

FilmForum 2015
XXII International
Film Studies Conference
XIII MAGIS International
Film Studies Spring School

22nd Edition

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. Petracco 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 Pitassio, 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 Bordini, 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 Audiorvisual:

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)

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CLAV (Università degli Studi di Udine), Transmedia Spa
Disegni e progetto grafico / Graphics: Stefano Ricci

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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 poetries and from any – anthropomorphically conceived – principle of textual construction). In this perspective, it is indeed possible to articulate models aimed at understanding authorial poetries as the momentary unification of features that exceed them. On another level, genres as well could be simply seen as spaces in which elements of the same kind aggregate.

One of the aims of this project is the creation of a new “topography” of the basic stylistic elements that, while common to both authors and styles, can also find independent and diverse modes of connection. These levels of aggregation (styles, genres, authors) are not separated; rather, they mutually intersect, integrate each other, and coexist. Outwardly, they might seem grounded on essentialist principles (like the figure of the “creative genius”; or the morphologies of discourse: comic, crime, melodrama, etc.). Instead, they are “systems” whose physiognomy is shaped by the relationships that occur at a given moment between their constitutive units. Certainly, it is possible to continue to employ this customary topography (based on “auteur” politics and “genres”); but we shall acknowledge that the figures we shape are ephemeral and ostensible, devoid of reasons or of really decisive connections. In this framework, two theoretical fields provide a precious validation: Theories of Art on one hand, and Literary Theories, on the other. The first reference (ascrivable to a cluster of positions which includes, among others, Warburg, Focillon, 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 Etienne Souriau, it could be possible to establish a “science of forms” taking into account different arts. This idea entails that different forms could migrate across different (aesthetic, communicational) systems and different institutions. In other words, this hypothesis implies a “transmediality of forms”. In the field of Literary Theory, Nelson Goodman and Antoine Compagnon provide equally important points of reference:

A stylistic feature, in my view, is a feature that is exemplified by the work and that contributes to the placing of the works in one among certain significant bodies of work. Characteristic features of such bodies of works – not features of an artist and his personality, or a place or period or its character – constitute style. (Nelson Goodman, *Of Mind and Others Matters*, 1984, p. 131).

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 réversible (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)
Four Models for Anonymizing the History of Arts

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 (Københavns Universitet)

Series, Norms, and the Drama of Light
(Film) History Made by Nameless Children

François De La Bretèque (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 (Københavns 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 intermédiaires

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 Praxiological 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 (Gosfilmofond of Russia)

The Nameless History of the Russian ‘New Wave’: The Interchange and Synthesis of Paradigms

Dario Marchiori (Université Lyon II)

Dialectiques du style cinématographique: figures du modernisme tardif 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

Coordinata/Coordinator:
 András Bálint Kovács (Eötvös Loránd Tudományegyetem, Budapest)

Proiezioni/Screenings
 Udine

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

The Names 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, Mary, Bergson. L'épistémologie des dispositifs et l'objet de l'histoire du cinéma

Discussionne/Discussion
Coordinna/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

Discussionne/Discussion
Coordinna/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)
Gespenster in Moskau: Selection, Distribution and Censorship of the German Films

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

Discussionne/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 Northwest. Journeys across the Contaminated Histories of Film and Art

Michael Pigott (University of Warwick)
Networks: Travelling Showreels. Artists' Film Compilations in the U.K.

Discussionne/Discussion
Coordinna/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 Marabollo (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

Discussionne/Discussion
Coordinna/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 portée?

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

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

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

Friday, March 20, 9.00–11.30
Sala Tiepolo, Palazzo Caiselli

Artist's Talk

Albert Serra

Coordinato da / Coordinated by:
Francesco Federici, Vincenzo
Estremo (Università degli Studi
di Udine)

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

Post-Cinema: Videogame / Animation / Comics

Alberto Brodesco (Università
degli Studi di Trento), Federico
Giordano (Università per
Stranieri di Perugia), Ludovica
Fales (Università degli Studi
di Udine)

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

The Film Heritage

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

Porn Studies: Cartography of Pornographic And/or Visual

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)

Coordinata / 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

Coordinata / 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 "Fappening": Doppelgangers in iClouds

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

Coordinata / 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 světa)
(Dušan Hanák, Czechoslovakia, 70', 1972)

Short films selected by Dušan Hanák:

Artisti (Czechoslovakia, 1965)
Practice (Učenie, Czechoslovakia 1965)
Old Shatterhand Came to Us (Prisiel k nám Old Shatterhand, Czechoslovakia, 1966)
Mas (Omáčka, 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, Direttrice Centro Polifunzionale di Gorizia
Gianluigi Chiozzi, Presidente Fondazione Cassa di Risparmio di Gorizia
Roberto Calabretta, 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 Dubbing (1930s-70s)

Post-Cinema: Videogame/ Animation/Comics
Katrín 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

Maria Ida Bernabici (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 Bentham to Big Brother

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

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 Dubbing (1930s-70s)

Francesco Bono (Università degli Studi di Perugia) <i>Dubbing, Manipulation, Censorship: How Luchino Visconti's Senso Became Schnsucht.</i> Coordinato da/Coordinated by: Hans-Michael Bock (Cinefest, Hamburg) & Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)	Proiezioni/Screenings Saturday, March 21, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia <i>Nigeria 1963</i> (Anon., France 1963) <i>Paesaggi marini, onde su scogli</i> (Guglielmo Baldassini, Italy, 1920s) Musica dal vivo di/ <i>Live music by</i> Hobocombo In collaborazione con/in collaboration with Home Movies – Archivio nazionale dei film di famiglia, La Camera Ottica - DAMS Gorizia
Paolo Russo (Oxford Brookes, University) <i>Puzzling Cyborgism in Nirvana</i>	
Stuart Allan (Cardiff University) <i>Mediated Truths: The Visual Inscription of Witnessing</i>	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 <i>Yé Shanghai</i> (Roberto Paci Dalò, 2012)
Ludovica Fales (Università degli Studi di Udine) <i>Writing Histories with our Bodies: Online and Offline Activist Presence in the Arab Spring</i>	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 <i>Yé Shanghai</i> (Roberto Paci Dalò, 2012)
Simone Moraldi (Università di Roma 3) <i>Debierarchisation and the Relationship between Observer and the Observed in Documentary Style</i> <i>Coordinate da / Coordinated by</i> Gloria Lauri Lucente (University of Malta)	Presentato da/Presented by: Mirco Santi (Università degli Studi di Udine), Paolo Simoni (Home Movies – Archivio nazionale dei film di famiglia)
Porn Studies: Cartography of Pornographic Audio-visual	
Oliver Carter, John Mercer (Birmingham City University) <i>Researching Vintage Porn: Topics, Issues, Objects and Methods</i>	

	Sunday, March 22, 9.30-13.00 Sala della Torre, Fondazione Cassa di Risparmio di Gorizia <i>Porn Studies: Cartography of Pornographic Audio-visual</i> Feona Attwood (Middlesex University) <i>What Should We Do with "Mainstream" Porn?</i> Renato Stella (Università degli Studi di Padova) <i>Neoporn: The Everyday Life Dimension of Sex</i> Discussione/Discussion Pausa/Break Presiede/Chair: Gloria Lauri Lucente (University of Malta)	<i>Artist's Talk</i> Dušan Hanák Coordinato da/Coordinated by: Hans-Michael Bock (Cinefest, Hamburg) Discussione/Discussion Sunday, March 22, 16.00 Villa Manin, Passariano (UD) <i>Cinema & Contemporary Visual Arts</i> Presentazione della mostra/ Presentation of the exhibition UNM-ADÉ DISPLAYS curated by Davide Bevilacqua (Kunstuniversität Linz) & Vincenzo Estremo (Università degli Studi di Udine) In collaborazione con/in collaboration with Istituto di Interface Culture (Kunstuniversität Linz)
	 Proiezioni/Screenings Sunday, March 22, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia <i>The Secret Museum: Early Pornography on Screen</i> (1910-1928, 32') Presentato da/Presented by: Ronald Simons (EYE Film Institute, Amsterdam) <i>Blue Movie</i> (Alberto Cavallone, Italy, 1978, 74') Discussione/Discussion Pausa/Break Presiede/Chair: Antoine Gaudin (Université Sorbonne Nouvelle - Paris 3)	 Proiezioni/Screenings Sunday, March 22, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia <i>The Secret Museum: Early Pornography on Screen</i> (1910-1928, 32') Presentato da/Presented by: Ronald Simons (EYE Film Institute, Amsterdam) <i>Blue Movie</i> (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	Coordinato da/ <i>Coordinated by</i> : Davide Bevilacqua (Kunstuniversität Linz) & Cristian Villavicencio (University of the Basque Country)	Giulia Colaizzi (Universitat de València) <i>Biopolitics and the Art of the Virtual</i>	Monday, March, 23 16.00-18.00	Palazzo del cinema/<i>Hisia filma</i> Piazza Vittoria 41, Gorizia	Tuesday, March 24, 9.30-13.00
	<i>The Film Heritage</i> Anna Sofia Rossholm (Linnéuniversitetet) <i>Translation as Media Transposition and Cultural Adaptation: A Historical and Theoretical Introduction to Subtitling</i>	<i>Round Table</i> <i>Media, Body, Interactivity and Immersiveness</i>	Graziano Terenzi (Ingllobe Technologies/Accademia di Belle Arti Lecce) <i>AR and Immersiveness in Digital Storytelling</i>	Tavola rotonda con Barbie Xanax (Marta Marcello), I Licaoni (Francesca Detti, Alessandro Izzo)	<i>Porn Studies: Cartography of Pornographic Audio-visual</i>	<i>Porn Studies: Cartography of Pornographic Audio-visual</i>
	<i>Discussion/Discussion</i> Pausa / Break	Sandra Gaudenzi (London College of Media)	Lise Dilling-Hansen (Aarhus University) <i>Constructions of the Authentic Online Person(a)</i>		<i>From Los Angeles to Las Vegas: The Shifting Geographies of US Porn Production</i>	<i>Discussion/Discussion</i> Pausa / Break
	Presiede /Chair: Jan Distelmeyer (Fachhochschule Potsdam/ Universität Potsdam)	Graziano Terenzi (Ingllobe Technologies/Accademia di Belle Arti Lecce)	Coordinato da/ <i>Coordinated by</i> : Stefano Odorico (Leeds Trinity University/Bremen University)		<i>See as a Business: Adult Film's Historical Framework and Foundations</i>	<i>Kevin Heffernan (Southern Methodist University, Dallas)</i>
	<i>Cinema & Contemporary Visual Arts</i> Feng Lei (Universität für angewandte Kunst Wien) Frederick J. Kiesler's Film Guild Cinema	BeAnotherLab, Artists	Coordinato da/ <i>Coordinated by</i> : Alberto Brodesco (Università degli Studi di Trento), Ludovica Fales (Università degli Studi di Udine), Federico Giordano (Università per Stranieri di Perugia)		<i>Presiede /Chair:</i> Federico Zecca (Università degli Studi di Udine)	<i>Round Table</i> <i>The Mutations of Images and the Evolution of Conservation and Restoration Practices</i>
	Sebastian Voltmer (Universität für angewandte Kunst Wien) <i>Photographic and Cinematographic Dispositives in the Context of Science</i>		Frédéric Tachou (Université Paris 1 Panthéon-Sorbonne) <i>Early Pornographic Film: Back to the Origins of an Industry</i>			Anne Cartier-Bresson (Atelier de Restauration et de Conservation des Photographies de la ville de Paris)
	Patrick Catuz (Universität für angewandte Kunst Wien) <i>The Redundancy of Spontaneity in Straight Male Gonzo Porn</i>	Monday, March 23, 15.00-18.00 Workshops Polo Santa Chiara, via Santa Chiara 1	Ronald Simons (EYE Film Institute, Amsterdam) <i>Archiving Erotica: The Dutch Angle</i>		Monday, March 23, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Cécile Dazord (Centre de recherche et de restauration des Musées de France, Paris)
	Nina Jukic (Universität für angewandte Kunst Wien) <i>The LomoKino: A Hand-cranked Camera in an Age of Touchscreens</i>	The Film Heritage	Paolo Caneppelle (Österreichisches Filmuseum, Vienna) <i>Museum's Secret</i>			Simone Venturini (Università degli Studi di Udine)
	Presiede /Chair: Gabriele Jutz (Universität für angewandte Kunst Wien)	Andrea Kirchhartz (<i>Translator and Independent Historian</i>) <i>About the Profession: Theoretical and Historical Issues</i>	Coordinato da/ <i>Coordinated by</i> : Ludovica Fales (Università degli Studi di Udine)			Alex Michaan (Institut national du patrimoine)
	<i>Artist's Talk</i> <i>Expanded Interface: Making and Unmaking Strategies in Interactive Art</i> Christa Sommerer (Kunstuniversität Linz)	<i>Post-Cinema: Videogame/ Animation/Comics</i> <i>Technological Body and Immersiveness</i>	Coordinato da/ <i>Coordinated by</i> : Kevin Heffernan (Southern Methodist University, Dallas)			<i>Presentation of the research network CAMIRA (Cinema and Moving Image Research Assembly),</i>

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 Modello (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
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:
Cimerie. 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
filma
Piazza Vittoria 41, Gorizia

Goodbye Party
Amiga Demos Screenings

Wednesday, March 18, 21.00 Cinema Visionario via Asquini 33, Udine	Thursday, March 19, 21.00 Cinema Visionario via Asquini 33, Udine	Friday, March 20, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Saturday, March 21, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Sunday, March 22, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia	Monday, March 23, 21.00 Kinemax Gorizia, piazza Vittoria 41, Gorizia
<i>The Name of Christ</i> (Albert Serra, Spain, 2010, 193')	<i>Cuba Libre</i> (Albert Serra, Spain, 2013, 18')	<i>Pictures of the Old World (Obrázky</i> <i>starého světa)</i> (Dušan Hanák, Czechoslovakia, 70', 1972)	<i>Nigeria 1963</i> (Anon., France 1963)	<i>The Secret Museum:</i> <i>Early Pornography on Screen</i> (1910-1928, 32')	<i>In Limbo</i> (Antoine Viviani, France, 2014)
Presentato da/ <i>Presented by</i> : Vincenzo Estremo (Università degli Studi di Udine)	<i>Story of my Death</i> (Albert Serra, Spain, 2010, 148')	<i>Short films</i> selected by Dušan Hanák:	<i>Paesaggi marini, onde su scogli</i> (Guglielmo Baldassini, Italy, 1920s)	Presentato da/ <i>Presented by</i> : Ronald Simons (EYE Film Institute, Amsterdam)	Presentato da/ <i>Presented by</i> : Ludovica Fales (Università degli Studi di Udine)
Presentato da / <i>Presented by</i> : Albert Serra		<i>Artisti</i> (Czechoslovakia, 1965) <i>Practice (Učenie</i> , Czechoslovakia 1965) <i>Old Shatterhand Came to Us</i> (Prisiel k nám Old Shatterhand, Czechoslovakia 1966) <i>Mass</i> (Omša, 1967)	<i>Musica dal vivo di / Live music</i> by Hobocombo	<i>Blue Movie</i> (Alberto Cavallone, Italy, 1978, 74')	<i>The Machine to Be Another</i> (BeAnother Lab, Spain, 2014)
		In collaboration with Cinefest, Hamburg	In collaborazione con / <i>in</i> <i>collaboration with</i> Home Movies – Archivio nazionale dei film di famiglia, La Camera Ottica - DAMS Gorizia	Presentato da/ <i>Presented by</i> : Stefano Ricci & Ilaria Ricci (Rarovideo, Rome)	Presentato da/ <i>Presented by</i> : BeAnotherLab
		Presentato da/ <i>Presented by</i> : Andrea Mariani (Università degli Studi di Udine),		a seguire / <i>to follow</i>	
				<i>Ye Shanghai</i> (Roberto Paci Dalò, 2012)	
				Presentato da/ <i>Presented by</i> : Mirco Santi (Università degli Studi di Udine), Paolo Simoni (Home Movies – Archivio nazionale dei film di famiglia)	

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	15.00-18.30 Workshop – New Waves and Modernity	March 19	15.30-19.00 Workshop – Style, Techniques and Politics	March 20
9:00 <i>Greetings</i>	Anna Malgina Dario Marchiori András Bálint Kovács	Ivan Pintor Manuel Garin & Alain Salvadó Maria Tortajada	Elisa Linsenstein Mariano Paz Carmelo Marabello Vicente Sánchez-Biosca	9.00–13.00 <i>Final discussion</i>
<i>Introduction:</i> Leonardo Quaresima	<i>Coordinator:</i> András Bálint Kovács	<i>Coordinator:</i> Maria Tortajada	<i>Coordinator:</i> Vicente Sánchez-Biosca	Catherine Fowler André Gaudreault Vinzenz Hediger Florian Hoof Frank Kessler András Bálint Kovács Sabine Lenk Philippe Marion Vicente Sánchez-Biosca Maria Tortajada Benoît Turquety
Andrea Pinotti Gabriele Pedullà	21:00 Screenings	9.30-13.00 Workshop – The Agency of Users and Producers	15.30-19.00 Workshop – Series, Aggregates, Systems	<i>Chair:</i> Leonardo Quaresima
<i>Chair:</i> Leonardo Quaresima	<i>The Name of Christ</i> (Albert Serra, Spain, 2010, 193')	Bernhard Gross Ana Aitana Fernandez Diego Cavalotti Benoît Turquety	Marta Boni Julien Lapointe Dominique Budor André Gaudreault & Philippe Marion	
11:15-13:45 Panorama A	Casper Tybjerg Wanda Strauven François De La Bretèque	<i>Coordinator:</i> Benoît Turquety	<i>Coordinators:</i> André Gaudreault & Philippe Marion	
<i>Chair:</i> Casper Tybjerg			21.00 Screenings	
11:15-13:45 Panorama B	Trond Lundemo Teresa Castro Barbara Le Maître	Workshop – (New) Film Histories: Archaeology of the Name	<i>Cuba Libre</i> (Albert Serra, Spain, 2013, 18') <i>Story of my Death</i> (Albert Serra, Spain, 2010, 148')	
<i>Chair:</i> Trond Lundemo		Michele Guerra Manuela Gieri Natasha Poljakowa Frank Kessler & Sabine Lenk		
15.00-18.30 Workshop – Narration and Visuality	Varpu Rantala Giorgio Avezzù Vinzenz Hediger & Florian Hoof	<i>Coordinator:</i> Frank Kessler & Sabine Lenk		
<i>Coordinators:</i> Vinzenz Hediger & Florian Hoof		15.00-15.30 Special Event: Limina Awards		
		15.30-19.00 Workshop – Thinking Topologically: Contaminated History of Art and Film	Catherine Fowler Miriam De Rosa Michael Pigott	
			<i>Coordinator:</i> Catherine Fowler	

March 20	<i>Short films selected by Dušan Hanák:</i>	March 21	March 22
9.00–11.30 <i>Artist's Talk</i> Albert Serra <i>Presentation of Gorizia Spring School's Sections</i>	<i>Artisti</i> (Czechoslovakia, 1965) <i>Praxie</i> (Učenie, Czechoslovakia 1965) <i>Old Shatterhand Came to Us</i> (<i>Prisiel k nám Old Shatterhand</i> , Czechoslovakia 1966) <i>Mas</i> (<i>Omša</i> , 1967)	9.30 -13.00 <i>Greetings</i> Carla Mereu Katrin von Kap-herr Rosanna Maule	15.00 – 18.00 Workshop - Porn Studies: Cartography of Pornographic Audio-visual Feona Attwood Renato Stella
15.00 – 18.00 Workshop – The Film Heritage	 Carla Mereu Hans-Michael Bock Simone Venturini Andrea Mariani Giuseppe Fidotta	<i>Chair: Leonardo Quaresima</i> <i>Cinema & Contemporary Visual Arts</i> Martin Beaulieu Maria Ida Bernabei Milo Adami Martin Bonnard	<i>Chair: Gloria Lauri Lucente</i> <i>Cinema & Contemporary Visual Arts</i> Monise Nicodemos Lu Jiejing Wagner Morales
<i>Coordinator: Hans-Michael Bock</i>		<i>Chair: Viva Paci</i> 15.00 – 18.00 Workshop - The Film Heritage	<i>Chair: Antoine Gaudin</i> <i>Artist's Talk</i> Dušan Hanák
15.00-18.00 Workshop - Post-Cinema Videogame, Animation, Comics	 Sophie Rabouh, Maxime Labrecque,	 Carla Mereu Francesco Bono	<i>Coordinator: Hans-Michael Bock</i> 16.00 – 18.00 Presentation of the exhibition UNMADE DISPLAYS Villa Manin, Passariano (UD)
<i>Coordinator: André Gaudreault</i>		<i>Coordinator: Hans-Michael Bock</i> 15.00 – 18.00 Workshop - Post-Cinema Videogame, Animation, Comics	<i>curated by</i> Davide Bevilacqua, Vincenzo Estremo
15.00 – 18.00 Workshop - Porn Studies: Cartography of Pornographic Audio-visual	 Clarissa Smith Evangelos Tziallas Alessandra Mondin	 Paolo Russo Stuart Allan Ludovica Fales Simone Moraldi	21.00 Screenings <i>The Secret Museum: Early Pornography on Screen</i> (32', 1910-1928)
<i>Coordinator: Rosanna Maule</i>		<i>Coordinator: Gloria Lauri Lucente</i>	<i>presented by</i> Ronald Simons
21.00 Screenings	 <i>Pictures of the Old World</i> (<i>Obrazy stareho sveta</i>) (Dušan Hanák, Czechoslovakia, 70', 1972)		<i>Blue Movie</i> (Alberto Cavallone, 74', 1978)
			<i>presented by</i> 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

March 24

15.00-18.00
Workshop - Porn Studies: Cartography of Pornographic Audio-visual

Frédéric Tachou
Ronald Simons
Paolo Caneppele

Chair: Federico Zecca

16.00-19.00
Round Table - Newmedia Italia

BarbieXanax (Marta Marcello)
I Licaoni (Francesca Detti, Alessandro Izzo)

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

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 Socal
Deborah Toschi
Alberto Brodesco

Chair: Federico Giordano

9.30-13.00

Porn Studies: Cartography of Pornographic Audio-visual

Lynn Comella
Kevin Heffernan

Enrico Biasin
Giovanna Maina
Federico Zecca

Chair: Lynn Comella

17.00-19.00
Round Table - Newmedia Italia

Fraws (Francesco Miceli)
Synergo & RedeZ (Mario Palladino, Nicola Palmieri),

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

a seguire / to follow

Presentation of the journals
Cinerge. 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

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Goethe-Universität - Frankfurt am Main

University of Malta

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Concordia University - Montréal

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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

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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, París / 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



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