

FilmForum 2020
XXVII International
Film and Media Studies Conference
XVIII MAGIS International
Film and Media Studies Spring School

27th Edition

FilmForum 2020 November 2nd – December 1st

filmforum/2020

Gorizia-Udine, November 2nd – December 1st

XXVII International Film and Media Studies Conference
*Retuning the Screen. Sound Methods and
the Aural Dimension of Film & Media History*
Gorizia-Udine, November 2nd – 4th

XVIII MAGIS International Film and Media Studies Spring School
Pandemic Media. New Frameworks for Teaching and Research
Gorizia-Udine, November 10th – December 1st

Coordinator:

Simone Venturini (Università degli Studi di Udine)

XXVII International Film and Media Studies Conference – *Retuning the Screen. Sound Methods and the Aural Dimension of Film & Media History*

Scientific Coordinators:

Simone Dotto, Andrea Mariani, Leonardo Quaresima, Simone Venturini (Università degli Studi di Udine), Diego Cavallotti (Università degli Studi di Cagliari)

Scientific Committee:

Mariapia Comand, Francesco Pitassio, Leonardo Quaresima, Cosetta Saba, Simone Venturini (Università degli Studi di Udine), Sara Martin (Università di Parma), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

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XVIII MAGIS International Film and Media Studies Spring School – *Pandemic Media. New Frameworks for Teaching and Research*

Scientific Coordinators:

Diego Cavallotti (Università degli Studi di Cagliari), Simone Venturini (Università degli Studi di Udine)

Steering Committee:

Simone Dotto, Andrea Mariani (Università degli Studi di Udine), Giovanna Maina (Independent Scholar), Federico Giordano (Università Telematica San Raffaele, Roma), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

Cinema and Contemporary Arts – Moving-Image Based Art Strategies Within a Pandemic Media:

Vincenzo Estremo (Nuova Accademia Belle Arti, Milano), Francesco Federici (Università degli Studi del Molise), Lorenzo Lazzari (Università degli Studi di Udine), Annalisa Pellino (IULM, Milano)

The Film and Media Heritage – Time of Distance. Researching and Transmitting Film and Media History underlagainst Covid-19:

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

Media Archaeology – Pandemic Media Literacy: Notes on Digital and Archival Activism:

Diego Cavallotti (Università degli Studi di Cagliari), Simone Dotto, Andrea Mariani, Simone Venturini (Università degli Studi di Udine), Pepita Hesselberth (Leiden University Centre for the Arts in Society), Sebastian Scholz (Vrije Universiteit Amsterdam)

Porn Studies – At Home with Pornography”: Cultural Implications of the Pandemic on Pornographic Production and Consumption:
Enrico Biasin (Independent Scholar), Giovanna Maina (Independent Scholar), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

Post-Cinema – Vulnerable Media and Mediated Intimacies in Times of Global Pandemic :
Nicole Braida (Johannes Gutenberg-Universität Mainz), Alberto Brodesco (Università degli Studi di Trento), Ludovica Fales (University of West London), Federico Giordano (Università per Stranieri di Perugia), Ivan Girina (Brunel University London), Berenike Jung (King’s College London)

VICTOR-E Symposium - Eyewitnessing the Past? Questioning Film and Media Agency in Collective Memory and Public History

Coordinators:
Francesco Pitassio, Rossella Catanese, Simone Dotto, Paolo Villa, Cosimo Tassinari (Università degli Studi di Udine)

Organisation:
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Culturale), Carlo Carratù, Cristina Prizzi (CEGO – Università degli Studi di Udine), Diego Cavallotti (Università degli Studi di Cagliari), Marco Comar, Mary Comin, Simone Dotto, Vincenzo Estremo, Ludovica Fales, Francesco Federici, Petra Marlazzi, Gianandrea Sasso, Giacomo Vidoni, Paolo Villa (Università degli Studi di Udine), Alberto Brodesco (Università degli Studi di Trento), Giovanna Maina (Independent Scholar), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

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Due to the uncertainties of the Covid-19 situation, the consequent difficulties in planning travels and organisation, and in line with the health protocols adopted by the University of Udine, the scientific and steering committees decided, jointly with the speakers, to move the part of the XXII FilmForum edition online. While the conference will take place in this form, between November 2nd and 4th 2020 the MAGIS Spring School will postpone its workshop sessions until next year, in March 2021. In its stead, a series of weekly online workshop, between November 10th and December 1st, will be devoted to dissect and analyse how the “Covid-19 Paradigm” affected scholarly research, teaching, cultural events and institutions.

The screenings will be still held in presence, in Gorizia, in November, with the aim of supporting Italian and European independent productions and distributions as well as local network and enterprises active in film and media culture. Update and news will be available on www.filmforumfestival.it and will be announced through mailing lists and social media accounts.

Tuning Instructions



On Air:

on-line events that will be accessible only in real time via Zoom at the appointed time and channel



Record:

pre-recorded talks that will be accessible on the website ff2020.filmforumfestival.it one week before the conference and re-played via Zoom at the appointed time and channel.



Live:

the event will take place only in presence, at the appointed time.

The *Limina Film Studies Book Award* will be streamed via Zoom on the Consulta Universitaria del Cinema (CUC) ‘Montag CUC’ channel

Access and Registration

Both the passwords to access the pre-recorded talks available on the website and the links to attend the streaming via Zoom on **Channel 1** and **Channel 2** will be provided via e-mail to the registered attendees.

Please register by entering your e-mail address and your data on ff2020.filmforumfestival.it

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More than twenty years have passed since Rick Altman famously proclaimed sound studies “a field whose time has come” (1999), magnifying a then growing body in film scholarship: the research interests he and his colleagues have systematically pursued since the early 1980s, at the Iowa University. Altman’s statement helped in unravelling an interdisciplinary undercurrent in American, European and non-English speaking film scholarship – Michel Chion’s widely influential works were published approximately at the same time.

As Michele Hilmes later stated, the sound has been an “always emerging and never emerged” area of interest, “doomed to a position on the margins of the various fields of scholarship, whispering unobtrusively in the background while the main action occurs elsewhere” (Hilmes 2005: 249). Nevertheless, Sound Studies have progressively become an internationally recognised (and sometimes criticised: Feld 2015) interdisciplinary tendency since the early 2000s, redeeming aurality from its ever-marginal position and foregrounding it as an area of inquiry in its own right.

Whereas this renewed interest did encourage explorations on previously neglected aspects of film and videosound (Birtwistle 2010; Rogers 2014; Iannotta 2018), scholars interested in aurality only occasionally dwelt on cinema and visual media: however, they contributed to fresh perspectives and angles. Think at the researches on acoustic architecture of movie theatres and film studios (Thompson 2002; Meandri 2016) or at the studies on the relation between art-film and urban spaces and media/soundscapes (Birdsall 2012), or on other sonic artistic expressions (Halliday 2013).

This year the FilmForum conference aims at enhancing the emergence and consolidation of these aurally oriented perspectives, as innovative entry points in film and media theory and history at large.

As Jonathan Sterne has argued, to think sonically does not so much imply sound as an exclusive object of interest. Instead, it outlines an alternative path to be pursued through history, a different mapping of the same territory, a distinct epistemological position (Sterne 2003; 2012). Following this approach, we are not interested in exploring the aural “segment” of audiovisual texts (i.e. the soundtrack) for their expressive and artistic significance. Neither we are exclusively concerned with “audio” and technologically mediated sound in itself. Instead, our general objective is to understand how the theoretical concepts and methods developed to investigate aurality could reframe cinema and visual media as research objects.

Moving from these general premises, we will primarily focus on the following areas of interest:

Aural epistemologies and metaphors of the audition. Albeit mostly visually biased, film and media theory has always made use of sonically inspired terms and concepts far beyond their literal meaning. Words such as “noise” or “voice” may indicate an unwanted element of communication and a marker and signifier of social identities and gender differences, respectively. The concept of “rhythm” served as a modernist notion to interpret the changes in the interfaces between the organic and the machinic and with the temporal dimension of cinematography itself (Cowan 2012). However, recent studies proposed equally aurally and temporally inspired neologisms to address the technological specificities of contemporary digital media – e.g. Ernst’s “sonicity” (2016). Such extensive use of the aural vocabulary raises questions about the metaphor of listening as a “constitutive feature of epistemology” (Sterne 2012). How did aural figures such as “soundscape” (Schafer 1977), “secondary orality” (Ong 1989), or “acoustic” (Schaeffer 1952; Kane 2016) contribute to shaping our understanding of the overall media experience? Can these terms be critically scrutinised or re-assessed as tools for media and film analysis?

Cinema and media in/and listening culture. The notion of “auditory/listening culture” is one of the key concepts introduced by Sound Studies. Traditionally described as a purely affective and eternally archaic sense (Adorno & Eisler 1947), the hearing has been recently re-assessed as the result of historical, social and cultural construction. Its characteristics may significantly be varying. It depends on the “network of practices that communities of listeners participate in when they hear relevant features of the auditory world, communicate them to others, and pass them on through training” (Kane 2017). To offer but an example, the shift from “silent” film to synchronised sound certainly changed what we expected to hear in a movie theatre, but also our set of practices and routines as spectators. Professionals in the film industry were suddenly required to become acquainted with new audile techniques as “technical skills which can be developed and used toward instrumental ends” (Sterne 2003). We can argue the same for other stages and aspects of film and media history. How did cinema and visual media emerge from or react to a given aural culture, and how did they contribute to shaping it? To which extent the modern and contemporary spectatorship interweave the formation of the modern and contemporary listener? Does film culture contribute to cultivating our listening practices as well? Which sonic skills can be considered representative of the modern and contemporary media culture?

Sound archives and archaeology. Retrieving the sounds of the past is an ever-challenging task which confronts scholars and historians with a wide array of sources. As already stressed (Birdsall 2015, 2017; Birdsall & Tkackzyk 2019), a close dialogue with the established field of Film Preservation Studies would help in promoting sound archives as a distinct object of study. It could foster a systematic reflection on the preservation methods, institutions and infrastructures and on the formal practices of restoration, exhibition and creative re-use of sonic materials. And still, however important, sound recordings alone may suffice to fully reconstruct historical soundscape and significance for the cultures of the past. Can nonsounding written and/or material records (e.g. scripts, physical places, architectural designs) enrich our knowledge on the aural dimension of cinema and media? Can the research and excavation methods developed in sound and music archaeology (see Smith 1999) be fruitfully applied also in film and media history?

We encourage contributions addressing any of these areas or the interrelationships occurring between them.

XVIII MAGIS International Film and Media Studies Spring School
Pandemic Media. New Frameworks for Teaching and Research
Gorizia-Udine, November 10th – December 1st

The Covid-19 crisis has represented a turning point for the contemporary media ecologies and for the ways in which they are investigated. For these reasons and for the huge impact that this crisis has on events such as FilmForum, we decided to devote the XVIII edition of our Spring School to the major issues concerning our current situation. We have planned a completely different set: workshops and paper presentations will be replaced by online lectures to be held throughout November and the beginnings of December on Zoom. Each lecture will refer to a specific section (Cinema and Contemporary Arts, The Film and Media Heritage, Media Archaeology, Porn Studies, and Post-Cinema), focusing on several topics: the role of visual arts during the pandemic; how to teach film and media history in a period of quarantines and lockdowns, when face-to-face classes are confronted with impossible tasks; media activism, media archives, and their relationship with the pandemic condition; porn production and consumption; the new forms of media virality and contagion in the post-cinematic environment.

Cinema and Contemporary Arts – Moving-Image Based Art Strategies Within a Pandemic Media Environment

This year, the section Cinema and Contemporary Arts explores the relation between moving-image based art strategies and media ecologies, focusing on the notion of *ecology as a mode of intersectionality* developed by T. J. Demos – Professor of Visual Culture and Director of Center for Creative Ecologies at the University of California, Santa Cruz as a methodological framework to address issues of environmental violence and justice.

The Film and Media Heritage – Times of Distance. Researching and Transmitting Film and Media History under/against Covid-19

The recent shift from studying and teaching to online procedures under the influence of the Corona crisis presented all participants with a variety of challenges. What began in the spring of 2020 as real experiments at universities and schools around the world occupies the newly created free space of the social state of emergency with processes of hardware, software and platforms. This change continues to this day: as a multitude of interface processes and effects. Observing and discussing them poses a challenge of its own.

Under this main umbrella, the Film and Media Heritage section, during an online one-day workshop, would like to stress some issues and topics related to the modalities of production and transmission historical knowledge at the time of distance. Every form of historical research and historiography has always meant to deal with several and contradictory temporalities and distances (Ginzburg); with tem-

poral and spatial vectors and carriers in terms of separation and gaps from the historical phenomena investigated; with stratifications and grammatizations of the documentary traces on which the historical research is based (Derrida, Foucault), and finally with technologies and interfaces which mediate the relationship between the historian and the scientific and cultural dissemination of historical knowledge (Chun, Winthrop-Young).

During the Workshop, the organizers would like to discuss and develop further the above mentioned main ideas along three directions: a) *archives/festival*: the relationships, engagement rules and practices established and developed between film archives and festivals (film history and film heritage-centered) according to the Covid-19 paradigm; b) *digital interfaces*: the programmatic conditions (i.e. based on programmability and realizing programs), materialities, and effects of moving teaching and learning to online procedures; c) *heritage education*: how to deal with the concept of materiality and to tackle with the archival practices in a training and teaching context when the social distancing prevent any experimental, hands-on approach to the archival artefacts? Could the historical, metaphorical and operational concept of “distance” highlight and reveal some limits and fallacies behind the current approaches to the representations and histories of film and media materialities?

More specifically, the workshop will offer some short presentations opened to the general discussion among students and all the participants (scholars, curators, archivists, etc.). The three axes will be discussed starting from three intertwined scientific and cultural contributions, followed by Q&A and enhanced participants’ inputs.

Media Archaeology – Pandemic Media Literacy: Notes on Digital and Archival Activism

For this edition, the activities of the media archaeology section will revolve around the impact of the Covid-19 crisis on activism and radical media ecologies (Goddard). More specifically our primary focus will be the interrelationships between digital (Lieuvrow, Pickard) and archival activism (Flinn) regarding the COVID pandemic.

In fact, although we experienced several limitations in our social lives during the last months, making us feel like our existence was frozen, many social struggles had been fought or arose for the first time. One way or the other, these struggles took place in a highly mediated environment: digital media became crucial to organize strikes, providing essential information to those who were marching in the streets. At the same time, the digital environment presented itself as a place populated by fake news and media manipulations.

In the Media Archaeology section of the school, thus, we will investigate this double edge, comparing new practices of media contention to old ones – for instance, the use of video technologies between the Eighties and the Nineties (see

Alexandra Juhasz's works – Juhasz will be giving a keynote speech on November 24th) – and focusing on those new archives that have been created during the activities of digital activism.

We will try to pinpoint elements of innovation and consistency, and, drawing on them, to highlight the role of media technologies in our social and political lives.

Post-Cinema – Vulnerable Media and Mediated Intimacies in Times of Global Pandemic

In line with Postcinema attention to media cultures around and beyond film, – including digital media, transmedia ecosystem, interactive technologies, post-humanism and participatory practices – this section will focus on the topic of “vulnerable media.” This conceptual framework wants to explore how current and emergent media technologies negotiate affects between users and digital interactive interfaces. Reflecting on the dramatic events from this year, the section will host a keynote by Aubrey Anable titled “Play During a Pandemic.” She is Associate Professor of Film Studies at Carleton University in Ottawa, Canada and the author of *Playing with Feelings: Video Games and Affect* (University of Minnesota Press, 2018) which was awarded the 2019 “Best First Book” prize by the Society for Cinema and Media Studies (SCMS).

Porn Studies – “At Home with Pornography”: Cultural Implications of the Pandemic on Pornographic Production and Consumption

Due to the COVID19 pandemic and its effects on the very notions of proximity and intimacy, the adult industry is facing new and increasingly tough challenges, being forced to a radical reconfiguration of its modes of production and to a profound reconceptualization of pornographic labor. In order to discuss the ways in which the current situation is affecting the world of adult entertainment and the lives of the people involved in it, the section will host a keynote by Lynn Comella, titled “Pandemic Porn Cultures: Reflections on Labor, Resistance, and Media Making in Uncertain Times”. Lynn Comella is an associate professor of gender and sexuality studies in the department of interdisciplinary, gender, and ethnic studies at the University of Nevada, Las Vegas. An expert on sexual economies and the adult entertainment industry, her research is animated by a desire to better understand a number of broad sociological themes, including the relationship between gender, sexual politics, marketplace culture, and consumer capitalism. She is the author of *Vibrator Nation: How Feminist Sex-Toy Stores Changed the Business of Pleasure* (Duke University Press, 2017) and co-editor of *New Views on Pornography: Sexuality, Politics, and the Law* (Praeger, 2015). She is co-chair of the Society for Cinema and Media Studies Adult Film History Scholarly Interest Group and a regular contributor to *Forbes*, where she covers the business of sex.

Monday, November 2nd

11.00 – 12.30 (Channel 1)

☞ *Greetings and Introduction to the XXVII Edition*

☞ **Keynote Address:**

Why Film and Media Historians should care about Sound Archiving? Learning from Entangled Media Histories.

Carolyn Birdsall (Universiteit van Amsterdam)

Chair: Simone Dotto (Università degli Studi di Udine)

14.30 – 15.30 (Channel 1)

[•] Playlist #1: Aural Perspectives on Film Theory

The Sonic Dimensions of the Concept of Montage

Trond Lundemo (Stockholm Universiteit)

De la valeur critique du son au cinéma. Autour du bruit éprouvant Édouard Arnoldy (Université de Lille)

Urgerausch. Media Archeology and Sound: from Rilke to Kirtler Marie Rebecchi (Aix-Marseille Université/Università degli Studi di Udine)

15.30 – 16.30 (Channel 1)

☞ **Sound Discussion #1: Aural Perspectives on Film Theory**

Trond Lundemo, Édouard Arnoldy, Marie Rebecchi

Chair: Andrea Mariani (Università degli Studi di Udine)

16.00 – 17.00 (Channel 2)

[•] Playlist #2: Performing Voices and Bodies

The Performativity of Polyphony: Radio and Gendered Space in India
Ronit Ghosh (University of Chicago)

Ventriloquial Bodies: Re-framing Ephemerality in Artists' Film & Video

Claire Holdsworth (Central Saint Martins, University of the Arts London)

Acousmatic Foley: Sound-in-Scène
Sara Pinheiro (Bangor University)

Retuning the Viscera.

Ocean's Breath
Christina Lammer (Akademie der bildenden Künste Wien)

17.00 – 18.00 (Channel 2)

☞ **Sound Discussion #2: Performing Voices and Bodies**

Ronit Ghosh, Claire Holdsworth, Sara Pinheiro, Christina Lammer

Chair: Jennifer Malvezzi (Università degli Studi di Parma)

Tuesday, November 3rd

10.00 – 11.00 (Channel 1)

☞ **Roundtable: Keywords for the Study of Sound**

Voice
Elena Mosconi (Università degli Studi di Pavia)

Emotion
Massimo Locatelli (Università Cattolica "Sacro Cuore" di Milano)

Infrastructure
Paolo Magaudda (Università degli Studi di Padova)

Chair: Simone Dotto (Università degli Studi di Udine)

10.30 – 11.30 (Channel 2)

[•] Playlist #3: On Sound Restoration

Early Film Sounds between Restoration and Presentation
Sonia Campanini (Goethe-Universität, Frankfurt am Main)

Two or Three Things I know about it: Experiences in Sound Restoration between Theory and Practice.

Roberto Calabretto (Università degli Studi di Udine), Daniela Currò (Centro Sperimentale di Cinematografia – Cineteca Nazionale), Federico Savina (sound recordist, Centro Sperimentale di Cinematografia - Cineteca Nazionale)

11.30 – 12.30 (Channel 2)

☞ **Sound Discussion #3: On Sound Restoration**

Sonia Campanini, Roberto Calabretto, Daniela Currò, Federico Savina

Chair: Simone Venturini (Università degli Studi di Udine)

14.15 – 15.30 (Channel 1)

[•] Playlist #4: Sound before Sound. Auality in Early and "Silent" Cinema

From Ear to Toe: Sound Machines and the Technical Body
Benoît Turquety (Université de Lausanne)

The Voice of the Lecturer. Image-Word Relations in Optical Lantern and Early Film Performances

Frank Kessler (Utrecht Universiteit), Sabine Lenk (Antwerp University - Université Libre de Bruxelles)

Lantern Readings: what do they do?
Nico De Klerk (Utrecht Universiteit)

The Sound of Travelling. Soundscapes of Travelogues and Stereoscopic Photography in the late XIX-early XX century.
Marco Bellano, Alberto Zotti (Università degli Studi di Padova)

15.30 – 16.30 (Channel 1)

∞ **Sound Discussion #4:**
Sound Before Sound. Aurality in Early and “Silent” Cinema

Benoit Turquety, Frank Kessler, Sabine Lenk, Nico De Klerk, Marco Bellano, Alberto Zotti

Chair: Sonia Campanini (Goethe-Universität, Frankfurt am Main)

15.45 – 17.00 (Channel 2)

【•】 **Playlist #5: Sonic and compositional strategies in film music**

Dead Men Talking: how Sonic Imagination works in Our Town (1940), Laura (1944), and D.O.A. (1949)
 Costanza Salvi (University of Zaragoza)

Genre Cinema, Music and Plurimedial Interrelations of Homeland
 Maria Fuchs (Albert-Ludwigs-Universität Freiburg/Universität Wien)

Pump Up the Volume: defining the American Independent Cinema through Music, 1970-2000s
 Maria Teresa Soldani (Università di Pisa / Centro per l'Arte Contemporanea Luigi Pecci)

The Voice of Images. The Sound Editing and the Listener/Spectator in Pietro Marcello's Films.
 Alma Mileto (Università “La Sapienza” di Roma)

Silence, Nature Sounds and Interaction between Audiovisual Composition and Sound Art: the Aural Dimension in The Revenant (2015)
 Armando Ianniello (Università degli Studi di Udine)

17.00 – 18.00 (Channel 2)

∞ **Sound Discussion #5:**
Sonic and Compositional Strategies in Film Music

Costanza Salvi, Maria Fuchs, Maria Teresa Soldani, Alma Mileto, Armando Ianniello

Chair: Jacopo Tomatis (Università degli Studi di Torino)

Wednesday, November 4th

8.45 – 10.00 (Channel 1)

【•】 **Playlist #6: In-Sync. Tuning Sound and/on Screen**

Listening to Faint Sounds and Silence: Cinema's Transition to Sound and the Emergence of a New Auditory Sensitivity
 Daniel Wiegand (University of Zurich)

'Put Your Voice Where Your Mouth is': Sound re-recording as 'synthetic versioning'
 Carla Mereu-Keating (University of Bristol)

Composing Film Sound: Angelo Francesco Lavagnino and the Cinemascope
 Alessandro Cecchi (Università di Pisa)

Tracking Symphonic Imagination in Early Italian Sound Cinema: Resurrectio (1930) and the Tone Poem as Film (music)
 Maurizio Corbella (Università degli Studi di Milano)

The Debate around the Technical State of Film Sound in Italy at the End of the 1930s
 Ilario Meandri (Università degli Studi di Torino)

10.00 – 11.00 (Channel 1)

∞ **Sound Discussion #6:**
In-Sync. Tuning Sound and/on Screen

Daniel Wiegand, Carla Mereu-Keating, Alessandro Cecchi, Maurizio Corbella, Ilario Meandri

Chair: Rossella Catanese (Università degli Studi di Udine / NYU Florence)

10.30 – 11.30 (Channel 2)

【•】 **Playlist #7: Analog and Digital Media(sound)scapes**

The Creation of Space and Visible Images through Sound in Virtual Reality
 Maud Ceuterick (University of Bergen)

Entre familiarité et expertise : la parole dans la culture vidéophile
 Arnaud Widendaële (Université de Lille - CEAC)

Auditaly. The Emergence of a Listening Culture through the Italian Podcasting (R)evolution.
 Marta Perrotta (Università degli Studi di Roma Tre)

You are There, They are Here. Adventures in the Stereoscape
 Valerio Sbravatti (Università “La Sapienza” di Roma)

11.30 – 12.30 (Channel 2)

∞ **Sound Discussion #7:**
Analog and Digital Media(sound)scapes

Maud Ceuterick, Arnaud Widendaële, Marta Perrotta, Valerio Sbravatti

Chair: Diego Cavallotti (Università degli Studi di Cagliari)

15.30 – 16.30 (Channel 1)

📍 **Keynote Address:**

*In the Moog: The Story of How
the Synth Was Invented and
How Its Sound Stabilized*
Trevor Pinch (Cornell
University, New York)

Chair: Paolo Magaudda
(Università degli Studi di
Padova)

18.30 – 19.30 (CUC Montag)

📍 **Limina Award for Italian
and International film studies
books**

In collaboration with CUC
(Consulta Universitaria di
Cinema) and *Cinema&Cie*
Sponsored by Livio Felluga



Tuesday, November 10th

VICTOR-E Symposium:
Eyewitnessing the Past.
Questioning Film and Media Agency in Collective Memory and Public History

9.00 – 10.00

☞ Keynote Address:
Digits, Memories, Conflicts.
Researching into WW2 through Digital Archives
Andrea Petó (Central European University, Budapest)

Chair: Francesco Pitassio (Università degli Studi di Udine)

10.15 – 11.15

☞ Keynote Address:
Curating Audiovisual Memories: Archival Ethics of Circulating Film Heritage
Dagmar Brunow (Linné-universitetet)

Chair: Vinzenz Hediger (Goethe-Universität, Frankfurt am Main)

11.30 – 12.30

☞ Panel:
Visual Culture of Trauma, Obliteration and Reconstruction in Post-World War II Europe

Between Sobriety and Resentment: A Note on Documentary Form, Democracy, and Affect
Vinzenz Hediger (Goethe-Universität, Frankfurt am Main)

Non Fictionalized Narrative? The Specificity of Documentary and Newsreel Films as Historical Sources
Perrine Val (Université Paris 1 - Sorbonne Panthéon)

Living and Mediated Sources. Media History and Oral History
Lucie Česáilková (Academy of Sciences of the Czech Republic, Prague)

Teaching by Seeing. Media and Archival Sources for School Education
Francesco Pitassio (Università degli Studi di Udine)

Chair: Rossella Catanese, Paolo Villa (Università degli Studi di Udine)

18.00 – 19.30

☞ *Spring School Lectures*

Cinema and Contemporary Arts – *Moving-Image Based Art Strategies Within a Pandemic Media Environment*

Ecology-as-Intersectionality
T. J. Demos (University of California, Santa Cruz)

Chair: Annalisa Pellino (IULM, Milano)

Coming up

Presentation of the 2021 edition of the Cinema and Contemporary Arts section – *On the Edge of a New Dark Age - Media Ecology and Art Strategies*

Tuesday, November 17th**16.00 – 17.30**

☞ *Spring School Lectures*

Post-Cinema – *Vulnerable Media and Mediated Intimacies in Times of Global Pandemic*

Play During a Pandemic
Aubrey Anable (Carleton University)

Chair: Ivan Girina (Brunel University London), Berenike Jung (King's College London)

Coming up

Presentation of the 2021 edition of the Post-Cinema section – *Vulnerable Media*

Monday, November 23rd**18.30 – 20.00**

☞ *Spring School Lectures*

Porn Studies – *“At Home with Pornography”*: *Cultural Implications of the Pandemic on Pornographic Production and Consumption*

Pandemic Porn Cultures: Reflections on Labor, Resistance, and Media Making in Uncertain Times
Lynn Comella (University of Nevada, Las Vegas)

Chair: Enrico Biasin (Independent Scholar), Giovanna Maina (Independent Scholar), Federico Zecca (Università degli Studi di Bari “Aldo Moro”)

Coming up

Presentation of the 2021 edition of the Porn Studies section – *Pornographic Subjectivities: Sexuality, Race, Class, Age, Dis/Ability*

Tuesday, November 24th**16.00 – 17.30**

☞ *Spring School Lectures*

Media Archaeology – *Pandemic Media Literacy: Notes on Digital and Archival Activism*

We Need Gentle Truths for Now: Media Literacy as Activism in a Pandemic
Alexandra Juhasz (Brooklyn College, CUNY)

Chair: Marek Jancovic (Vrije Universiteit Amsterdam)

Coming up

Presentation of the 2021 edition of the Media Archaeology section – *Ecologies of Perception*

Tuesday, December 1st

15.00 – 18.00

☞ *Spring School Lectures*

The Film and Media Heritage -
*Times of Distance. Researching
and Transmitting Film and
Media History underlagainst
Covid-19*

*Pandemic Venues. Curating
Historical Festival and
Conferences under the Covid-19
Paradigm*
Hans-Michael Bock, Swenja
Schiemann, Erika Wottrich
(Cinefest/CineGraph)

*Distant Participation. Studying,
Teaching, and Research under
Programmatic Conditions*
Jan Distelmeyer
(Fachhochschule
Potsdam/Universität Potsdam)

*The Unattainable Materiality.
Notes on Historical Distances
and Archival Artefacts*
Simone Venturini (Università
degli Studi di Udine)

Chair: Diego Cavallotti
(Università degli Studi di
Cagliari)

Coming up

Presentation of the 2021
edition of the Film and Media
Heritage section – *Historicizing
Platforms: Sources and Streams*

**Thursday, November 5th,
21.00**

■• Kinemax, Gorizia, Piazza
Vittoria 41

Due scatole dimenticate
(Cecilia Mangini, Paolo
Pisanelli, 2020, DCP, 58')

Still Recording
(Ghiath Ayoub, Saeed Al Batal,
2018, DCP, 120')
Presented by Ghiath Ayoub,
Saeed Al Batal (film-makers)

**Thursday, November 12th,
21.00**

■• Kinemax, Gorizia, Piazza
Vittoria 41

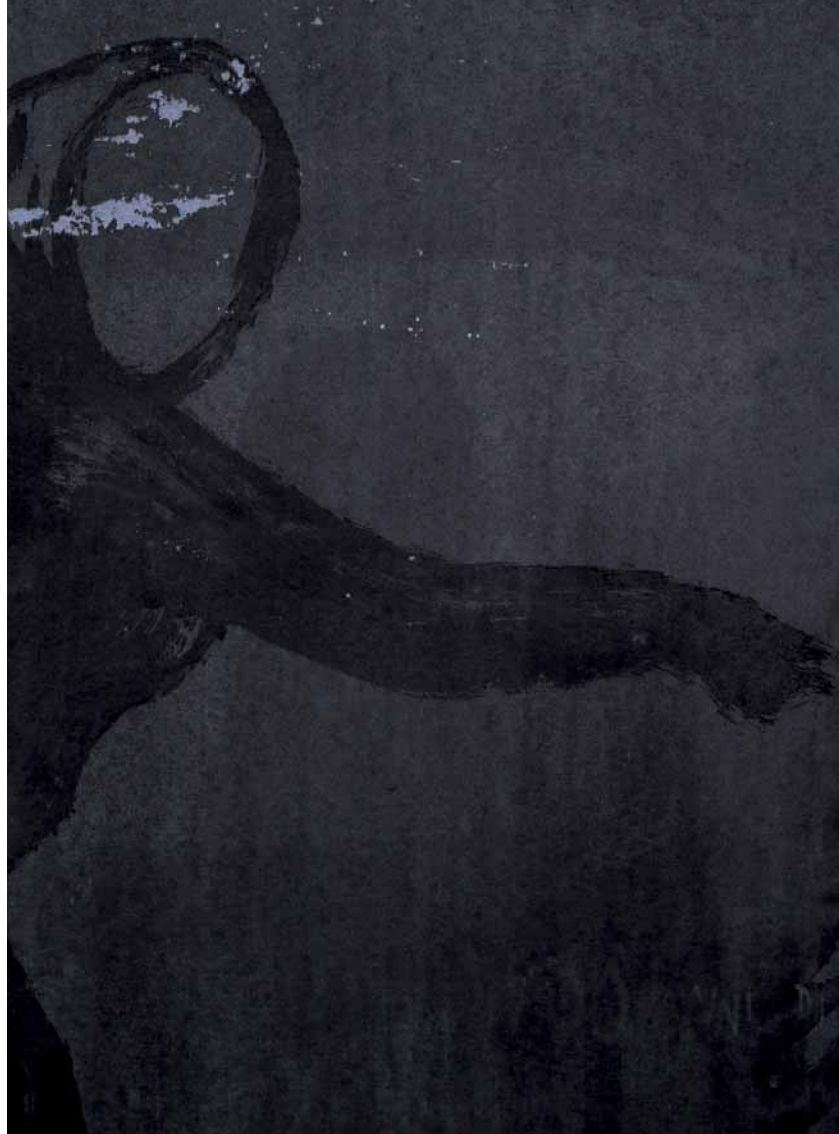
Nardjes A. 2019
(Karim Aïnouz, 2020, DCP,
80')
Presented by Karim
Aïnouz (film-maker)

**Thursday, November 19th,
21.00**

■• Kinemax, Gorizia, Piazza
Vittoria 41

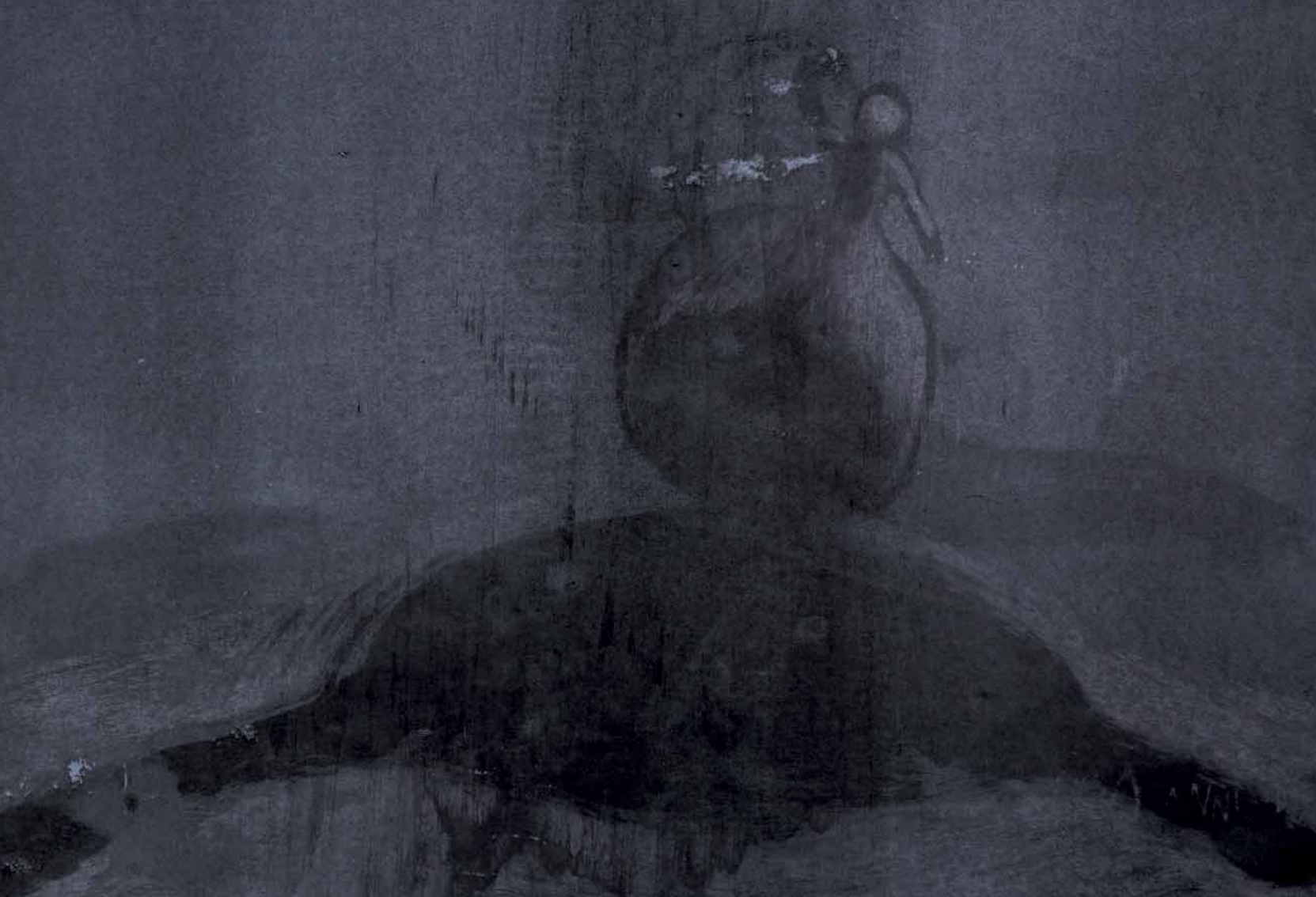
Storie del dormiveglia
(Luca Magi, 2018, DCP, 67')

Per chi vuol sparare
(Pierluca Ditano, 2016, DCP, 35')
Presented by Pierluca Ditano
(film-maker)























FILM FORUM 2020

Vrije Universiteit Amsterdam
Università degli Studi di Cagliari
Università degli Studi di Bari “Aldo Moro”
Goethe-Universität, Frankfurt am Main
IMT School for Advanced Studies Lucca
Université de Lausanne
Leiden University Centre for the Arts in Society
University of Malta
McGill University – Montréal
Université de Montréal
Concordia University – Montréal
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Università degli Studi di Parma
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Universität Potsdam
Università per Stranieri di Perugia
Università degli Studi di Sassari
Stockholms universitet
Universiteit Utrecht
Università degli Studi di Udine

Associazione Palazzo del Cinema – Hiša Filma, Gorizia
La Camera Ottica, Film and Video Restoration, Gorizia
Digital Storytelling Lab, Udine

Cinefest, Hamburg
CineGraph, Hamburg



GRAFICS – Groupe de recherche sur l'avènement et la formation
des institutions cinématographique et scénique, Université de Montréal
labdoc - leLaboratoire de recherche sur les pratiques audiovisuelles documentaires,
Université du Québec à Montréal
LIRA – Laboratoire International de Recherches en Arts



Mediateca Provinciale di Gorizia “Ugo Casiraghi”/
Goriška Pokrajinska Mediateka “Ugo Casiraghi”



Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spettacolo (DAMS)
Corso di Laurea Magistrale in Scienze del patrimonio audiovisivo e dell'educazione ai
media / International Master in Cinema Studies (IMACS)
Dottorato in Storia dell'arte, cinema, media audiovisivi e musica

Corso di Laurea in Relazioni Pubbliche
CEGO – Centro Polifunzionale di Gorizia
SCOM – Servizio Comunicazione

CRS - Centro Ricerche Sceneggiature, Udine
Cinematica, Laboratorio Cinema e Multimedia, Udine

In collaboration with the journals:
CINEMA & Cie, *G|A|M|E*, *L'Avventura. International Journal of Italian Film and Media
Landscapes*

Con il sostegno di:



Regione Friuli Venezia Giulia



FONDAZIONE
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Azienda Vinicola Livio Felluga

Associazione Palazzo del Cinema – Hiša Filma

www.filmforumfestival.it/
<http://ff2020.filmforumfestival.it>



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