

XXIV Udine International Film Studies Conference
A History of Cinema Without Names: A Network Meeting

March, Wednesday 29th, 9.00 – 13.30
Sala della Torre,
Fondazione Cassa di Risparmio di Gorizia,
via Carducci 2

Greetings

Ettore Romoli,
Sindaco di Gorizia

Gianluigi Chiozza
Presidente Fondazione Cassa di Risparmio Gorizia

Rodolfo Ziberna,
Presidente Consorzio Universitario di Gorizia

Gianluca Madriz
Camera di Commercio Venezia Giulia

Nicoletta Vasta,
Direttore Centro Polifunzionale di Gorizia, Università degli Studi di Udine

Andrea Zannini,
Direttore Dipartimento di Studi Umanistici e del Patrimonio Culturale dell'Università degli Studi di Udine

Conference Presentation

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

Panel: *Technès*

Introduction

André Gaudreault (Université de Montréal)

Dispositifs techniques et techniques spectatorielles : interférences

Benoît Turquety (Université de Lausanne)

Thoughts on the Analogue Renaissance: Kodak's "New" Super8 Camera

André Habib (Université de Montréal)

Pour une anonymisation du mouvement dessiné. Le rôle structurant des intervallistes 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 Väliäho (Goldsmiths College, University of London)

Methods of Montage as Historiographical Agents

Trond Lundemo (Stockholms Universitet)

Discussion

Chair: Andrea Mariani (Università degli Studi di Udine)

Presentation of the Spring School Sections

Cinema and Contemporary Visual Arts

Francesco Federici (Università degli Studi di Udine/ESA Nord-Pas de Calais), Simone Dotto, Vincenzo Estremo, Lisa Parolo (Università degli Studi di Udine)

The Film Heritage

Hans-Michael Bock (Cinegraph, Hamburg), Jan Distelmeyer (Fachhochschule Potsdam/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

Polo Santa Chiara, via Santa Chiara 1

Classroom 3

Panel: *History and Archeology: The Body and the Gestures of the Moving Image*

The Gesture of Making Images Appear: Cinema and Magic

Barbara Grespi (Università degli Studi di Bergamo)

The Gesture of "Shooting": Cinema and the Act of Recording Death

Giuseppe Previtali (Università degli Studi di Bergamo)

Cinematic Gesture and Bodily Automatism. Motor Tics and Moving Image Technology

Lorenzo Rossi (Università degli Studi di Bergamo)

Repetition of Gestures, Repetition as Gesture. Rewinding Cinema Through Animated GIFs

Tommaso Isabella (Università degli Studi di Bergamo)

Discussion

Chair: Barbara Grespi (Università degli Studi di Bergamo)

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 – 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

Panel: *Moments d'Histoire (de l'art) en cinema*

Bruno Nassim Abouddrar (LIRA - Paris 3 Sorbonne nouvelle), Barbara Le Maître (HAR – Paris Ouest Nanterre), Joséphine Jibokji, Jessie Martin (CEAC - Lille 3)

Discussion

Chair: Barbara Le Maître (HAR – Paris Ouest Nanterre)

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)

XV MAGIS – Gorizia International Film Studies Spring School
No Turning Back: Re-Thinking the Postmodern

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: *Tales from the Crypt: Moving Image Preservation and the Construction of Film History*
Jan-Christopher Horak (Director of UCLA Film and Television Archive)

Chair: Hans-Michael Bock (Cinegraph, Hamburg)

Recommended for the Material Archival Studies Network program

Coming up:

17.00-19.00

Palazzo del Cinema/Hiša Filma, Piazza Vittoria 41

International Workshop on Archival Practices

Archival Training on Preservation of Non-Theatrical Cinema at La Camera Ottica Film and Video Restoration Laboratory

Recommended for the Material Archival Studies Network program

Porn Studies: Video (R)evolutions
Classroom 6

Panel: Video pornographies: Aesthetics, Producers, Audiences

Clean Feet: The Jock 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)

The Thin Line Between Erotic Drama and Pornography: The Cases of The Last Tango in Paris and 9 Songs

Angela Fabris (University of Klagenfurt) and Jörg Helbig (University of Klagenfurt)

Discussion

Chair: Enrico Biasin (University of Bristol)

Wednesday, March 29th, 21.00

Screenings

Kinemax Gorizia, piazza Vittoria 41, Gorizia

The Film Heritage

Le Fer à cheval (directed by 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)

TBA

Presented by Jan-Christopher Horak, with Hans-Michael Bock (Cinegraph, Hamburg)

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)
TBA

Discussion

Chair: Giovanna Maina (Università degli Studi di Sassari)

Panel: VR and AR: a Post-Cinematic Reality

Maja Manojlovic (UCLA, University of California, Los Angeles)
Hunger in Los Angeles (2012): The "Outside", the Lag, and the Blur – Space-Time and Embodied Situatedness in the Spherical Aesthetics of VR

Chair: **TBA**

Discussion

Break

GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique

Panel: Dirty Movies and Second Hand Poetics: Pornography, Found Footage and the Archive

(In)appropriation: the « Exquisite Corpus » of found Footage Filmmaking as an Archaeology of Pornography

André Habib (Université de Montréal)

Recycled Images / Recycled Cinemas: Bruce Conner's Marilyn Times Five
Louis Pelletier (Concordia University / Université de Montréal)

Revisiting the Degraded/Degrading Image: Subversive Deterioration, Parallel Legacies, and Re-Eroticization of the Pornographic Archive in The Color of Love by Peggy Ahwesh
Alice Michaud-Lapointe (Université de Montréal)

Collecting Dirt: Volatile Works' Filth, ou comment j'ai vu le jour
Anne-Marie Auger (Université de Montréal)

Discussion

Chair: André Habib (Université de Montréal)

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)

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

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)

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

Break

Final Discussion

Chair: Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

Recommended for the Material Archival Studies Network program

**Porn Studies: Video (R)evolutions
Classroom 6**

Panel: *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)

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

Gianfranco Brebbia's Experimental Cinema

Idea assurda per un filmmaker (directed by 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

N. 63 Idea assurda per un filmmaker – Ester

N. 64 Idea assurda per un filmmaker – Luna

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

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: TBA

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 XIV Limina Prize for Italian and International Film Studies Books

GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique

Panel: Interroger et brouiller les pistes de l'Histoire, dans quelques pratiques artistiques contemporaines

Réflexions préliminaires sur quelques jonctions entre taxidermie et cinéma
Viva Paci (UQAM, Montréal)

Exposer Expo 67. Recevoir et reconfigurer des images de l'exposition universelle de Montréal de 1967
Caroline Martel (Concordia University)

Fabulation and Futurity in the Anarchive
Alanna Thain (McGill University, Montréal)

Bound in Body, Gagged by the Present: The Cinematic Performance and Politics of Re-Mixing the Archive in Juliana Huxtable's There Are Certain Facts that Can Not Be Disputed (2015)
Ayanna Dozier (McGill University, Montréal)

Discussion

Chair: Viva Paci (UQAM, Montréal)

Recommended for the Material Archival Studies Network program

Friday, March 31st, 15.00-19.00

Workshops

Polo Santa Chiara, Via Santa Chiara 1

Porn Studies: Video (R)evolutions Classroom 6

Panel: *National Histories, Cultural Developments*

Sex, Aids, and Video: Representations of Masculinity in Gay Porn of the 1980s
Peter Rehberg (ICI, Berlin)

From Erotic Films to Pornography: Turkish Cinema between 1970-1980
Tolga Güröcak (Kocatepe University) and İhsan Kolucaçık (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 Catuz (University of Applied Arts, Vienna)

Discussion

Chair: Peter Alilunas (University of Oregon)

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 (2013): Between Postmodernism and Performatism
Donatella Valente (Birkbeck, University of London)

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

Le Devenir ville/vie de l'architecture. Remarques sur les installations audiovisuelles Intervalles et Flux
Irena Latek (Université de Montréal)

Performing the Footage: The Postmodern Use of Film Quotation in Italian Intermedial Performances of the Late Seventies
Jennifer Malvezzi (Università degli Studi di Parma)

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

Discussion

Chair: TBA

Friday, March 31st, 21.00
Screenings

Kinemax Gorizia, piazza Vittoria 41, Gorizia

British Porn (Hi)stories

Respectable: The Mary Millington Story (directed by Simon Sheridan, 2016)

Extracts from *Hardcore Guaranteed: The Story of Videx* (directed Simon Fletcher, 2017).

Selection of rarely seen British hardcore rollers.

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

Bregt Lameris (Universität Zürich)
Affective History, Digitisation and the Case of Color in Film

Discussion

Chair: Francesco Pitassio (Università degli Studi di Udine)

Recommended for the Material Archival Studies Network program

Break

Keynote Address

Peter Alilunas (University of Oregon)
Far Away, So Close: Technology, Spectatorship, and the Pasts and Futures of Pornography Studies

Discussion

Chair: Federico Zecca (Università degli Studi di Bari "Aldo Moro")

Break

GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique

Panel: Feminist Pornography from a Media Archeology Perspective

Video Art and Quebec Sexual Revolution: The Distribution of Feminist Experimental Porn by Vidéographe

Julie Ravary-Pilon (Université de Montréal)

À quoi rêvent les jeunes filles? (Ovidie, 2015), A Porn Star's View of Women and Pornography in the Digital Age

Ylenia Olibet (Concordia University, Montréal)

Candidaroyalle.com: The Virtual Life of Feminist Porn

Rosanna Maule (Concordia University, Montréal)

Discussion

Chair: Rosanna Maule (Concordia University, Montréal)

Saturday, April 1st, 11.30-13.30
La Camera Ottica Laboratory,
Palazzo del Cinema, piazza Vittoria 41, Gorizia

International Workshop on Archival Practices

Archival Training on Video Preservation at La Camera Ottica Film and Video Restoration Laboratory

Recommended for the Material Archival Studies Network program

Saturday, April 1st, 15.00-19.00

Workshops

Polo Santa Chiara, Via Santa Chiara 1

Media Archaeology: Network

Classroom 4

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, Lincoln)

Images without authors: corporate films, network analysis and transversal aesthetic units

Guilherme Da Silva Machado (Université Sorbonne Nouvelle – Paris 3)

Discussion

Chair: TBA

Postcinema: VR and AR: a Post-Cinematic Reality

Classroom 6

Performative and Embodied Narrative Experiences

Vanessa Santos (Universitat Pompeu Fabra, Barcelona)

Flow and Interruptions in Contemporary, Multimedia Journalism: Clouds Over Sidra and Refugee Republic

Federica Cavaletti (Università Cattolica del Sacro Cuore, Milano)

Gaming VR as a Mimetic Interface

Michael Castronuovo (Università di Udine)

Valentina Paggiarin (Hive Division) & Ailuros

An Experience with the Virtual Reality Headsets

Discussion

Chair: Marco Benoît Carbone (University College London), Ludovica Fales (University of West London), Federico Giordano (Università Telematica San Raffaele, Roma)

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

Screenings

Kinemax Gorizia, piazza Vittoria 41, Gorizia

Padua's Cooperative of Independent Cinema and the 70's. Sirio Luginbuhl's experimental films

Amarsi a Marghera (Il bacio) (directed by Sirio Luginbühl, 1970, 8mm, [DCP])

Crepacuore (directed by Sirio Luginbühl, 1969, 8mm, [DCP])

Ultima Barricata (directed by Sirio Luginbühl, 1972, 8mm, [DCP])

Ritratto dell'artista (directed by Sirio Luginbühl, 1973, 8mm, [DCP])

Valeria fotografa (directed by Sirio Luginbühl, 1970, 8mm, [DCP])

Biostorie (directed by Sirio Luginbühl, 1968, 8mm, [DCP])

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

The Art of Videomaking: Caroline Martel

Le Fântome de l'opératrice (directed by Caroline Martel, 2004, DVD)

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/ESA Nord-Pas de Calais)

Recommended for the Material Archival Studies Network program

Break

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

Panel: *Art on Screen*

Re-enactment of past artworks in contemporary film and video art: from Jean-Michel Basquiat and Ragnar Kjartansson
Ginevra Addis (IMT School for Advanced Studies Lucca)

Sergei Eisenstein on Giovanni Battista Piranesi: Cinematic Depiction or Cinematic Medium?
Hannin Hannouch (IMT School for Advanced Studies Lucca)

Discussion

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

Break

Panel: *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 2st, 15.00-19.00

Workshops

Polo Santa Chiara, Via Santa Chiara 1

Classroom 4

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

Panel: *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, Barcellona)

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 Tesconi (Università della Svizzera Italiana, Lugano)

Discussion

Chair: Simone Dotto, Vincenzo Estremo (Università degli Studi di Udine)

Break

Panel: *Meta(Media)History*

The Exhibition as Interface: A Metaphor for Understanding How Art Shows Art
Davide Bevilacqua (Kunsthochschule 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, Jem 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)

We Used to Play. 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 Benoît Carbone (University College London), Ludovica Fales (University of West London)

FilmForum Screenings

Wednesday, March 29th, 21.00

Screenings

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The Film Heritage

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TBA

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Performance with VR headsets

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Ultima Barricata (directed by Sirio Luginbühl, 1972, 8mm, [DCP])

Ritratto dell'artista (directed by Sirio Luginbühl, 1973, 8mm, [DCP])

Valeria fotografa (directed by Sirio Luginbühl, 1970, 8mm, [DCP])

Biostorie (directed by Sirio Luginbühl, 1968, 8mm, [DCP])

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

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