filmforum/2017

Gorizia, March 29th-April 2nd

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

XV MAGIS – Gorizia International Film Studies Spring School
*No Turning Back: Re-Thinking the Postmodern*
Gorizia, March 29th-April 2nd
Fondazione Cassa di Risparmio di Gorizia, via Carducci 2
Polo Santa Chiara, via Santa Chiara 1
Palazzo del Cinema – Hiša filma, Piazza Vittoria 41
Project:
Marja Boni (Università de Montréal), Teresa Castro (Université Sorbonne Nouvelle – Paris 3), Téresa Faucon (Université Sorbonne Nouvelle – Paris 3), Catherine Fowler (University of Otago), Manuel Garin (Università Pompeu Fabra, Barcelona), André Gaudreault (Université de Montréal), Barbara Grespi (Università degli Studi di Bergamo), Frank Kessler (Universiteit Utrecht), Andreas Balint Kovács (Eötvös Loránd Tudományegyetem, Budapest), François Amy de La Bretèque (Université Paul Valéry, Montpellier), Barbara Le Maître (Université Paris Ouest Nanterre), Sabine Lenk (Universiteit Antwerpen), Trond Lundemo (Stockholms Universitet), Leonardo Quaresima (Università degli Studi di Udine), Alan Salvador (Università Pompeu Fabra, Barcelona), Antonio Somaiini (Università Sorbonne Nouvelle – Paris 3), Benoit Turgeon (Université de Lausanne), Wanda Strauven (Universiteit van Amsterdam)

XXIV Udine International Film Studies Conference – A History of Cinema Without Names/3

Scientific Coordinators:
Leonardo Quaresima, Diego Cavallotti, Simone Dotto (Università degli Studi di Udine)

Scientific Committee:
Mariania Comand, Francesco Pitassi, Leonardo Quaresima, Cosetta Saba, Simone Venturini (Università degli Studi di Udine), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

Steering Committee:
Diego Cavallotti, Simone Dotto, Andrea Mariani (Università degli Studi di Udine), Giovanni Maína (Università degli Studi di Sassari), Federico Giordano (Università Telematica San Raffaele, Roma), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

Cinema and Contemporary Visual Arts:
Simone Dotto, Vincenzo Estremo, Lisa Parolo (Università degli Studi di Udine), Francesco Federici (Università degli Studi di Udine/Ecole Supérieure d’Art du Nord-Pas de Calais/Dunkerque-Tourcoing), in collaboration with Viva Paci (GRAFICS, Université du Québec à Montréal)

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

Post-Cinema:
Videogame/Animation/Comics:
Alberto Brodaco (Università degli Studi di Trento), Federico Giorlano (Università Telematica San Raffaele, Roma), Ludovica Fales (University of West London), in collaboration with Viva Paci (GRAFICS, Université du Québec à Montréal)

Organisation:
Associazione Palazzo del Cinema – Hiša filma, SCOM – Università degli Studi di Udine, Martina Scrignaro, Maurizio Pisani, Lore Sardi, Vilma Spelat, Arnaldo Spessotto, Daniela Fabrici,

Postmodern Turning Back: Re-Thinking the Postmodern
Scientific Coordinator:
Simone Venturini (Università degli Studi di Udine)

The Film Heritage:
Hans-Michael Bock (CineGraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam), Giovanni Grasso, Petra Marlazzi, Simone Venturini (Università degli Studi di Udine), in collaboration with André Habib (GRAFICS, Université de Montréal)

Material Archival Studies
Network:
Trond Lundemo, Jonathan Rozenkrantz (Stockholm University), Jono Van Belle (Stockholms Universitet/Universiteit Gent), Isabel Krek, Achilles Papakonstantis, Vincent Sorrel, Benoîr Turquety (Université de Lausanne), Leonardo Quaresima, Diego Cavallotti, Simone Dotto, Francesco Federici, Andrea Mariani, Simone Venturini (Università degli Studi di Udine)

Acadmodation:
Martina Pizzamiglio (Associazione Palazzo del Cinema – Hiša filma)

Screenings:
Hans-Michael Bock (CineGraph, Hamburg), Jan-Christopher Horak (Director of UCLA Film and Television Archive), Annamaria Liciardello (Centro Sperimentale di Cinematografia – Cineteca Nazionale), Ailuros-Teatro delle Nebbie, Hive Division & InVision, Fondation Jeo, Simon Seydoux-Pathé, Milestone Films, Mirco Santi, Paolo Simonini (Associazione Home Movies – Archivio Nazionale del Film di Famiglia), Alice Ricquel, Umbasitici e del Patrimonio Culturale, Carlo Carratì (CEGO – Università degli Studi di Udine), Associazione Home Movies – Archivio Nazionale del Film di Famiglia (Mirco Santi, Paolo Simonini), Associazione Culturale Hommelette (Giulia Barini, Alice Rispoli, Marcello Seregni), Enrico Biasin, Diego Cavallotti, Marco Comar, Simone Dotto, Vincenzo Estremo, Mattia Filigoi, Francesco Federici, Matteo Genovesi, Giovanni Grasso, Petra Marlazzi, Lisa Parolo, Massimo Stardi, Paolo Villa (Università degli Studi di Udine), Alberto Brodesco (Università degli Studi di Trento), Giovanna Maína (Università degli Studi di Sassari), Federico Zecca (Università degli Studi di Bari “Aldo Moro”), Ludovica Fales (University of West London), Federico Giordano (Università Telematica San Raffaele, Roma)

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Premio Limina:
Valentina Re (Link Campus University, Roma), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

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Trasmedia Spa

Graphics:
Stefano Ricci
Contents

Call for Papers

XXIV International Film Studies Conference
March 29th-30th

XV MAGIS – Gorizia
International Film Studies Spring School
March 29th-April 2nd

Screenings
March 29th-April 1st
XXIV Udine International Film Studies Conference
*A History of Cinema Without Names: A Network Meeting*
Gorizia, March 29th-30th

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

Many of the scholars and institutions involved in the 2015 Conference established a permanent international network divided in several independent working groups, which presented their research outcomes at the 2016 edition of the Conference. Each group is still carrying out a specific research task in accordance with the project guidelines, the main objects of inquiry being: problems of authorship in early cinema and non-institutional cinema; the role of technological innovation in the production and “manipulation” of (moving) images; quantitative analysis as a new tool for film history; topology of cinema; a possible history of performative forms and visual motifs, and media epistemology.

After three years from the kick start, after two conferences and two proceedings volumes (the second one will be ready for the FilmForum 2017 edition) that document the researching activities of the working groups, we agreed to carry on with the project, turning it into a “permanent set”, in which other conferences, seminars, and books can be developed, in order to add scientific value to our work (involved in others projects as well).

The Udine-Gorizia FilmForum will thus become a work-in-progress whose milestone will be a meeting (rather than a usual conference) in which we will discuss the research outcomes of our network and plan other researching activities (e.g. the chance to write single chapters of a “History of Cinema Without Names”).
historiographical narratives” when applied to the fields of conservation, preservation and (digital) access lead to a different, non-text based historical knowledge; the possible effects of “non-scientific sense of history” revealed similarities or discontinuities with post-modernist theories; the different ways how visual and sound arts have dealt with a historical subject during the last forty years and how “this existence” in post-colonial issues concerning multicultural and cross-cultural representational frameworks in which the other (the migrant and the exiled, for instance) plays a pivotal role, and with the “individuation” of new genealogies of nomadic subjectivities. As far as Hollywood is concerned, the concept of postmodernism has been challenged by the discourse on post-classical cinema. Drawing on this theoretical and historical background, the 2017 edition of the Film Heritage will be devoted, on the one hand, to exploring the interplay between style, narrative, mediation of the migration of authors, professionals, and knowledge in the (post-modern) cinema; on the other, it will strive to inspire new interpretations of the basic notions linked to transnational film cultures along the 20th Century. Furthermore, the call aims to reconsider the practices of selection, preservation, and access to the new archival and counter-archival film heritage established since the 1970s and along post-modernism in the light of such concepts as migration, exile, banishment, nomadism, assimilation, acknowledgement.

**Media Archaeology – Network**

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

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

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

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

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

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

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

**Post-cinema – VR and AR: a Post-Cinematic Modernity**
As computer technologies that replicate an environment, real or imagined, and, in different ways, simulate a user’s physical presence and environment in a way that allows the user to interact with it (Isaac, 2016), both Virtual Reality (VR) and Augmented Reality (AR) explore the boundaries between embodiment and immersiveness through a primarily haptic experience. Virtual Reality and Augmented Reality, as postmodern and post-cinematic experiences par excellence and expressions of postmodernism, challenge all concepts traditionally related to representation and expand the notion of reality by restructuring the relationship between the user and the medium and by questioning the Cartesian notions of time and space in unprecedented ways. In this respect, Virtual and Augmented Reality are objects of study that are essentially cross-disciplinary and can become less opaque only if analysed through a multi-layered toolkit that can be created at the crossroads between Film, Media and Game studies, by exploring sub-disciplinary approaches such as documentary theory, haptic theory, transmediality, network theory, cognitive theory, visual anthropology etc. We are particularly interested in analysing these topic in the interactive creations, both fictional and non-fictional, like interactive documentaries, video games, web series or transmedial products. In the Postcinema section of Filmforum 2017, we are interested in collecting papers analysing VR and AR and different interactive non fiction case studies as well as multiplatform, crossmedia and interactive experiences that touch upon the aforementioned theoretical questions, hoping to be able to find common grounds and carve out analytical tools that will help us focus this expanding field for the years to come.
Gorizia, Wednesday, March 29th, 9.00 – 13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

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

Panel: Technès
Introduction
André Gaudreault (Université de Montréal)

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

Thoughts on the Analog Renaissance: Kodak’s “New” Super 8 Camera
André Habib (Université de Montréal)

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

Discussion
Chair: André Gaudreault
(Université de Montréal)

Break

Panel: Montage

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

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

Discussion
Chair: Andrea Mariani
(Università degli Studi di Udine)

Break

Panel: History of Indian Cinema Beyond Names
La Lanterne magique : du cinéma au temple
Amandine D’Azevedo (Université Sorbonne Nouvelle – Paris 3)

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

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

Coming up
Roundtable: A History of Cinema Without Names – A Network Meeting
Chair: Leonardo Quaresima
(Università degli Studi di Udine)
Thursday, March 30th,
15.00 – 19.00
Polo Santa Chiara,
via Santa Chiara 1
Classroom 3


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

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

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

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

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

Break

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

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

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

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

Discussion
Chair: Ivan Pintor Iranzo
(Universitat Pompeu Fabra)
March, Wednesday 29th, 13.00
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Presentation of the Spring School Sections

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

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

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

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

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

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

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

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

Chair: Hans-Michael Bock (CineGraph, Hamburg)

Recommended for the Material Archival Studies Network Program

Porn Studies: Video (R)evolutions
Classroom 6

Video Pornographies: Aesthetics, Producers, Audiences

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

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

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

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

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Porn Studies: Video (R)evolutions
Classroom 6

Video Pornographies: Aesthetics, Producers, Audiences

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

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

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

Deep Inside Miss Timed: Annie Sprinkle and ComiXXX
Valerio De Simone (Independent Scholar)
Thursday, March 30th, 9.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Keynote Address
Jan-Christopher Horak
(Director of UCLA Film and Television Archive)

Tales from the Crypt: Moving Image Preservation and the Construction of Film History
Chair: Hans-Michael Bock
(CineGraph, Hamburg)

Recommended for the Material Archival Studies Network Program

Break

Keynote Address
Peppino Ortoleva (Università degli Studi di Torino)
Understanding Pornography Through Media History
Discussion
Chair: Giovanna Maina
(Università degli Studi di Sassari)

Cooming up
Maja Manojlovic (UCLA, University of California, Los Angeles)
Chair: Giovanna Maina
(Università degli Studi di Sassari)
Discussion

Recommended for the Material Archival Studies Network Program

Break

Recommended for the Material Archival Studies Network Program
Thursday, March 30th, 15.00-19.00
Workshops
Polo Santa Chiara, via Santa Chiara 1

The Film Heritage: Migration and Post-Modern Transnational Film Culture
Classroom 2
Which History? Whose Postmodern? Towards Productive Problems
Jan Distelmeyer
(Fachhochschule Potsdam/Universität Potsdam)

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

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

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

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

Discussion
Chair: André Habib
(Université de Montréal)

Recommended for the Material Archival Studies Network Program

Porn Studies: Video (R)evolutions
Classroom 6
Come and Play With Me: A Panel on the Making and Distributing of British Hardcore Pornography
The Climax Story: Making 8mm Pornography in the 1960s
Oliver Carter (Birmingham City University)

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

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

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

Discussion
Chair: Oliver Carter
(Birmingham City University)

Final Discussion
Chair: Jan Distelmeyer
(Fachhochschule Potsdam/Universität Potsdam)

Recommended for the Material Archival Studies Network Program

Gianfranco Brebbia’s Experimental Cinema
Idea assurda per un filmaker (Gianfranco Brebbia, 1969, expanded version, Super8 [16mm])
composed by
N. 61 Idea assurda per un filmaker – Matilde
N. 62 Idea assurda per un filmaker – Germana
N. 63 Idea assurda per un filmaker – Ester
N. 64 Idea assurda per un filmaker – Luna

Coming up
Bet (Gianfranco Brebbia, 1972, Super8 [16mm])
Bazar (Gianfranco Brebbia, 1973, Super8 [16mm])

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

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

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

Keynote Address
Jan-Christopher Horak
(Director of UCLA Film and Television Archive)

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Porn Studies: Video (R)evolutions
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Curated and presented by
Miro Santi and Paolo Simoni
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Gorizia, Thursday, March 30th, 21.00
Screenings
Kinemax Gorizia, piazza Vittoria 41
Friday, March 31st,
09.00-13.30
Sala della Torre,
Fondazione Cassa di Risparmio di Gorizia,
via Carducci 2

Keynote Address
Jussi Parikka (University of Southampton)

Speculative Design Backwards: Imaginary (Media) Pasts

Discussion

Chair: Trond Lundemo
(Stockholms Universitet)

Recommended for the Material Archival Studies Network Program

Break

Keynote Address
Ruggero Eugeni (Università Cattolica del Sacro Cuore, Milano)

Modern, All too Modern. Or: Are the Prefixes Supplanting the Modernity?

Discussion

Chair: Simone Venturini
(Università degli Studi di Udine)

Recommended for the Material Archival Studies Network Program

Break

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

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

Porn Studies: Video (R)evolutions
Classroom 6

National Histories, Cultural Developments

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

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

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

Arthouse Vienna’s “Blackbox”
Patrick Caruz (University of Applied Arts, Vienna)

Discussion

Chair: Peter Alilunas
(University of Oregon)

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

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

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

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

Chair: Anton Kaes (University of California, Berkeley)

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

Le Devenir ville/vie de l’architecture. Remarques sur les installations audiovisuelles
Irena Latke (Université de Montréal)

Discussion

Chair: Diego Cavallotti
(Università degli Studi di Udine)

British Porn (Hi)stories
Respectable: The Mary Millington Story
(Simon Sheridan, 2016, Digital File)

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

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

Presented by: Oliver Carter, Simon Fletcher, Simon Sheridan, Terry Stephens
Saturday, April 1st, 9.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Keynote Address
The Materiality of Film Colors in the Age of Digital Reproduction
Barbara Flückiger (Universität Zürich)
Investigating and Documenting Film Colors
Breg Lameris (Universität Zürich)
Affective History, Digitisation and the Case of Color in Film
Discussion
Chair: Francesco Pitassi (Università degli Studi di Udine)
Recommended for the Material Archival Studies Network Program
Break

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

Performance with VR headsets
Open Maze (Ailuros-Teatro delle Nebbie, Hive Division & InVRsion)

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

Workshop
Promises of Cinema: Archival Research and Textual Archaeology conducted by Anton Kaes (University of California, Berkeley)
Recommended for the Material Archival Studies Network Program

Break

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

Workshops
Signs of power. Orders and Computers
Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)
Connect, Disconnect, Reconnect: Historicizing the Current Gesture Towards Disconnectivity
Pepita Hesselberth (Universiteit Leiden)

Towards a Micro-Political Archaeology of Digital Swarms: a Novel Genealogy of Media Disruptiveness Beyond Representational Metaphors
Alberto Micali (University of Lincoln)
Images Without Authors: Corporate Films, Network Analysis and Transversal Aesthetic Units
Guilherme Da Silva Machado (Université Sorbonne Nouvelle – Paris 3)

Discussion
Chair: Andrea Mariani (Università degli Studi di Udine)
Postcinematic VR and AR: a Post-Cinematic Reality Classroom 6

Break

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

Padua’s Cooperative of Independent Cinema and the 70’s. Sirio Luginiabile’s experimental films
Amarsi a Marghera (Il bacio) (Sirio Luginiabile, 1970, 8mm, [DCP])
Crepacuore (Sirio Luginiabile, 1969, 8mm, [DCP])
Ultima Barricata (Sirio Luginiabile, 1972, 8mm, [DCP])
Ritroatto dell’artista (Sirio Luginiabile, 1973, 8mm, [DCP])
Valeria fotografa (Sirio Luginiabile, 1970, 8mm, [DCP])
Biossore (Sirio Luginiabile, 1968, 8mm, [DCP])
Sunday, April 2nd, 9.00-13.30
Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2

Panel: Archaeologies and the art of the archive(s)
The Banality of Benevolence: Archival Ambiguities in Pablo Larraín’s No
Jonathan Rozenkrantz (Stockholms Universitet)

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

L’Idéal et le matériel. Les archives d’un designer de caméras
Vincent Sorrel (Université de Lausanne)

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

Break

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

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

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

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

Break

Histories/Geographies
I Had Nowhere to Go or the persistence of the body’s collective memory
Charlotte Dronier (Université de Montréal)

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

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

Discussion
Chair: Simone Dotto (Università degli Studi di Udine)
Sunday April 2nd, 15.00-19.00
Workshops
Polo Santa Chiara, Via Santa Chiara 1
Classroom 4

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

Envisions of the Past

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

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

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

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

Discussion
Chair: Vincenzo Estremo (Università degli Studi di Udine)

Break

Meta(Media)History

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

Davide Bevilacqua (Kunstuniversität Linz)

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

The Act of Performing (Media) History in the “Post” Tense: Don DeLillo, Jen Cohen, and Matana Roberts’ Selected Artworks
Maria Teresa Soldani (Independent Researcher)

Discussion
Chair: Lisa Parolo (Università degli Studi di Udine)

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

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

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

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

Discussion
Chair: Alberto Brodesco (Università di Trento), Marco Benoit Carbone (University College London), Ludovica Fales (University of West London)
Wednesday, March 29th, 21.00
Kinemax Gorizia, piazza Vittoria 41, Gorizia

The Film Heritage

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

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

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

Gianfranco Brebbia’s Experimental Cinema

*Idea assurda per un filmmaker* (Gianfranco Brebbia, 1969, expanded version, Super8 [16mm])
composed by

* N. 61 Idea assurda per un filmmaker – Matilde
*N. 62 Idea assurda per un filmmaker – Germana

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

British Porn (Hi)stories

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

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

Selection of rarely seen British hardcore rollers (1970s-1980s, Digital File)
Presented by: Oliver Carter, Simon Fletcher, Simon Sheridan, Terry Stephens

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

Performance with VR Headsets

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

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

Padua’s Cooperative of Independent Cinema and the 70’s. Sirio Lugninbühl’s experimental films

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

*Crepacuore* (Sirio Lugninbühl, 1969, 8mm, [DCP])

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

*Ritratto dell’artista* (Sirio Lugninbühl, 1973, 8mm, [DCP])

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

*Biostorie* (Sirio Lugninbühl, 1968, 8mm, [DCP])

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

An Evening with Caroline Martel

*The Phantom of the Operator* (Caroline Martel, 2004, Digital File)
Presented by Caroline Martel
Corso di Laurea in Discipline dell’Audiovisivo, dei Media e dello Spettacolo (DAMS)
Laurea Magistrale in Scienze del patrimonio audiovisivo e dei nuovi media / International Master in Audiovisual and Cinema Studies (IMACS)
Dottorato Internazionale in Studi Storico Artistici e Audiovisivi

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

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

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Comune di Gorizia
Transmedia Spa
Azienda Vinicola Livio Felluga

GRAFICS - Groupe de recherche sur l’avènement et la formation des institutions cinématographique et scénique, Université de Montréal
LIRA – Laboratoire International de Recherches en Arts
Mediateca Provinciale di Gorizia “Ugo Casiraghi”
Goriška Pokrajinska Mediateka “Ugo Casiraghi”
Associazione Home Movies – Archivio Nazionale del Film di Famiglia
Transmedia Spa

www.filmmoralfestival.it