*

Reponent:
Alex Casper Cline

Alex Casper Cline
(Anglia Ruskin University)
*Rubber Discourse – Language and
Input on the ZX Spectrum*

Reponent:
Michał Pabiś–Orzeszyna

*Discussione / Discussion
Pausa / Break*

Berenike Jung
(Warwick University)
*Pablo Larrain and Media
Archeology*

Reponent:
Francesca Scotto Lavina

Francesca Scotto Lavina
(Università La Sapienza,
Roma)
*Reconfiguring Collective Memories
Through Amateur Movies: From
Cinema to Digital Archives*

Reponent:
Berenike Jung

Discussione/Discussion
Presiede/Chair:
Ludovica Fales
(Università degli Studi di Udine)

Friday, April 4, 15.00–18.00
Necs Graduate Workshop –
Media Archeology in the Digital Era
Sala Pianoforte, Casa Solari

Riccardo Fassone
(Università degli Studi di Torino)
*Don Quixote and Grandma's
Cookbook Ideology and Rhetoric of
Emulation. The Case of MAME*

Reponent:
Giuseppe Gatti

Giuseppe Gatti
(Università degli Studi di Roma Tre)
*Toward a Social Media
Archeology: What if Deleuze Had
Retweeted Foucault*

Reponent:
Riccardo Fassone

Discussione/Discussion
Pausa/Break

Zorka Varga
(University of Eötvös Loránd)
*The Re-Creation of the Past in the
Installation of Péter Forgács*

Reponent:
Karol Józwiak

Karol Józwiak
(Uniwersytet Łódzki)
*Polish Video-Art as a Symbol of
Change*

Reponent:
Zorka Varga

Maria Mire
(Universidade do Porto)
*An Archeology Approach
to Expanded Cinema*

Reponent:
Ludovica Fales

Discussione/Discussion
Presiede/Chair:
Miriam De Rosa
(Università Cattolica del Sacro
Cuore, Milano)

**Saturday, April 5, 9.15–13.00
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
del Comune di di Gorizia
Federico Portelli, Assessore alla
Cultura, Provincia di Gorizia
Emilio Sgarlata, Presidente
Consorzio Universitario di
Gorizia

Nicoletta Vasta, Direttrice
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

Presentazione/*Introduction:*

Leonardo Quaresima
(Università degli Studi di Udine)

Presentazione delle sezioni/

Presentation of the Sections:

*Post–Cinema: Videogame/
Animation/Comics*

André Gaudreault (Université
de Montréal – GRAFICS),
Federico Giordano (Università
per Stranieri di Perugia),
Ludovica Fales (Università
degli Studi di Udine)

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

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

*Porn Studies: Cartography of
Pornographic Audiovisual*

Giovanna Maina (University
of Sunderland), Enrico Biasin,
Federico Zecca (Università
degli Studi di Udine)

Discussione/*Discussion*

Pausa/*Break*

The Film Heritage

Sabine Hake (University of Texas)
*Nazis in Hollywood, or Once Again
Film and Politics*

*Post–Cinema: Videogame/
Animation/Comics*

André Gaudreault (Université
de Montréal), Philippe Marion
(Université catholique de Louvain)
La Sublime bave du chanteur d'opéra

Rosanna Maule

(Concordia University, Montréal)
*Women's Cinema in The Age of
Digital Reproduction: Sally Potter's
Rage (2009) and transmedia
performativity*

Discussione/*Discussion*

Presiede/*Chair:*

Leonardo Quaresima
(Università degli Studi di Udine)

Saturday, April 5, 15.00–18.00
Workshops

The Film Heritage
Polo Santa Chiara

Hans-Michael Bock
(CineGraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam – EMW, FH / Universität Potsdam)
Verboten! Aspects of censorship. Conclusions and Follow-up Questions of the CineGraph Conference 2013

Joseph Garncarz
(Universität zu Köln)
“Not Suitable for Germans”: On the German Version of Casablanca from 1952

Carla Mereu (University of Reading)
“As Time Goes By... You Must Not Remember This”: Burying the Past in the Italian Post-War Edition of Casablanca

Coordinato da/Coordinated by:
Hans Michel Boch
(CineGraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam – EMW, FH / Universität Potsdam)

Post–Cinema: Videogame/ Animation/Comics
Polo Santa Chiara

Cinéma haptique: interface, corps, médium (Haptic Cinema: Interface, Body, Medium)

Richard Bégin
(Université de Montréal)
“Ceci est mon image, livrée pour vous”

Aude Weber-Houde
(Université de Montréal)
Du bricolage artisanal à la révolution numérique: l'expérience corporelle des dispositifs techniques du cinéma d'horreur

Emmanuelle André
(Université Paris VII)
Le Visible pris en main et l'incarnation du regard

Coordinato da/Coordinated by:
Richard Bégin (Université de Montréal), Sandra Gaudenzi (Goldsmith College, London)

Proiezioni/Screenings

Saturday, April 5, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Eccoli
(Stefano Ricci, Giacomo Piermatti e Jacopo Quadri, 2014, 30')

I materiali filmati provengono dal fondo filmico Giorgio Osbat di proprietà dell'Associazione Palazzo del Cinema – Hiša filma, depositato presso Mediateca Provinciale “Ugo Casiraghi”. Il fondo è stato acquisito col contributo della Fondazione Cassa di Risparmio di Gorizia.

Presentato da/Presented by:
Giacomo Piermatti, Jacopo Quadri, Stefano Ricci, Silvio Celli (Mediateca Ugo Casiraghi)

A seguire/Following

Afghanistan 1969
(Anna Bavicchi, Live cinema – film inedito Super8 trasferito in 16mm, 2013, 45')

Musicato da/Musicated by:
Renato Rinaldi e Roberto Fabrizio

Organizzato da/Organized by:
La Camera Ottica, Home Movies – Archivio Nazionale del Film di Famiglia

Sunday, April 6, 9.30–13.00

**Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia**

The Film Heritage
Julian Petley (Brunel University, London)
Who Censors Films in Britain?
The Film Industry, the British Board of Film Classification, the Government?

Daniel Morgan
(Université Paris III – Sorbonne Nouvelle)
Censorship and the Cinema of André Cayatte, 1948–1963

Discussione/Discussion
Pausa/Break

The Film Heritage
Francesco Bono
(Università degli Studi di Perugia)
Aesthetic Censorship: The Fate of Rocco and His Brothers in West Germany

Post–Cinema: Videogame/Animation/Comics
Andreas Gregersen
(University of Copenhagen)
Acting it Out, Virtually, Really: Core Cognition and the Experience of Embodiment

Discussione/Discussion
Presiede/Chair:
Sabine Hake
(University of Texas)

Sunday, April 6, 15.00–18.00

**Workshops
The Film Heritage
Polo Santa Chiara**

Erica Carter
(King's College London),
Julian Petley
(Brunel University, London)
Censorship in Transnational Comparison: Student-led Discussion on Censorship Regimes Across Different National Jurisdictions

Erica Carter
(King's College London),
Julian Petley
(Brunel University, London)
Censorship and New Technologies: From Video Nasties to the Internet

Marc McKenna
(University of Sunderland)
Strong Uncle Version? Censorship and Blame in VIPCO's Reissues of the "Video Nasties"

Coordinato da/Coordinated by:
Erica Carter (King's College London)

**Post–Cinema: Videogame/Animation/Comics
Polo Santa Chiara**

Transmedia Platform and Technological Body
Lise Dilling-Hansen
(Aarhus University)
'We're Plastic, But We Still Have Fun': On the Post-human Performativity of Lady Gaga

Sandra Gaudenzi
(Goldsmith College London)
Space and Embodiment in Interactive Documentaries

Christian Uva
(Università degli Studi Roma Tre)
La Performance numérique entre corps et "ultracorps".

Coordinato da/Coordinated by:
Richard Bégin (Université de Montréal), Marco Benoît Carbone (University College London)

Proiezioni/Screenings

Sunday, April 6, 21.00

**Kinemax Gorizia, piazza
Vittoria 41, Gorizia**

*Transmedia and Interactive
Storyelling*

Take This Lollipop

(Jason Zada, 15', 2013)

Rider Spoke and Other Shorts

(Blast Theory, 50', 1991–2013)

Alma, A Tail of Violence

(Miguel Dewever-Plana e
Isabelle Fougère, Upian, 40',
2012)

Presentato da/Presented by:

Sandra Gaudenzi (Goldsmith
College London)

A seguire/Following

Crisi Volume 1/Crisis Volume 1

Corti documentari del corso di
Ideazione e Produzione Cine–
televisiva/ *Cinema and Television
Ideation and Production Course*
Documentary Shorts

Unheimlich

(Letizia Belancich, Giovanni
Bertossi, Sabrina Cirrone,
Ghila Cerniani, Sara De
Leo, Ludovico Franzolini,
Veronica Michelin, Valentina
Vuk, 2013)

A tu per tu

(Luca Argano, Andrea
Cerovac, Giada Cusin,
Giacomo Ferraro, Mirka
Janicatová, Andrea Rosasco,
2013)

Albero di nebbia

(Lara Ariganello, Lorenzo
Benedetti, Christian Capone,
Daniele Demarchi, Riccardo
Morsanutto, Elisa
Nocent, Andrea Penzo, 2013)

Presentato da/Presented by:

Ludovica Fales (Università
degli Studi di Udine)

Monday, April 7, 9.30–13.00
Sala della Torre, Fondazione
Cassa di Risparmio di
Gorizia

*Post–Cinema: Videogame/
Animation/Comics*
Giulio Lughi
(Università degli Studi di Torino)
*The Mobile/Locative Paradigm:
Embodiment and Storytelling in
Digital Media*

Susan Broadhurst
(Brunel University)
*Theorising Performance and
Technology: Aesthetic and
Neuroaesthetic Approaches*

Discussione/Discussion
Pausa/Break

*Post–Cinema: Videogame/
Animation/Comics*
Christina Schachtner
(Alpen Adria Universität,
Klagenfurt)
*Body Images: People–Machine
Configurations in the Context of
Digital Media*

*Porn Studies: Cartography of
Pornographic Audio–visual*
Mirko Lino
(Università degli Studi di
Palermo/Sicilia Queer FilmFest)
*Pornography Without Sex:
The Case of James Gunn's PG
Porno*

Discussione/Discussion
Presiede/Chair:
Rossana Maule
(Concordia University, Montréal)

Monday, April 7, 15.00–18.00
Workshops

The Film Heritage
Polo Santa Chiara

Jan Distelmeyer
(Fachhochschule Potsdam
– EMW, FH / Universität
Potsdam)
*Blocking Dispositifs: Regulation
under Digital Conditions*

Jurgen Keiper
(Deutsche Kinemathek, Berlin)
*Why We Need Censorship!
Reflections on Forbidden Pieces*

Rossella Catanese
(Università La Sapienza, Roma)
Massimo Benvegnù
(EYE Film Institute Netherlands)
*Once Public Asked for Cinema:
OPAC System and Film Archive*

Coordinato da/Coordinated by:
Jan Distelmeyer
(Fachhochschule Potsdam
– EMW, FH / Universität
Potsdam)

**Post–Cinema: Videogame/
Animation/Comics**
Polo Santa Chiara

*Body Landscapes: Embodiment,
Brains, Surfaces in Post–Cinema*
Manuel Garin, Alan Salvadó
(Universitat Pompeu Fabra,
Barcelona)
*The Body as Landscape Fluctuation:
Desert Derivations from Gerry to
Journey*

Nur Özgenalp
(University of Amsterdam)
*Resisting Brains and Bodies:
Memory Politics of Dollhouse*

Cristina Formenti
(Università degli Studi di Milano)
*A Body Too Many: Animated
Documentary's Disembodiment
and Re-embodyment of Factual
Interviews*

Coordinato da/*Coordinated by:*
Marco Benoit Carbone
(University College London)
Sandra Gaudenzi
(Goldsmith College, London)

Proiezioni/Screenings
Monday, April 7, 21.00
Kinemax Gorizia, piazza
Vittoria 41, Gorizia

*Binding Memories. From the
Middle East to the Balkans*

The Bombing of Al-Bara
(Olly Lambert, 2013, 36')

Syria across the Lines
(Olly Lambert, 2013, 50')

Presentato da/*Presented by:*
Olly Lambert con/*with:*
Abdul Kader Mousalli
(Università degli Studi di Udine)
and Marko Peljhan
(University of Santa Barbara)

The Second Meeting
(Željko Mirković, 2013, 90')

Presentato da/*Presented by:*
Marko Peljhan

Coordinato da/*Coordinated by:*
Aleš Doktorič, Ludovica Fales
e Anja Medved

A seguire/*Following*

Crisi – Volume 2/Crisis – Volume 2

Corti documentari del corso di
Ideazione e Produzione Cine–
televisiva/ *Cinema and Television
Ideation and Production Course*
Documentary Shorts

Fratelli
(Giada Bigot, Giulio
Pasqualin, Silvia Pietrobelli,
Guglielmo Pindozzi, Alessio
Reja, Lorenzo Rigobello, Laura
Antonella Sacottelli, 2013)

Archivio 6/8
(Marco D'Antó, Juan D'Auria,
William Hilali, Massimiliano
Kodrić, Luigi Morena, Caterina
Rigoni, Giorgiana Sioni, 2013)

La mia vita
(Andrea Campana, Fiorella Cau
Mandorino, Simone Corradini,
Angelo Lubrano, Dario Rizzo,
Andrea Vohralíkova, 2013)

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

Tuesday, April 8, 11.00–13.00

**Sala della Torre,
Fondazione Cassa di
Risparmio di Gorizia**

*Cinema & Contemporary Visual Arts
Ralentissements et rassemblements,
ou les nouvelles/vieilles formes de
circulation*

Martin Bonnard
(Université du Québec à Montréal)
*Projeter du cinéma indépendant sur
la toile et la circulation des œuvres
sur les plateformes Fandor et Mubi*

Radhantha Gagnon
(Université du Québec à Montréal)
*Le Rôle du producteur de certains
festivals de cinéma*

Marta Boni
(Università di Bologna)
*Arrêter la circulation. Tendances à
l'aggrégation et modalités de création
non-linéaires : le cas de Beat Girl*

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

Tuesday, April 8, 15.00–19.00
Workshops

**The Film Heritage
Polo Santa Chiara**

*The X Is Female: Film, Gender
and Censorship in Franco's Spain*
Elena Oroz (Universidad
Rovira i Virgili, Tarragona)
*Women Through Blue Lens:
Sección Feminina's Film Unit
and Female Agency Under Early
Francoism*

Sonia Garcia Lopez
(Universidad Carlos III, Madrid)
*The "Moral and Political
Objections" of the Spanish
National Board of Censorship*

Regarding The Lost City (La
ciudad perdida / Terroristi a
Madrid, Margarita Alexandre and
Rafael Torrecilla, 1954)

Laura Gomez Vaquero
(Universidad Camillo José Cela,
Madrid)

*The New Politics of Access and
Visibility: Filmmakers Josefina
Molina, Cecilia Bartolomé and
Pilar Miró as Examples of
Modernization in Spain During the
Late Francoism*

Silvia Moretti
(La Casa Totiana, Roma)
*Notes for an Audiovisual Philology,
between Practices of Study and Re-
use of Archival Materials*

Sandra Lischi
(Università degli Studi di Pisa)
*Gianni Toti et le grand archive du
cinéma: hommages, ré-créations,
installations du film dans la vidéo,
jusqu'au numérique*

Andreina Di Brino
(Università degli Studi di Pisa)
*Graphic Explorations in Gianni
Toti, between Drawing and Blueprint*

Paolo Simoni
(Università degli Studi di
Modena e Reggio Emilia/
Home Movies—Archivio
Nazionale del Film di Famiglia,
Bologna)
*Gianni Toti and Marinka Dallos'
Home Movies: the Visual Diary
of a Couple*

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

**Porn Studies: Cartography
of Pornographic Audiovisual
Polo Santa Chiara**

Massimo Fusillo
(Università degli Studi dell'Aquila)
*Powers of the Framework: On the
Role of Setting in BDSM*

Luca Zenobi
(Università degli Studi dell'Aquila)
*Femdom, Violence and
Exploitation: Joseph Mawra Olga's
Movies*

Clarissa Smith
(University of Sunderland)
*Prosecuting Images of BDSM:
"Impressive Impacts" and the
Obscenity Test*

Coordinato da/Coordinated by:
Massimo Fusillo
(Università degli Studi dell'Aquila)

Proiezioni/Screenings

Tuesday, April 8, 21.00

Kinemax Gorizia, piazza
Vittoria 41, Gorizia

The Fable of the Bees

(Jan Peter Hammer, 2012, 8')

The Anarchist Banker

(Jan Peter Hammer, 2010, 30')

Monarchs & Men

(Jan Peter Hammer, 2012, 25')

Presentato da/*Presented by:*

Jan Peter Hammer

A seguire/*Following*

1/2 Frogs Fuck Fast

(Hans Scheirl, 1996, 17')

Dandy Dust

(Hans Scheirl, 1998, 94')

Presentato da/*Presented by:*

Marc Siegel

(Goethe–Universität
Frankfurt)

Wednesday, April 9, 9.30–13.00 Sala della Torre, Fondazione Cassa di Risparmio di Gorizia	Wednesday, April 9, 15.00–18.00 Workshops
<i>Cinema & Contemporary Visual Arts</i> Erika Balsom (King's College London) <i>Cheiropoiesis: Film and Obsolescence</i> <i>After Indexicality</i>	Cinema & Contemporary Visual Arts Polo Santa Chiara
<i>Discussion/Discussion</i>	Jan Peter Hammer, Ana Teixeira Pinto (Humboldt Universität, Berlino)
<i>Artist Talk</i> Jan Peter Hammer Coordinato da/ <i>Coordinated by</i> : Ana Teixeira Pinto (Humboldt Universität, Berlino) Vincenzo Estremo, Francesco Federici (Università degli Studi di Udine)	<i>The Politics of Art</i> <i>and the Art of Politics</i>
<i>Discussion/Discussion</i> Pausa/Break Presiede/Chair: Dominique Willoughby (Université de Vicennes–Saint-Denis–Paris VIII)	Daniel Fitzpatrick (National University of Ireland, Galway) <i>What “Specificity” Can Remain of Cinema After Its Shift into the Gallery Space?</i>
<i>Porn Studies: Cartography of Pornographic Audiovisual</i> Round Table/Feminism, Trans <i>Porn and the Queer Avant-Garde</i> Hans Scheirl (Director)	Coordinato da/ <i>Coordinated by</i> : Vincenzo Estremo, Francesco Federici (Università degli Studi di Udine)
Eliza Steinbock (Maastricht University)	Porn Studies: Cartography of Pornographic Audiovisual Polo Santa Chiara
Juan Antonio Suarez (Universidad de Murcia)	Alessandra Mondin (University of Sunderland) <i>An Investigation of Postporn in a Transnational Perspective</i>
Coordinato da/ <i>Coordinated by</i> : Marc Siegel (Goethe–Universität Frankfurt)	Karol Radziszewski (Artist) <i>Polish Gay Porn Pioneers</i>
<i>Discussion/Discussion</i>	Stefania Carta, Anna Sperone (Museo Nazionale del Cinema, Torino) <i>Traces of Pornography: Classic Hard-core Movie Trailers</i> <i>Hardcore</i>
	Coordinato da/ <i>Coordinated by</i> : Clarissa Smith

**Wednesday, April 9,
17.00–19.00**
**Palazzo del Cinema /
Hiša filma,
piazza Vittoria 41, Gorizia**

**Incontri con il cinema
italiano contemporaneo
Scrivere per i nuovi media:
le web series**

Tavola rotonda con gli autori
Claudio di Biagio, Chiara De
Caroli, Andrea Galatà, Luca
Vecchi

Coordinato da:
Mariapia Comand, Sara Martin
(Università degli Studi di Udine)
con la collaborazione di
Mirko Lino (Università degli
Studi di Palermo, Sicilia Queer
Film Festival), Giusy Mandalà
(Sicilia Queer Film Festival)

Proiezioni/Screenings

Wednesday, April 9, 21.00
**Kinemax Gorizia, piazza
Vittoria 41, Gorizia**

Kalte Probe – Cold Rehearsal
(Constanze Ruhm, Christine
Lang, 2013, 87')

Presentato da/*Presented by:*
Constanze Ruhm

A seguire/*Following*

Kisieland
(Karol Radziszewski, 2012, 30')

Presentato da/*Presented by:*
Marc Siegel
(Goethe–Universität Frankfurt)

A seguire/*Following*

Italian Classic Hardcore
Movie Trailers
(1980–1990, 30')

Presentato da/*Presented by:*
Anna Sperone, Stefania Carta
(Museo Nazionale del Cinema,
Torino)

Thursday, April 10, 9.30–13.00 Sala della Torre, Fondazione Cassa di Risparmio di Gorizia	Thursday, April 10, 15.00–18.00 Workshops	Thursday, April 10, 17.00–19.00 Palazzo del Cinema/ Hiša filma, piazza Vittoria 41, Gorizia
<i>Porn Studies: Cartography of Pornographic Audiovisual</i> Feona Attwood (Middlesex University), Clarissa Smith (University of Sunderland) <i>Porn Studies: From Margin to Centre</i>	Cinema & Contemporary Visual Arts Polo Santa Chiara Alex Casper Cline (Anglia Ruskin University) <i>0:1, Tape as Digital Media</i>	Incontri con il cinema italiano contemporaneo Scrivere per i nuovi media: tra web, cinema e televisione
Discussion/Discussion	Dominik Schrey (Karlsruhe Institute of Technology) <i>On Some Intersections between Nostalgia Theory and Media Archaeology</i>	Tavola rotonda con gli autori Nicola Lusardi, Michele Pellegrini, La Buoncostume
<i>Cinema & Contemporary Visual Arts</i> Giovanna Fossati (EYE Film Institute Netherlands/University of Amsterdam) <i>The Color Fantastic Project and the Appreciation of the Single Film Frame</i>	Enrico Camporesi (Università di Bologna/ Université Sorbonne Nouvelle – Paris III) <i>The Industry Enters the Gallery: Film Technologies in Contemporary Artistic Practices</i>	Coordinata da Mariapia Comand, Sara Martin (Università degli Studi di Udine) con la collaborazione di Mirko Lino (Università degli Studi di Palermo, Sicilia Queer Film Festival), Giusy Mandalà (Sicilia Queer Film Festival)
 Dominique Willoughby (Université de Vincennes-Saint-Denis – Paris VIII) <i>19th Century Discs Animations Regained</i>	 Coordinate da/ <i>Coordinated by:</i> Alessandro Bordina (Università degli Studi di Udine)	
Discussion/Discussion Pausa/Break Presiede/Chair: John Mercer (Birmingham City University)	Porn Studies: Cartography of Pornographic Audiovisual Polo Santa Chiara Oliver Carter John Mercer (Birmingham City University) <i>The Secret History: Sexual Representations, “Personal” Archives, Consumption and Reception in Britain</i>	
Artist Talk Constanze Ruhm	Coordinate da/ <i>Coordinated by:</i> Oliver Carter John Mercer (Birmingham City University)	
 Coordinate da/ <i>Coordinated by:</i> Erika Balsom (King's College London), Martina Panelli (Università degli Studi di Udine)		

Proiezioni/Screenings

Thursday, April 10, 21.00

Kinemax Gorizia, piazza

Vittoria 41, Gorizia

Kinemax Gorizia, piazza

Vittoria 41, Gorizia

Spool cycle

Tape #1 Lia

(Diego Marcon, Luciano
Cecchin video archive, 1987 –
1993, 2007, 17' 07")

Tape #2 Roger

(Diego Marcon, Roger
Carbone video archive, 1996
– 2002 / 2006 – 2007, 2007,
8' 30")

Tape #3 Rita

(Diego Marcon, Rita Schiavon
video archive, 1992, 2008, 10' 03")

Tape #4 Giulio

(Diego Marcon, Guido
Giadrossi video archive, 1992
– 1995, 2010, 25")

Tape #5 Elena

(Diego Marcon, Luciano
Xausa video archive, 1989 –
2001, 2011, 15' 26")

Tape #6 Martina

(Diego Marcon, Martina
Piazza video archive, 1989 –
1995, 2011, 10' 22")

Tape #7

(Diego Marcon, Francesco
Fabbri video archive, 1986 –
1995, 2012, 33' 13")

Presentati da/*Presented by:*

Diego Marcon

A seguire/Following

Cinema Sperimentale italiano
negli anni Trenta/*The Italian
Experimental Cinema During the
1930s*

Entusiasmo

(Francesco Pasinetti, 1933, 21')

Nuvola

(Pier Maria Pasinetti, Roberto
Zucconi, 1935, 14')

Presentati da/*Presented by:*

Carlo Montanaro

(Archivio Carlo Montanaro,
Venezia)

Sinfonie del lavoro e della vita –

Selezione/A Selection

(Ubaldo Magnaghi, 1933, 15')

Presentato da/*Presented by:*

Matteo Pavesi, Marcello Seregni
(Fondazione Cineteca Italiana,
Milano), Andrea Mariani
(Università degli Studi di Udine
– La Camera Ottica, Gorizia)

Presentati da/*Presented by:*

Diego Marcon

<p>Friday, April 11, 9.30–13.00 Sala della Torre, Fondazione Cassa di Risparmio di Gorizia</p> <p><i>Porn Sutides: Cartography of Pornographic Audiovisual nna Maina (University of Sunderland) Federico Zecca (Università degli Studi di Udine) <i>Successive Slidings of Pleasure: The Birth of Italian Porn</i></i></p>	<p>Friday, April 11, 15.00–18.00 Workshops</p> <p>Cinema & Contemporary Visual Arts Polo Santa Chiara</p> <p>Benjamin Léon (Université Sorbonne Nouvelle – Paris III) <i>Phénoménologie de la projection transitoire. Effets analogiques à l'heure numérique chez Anthony McCall</i></p>
<p>Discussion/Discussion Pausa/Break</p> <p>Cinema & Contemporary Visual Arts Iolanda Ratti (Contemporary art conservator) <i>Inherently Analog. Preserving and Presenting Contemporary Art in the Digital Era</i></p>	<p>Marie Rebecchi (Université Sorbonne Nouvelle – Paris III) <i>Temps et corps exposés. L'acte du remontage à l'époque du cinéma d'exposition</i></p>
<p>Discussione/Discussion Presiede/Chair: Feona Attwood (Middlesex University)</p> <p>Artist Talk Diego Marcon</p>	<p>Eline Grignard (Université Sorbonne Nouvelle – Paris III) <i>Francisco Trofa Biennale de Venise 2011</i></p>
<p>Coordinato da/Coordinated by: Vincenzo Estremo, Francesco Federici (Università degli Studi di Udine)</p>	<p>Lydie Delahaye (Université de Vincennes– Saint-Denis – Paris VIII) <i>Pratique artistique/pratique curatoriale: le film comme écriture de l'histoire.</i></p>
	<p>Coordinato da/Coordinated by: Francesco Federici (Università degli Studi di Udine)</p>

**Porn Studies: Cartography
of Pornographic
Audiovisual
Polo Santa Chiara**

Mauro Giori
(Università degli Studi di Milano)
*The Role of Critics in the
Production of a Pornographic
Culture*

Silvia Rodeschini
(Università degli Studi di Firenze)
*Re-coding Censorship: Politics and
Pornography in Italy*

Giusy Mandalà
(Sicilia Queer FilmFest)
*Dialogue on Pornopolitics and
the “Public Matter” Orgasm*

Coordinato da/*Coordinated by:*
Oliver Carter
(Birmingham City University)

Udine / Gorizia, Screenings

Udine

Wednesday, April 2, 21.00
Cinema Visionario, via
Asquini 33, Udine

Nymphomaniac – Volume 1
(Lars Von Trier, 2014, 118')

Thursday, April, 3, 21.00
Cinema Visionario, via
Asquini 33, Udine

Baci (Lucia Marcucci, Lamberto
Pignotti, 1966–67, 4')
Pogni (Lucia Marcucci, 1966–67, 5')
Sparatorie (Lucia Marcucci,
1966–67, 4')

A cura di/*Curated by:*
Centro Sperimentale di
Cinematografia – Cineteca
Nazionale Roma, MART
di Trento e Rovereto

A Seguire/*Following*

Cartoons on the Job

L'animazione nel cinema d'impresa
1929 - 1970
(Nino Pagot, Bruno Bozzetto,
Paul Bianchi, Jean-Michel
Folon, Giulio Gianini)

La Tarantella di Pulcinella
(Emanuele Luzzati, Giulio
Gianini, Cittò Maselli e Giulio
Questi 1959, 2')

Break pubblicitari di Federico
Fellini per: Banco di Roma,
Campari, Barilla

A cura di/*Curated by:*
Archivio Nazionale del Cinema
d'Impresa d'Ivrea – Centro
Sperimentale di Cinematografia

A Seguire/*Following*

The Devils
(Ken Russell, 1971, 107',
X-Rated Version)

Gorizia

Saturday, April 5, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Eccoli
(Jacopo Quadri, Giacomo Piermatti e Stefano Ricci
I materiali filmati provengono dal fondo filmico Giorgio Osbat di proprietà dell'Associazione Palazzo del Cinema – Hiša filma, depositato presso Mediateca Provinciale “Ugo Casiraghi”. Il fondo è stato acquisito col contributo della Fondazione Cassa di Risparmio di Gorizia.

Presentato da/*Presented by:*
Giacomo Piermatti, Jacopo Quadri, Stefano Ricci

A seguire/*Following*

Afghanistan 1969
(Anna Bavicchi, Live cinema – film inedito Super8 trasferito in 16mm, 2013, 45')

Musicato da/*Musicated by:*
Renato Rinaldi e Roberto Fabrizio

Organizzato da/*Organized by:*
La Camera Ottica, Home Movies–Archivio Nazionale del Film di Famiglia

Sunday, April 6, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Transmedia and interactive storytelling

Take My Lollipop
(Jason Zada, 15', 2013)
Rider Spoke and Other Shorts
(Blast Theory, 50', 1991–2013)

Alma, A Tail of Violence
(Miguel Dewever–Plana e Isabelle Fougère, Upian, 40', 2012)

Presentato da/*Presented by:*
Sandra Gaudenzi (Goldsmith College London)

A seguire/*Following*

Crisi Volume 1/Crisis Volume 1

Corti documentari del corso di Ideazione e Produzione Cine–televisiva/ *Cinema and Television Ideation and Production course documentary shorts*

Unheimlich
(Letizia Belancich, Giovanni Bertossi, Sabrina Cirrone, Ghila Cerniani, Sara De Leo, Ludovico Franzolini, Veronica Michelini, Valentina Vuk, 2013)

A tu per tu
(Luca Argano, Andrea Cerovac, Giada Cusin, Giacomo Ferraro, Mirka Janicatová, Andrea Rosasco, 2013)

Albero di nebbia
(Lara Ariganello, Lorenzo Benedetti, Christian Capone, Daniele Demarchi, Riccardo Morsanutto, Elisa Nocent, Andrea Penzo, 2013)

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

Gorizia

Monday, April 7, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

Binding Memories. From the Middle East to the Balkans

The Bombing of Al-Bara
(Olly Lambert, 2013, 36')

Syria across the lines
(Olly Lambert, 2013, 50')

Presentato da/*Presented by:*
Olly Lambert con/*with:*
Abdul Kader Mousalli
(Università degli Studi di Udine)
and Marko Peljhan
(University of Santa Barbara)

The Second Meeting
(Željko Mirković, 2013, 90')

Presentato da/*Presented by:*
Marko Peljhan

Coordinato da/*Coordinated by:*
Aleš Doktorič, Ludovica Fales
e Anja Medved

A seguire/*Following*

Crisi – Volume 2/Crisis – Volume 2

Corti documentari del corso
di Ideazione e Produzione
Cine-televisiva/ *Cinema and Television Ideation and Production course documentary shorts*

Fratelli
(Giada Bigot, Giulio Pasqualin,
Silvia Pietrobelli, Guglielmo
Pindozzi, Alessio Reja, Lorenzo
Rigobello, Laura Antonella
Sacottelli, 2013)

Archivio 6/8
(Marco D'Antó, Juan D'Auria,
William Hilali, Massimiliano
Kodrić, Luigi Morena, Caterina
Rigoni, Giorgiana Sioni, 2013)

La mia vita
(Andrea Campana, Fiorella Cau
Mandorino, Simone Corradini,
Angelo Lubrano, Dario Rizzo,
Andrea Vohralíkova, 2013)

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

Tuesday, April 8, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

The Fable of The bees
(Jan Peter Hammer, 2012, 8')

The Anarchist Banker
(Jan Peter Hammer, 2010, 30')

Monarchs & Men
(Jan Peter Hammer, 2012, 25')

Presentato da/*Presented by:*
Jan Peter Hammer

A seguire/*Following*

1/2 Frogs Fuck Fast
(Hans Scheirl, 1996, 17')

Dandy Dust
(Hans Scheirl, 1998, 94')

Presentato da/*Presented by:*
Marc Siegel
(Goethe–Universität Frankfurt)

Gorizia

Wednesday April 9, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Thursday, April 10, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Cinema Sperimentale/ <i>The Italian Experimental Cinema During the 1930s</i>
<i>Kalte Probe – Cold Rehearsal</i> (Constanze Ruhm, Christine Lang, 2013, 87")	<i>Spool cycle</i>	<i>Entusiasmo</i> (Francesco Pasinetti, 1933, 21")
Presentato da/ <i>Presented by:</i> Constanze Ruhm	<i>Tape #1 Lia</i> (Diego Marcon, Luciano Cecchin video archive, 1987 – 1993, 2007, 17' 07")	<i>Nuvola</i> (Pier Maria Pasinetti, Roberto Zucconi, 1935, 14")
A seguire/ <i>Following</i>	<i>Tape #2 Roger</i> (Diego Marcon, Roger Carbone video archive, 1996 – 2002 / 2006 – 2007, 2007, 8' 30")	Presentati da/ <i>Presented by:</i> Carlo Montanaro (Archivio Carlo Montanaro, Venezia)
Presentato da/ <i>Presented by:</i> Marc Siegel (Goethe–Universität Frankfurt)	<i>Tape #3 Rita</i> (Diego Marcon, Rita Schiavon video archive, 1992, 2008, 10' 03")	<i>Sinfonie del lavoro e della vita – Selezione/A Selection</i> (Ubaldo Magnaghi, 1933, 15")
A seguire/ <i>Following</i>	<i>Tape #4 Giulio</i> (Diego Marcon, Guido Giadrossi video archive, 1992 – 1995, 2010, 25")	Presentato da/ <i>Presented by:</i> Matteo Pavesi, Marcello Seregni (Fondazione Cineteca Italiana, Milano), Andrea Mariani (Università degli Studi di Udine – La Camera Ottica, Gorizia)
Presentato da/ <i>Presented by:</i> Anna Sperone, Stefania Carta (Museo Nazionale del Cinema, Torino)	<i>Tape #5 Elena</i> (Diego Marcon, Luciano Xausa video archive, 1989 – 2001, 2011, 15' 26")	<i>Tape #6 Martina</i> (Diego Marcon, Martina Piazza video archive, 1989 – 1995, 2011, 10' 22")
	<i>Tape #7</i> (Diego Marcon, Francesco Fabbri video archive, 1986 – 1995, 2012, 33' 13")	Presentati da/ <i>Presented by:</i> Diego Marcon
		A seguire/ <i>Following</i>

**Mostre e Installazioni/
Exhibitions and Installations
Gorizia**

**Apertura/Opening
From Saturday, April 5 to
Friday, April 11, 16.00–00.00**

**Kinemax Gorizia, piazza
Vittoria 41, Gorizia
Area espositiva/Exhibition
Area**

9,5 mm to 16 mm (loop)

Installazione in 16 mm (in loop), realizzata a partire da film amatoriali in formato Pathé Baby.
Frammenti di vita, eventi occasionali o rituali legati a tradizioni (più o meno) consolidate.
Memoria, tempo libero, il cinema fatto in famiglia, a casa propria o in viaggio.
Dagli “originali” del primo formato ridotto a larga diffusione degli anni ‘20 e ‘30 del Novecento, alla preservazione digitale, fino alla proiezione di un positivo 16mm.

16 mm loop installation based on home movies in Pathé Baby format. Life fragments, occasional and ritual events, traditions, and family life memories. La Camera Ottica and the Home Movies film archive (Home Movies – Archivio Nazionale del Film di Famiglia) digitised “original” Twenties and Thirties film materials and reprinted all materials in a new 16 mm film format suitable for the projection.

Organizzato da/Organized by:
La Camera Ottica, Home
Movies – Archivio Nazionale
del Film di Famiglia

**Apertura/Opening
From Monday, April 7
to Friday, April 11, 10.00–19.00**

**Mediateca Provinciale
“Ugo Casiraghi”
piazza Vittoria 41, Gorizia**

VHS Tape Loop
by Eddie Spanier

VCR Recorder, CCTV Monitor, VHS tape Loop, VHS Camera Recorder, VHS Camera, tripod, video-projector, rear projection screen.

Il loop unico sfrutta una tecnologia digitale in VHS ed è costituito da un circuito chiuso ottenuto da un videoregistratore VHS e una Telecamera VHS. Un onanismo reso possibile dalla proiezione delle immagini che la testina di una telecamera registra a ciclo continuo. La telecamera riprende il loop stesso che cambia in continuazione con una perdita continua di qualità.

The video loop uses a VHS digital technology and it is built through a VHS tape recorder and a VHS closed circuit camera. This loop is possible thanks to the projection of pictures recorded continuously by a camera. The camera records the changes in the loop produced by the pictures quality loss.

Apertura/Opening
From Monday, April 7, 2014
to Friday, April 18 15.00–19.00
(from Monday to Friday)

Mediateca Provinciale
“Ugo Casiraghi”
piazza Vittoria 41, Gorizia

Francesco Pasinetti – Fotografie

La mostra è organizzata dall'Associazione Culturale Hommelette e dall'Archivio Carlo Montanaro, in collaborazione con l'Università degli Studi di Udine, l'Associazione Palazzo del Cinema e la Biblioteca Statale Isontina. L'esposizione propone venti scatti realizzati da Francesco Pasinetti tra gli anni '30 e '40. La mostra approfondirà anche il contributo che Pasinetti ha dato alla Storia del Cinema, attraverso documenti, materiale audiovisivo, pubblicazioni e altro ancora.

The event is organized by Hommelette Cultural Association and Carlo Montanaro Archive, in collaboration with Udine University, Associazione Palazzo del Cinema and Isontina State Library. The exhibition includes twenty photos realized by Francesco Pasinetti between 1930 and 1940. The exhibition will also explore his contributions to Cinema History, through documents, articles, and more.

Mostre consigliate/
Recommended exhibitions

Fondazione Cassa
di Risparmio di Gorizia,
via Carducci, 2 Gorizia
Area espositiva/Exhibition Area

From Wednesday, January 22,
2014 to Sunday, April 27

From Wednesday to Friday:

16.00–19.00

Saturday and Sunday:

10.00–19.00

Vito Timmel. Suggestioni
secessioniste a Monfalcone

La rassegna è promossa dal Consorzio Culturale del Monfalconese in collaborazione con la Fondazione Cassa di Risparmio di Gorizia.

La mostra espone le tele Jugendstil dipinte da Timmel per il Teatro del Cantiere Navale che sorgeva nel quartiere operaio di Panzano. Restaurate con il contributo della Fondazione Cassa di Risparmio di Gorizia, le opere verranno poi definitivamente esposte nel Museo della Cantieristica di Monfalcone.

The event is sponsored by Consorzio Culturale del Monfalconese in collaboration with Fondazione Cassa di Risparmio of Gorizia.
The exhibition features canvases painted by Vito Timmel for the Theatre of Panzano neighborhood in Monfalcone. The paintings, restored with the help of the Foundation Carigo, will then be permanently exhibited in the Museum of Shipbuilding of Monfalcone.

April 2	April 3
9.30 <i>Greetings</i>	9.30 Siegfried Zielinski Laurent Le Forestier Edouard Arnoldy Wanda Strauven
Introduction: Leonardo Quaresima	Chair: Dominique Chateau
Jane Gaines François Albera & Maria Tortajada Malte Hagener	13.00 Lunch
Chair: Leonardo Quaresima	15.00–18.30 Workshop A – Archival & Social Praxis
13.00 Lunch	Bregt Lamers Paolo Simoni Sophie Einwächter Florian Hoof Mariagrazia Fanchi Gloria Lauri-Lucente
15.00–19.00 Workshop A – Microhistories: or God Is in the Detail	Chair: Antonio Somaini
Marc Vernet Paolo Caneppele Sila Berruti Barnaby Dicker Ilario Meandri Nieves Moreno & Fernando Ortiz	15.00–18.30 Workshop B – Historiographies: Traces of Time and Technology
Chair: Malte Hagener	Trond Lundemo Massimo Locatelli Christian Olesen Giorgio Avezzù Teresa Castro Sudeep Dasgupta
15.00–19.00 Workshop B – History as Montage, Montage as History	Chair: Maria Tortajada
Livio Belloli Antonio Somaini Monica Dall'Asta Sabine Hake Benoit Turquety Abraham Geil	15.00–18.30 Workshop C – Archaeology between Play and Art
Chair: François Albera	Giles Taylor Sonny Walbrou Viva Paci Catherine Fowler Liz Watkins Miriam De Rosa
15.00–19.00 Workshop C – Experimental Media Archaeology	Chair: Ian Christie
Annie Van den Oever Ian Christie John Ellis Dominique Chateau	18.30 Special Event
Chair: Wanda Strauven	Awarding assignment of the XII Limina Award for Italian and International Film Studies books published in 2013
21.00 Screenings <i>Nymphomaniac – Volume 1</i> (Lars Von Trier, 2014, 118')	21.00 Screenings <i>The Devils</i> (Ken Russell, 1971, 107', X-Rated Version)

April 4

9.30

Thomas Elsaesser

Vinzenz Hediger

Frank Kessler & Sabine Lenk

André Gaudreault

Chair: Trond Lundemo

■ Post–Cinema:
Videogame/Animation/
Comics

■ Cinema & Contemporary
Visual Arts

■ The Film Heritage

■ Porn Studies: Cartography
of Pornographic Audiovisual

■ Incontri con
il cinema italiano

April 5

9.15

Greetings
Presentation of the Sections
Sabine Hake

11.00

André Gaudreault
Philippe Marion
Rosanna Maule

Chair: Leonardo Quaresima

13.00

Lunch

15.00–18.00

Workshop 1
The Film Heritage

Hans–Michael Bock
& Jan Distelmeyer
Joseph Garczár
Carla Mereu

Coordinated by:
Hans Michel Boch
Jan Distelmeyer

Workshop 2

Post–Cinema:
Videogame/Animation/Comics

Richard Bégin
Aude Weber Houde
Emmanuelle André

Coordinated by: Richard Bégin
& Marco Benoît Carbone

21.00

screenings

Eccoli
(Jacopo Quadri, Giacomo
Piermattei, Stefano Ricci, 2013, 30')
Following
Afghanistan 1969
(Anna Bovicchi, 2013, 45')

April 6**9.30**

Julian Petley
Daniel Morgan
Francesco Bono

11.00

Andreas Gregersen

Chair: Sabine Hake

13.00**Lunch****15.00–18.00****Workshop 1**
The Film Heritage

Erica Carter & Julian Petley
Marc McKenna

Coordinated by: Erica Carter

Workshop 2*Post-Cinema:
Videogame/ Animation/ Comics*

Lise Dilling-Hansen
Sandra Gaudenzi
Christian Uva

Coordinated by: Richard Bégin & Marco Benoît Carbone

21.00**screenings***Take This Lollipop*

(Jason Zada, 15', 2013)

Rider Spoke and Other Shorts
(*Blast Theory*, 50', 1991–2013)*Alma, A Tail of Violence*(Miguel Dewever-Plana e Isabelle Fougère, *Upian*, 40', 2012)*Following**Crisis Volume 1*

documentary shorts

April 7**9.30**

Giulio Lughì
Susan Broadhurst
Christina Schachtnér

11.00

Mirko Lino

Chair: Rossana Maule

13.00**Lunch****15.00–18.00****Workshop 1**
The Film Heritage

Jan Distelmeyer
Jürgen Keiper
Rossella Catanese
Massimo Benvegnù

Coordinated by:
Jan Distelmeyer**Workshop 2***Post-Cinema:
Videogame/ Animation/ Comics*

Manuel Garin & Alan Salvadó
Nur Özgenalp
Cristina Formenti

Coordinated by: Marco Benoît Carbone & Sandra Gaudenzi

21.00**screenings***The Bombing of Al-Bara*

(Olly Lambert, 2013, 36')

Syria across the lines

(Olly Lambert, 2013, 50')

*Following**Crisis – Volume 2*

documentary shorts

April 8**11.00**

Martin Bonnard
Radhantha Gagnon
Marta Boni

Chair: Viva Paci

13.00**Lunch****15.00–19.00****Workshop 1**
The Film Heritage

Elena Oroz
Sonia García López
Laura Gomez Vaquero

Sandra Lischì¹
Paolo Simoni
Andreina Di Brino
Silvia Moretti

Coordinated by:
Simone Venturini
Andrea Mariani
Giuseppe Fidotta**Workshop 2***Porn Studies: Cartography
of Pornographic Audiovisual*

Massimo Fusillo
Luca Zenobi
Clarissa Smith

Coordinated by:
Massimo Fusillo**21.00****screenings***The Fable of The Bees*

(Jan Peter Hammer, 2012, 8')

The Anarchist Banker

(Jan Peter Hammer, 2010, 30')

Monarchs & Men

(Jan Peter Hammer, 2012, 25')

*Following**1/2 Frogs Fuck Fast*

(Hans Scheirl, 1996, 17')

Dandy Dust

(Hans Scheirl, 1998, 94')

April 9**9.30**

Erika Balsom

Artist Talk

Jan Peter Hammer

Chair: Dominique Willoughby

11.00*Round Table*

Hans Scheirl

Marc Siegel

Eliza Steinbock

Juan Antonio Suarez

13.00**Lunch****15.00–18.00****Workshop 1***Cinema & Contemporary Visual Arts*Jan Peter Hammer &
Ana Teixeira Pinto
FitzpatrickCoordinated by:
Vincenzo Estremo
Francesco Federici**Workshop 2***Porn Studies: Cartography of Pornographic Audiovisual*Alessandra Mondin
Karol Radziszewski
Stefania Carta
Anna SperoneCoordinated by:
Clarissa Smith**17.00–19.00****Incontri con il cinema italiano***Round Table*

Claudio di Biagio,

Chiara De Caroli,

Andrea Galatà,

Luca Vecchi

21.00**screenings***Kalte Probe – Cold Rehearsal*
(Constanze Ruhm, Christine Lang, 2013, 87')*Following Kisieland*

(Karol Radziszewski, 2012, 30')

*Following**Italian Classic Hard-core Movie Trailers* (1980–1990, 30')**April 10****9.30**Feona Attwood
& Clarissa Smith**11.00**Giovanna Fossati
Dominique Willoughby

Chair: John Mercer

Artist Talk

Constanze Ruhm

Chair: Erika Balsom
& Martina Panelli**13.00****Lunch****15.00–18.00****Workshop 1***Cinema & Contemporary Visual Arts*Alex Casper Cline
Dominik Schrey
Julia Kretschmer
Enrico CamporesiCoordinated by:
Alessandro Bordina**Workshop 2***Porn Studies: Cartography of Pornographic Audiovisual*Oliver Carter
John Mercer**17.00– 19.00**
Incontri con il cinema italiano*Round Table*Nicola Lusardi
Michele Pellegrini
La Buoncostume**21.00****screenings***Spool cycle*
(Diego Marcon)*Following**Entusiasmo*

(Francesco Pasinetti, 1933, 21')

Nuvola

(Pier Maria Pasinetti, Roberto Zucconi, 1935, 14')

Sinfonia del lavoro e della vita

(Ubaldo Magnaghi, 1933, 15')

April 11**9.30**Giovanna Maina
& Federico Zecca**11.00**

Iolanda Ratti

Chair: Feona Attwood

Artist Talk
Diego Marcon**13.00**
Lunch**15.00–18.00****Workshop 1***Cinema & Contemporary Visual Arts*Benjamin Léon
Marie Rebecchi
Eline Grignard
Lydie DelahayeCoordinated by:
Francesco Federici**Workshop 2***Porn Studies: Cartography of Pornographic Audiovisual*Mauro Giori
Silvia Rodeschini
Giusy Mandala

Coordinated by: Oliver Carter

1.







2.



3.





.10

et
l'unobull
c'est pour
Quentin.

Hélène







• 11 •

your Valentine
Stephie

.13

at design
des pour
Isabelle
Hélène



.14

four
times
over

4
one
he







15.

Cet
est de
l'env
da
stell



47.

pour
Mme!

Hélène







51.

L' per Paolera! Stefano





Levi's®
Levi's®
Levi's®
Levi's®
Levi's®
Levi's®



Le livre contient des dessins libres
et brefs pour ce petit film d'animation pour
lequel le scénariste est de Karin Preiss
et les réalisateurs sont Claudia Stellato et Jaro Vinarsky.
Il existe aussi un cycle de dessins libres
et brefs d'animazione che ho fatto
insieme alla co-regista di Karin Preiss,
Claudia Stellato, Jaro Vinarsky.
freie Zeichnungen und Zeichnungen
für Karin Preiss, Claudia Stellato, Jaro Vinarsky.

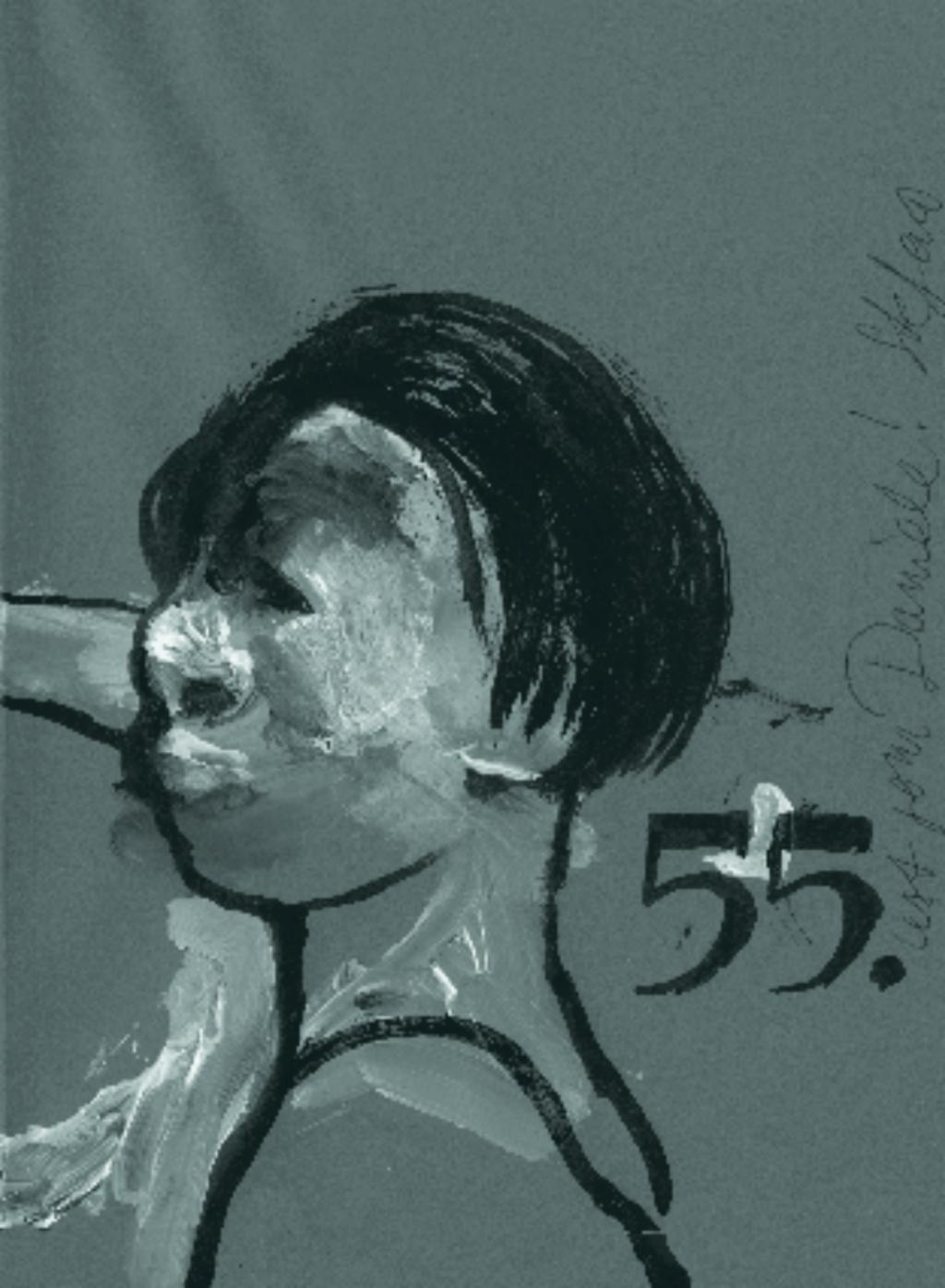
53.

lett
pour
Pol!



54.





55.

Danida! Skjønn



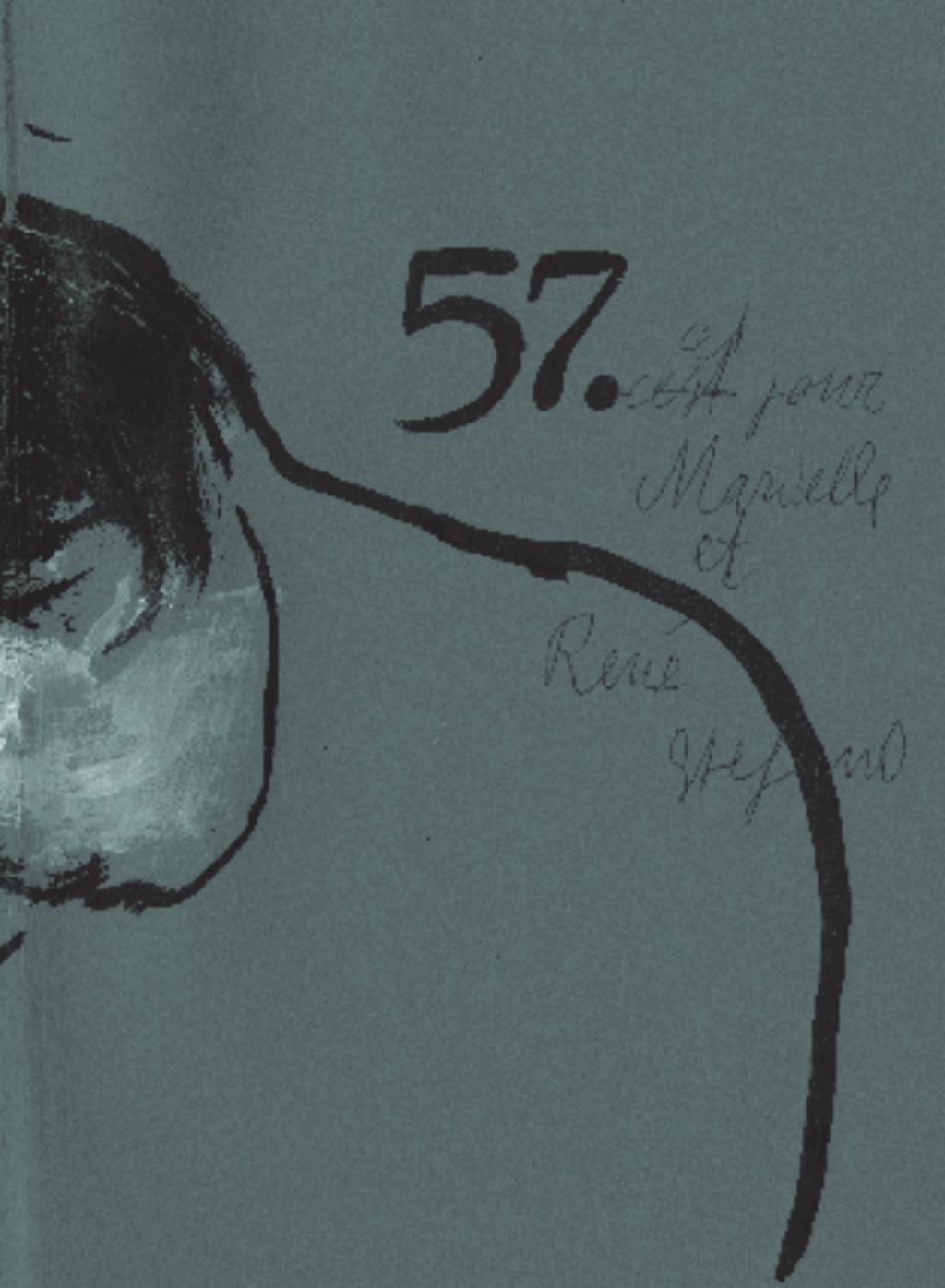
56. pour femme!



Meland

9ha venire con noi





57.

*est pour
Maxelle
et*

*Renee
Hélyard*



58.

-AG-AUGUST 1946 -

is now

Je m'appelle Stefan P. I. Ce livre contient des dessins libres
et une sélection de dessins de l'artiste Stefan P. I. à destination de l'animation pour
le spectacle live et les émissions de télévision. Les œuvres sont toutes réalisées à la main.
Les œuvres sont toutes réalisées à la main.

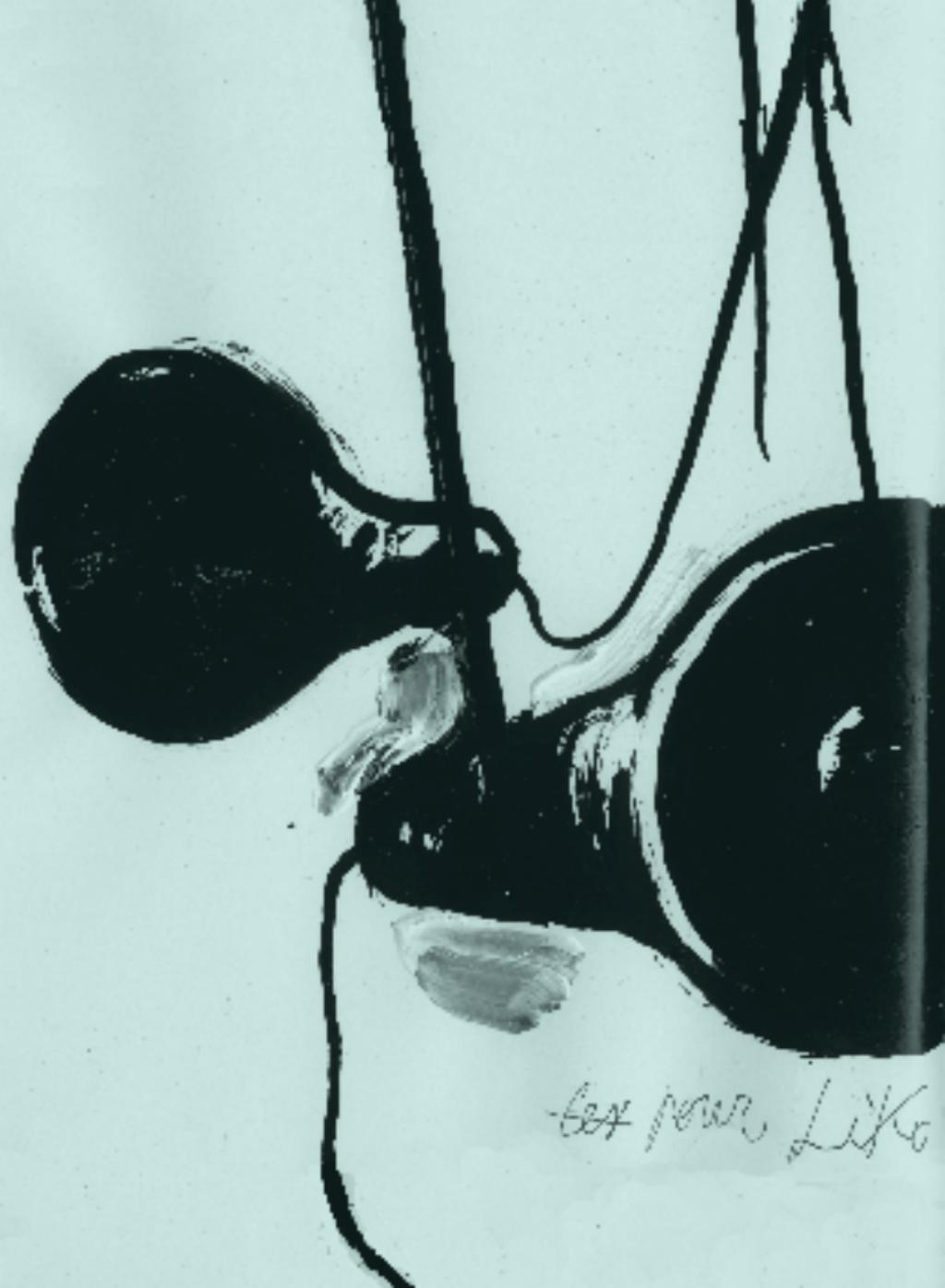
Marie

Le



59.

Marie. Stefan



Get your LIFE



60.

1970

McLan

— C'est de moi. Est pour celle

61







62.

Out now! *Wings*! *Afraid*!





63:

Frankie, Oklahoma

Monte
Carlo

Der Monte Carlo

.64





65.

Mr George M.

Paul,

Belgrave



- four





67.

John Clark, Claude,

Richard

FILM FORUM 2014



Dipartimento di Storia e Tutela dei Beni Culturali

Associazione Culturale LENT, Udine

Associazione Culturale Maié, Udine

Associazione Culturale Palazzo del Cinema/ Hiša filma

Mediateca.GO “Ugo Casiraghi”

Mediateca Provinciale di Gorizia – Goriška Pokrajinska Mediateka



Université Paris III – Sorbonne Nouvelle, UFR Cinéma

CineGraph, Hamburg



CineFest, Hamburg



Fachhochschule Potsdam

Universität Potsdam

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



Dottorato Internazionale in Studi Storico Artistici e Audiovisivi

Laurea Magistrale Internazionale in Discipline del Cinema/IMACS – International Master in
Audiovisual and Cinema Studies

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Dipartimento di Storia delle Arti e Conservazione dei Beni Artistici “G. Mazzariol”,
Università Ca’ Foscari, Venezia

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

Associazione Home Movies – Archivio Nazionale del Film di Famiglia / Österreichisches Filmmuseum, Wien / Cineteca del Comune di Bologna / Centro Sperimentale di Cinematografia – Cineteca Nazionale / MART – Museo d'Arte Moderna e Contemporanea di Trento e Rovereto / Archivio Nazionale del Cinema d'Impresa, Ivrea – Centro Sperimentale di Cinematografia / Laboratorio "L'immagine ritrovata", Bologna / La Cineteca del Friuli, Gemona / CEC, Centro Espressioni Cinematografiche, Udine / Transmedia, Gorizia / Premio "Sergio Amidei", Gorizia / Kinoatelje, Gorizia / Le Giornate del Cinema Muto, Pordenone / Cinemazero, Pordenone / Fondazione Cineteca italiana, Milano.

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

Media partner Premio Limina:



Si ringrazia per il contributo e la collaborazione:



Barista Italiano

Valdirose – Enoteca Trattoria Tipica, Gorizia



BorgoSanDaniele, Cormòns (Gorizia)

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**Pubblicazioni promosse
da Filmforum 2014/Books
promoted by Filmforum 2014**

Alessandro Bordina, Antonio Somaini (edited by), *Paolo Gioli: The Man Without a Movie Camera*, Mimesis International, Milano-Udine 2014.

Enrico Biasin, Giovanna Maina, Federico Zecca (edited by), *Porn After Porn: Contemporary Alternative Pornographies*, Mimesis International, Milano-Udine 2014.

Alberto Brodesco, *Sguardo, corpo, violenza. De Sade e il cinema*, Mimesis, Milano-Udine, 2014.

Ludovica Fales, Giuseppe Fidotta, Andrea Mariani, (edited by), *Whose Right? Media: Intellectual Property and Authorship in the Digital Era*, Forum, Udine 2014.

Francesco Federici, Cosetta G. Saba (edited by), *Cinema and Art as Archive: Form, Medium, Memory*, Mimesis International, Milano-Udine 2014.

Federico Giordano, Bernard Perron (edited by), *The Archives: Post-cinema and Video Game between Memory and the Image of the Present*, International, Milano-Udine 2014.

Sara Martin (a cura di), *Scritture, figure, mondi. Utopie ed eterotopie nelle serie televisive contemporanee*, Mimesis, Milano-Udine 2014.

Sara Martin, *Gino Peressutti. L'architetto di Cinecittà*, Forum, Udine 2013.

Giacomo Piermattei, Jacopo Quadri, Stefano Ricci, *Eccoli*, Mami Verlag, Quilow, 2014.

Federico Zecca, *Cinema e intermedialità. Modelli di traduzione*, Forum, Udine 2013.

Cinéma & Cie. International Film Studies Journal, n.20, Carocci, Roma, Spring 2013.

Cinergie. Il cinema e le altre arti, n.5, aprile 2014.

G|A|M|E The Italian Journal of Game Studies, n.3, April, 2014.