

FilmForum 2018  
XXV International  
Film Studies Conference  
XVI MAGIS International  
Film Studies Spring School

25th Edition

FilmForum 2018 February 28th – March 7th

filmforum/2018

Gorizia/Udine/Pordenone, February 28<sup>th</sup> – March 7<sup>th</sup>

XXV International Film Studies Conference  
*Exposing the Moving Image: the Cinematic Medium  
across World Fairs, Art Museums, and Cultural Exhibitions*  
Gorizia, February 28<sup>th</sup> – March 3<sup>rd</sup>

XVI MAGIS – International Film Studies Spring School  
*At the Edge of Nobody's Empire: Media, Politics, and Representations*  
Gorizia, March 3<sup>rd</sup> – 7<sup>th</sup>

Fondazione Cassa di Risparmio di Gorizia, via Carducci 2, Gorizia  
Polo Santa Chiara, via Santa Chiara 1, Gorizia  
Palazzo del Cinema – Hiša Filma, Piazza Vittoria 41, Gorizia  
Dipartimento di Studi umanistici e del patrimonio culturale,  
Vicolo Florio 2/b, Udine  
Cinemazero, Piazza Maestri del Lavoro 3, Pordenone

filmforum/2018

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XXV International Film  
Studies Conference – *Exposing  
the Moving Image: the Cinematic  
Medium across World Fairs,  
Art Museums, and Cultural  
Exhibitions*

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XVI MAGIS – International  
Film Studies Spring School –  
*At the Edge of Nobody's Empire:  
Media, Politics, and  
Representations*

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Call for Papers

XXV International Film  
Studies Conference  
February 28<sup>th</sup> – March 3<sup>rd</sup>

XVI MAGIS – International  
Film Studies Spring School  
March 3<sup>rd</sup> – 7<sup>th</sup>

Screenings  
February 28<sup>th</sup> – March 6<sup>th</sup>

Drawing on the outcomes of the project “A History of Cinema Without Names”, for the XXV Edition of our International Film Studies Conference, we decided to apply those epistemological and methodological tools stemming from our three-year-project to a specific object. In other words, this proposal has to be considered as the “first step” of the second part of “A History of Cinema Without Names”, which will be steered by a more applicative effort. This new project will be named *Exposing the Moving Image: the Cinematic Medium across World Fairs, Art Museums, and Cultural Exhibitions*.

It aims to shed light on the meaningful interrelations between moving images, media and arts throughout modernity and postmodernity – which means during the “pre-cinema, cinema and post-cinema” eras, with a specific focus on Universal Expositions.

In fact, universal expositions proved to be crucial for the investigations on the emergence of the cinematic medium and on its fluctuant re-configurations within the broad “media landscape” of the modern era. Firstly, they configure themselves as an institution in which moving images are elaborated – and, as Georges Didi-Huberman stated, institutions establish the first layer through which we regulate access to images (Eco, Augé, Didi-Huberman 2015). Historically, World Fairs are not only places of self-reflexion, self-representation and self-promotion, but also moments of “identity construction” for a social community. They configure themselves as arenas of interdisciplinary exchanges and of cultural eclecticism (Jeffrey T. Schnapp 2012). Not by chance, French historian Pascal Ory discussed eight multi-layered, recurrent and basic functions for these events, which correspond to eight across-the-board “functions of modernity” (Ory 2010): technological, commercial, architectural, urbanistic, artistic, propagandistic, diplomatic, and the popular/playful one.

Thus investigating the role of the moving image in this context means to

- problematize the “exhibition frameworks and forms” as strategies for the legitimization and institutionalization of the moving image culture (Hagener 2007);
- to put the cinematic medium and the moving image in relation to other cultural and industrial functions: for instance, given the significant role international “Expos” have been playing in representing “other” cultures and displaying ethnographic findings, world fairs and universal exhibitions could represent a major concern for retracing connections between the moving image and the anthropological discourse (especially as regards non-western visual cultures);
- to show how cinema has taken part (until nowadays) in the economic cycle, configuring itself as a useful tool for commerce within the large “expo and world’s fair context”.

Consequently, the *Exposing the Moving Image: the Cinematic Medium across World Fairs, Art Museums, and Cultural Exhibitions* project discloses three major research paths for media and cultural scholars:

- by granting a deep time perspective (Zielinski 2006), to stress the redundancies, recurrences and variations of moving image apparatuses and devices from the very beginning of the “Universal Exposition experience” until nowadays. In this sense, our general frameworks will be the archaeology of the mobile vision and the archaeology of screens, displays and technological novelties (Huhtamo 2013);
- to highlight how audiovisual texts (film, analog videos, digital videos, and so on) and, more broadly, the moving image work within these exhibition contexts in an inter-medial and inter-textual way – more specifically “across” and/or “outside” the “movie theatre context”;
- by maintaining a global scope, to stress the advantages of an intertwined approach to wide media-phenomena in the wake of the so called “entangled history”, which “implies a shift of attention

towards the interconnectedness of the world we live in”: entangled history opens the focus on interaction, interdependence and complexity” and aims to overcome a mere comparative approach (Hagener 2015);

- to understand how the materiality of the “exposed moving images” represents a key-feature capable of shedding light on specific “regions” of the “visual texture” (Bruno 2016) of contemporaneity;
- to understand how these images took (and still take) part in the long-lasting effort to pinpoint the coordinates of our “visual experience” from the XIX<sup>th</sup> century, alongside with cinema and visual arts (Stoichita 2015).

This kind of epistemological framework, which stems from an historical investigation of World Fairs and International Exhibitions, can be applied to other modalities of “exhibiting and exposing” cinema. In other words, the shift towards the notion of *entangled history* through a “deep time” investigation (Zielinski) and a “screenological” approach (Huhtamo) could be a proper tool that highlights how musealisation processes affected – and still affect – past and contemporary cinematographic practices, shaping exhibition modalities that are “always already new”.

Thus, although our CFP is more focused on the use of the cinematic medium within the World Fairs and International Exhibitions context, we will also welcome proposals regarding the use of moving images in other exhibition contexts: the first and more obvious references are, of course, the transition from cinema to museum, film installations, the exposed cinema, the “expanded” or “extended” cinema, and so on.

In other words, we aim to map the possible interrelationships between the notion of moving image and the notion of “exhibition” in the broadest possible sense. Not by chance, then, we will welcome proposals regarding also small-gauge film and amateur technology exhibitions, art exhibition contexts, professional technical objects exhibitions, visualization modalities for “film exhibitions”, digital media exhibitions, exhibition practices in non-art museums, and so on.

In this sense, we will try to answer the following questions: how have films and film technologies been exposed not only in “aesthetically relevant contexts”, but also in “culturally relevant contexts”? Did these cultural expositions develop “working objects” (Daston, Galison 2007) that affected specific cultural and scientific fields throughout modernity and post-modernity? Which are the consequences of certain “dislocative” and “paracinematic” practices (Levi 2012) stemming from cultural exhibitions of cinematic artefacts and technologies? Which means: how do film and film technology expositions work in didactic contexts (such as experimental media-archaeology laboratories, for instance) or in cultural exhibitions (such as in film culture and film heritage institutions exhibitions apparatuses, industrial archaeology exhibitions, technology exhibitions, and so on)?

XVI MAGIS – International Film Studies Spring School

*At the Edge of Nobody's Empire: Media, Politics, and Representations*

Gorizia, March 3<sup>rd</sup> – 7<sup>th</sup>

In the past years, the interrelationships between media, politics, and representations played a crucial role in the *media studies* debate. Drawing on this debate, we aim to reflect upon the ways in which media constantly reshape communities, identities, cultural and aesthetical representations, becoming “ideological agents” rather than neutral tools. Thus, the next edition of the Spring School will be devoted to the relationships between media, politics, and representations – more specifically, we aim to thoroughly investigate their implications and, at the same time, to extend them, trying to pinpoint their cultural/aesthetical, socio-political, and historical layers.

From the cultural and aesthetical point of view, we aim to understand how the interrelationships between media, politics, and representations evoke their own “cultural techniques” in “articulating the real” (Siegart 2015). In fact, media, politics and representations engage in dialogue with the notion of “realism”, “mimesis”, “authenticity” and “living beings and forms” as techniques that “model” our sense of present and our sense of past, creating, at the same time, identities (related to sex, gender, or race), communities, and the historical evidences that shape their histories. More broadly, we will investigate the interrelationships between cultural identities and media production (Hall 1997); how cinema and audiovisual media have been used in the past to shape our “perception” and our sense of “identity”; how cinema and audiovisual media have been (and still are) used to *perform* these identities, often building cultural remedies against their (metaphorical) “calcification” and “illness” – especially when these identities relate to cultural and individual carriers of memories (Rousso 1991).

From the socio-political point of view, we will question how the media have become able to create a “sense of belonging to a community” and, at the same time, to shape specific *power/knowledge* relations. The call-for-paper would then revolve around how the media take (and took) part in the microphysics of power (Foucault 1973-74) and biopolitics (Foucault 1977-1978). Moreover, drawing on an “intersectional” perspective (Crenshaw 2018), we will explore the complexity of the interrelationships between sex, gender and race through the “looking glass” of media production. More specifically, we will reflect upon the different ways in which the media take (and took) part in the dialectic between centre and margin (hooks 2015 [1989]) as regards sex, gender and race representations. Lastly, on the opposite side, we will welcome analyses on the role of the media in the colonization and exteriorization of knowledge realized by “cognitive capitalism” (Stiegler 2010), especially artistic and cultural productions.

From the historical point of view, drawing on Carlo Ginzburg's reflections on the notions of *true, false, and fictive* (2006) and on his criticism of Hayden White's metahistory, we will try to understand how the interrelationships between media production, socio-political representations, the notion of community and the notion of margin allow us to reflect on history as a discipline that is inherently linked to the concepts of uncertainty, of fragment, of ruins and of discontinuity, rather than to the sense of coherence that stems from a well-structured “historical novel”. In other words, we seek the ways to understand how the media affect the epistemological and methodological tensions between *present and past*, between *contemporaneity and history*, between *evidences and reconstructions of the past*, between *objectivity and subjectivity*, between *powerful and dominated subjects*, which engage in dialogue with the ideological conditions of “writing history”.

## Cinema and Contemporary Arts – The Arts of Documentary

Starting from the growing concerns about what is “truth” and what comes after it, the Cinema and Contemporary Arts Section takes its cue from the reflection recently launched by Erika Balsom and Hila Peleg in their edited volume *Documentary Across Disciplines* (2016), in order to investigate the very complex definition of the documentary image in documentary practice.

In 2001 the artist and theorist Hito Steyerl has defined the documentary mode as something always doubtful: according to the German artist, the uncertainty of the documentary is a lack that shall not be hidden since it constitutes its core quality. Is it possible to define what a documentary really is? Don't we constantly challenge the way we document something just with the mere act of describing it?

Addressing the main topic of the XVI MAGIS International Film Studies Spring School, the Cinema and Contemporary Arts section invite scholars and students to explore how the interrelationships between media, politics, and images articulate the reality in a time of global tension, within a framework where contemporary documentary practices are already characterized by a substantially flowing nature. Moreover, we encourage reflections on the problematic streaming of contemporary documentary practice across different media and disciplines, in order to put in evidence the shift between spaces and time in contemporary documentary experiences.

With these premises, we encourage papers that deal with (but are not restricted to) the following topics:

- The use of historical “documents” and/or audiovisual “documentary” items in an exhibition context;
- The relationship between documentary and contemporary arts;
- The use of “documentary images” in a contemporary art context;
- The new politics of documentary;
- Spatial montage in relation with documentary practices;
- The relation between true and false in documentary filmmaking.

## The Film and Media Heritage – Revolutions, Politics and Media

Political changes and radical social upheavals seem to be a welcome topic in traditional popular media like literature and film. Through and with ongoing alterations different forms of change – historical, current and desired ones – can be handled. One example is the era between the French Revolution of 1789 and the widespread democratic upheavals across Europe in 1848, that has motivated and inspired both contemporary artists and literary figures between the late XVIII<sup>th</sup> century and the present as well as filmmakers of the XX<sup>th</sup> century, trying to cope with their own realities under diverse regimes. Examples like these lead us to the basic question, how the correlation between politics and popular media could be theorized and exemplified. How can we consider and explain the – often intuitively assumed – impact, social and political developments have on contemporary narrations? What is affecting the complex interdependency between politics and media? And how does this complex, on the other hand, affect our ways of writing and archiving media history.

## Media Archaeology – Technologies of Power / Power of Technology

Drawing on the theoretical frame elaborated during the last FilmForum (more specifically, as regards the notion of technological network), in the XVI Edition of our Spring School the Media Archaeology section will focus on the two-fold concept of “technologies of power / power of technology”. In other words, we aim to investigate how technological devices have taken shape in past and contemporary media landscapes in forms of “power” – a system for gathering consensus, for repression, for developing a “sense of community”, for elaborating political and social identities, for negotiating new syntheses between *bios* and *zoé* (Esposito 2004; see also Parikka 2010; Väliaho 2010), for taking part in a *bioderegulated* society (Hennessy 2007, Crary 2013), and so on.

Questioning the concept of *dispositif* (see Albera, Tortajada 2015) and the application of the notion

of *agencement* by Deleuze and Guattari (Deleuze, Guattari 1980) to the field of film and media studies (Casetti 2016), we will target the ways in which the technical basis of the *dispositif* engage in dialogue with “key notions or types-notions [...]”, which at a given historical moment come to define a given *dispositif*, and with the social and political stances of a specific timespan/geographical context. More specifically, we will focus on how the *dispositif/agencement* shapes “political subjectivities” and, vice-versa, how these subjectivities “perform” the *dispositif*, thereby transforming it.

Moreover, we would like to stress the importance of the notion of “power” in respect to technological hardware and software: power as “life” of a technology; power as the “energy” set free by technological apparatuses, etc.

More specifically, we will welcome proposals on the following topics:

- media technology and microphysics/biopolitics;
- media *dispositif/agencement* and agency: media *dispositifs* and “media gestures”, media and cultural agencies in the second half of the XX<sup>th</sup> century and in the XXI<sup>st</sup> century, media hacking, media and protests/strikes, etc.;
- media technologies of gender: media technology and Feminist Theory, discourses on media practices and gender;
- media technology and Critical Race Theory;
- media technologies and networks in post-industrial societies;
- technologies, hardware and bodies: technology and embodiment, cyborgs, simians, cyberpunk culture, zombie media, etc.;
- media technology and the everyday life: amateur practices and power relations in the XX<sup>th</sup> century and XXI<sup>st</sup> century, discourses on media in everyday life; media hardware bricolage, hardware assembling/dismantling, hardware as a black box, etc.;
- power and energy: “how integrated are the circuits between physical modes of energy and physiological sources, between physiology and the psyche” (Elsaesser 2016); power and the impact of connectivity, technological acceleration and the redefinition of temporality in the technological turbo-capitalistic societies (Crary 2013) etc.

## Porn Studies – Pornography, Margins and Extremes

In the 2018 edition of the Gorizia Spring School, the main objective of the Porn Studies section is to explore the margins and extremes of pornography in contemporary mediasphere, as well as in its historical developments.

The notions of margin and marginality may refer to “the place of repressed or subordinated textual meanings” (Brooker 2003: 152), but also to the specific position of non-mainstream intellectuals, subjects and social groups. In this sense, margin(al)ity can either be a place of alienation, social exclusion, and normative oppression or a “space of radical openness” and a “position and place of resistance” (hooks 2015 [1989]: 228, 231; see also: Walker 1999), from which it is possible to re-articulate dominant discourses and produce new meanings and interpretative perspectives. At the same time, extremities and extremes can be understood in Foucauldian terms as places in which power becomes “capillary” (Foucault 1980: 39) and productive – that is where power is materialized in actual practices and produces real effects (Colucci 2004: 128) on bodies and subjectivities.

In our view, pornography can be understood as both a margin and an extreme of mainstream culture. In this perspective, it represents one of the places in which normative discourses and power dynamics are at their most visible and effective; on the other hand, however, pornography can sometimes be seen as the space of production of counter-discourses that might disrupt dominant perceptions and beliefs about gender, sexuality and the body.

With this in mind, we aim to analyse the repressed or subordinated textual and social meanings that characterize (or, conversely, that are produced by) pornography in its different historical and geographical forms, as well as to investigate the micro-politics of power at play in pornographic media and representations and their possible subversive re-articulations.

We invite proposals that explore, but are not restricted to, the following areas:

- Extreme pornography, extreme bodies, extreme representations
- Body modifications, aesthetic surgery and the re-conceptualization of aesthetic standards
- Marginal groups, identities, subjectivities in pornography
- Lives “at the margins”: performers, directors and producers’ biographies
- Marginal celebrities: the meaning of pornographic stardom in the wider context of celebrity culture
- Niche pornographic genres and consumption practices
- Marginal technologies of pornography: dismissed devices, obsolete media, outdated representations
- Marginal economies of pornography: small and independent studios, local businesses, memories of pornographic consumption
- At the margins of the city: movie theatres, arcades, sex shops as places of consumption and socialization
- Marginal pornographic industries and non-US productions
- Legal controversies, censorship, regulation
- Political debates on pornography: stigma and social scapegoating or liberation and empowerment
- Media discourses on pornography
- Mainstream representations of pornography (in film, television, press)

#### **Post-Cinema – VR and AR a Postcinematic Modernity II**

Virtual Reality (VR) and Augmented Reality (AR), as well as establishing new identities and expanding the perceptions of existing users and the technologies they use, also represent two cardinal points in the (re)definition of participative and political practices in current media landscape. In this sense the Post-Cinema section would like to explore the “community/knowledge/power” relationship and the “community/history/truth” relationship in the production and diffusion of certain “media products”, in particular the VR and AR ones. The 2018 Post-Cinema section of the Magis Spring School takes into considerations proposals in the following fields:

- Literacy and socio-economic accessibility linked to VR and AR in the new media (e.g., the difficult access to the interfaces of VR gaming or the rapport with the casual gaming);
- The creation of social communities linked to the collective use of products specially created for their use through VR and AR devices;
- The user’s bodily, spatial and temporal perception during the pragmatic use of VR and AR. For example, the user’s camouflage with technology and constant development of dedicated peripherals (war games guns, footrests to allow the use of the feet currently not supported, introduction of wireless devices for the viewer... ) impact;
- The relationship between truth and post-cinematics products (such as documentaries or interactive films, video games, and other digital products). In these products whose story is being told? Who is telling it? For whom? Whose truth? Who circulates in the market of whom?;
- The current use and the future potential of VR and AR as tools for interpreting and re-reading a social-political setting;
- The use of “politics” in digital video games and interactive products (in the form of satire, parody, narration: e.g. “Trump Simulator”, “Job Simulator”). The analysis of the VR development policies adopted by different communities or countries, and the investigation of the system of power that they configure or contest.



**Wednesday, February 28<sup>th</sup>, 9.00 – 13.30**  
**Sala della Torre,**  
**Fondazione Cassa di**  
**Risparmio di Gorizia,**  
**via Carducci 2**

*Greetings*

Rodolfo Ziberna  
 Sindaco di Gorizia

Gianni Torrenti  
 Assessore alla cultura, sport e  
 solidarietà, Regione  
 Friuli Venezia Giulia

Roberta Demartini  
 Presidente della Fondazione  
 Cassa di Risparmio di Gorizia

Gianluca Madriz  
 Vicepresidente della Camera di  
 Commercio Venezia Giulia

Emilio Sgarlata  
 Presidente del Consorzio per lo  
 Sviluppo del Polo Universitario  
 di Gorizia

Nicoletta Vasta  
 Direttore del Centro  
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Andrea Zannini  
 Direttore del Dipartimento di  
 Studi umanistici e del  
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 Università degli Studi di Udine

Simone Venturini  
 Università degli Studi di Udine

*Conference Presentation*  
 Diego Cavallotti, Simone  
 Dotto, Andrea Mariani,  
 Leonardo Quaresima  
 (Università degli Studi di  
 Udine)

*Break*

*Montreal's Expo 67 within an  
 Expanded Cinema History*  
 Malte Hagener (Universität  
 Marburg)

*Expo 58 Between Greatness and  
 Miniaturization: The  
 Attractions of the American  
 Diorama and the Belgian  
 Diorama at the Brussels World's  
 Fair*  
 Wanda Strauven (Goethe-  
 Universität,  
 Frankfurt-am-Main)

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

*Break*

Panel: *"Object Lessons in  
 Modernity" – World Fairs and  
 Early Popular Media*

*Performing Innovation:  
 Exhibiting Media as Novelty  
 and Spectacle*  
 Frank Kessler, Sabine Lenk  
 (Universiteit Utrecht)

*The "Creation of the World" –  
 An Intermedial Topos*  
 Kurt Vanhoutte, Nele Wynants  
 (Universiteit Antwerpen)

*Bringing Home the Paris World  
 Exhibitions (1887, 1889, 1900):  
 Visual Spectacle in Lantern  
 Lectures and Early Cinema*  
 Sarah Dellmann (Universiteit  
 Utrecht)

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

**Wednesday, February 28<sup>th</sup>,  
 15.00 – 16.00**  
**Polo Santa Chiara, via Santa  
 Chiara 1**  
**Classroom 3**

*Notes on the Maschine-Mensch:  
 BMW Multimedia Show at  
 2017 International Automobile  
 Exhibition in Frankfurt*  
 Sonia Campanini (Goethe-  
 Universität, Frankfurt-am-Main)

*Exhibiting Media Archaeological  
 Art. Zoe Beloff's Stereoscopic  
 Projections*  
 Gabriele Jutz (Universität für  
 angewandte Kunst, Wien)

*Chair: Simone Dotto*  
 (Università degli Studi di Udine)

**Wednesday, February 28<sup>th</sup>,  
 16.15 – 18.15**  
**Polo Santa Chiara, via Santa  
 Chiara 1**

Panel: *Exhibiting, Exposing,  
 Shooting: an Archaeology of  
 Musealisation Cinematographic  
 Practices*  
 Classroom 6

*Cinema and Moving Images in  
 the 1929 Barcelona  
 International Exposition*  
 Albert Elduque (University of  
 Reading), Manuel Garin  
 (Universitat Pompeu Fabra,  
 Barcelona)

*Exhibition Cinema: The Case  
 Study of Spanish Cinema*  
 Ivan Pintor, Alan Salvadó  
 (Universitat Pompeu Fabra,  
 Barcelona)

*Displaying the Memory of  
 Disaster in Cinema Through the  
 Museum Device*  
 Ana Aitana Fernandez, Bruno  
 Hachero (Universitat Pompeu  
 Fabra, Barcelona)

*Chair: Alan Salvadó*  
 (Universitat Pompeu Fabra,  
 Barcelona)

Panel: *Screens, Marketing, and  
 Avant-Garde*  
 Classroom 4

*Le Cinéma dans trois expositions  
 patrimoniales Françaises*  
 François Amy De La Bretèque  
 (Université de Montpellier)

*Alternative Screens in Western  
 Avant-Garde Cinematic  
 Practices – A Media  
 Archaeological Approach*  
 Lei Feng (Universität für  
 angewandte Kunst, Wien)

*The Role of New Technology in  
 the Marketing and Distribution  
 of Independent Films: Film Case  
 Study – The Virtual Reality  
 Trailer for Marie Curie: the*

Courage of Knowledge  
 Frank Mannion (Birmingham  
 City University)

*Chair: Gabriele Jutz*  
 (Universität für angewandte  
 Kunst, Wien)

**Wednesday, February 28<sup>th</sup>,  
 16.15 – 18.15**  
**Palazzo del Cinema, Piazza  
 Vittoria 41**  
**Classroom A**

Panel: *World Fairs, Living  
 Science, and Anthropology*

*Film and the Display of "Living  
 Science" at the Palais de la  
 Découverte at the 1937 Paris  
 International Exhibition*  
 Charlotte Bigg (CNRS, Centre  
 Alexandre Koyré, Paris)

*Moving Image – Moving  
 Nation: Exhibiting Italy at the  
 International Cinematographic  
 Contest of Turin 1911 World's  
 Fair*  
 Agnese Ghezzi (IMT School  
 for Advanced Studies Lucca)

*Marcel Griaule and the Dogon:  
 Masks and Cinema as Twinned  
 Technologies of Mediation in the  
 Musée de l'Homme*  
 Sophie Hopmeier (University  
 of St. Andrews)

*Chair: Frank Kessler*  
 (Universiteit Utrecht)

**Wednesday, February 28<sup>th</sup>,  
21.00**

**Screenings  
Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*Circarama – Italia '61* (Elio Piccon, 1961, DCP)  
*Backstage and Home Movies* (1961, digital copy)

Presented by Sergio Toffetti  
(Archivio Nazionale del Cinema d'Impresa, Ivrea)

*Bridges Go Round 1/2* (Shirley Clarke, 1958, digital copy, Milestone Films and Video)  
*Brussels Loops* (Shirley Clarke, 1958, digital copy, Milestone Films and Video)

Presented by Letizia Gatti  
(Reading Bloom Distribution, Turin), with live soundtrack by Maria Teresa Soldani\*

\*a second screening will be hosted by the Cinemazero theatre in Pordenone (Piazza Maestri del Lavoro, 3) on March 2<sup>nd</sup> at 20.45

**Thursday, March 1<sup>st</sup>,  
9.00 – 13.00**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio di Gorizia,  
via Carducci 2**

*Keynote Address*

*From Screens as Protheses  
of our Body to our Body as a  
Quasi-Prosthesis of the Screens?*  
Mauro Carbone (Université  
Jean Moulin Lyon 3)

*Chair:* Malte Hagener  
(Universität Marburg)

*Break*

*Panel: Cinematic Spaces and  
Objects Beyond the Art Museum*

*Writing Film History with a  
Castle on a Shining Hill: Hearst  
Castle in San Simeon as a  
Configuration of Film*  
Vinzenz Hediger  
(Goethe-Universität,  
Frankfurt-am-Main)

*Beyond the Taxidermic  
Paradigm: From Botanical  
Museums to Cinematic Herbaria*  
Teresa Castro (Université  
Sorbonne Nouvelle – Paris 3)

*"Oh Lord Won't You Buy Me a  
Mercedes-Benz": Exhibiting,  
Accelerating and Selling  
Modernity as Cinematic  
Experience*  
Florian Hoof (Leuphana  
Universität Lüneburg)

*Through the Exhibition Space  
Into the Cinematic Space: Film  
as Exhibit*  
Andrea Haller (Goethe-  
Universität, Frankfurt-am-Main),  
Stefanie Plappert (DIF Frankfurt)

*Chair:* Florian Hoof (Leuphana  
Universität Lüneburg)

**Thursday, March 1<sup>st</sup>,  
14.00 – 16.00**  
**Polo Santa Chiara, via Santa  
Chiara 1  
Classroom 3**

*Panel: Histoire du cinéma et  
théories critiques : film,  
fantasmagorie, exposition*

*Hic falsum index veri. Le  
cinéma, la fantasmagorie,  
l'exposition du vrai et du faux*  
Éduard Arnouldy (Université de  
Lille – CEAC)

*Impatience (1928) de Charles  
Dekeukeleire : construction et  
circulation d'un mythe  
historique*  
Mathilde Lejeune (Université  
de Lille – CEAC/Université de  
Lausanne – CEC)

*Histoire exposée, bonheur de  
l'humanité. De quelques  
fantasmagories photo-  
cinématographiques*  
Matthieu Péchenet (Université  
de Lille – CEAC)

*Établir des continuités critiques dans l'histoire des médias : Paris 1900 et le corps en mouvement*  
Sonny Walbrou (Université de Lille – CEAC)

*Chair:* Édouard Arnoldy  
(Université de Lille – CEAC)

**Thursday, March 1<sup>st</sup>,  
16.15 – 18.00**  
**Polo Santa Chiara, via Santa Chiara 1**

Panel: *The Skin and the Exposition of the Moving Image*  
Classroom 6

*Tattoos and the Image in Motion*  
Barbara Grespi (Università degli Studi di Bergamo)

*The Meaning in the Surface: the Image and the Skin of Things*  
Luisella Farinotti (IULM, Milano)

*External Perception, Internal Projection. A Skin Eye Shift*  
Simona Pezzano (IULM, Milano)

*Reversible Skins and Internal Images: Visibility Issue*  
Sara Damiani (Università degli Studi di Bergamo)

*Chair:* Mauro Carbone  
(Université Jean Moulin Lyon 3)

Panel: *The Use of Film in Science Museums*  
Classroom 4

*Scripting the Postwar Museum*  
Tim Boon (Science Museum, London)

*Cinema, Science and Education From a National Museum Perspective: The Case of the Museo Nazionale della Scienza e della Tecnica of Milan (1954-1964)*  
Elena Canadelli (Università degli Studi di Padova – DiSSGeA)

*Watching Films Scientifically. The Cinema Programs at the Museo Nazionale della Scienza e della Tecnica of Milan in the 1950s-60s*  
Simona Casonato (Museo Nazionale della Scienza e della Tecnologia, Milano)

*Chair:* Charlotte Bigg (CNRS, Centre Alexandre Koyré, Paris)

Panel: *Glorious and Permanent Bazaar*  
Classroom 5

*Le Cinéma, l'architecture et l'Amérique : Vachel Lindsay, D.W. Griffith et L'Exposition Universelle (1915-2018)*  
Marion Polirsztok (Université Sorbonne Nouvelle – Paris 3/Université Paris 8)

*C'est le bazar ! Une autre histoire d'exposition des images indiennes et anglaises*  
Amandine D'Azevedo  
(Université Sorbonne Nouvelle – Paris 3/Université Paris 8)

*Exposition des non-alignés*  
Térèse Faucon (Université Sorbonne Nouvelle – Paris 3)

*Chair:* Térèse Faucon  
(Université Sorbonne Nouvelle – Paris 3)

**Thursday, March 1<sup>st</sup>, 18.15**  
**Musei Provinciali di Palazzo Attems Petzenstein, Piazza De Amicis 2, Gorizia**

Visit to the exhibition  
*RUSSIAN REVOLUTION. The Arts from Diaghilev to Abstractionism (1898 – 1922)*

*Greetings and welcome*  
Raffaella Sgubin  
(Sovrintendente ai Musei Provinciali di Gorizia)

**Thursday, March 1<sup>st</sup>, 21.30,**  
**Special screening with vinyl listening**  
**Kinexam Gorizia, Piazza Vittoria 41, Gorizia**

*Il sogno di mio fratello* (Stefano Ricci, 2018, 16mm and vinyl record)

**Friday, March 2<sup>nd</sup>, 9.00 – 13.30**  
**Sala della Torre, Fondazione Cassa di Risparmio di Gorizia, via Carducci 2**

*Keynote Address*

*Picasso-Godard-Collage(s)*  
Dominique Païni

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

*Break*

*Dreyer on Display: Film Director Exhibits and Historiographical Theory*  
Caspar Tybjerg (Københavns Universitet)

*Moving the Image, Stripping the Spectacle: From Projection to Celluloid Installation*  
Garrett Stewart (University of Iowa)

*Chair:* Diego Cavallotti  
(Università degli Studi di Udine)

*Break*

Panel: *Polyporphic Projections I – Expanded Architectures, Static Films, Morphological Exhibitions, Rooms of the Present*

*Exposing Movement, Constructing Time: Rhythm and Morphology as Tools of Vision*  
Elena Vogman (Freie Universität Berlin)

*Revising the Cinematic Projection. Modelling the Proletarian Method of Production: Solomon Nikritin's "The Museum of Static Film" (1927)*  
Ekaterina Tewes (Freie Universität Berlin)

*László Moholy-Nagy's Room of the Present (1930): Exhibiting the Moving Image Within Contemporary "Optical Culture"*  
Antonio Somaini (Université Sorbonne Nouvelle – Paris 3)

*Expanded Architectures and Abstract Moving Images. The 1958 World's Fair in Brussels and the Philips Pavilion*  
Marie Rebecchi (Università degli Studi di Udine)

*Chair:* Antonio Somaini  
(Université Sorbonne Nouvelle – Paris 3)

**Friday, March 2<sup>nd</sup>, 15.00 – 16.00**  
**Polo Santa Chiara, via Santa Chiara 1 Classroom 3**

*Musaeum Kircherianum and Colonial Projections*  
Pasi Väliäho (Universitetet i Oslo)

*Projective Monuments: Moving Images, Architecture and World Fairs*  
Trond Lundemo (Stockholms universitet)

*Chair:* Simone Venturini  
(Università degli Studi di Udine)

**Friday, March 2<sup>nd</sup>,  
16.15 – 18.30**  
**Polo Santa Chiara,  
via Santa Chiara 1**

Panel: *Polyphormic Projections  
II – Unsettling Spaces Between  
Film and Architecture*  
Classroom 6

*The Electricity Fairy, Loïe  
Fuller's Serpentine Dance and  
Cinematic Display from Paris  
1900 to Contemporary Art*  
Éline Grignard (Université  
Paris Nanterre – HAR)

*The Space Frame and the  
Architectural Screens in  
Displacement: Inside Montreal's  
Expo 67 from the Past Until  
Today*  
Benjamin Léon (Université de  
Lille/Université Libre de Bruxelles)

*Entering the Cloud Screen. On  
Joan Brigham's and Stan  
VanDerBeek's Steam Screens  
(1979)*  
Riccardo Venturi (Independent  
Researcher)

Chair: Marie Rebecchi  
(Università degli Studi di Udine)

Panel: *Exhibiting Moving  
Images in Museums and Beyond:  
Exhibition Design, Archive,  
Architecture*  
Classroom 4

*The Built Environment: The  
Parliament (2013)*  
Vincenzo Estremo (Nuova  
Accademia Belle Arti, Milano)

*The City as Exhibition Space:  
Notes on Moving Images and  
Architecture*  
Francesco Federici (Università  
luav di Venezia)

*Maison de Verre / Maison de  
Rêve: Aquariums, World Fairs  
and the Origin of Cinema*  
Massimiliano Gaudiosi  
(Università Suor Orsola  
Benincasa, Napoli)

Chair: Paolo Villa (Università  
degli Studi di Udine)

Panel: *TECHNÈS*  
Classroom 5

*Introduction*  
André Gaudreault (Université  
de Montréal)

*Visualizing a Database Through  
Maps? Theoretical and  
Methodological Challenges*  
Marta Boni (Université de  
Montréal)

*Comment le format  
"webdocumentaire" permet-il de  
penser la visualisation d'une base  
de données documentaire ?*  
Rémy Besson (Université de  
Montréal)

*Qu'est-ce qu'une exposition  
numérique ? Les dispositifs  
expositionnels en ligne dans le  
champ patrimonial et muséal*  
Emmanuel Chateâu-Dutier  
(Université de Montréal)

*Modalités d'exposition du  
cinéma d'animation pour une  
Encyclopédie technique du  
cinéma en ligne : un défi à la  
définition historique de  
l'animation*  
Jean-Baptiste Massuet  
(Université Rennes 2)

Chair: André Gaudreault  
(Université de Montréal)

**Friday, March 2<sup>nd</sup>, 21.00**  
**Screenings**  
**Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*The Building and Operation  
of Industria Museum*  
(1928, DCP)

Presented by Tim Boon  
(Science Museum Group,  
University of Leeds)

*Coming up*

*Eyewitnesses: 8mm Fragments  
from the Second World War*  
(1944, HD (8mm))

*Immagini Lunghe: Noi  
Sappiamo, Tempo di lettura,  
Meta* (Ugo Locatelli, 1972,  
16mm (8mm; Super8))

*Valentino Moon* (Gianni  
Castagnoli, 1974, 16mm  
(Super8))

*Ezra Pound in Venice* (Massimo  
Bacigalupo, 1967-2014, HD  
(8mm))

*Fragments from Anatolio Film  
Project* (Nato Frasca, 1969,  
HD (8mm))

Presented by Ugo Locatelli,  
Jennifer Malvezzi (Università  
degli Studi di Parma), Mirco  
Santi, Paolo Simoni (Home  
Movies – Archivio Nazionale  
del Film di Famiglia)

**Saturday, March 3<sup>rd</sup>,  
9.00 – 12.30  
Sala della Torre,  
Fondazione Cassa di  
Risparmio di Gorizia,  
via Carducci 2**

Panel: *Diorama,  
Aquarium et cinéma*

*Diorama et cinéma : une  
question de transparence*  
Philippe Dubois (Université  
Sorbonne Nouvelle – Paris 3 –  
LIRA)

*Fictions de dispositifs – Notre  
ethnographie : La Jetée (Chris  
Marker, 1962) et le diorama*  
Barbara Le Maître (Université  
Paris Nanterre – HAR)

*Les Dioramas aquatiques des  
Expositions universelles :  
archéologie d'un mouvement pré-  
cinématographique à l'aquarium*  
Guillaume Le Gall (Université  
Paris-Sorbonne – UMR  
Centre André Chastel)

*Chair:* Leonardo Quaresima  
(Università degli Studi di  
Udine)

*Break*

Panel: *Artistic Moving Images  
across Filmmaking, Circulating  
and Curatorial Practices*

*Artistic Moving Images across  
Filmmaking, Circulating and  
Curatorial Practices/1*  
Miriam De Rosa (Coventry  
University), Catherine Fowler  
(University of Otago)

*Artistic Moving Images across  
Filmmaking, Circulating and  
Curatorial Practices/2*  
Mercedes Vicente  
(Independent Researcher)

*Artistic Moving Images across  
Filmmaking, Circulating and  
Curatorial Practices/3*  
Valeria Guazzelli (Independent  
Researcher)

*Chair:* Miriam De Rosa  
(Coventry University)

*Coming up*

*Limina Award*  
for Italian and International  
film studies books  
with the support of Azienda  
Vinicola Livio Felluga



**Saturday, March 3<sup>rd</sup>,  
12.45 – 13.30**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio Gorizia,  
via Carducci 2**

*Presentation of the Spring School  
Sections*

*Cinema and Contemporary Arts:  
The Arts of Documentary*  
Simone Dotto, Lisa Parolo  
(Università degli Studi di  
Udine), Vincenzo Estremo  
(Nuova Accademia Belle Arti,  
Milano), Francesco Federici  
(Università Iuav di Venezia)

*Media Archaeology: Technologies  
of Power/Power of Technology*  
Diego Cavallotti, Andrea  
Mariani, Simone Venturini  
(Università degli Studi di Udine)

*Porn Studies: Pornography,  
Margins and Extremes*  
Enrico Biasin (University of  
Bristol), Giovanna Maina  
(Università degli Studi di  
Sassari), Federico Zecca  
(Università degli Studi di Bari  
“Aldo Moro”)

**Saturday, March 3<sup>rd</sup>,  
15.00 – 18.00**  
**Workshops**  
**Polo Santa Chiara, via Santa  
Chiara 1**

**Media Archaeology –  
Tracking the Self and the  
Everyday Life**  
**Classroom 4**

*Eyewitnesses. 8mm Fragments  
from WW2 (Italy, 1944)*  
Paolo Simoni (Università degli  
Studi di Padova/Home  
Movies – Archivio Nazionale  
del Film di Famiglia), Mirco  
Santi (Home Movies –  
Archivio Nazionale del Film  
di Famiglia)

*The Power of the “Stack”:  
Self-Tracking as BioPolitical  
Feedback Loop*  
Sebastian Scholz (Vrije  
Universiteit, Amsterdam)

*Staging Private Life or Letting It  
Surface – Analysis of the Video  
Works of Laurie Anderson and  
Penny Lane*  
Ana Azevedo (FHCS –  
Universidade Nova de Lisboa)

*Chair:* Diego Cavallotti  
(Università degli Studi di  
Udine)

**Porn Studies – Regulating the  
Extreme: Media, Society and  
the Law**  
**Classroom 5**

*Mainstream and Marginal: Porn  
in Discourse and Representation*  
Feona Attwood (Middlesex  
University)

*Extreme Pornography: Extreme  
Culture? Can the Feminist  
Argument from “Cultural  
Harm” Justify Criminalising the  
Possession of Extreme  
Pornography?*  
Tara Beattie (Durham Law  
School)

*«I must warn you if you sign the  
contract there will be no way  
back»: Exploring Extremity in  
the Pornographic Productions of  
Maximilian Lomp*  
Clarissa Smith (University of  
Sunderland)

*More Dangerous Desires*  
Alessandra Mondin (University  
of Sunderland)

*Chair:* Susanna Paasonen  
(University of Turku)

**Cinema and Contemporary  
Arts – The Art and Politics of  
Documentary**  
**Classroom 6**

*Defamiliarizing the Familiar.  
On Works by Yael Bartana and  
Nira Pereg*  
Pia Goebel (Ruhr-Universität  
Bochum)

*The Weakest Link: 13 Tzemeti  
as the Gamification of Reality*  
Hanin Hannouch (Staatliche  
Museen zu Berlin), John Reilly  
(Woosong University, Daejeon)

*Zooming Out on Human  
Conflict: The Search for Ecstatic  
Truth in Documentary*  
Paola Prestes Penny  
(Universidade de São Paulo)

*«I hope no shit is about to start»,  
from Marilyn Monroe to Mark  
Bradford: Niagara as a  
Socio-Political Critique*  
Anđelko Mihanović (IMT  
School for Advanced Studies  
Lucca)

*Chair:* Francesco Federici  
(Università Iuav di Venezia)

**Saturday, March 3<sup>rd</sup>, 21.00**  
**Screenings**  
**Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*Cinema Grattacielo* (Marco  
Bertozzi, 2017, DCP)

Presented by Marco Bertozzi  
(Università Iuav di Venezia)

**Sunday, March 4<sup>th</sup>,  
9.00 – 13.30**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio Gorizia,  
via Carducci 2**

*Construire le voyage. Dioramas,  
dessins et autres illustrations  
documentaires*

Philippe Marion (Université  
catholique de Louvain/labdoc –  
Université du Québec à  
Montréal),  
Viva Paci (labdoc/GRAFICS –  
Université du Québec à  
Montréal)

*Chair:* Martin Bonnard  
(Université du Québec à  
Montréal/Université de  
Montréal/Concordia  
University)

*Break*

Panel: *Documenting the Self*

*Counter-Portraiture:  
Investigating the Notion of  
“Belonging” Through  
Experiments with the  
Documentary Portrait*  
Elisabeth Brun (Universitetet i  
Oslo)

*Rethinking Story Space: the  
Aesthetics and Politics of  
Embodied New Media*  
Myriam Rafla (Concordia  
University, Montréal)

*Chair:* Simone Dotto  
(Università degli Studi di  
Udine)

*Break*

Panel: *Des documents, à  
documenter, au documentaire*

*Reflexions préliminaires sur  
quelques jonctions entre  
taxidermie et cinéma*  
Viva Paci (labdoc/GRAFICS –  
Université du Québec à  
Montréal)

*Entre spectaculaire et utilitaire.  
Les cinémas de l'Expo 67*  
Caroline Martel (Concordia  
University, Montréal)

*Traces documentaires et vidéo  
par abonnement : circulation,  
fragmentation, assemblage*  
Martin Bonnard (Université du  
Québec à Montréal/Université  
de Montréal/Concordia  
University)

*(Re)monter la parole des acteurs  
de l'histoire : le cas Quatre  
secours (Lanzmann, 2017)*  
Remy Besson (Université de  
Montréal)

*Chair:* Viva Paci  
(labdoc/GRAFICS – Université  
du Québec à Montréal)

**Sunday, March 4<sup>th</sup>,  
15.00 – 18.00**  
**Workshops**  
**Polo Santa Chiara, via Santa  
Chiara 1**

**Media Archaeology – New  
Images of the Empire  
Classroom 4**

*Colonialism, Propaganda and  
Identity. Travelogues at the  
Intersection Between the  
“Colonized Other” and “Us”*  
Noemi Daugaard (Universität  
Zürich)

*The New Life of Images: the  
Case of Postmodern Cinema*  
Luca Malvasi (Università degli  
Studi di Genova)

*Transmediation and Migration  
in Dialogue: Displacement,  
Hybridity and the Question of  
Media in Migration Cinema*  
Nafiseh Mousavi (Stockholms  
universitet)

*Chair:* Lisa Cartwright  
(University of California, San  
Diego)

**Porn Studies – Gay Men,  
Gay Porn and “Marginal”  
Masculinities  
Classroom 5**

*Take It Like a Man, Pig: Gay  
Porn, Masculinity, and Bodily  
Defilement*  
João Florêncio (University of  
Exeter)

*On the Edge: Bating Culture  
and Popper Training Videos*  
John Mercer (Birmingham  
Centre for Media and Cultural  
Research/Birmingham City  
University)

*The Neighborhood Cams:  
Ding-Dong! Dick's Here!*  
Charlie Sarson (Birmingham  
Centre for Media and Cultural  
Research/Birmingham City  
University)

*Chair:* John Mercer  
(Birmingham Centre for  
Media and Cultural  
Research/Birmingham City  
University)

**Cinema and Contemporary  
Arts – Spaces, Memories,  
Communities  
Classroom 6**

*The Postwar Avant-Garde  
Documentary in Japanese  
Collective Films: Tokyo 1958  
(Susumu Hani, Hiroshi  
Teshigahara, et al., 1958)*  
Marcos Centeno (School of  
Oriental and African Studies –  
University of London)

*Deconstruct the Documentary  
Artistic Practice in  
Contemporary Lebanon*  
Valeria Mancinelli (Università  
degli Studi Roma Tre)

*Through Time by Space: Space,  
Memory and Pattern in the  
Audiovisual Today*  
Fabio Cassano (Università degli  
Studi di Bari “Aldo Moro”)

*Database Documentaries: New  
Technologies, New Possibilities  
the Case of iMedia Cities*  
Nickos Myrrou (Ethnikon kai  
Kapodistriakon Panepistimion  
Athinos)

*Chair:* Vincenzo Estremo  
(Nuova Accademia Belle Arti,  
Milano)

**Sunday, March 4<sup>th</sup>, 21.00**  
**Screenings**  
**Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*The Mike Freeman Story*  
(Simon Fletcher, 2018, digital  
copy)

Presented by Oliver Carter  
(Birmingham Centre for  
Media and Cultural  
Research/Birmingham City  
University)

*Coming up*

*Sexposed* (Simon Fletcher,  
2018, digital copy)

**Monday, March 5<sup>th</sup>,  
9.00 – 13.30**  
**Sala della Torre, Fondazione  
Cassa di Risparmio Gorizia,  
via Carducci 2**

*Keynote Address*

*A Media Archaeology of  
the Clinical Camera-Body*  
Lisa Cartwright (University of  
California, San Diego)

*Chair:* Wanda Strauven  
(Goethe-Universität,  
Frankfurt-am-Main)

*Break*

Panel: *Biopolitical Devices,  
Biopolitical Cinematics*

*Games of Empire: Excavating  
the Cinematic Shooting Gallery*  
Michael Cowan (University of  
St. Andrews)

*Creative Control / Creative  
Destruction*  
Pepita Hesselberth (Universiteit  
Leiden/København  
Universitet)

*Chair:* Jan Distelmeyer  
(Fachhochschule  
Potsdam/Universität Potsdam)

*Break*

Panel: *Better Safe than Sorry.  
Control, Performance, Failure*

*Turning the Body Power into  
Data: Technological Control of  
Performativity*  
Antoine Prévost-Balga  
(Goethe-Universität,  
Frankfurt-am-Main)

*Accident Threat: Arranging the  
Workplace by Making Risk  
Endlessly Explicit*  
Guilherme da Silva Machado  
(Université Sorbonne Nouvelle  
– Paris 3/Goethe-Universität,  
Frankfurt-am-Main)

*Structure of Feeling, Feeling of  
Structure*  
Philipp Rödiger (Goethe-  
Universität, Frankfurt-am-Main)

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

*Presentation of the Spring School  
Sections*

*Film and Media Heritage:  
Revolutions. Politics and Media*  
Hans-Michael Bock  
(CineGraph, Hamburg), Jan  
Distelmeyer (Fachhochschule  
Potsdam/Universität Potsdam),  
Giovanni Grasso, Simone  
Venturini (Università degli  
Studi di Udine)

*Post-Cinema: VR and AR a  
Postcinematic Modernity II*  
Alberto Brodesco (Università  
degli Studi di Trento), Federico  
Giordano (Università Telematica  
San Raffaele – Roma), Ludovica  
Fales (University of West  
London), Michael Castronuovo,  
Mattia Filigoi, Matteo Genovesi  
(Università degli Studi di Udine)

**Monday, March 5<sup>th</sup>,  
15.00 – 17.15**  
**Workshops**  
**Polo Santa Chiara,  
via Santa Chiara 1**

**Media Archaeology – Material  
Ideologies/The Medical Gaze  
Classroom 4**

Panel: *Material Ideologies*

*Color, Desire and the Material  
(-ity) of Female Identity: The  
Technology and Aesthetics of  
Early Color Film Processes in  
Relation to the White Power of  
the Apparatus in Fashion  
Newsreels of the 1920s*  
Olivia Kristina Stutz  
(Universität Zürich)

*Handmade Films:  
The Artist-Run Film Labs*  
Rossella Catanese (Sapienza,  
Università di Roma)

*Chair:* Hans-Michael Bock  
(CineGraph, Hamburg)

Panel: *The Medical Gaze*

*A Biopolitical Tool: Doctor  
Ignasi Barraquer's  
Ophthalmological Films*  
Paula Arantzazu Ruiz  
(Independent Researcher)

*Autopticon: An Archaeology of  
Video as Psychiatric Apparatus  
1953-1970*  
Jonathan Rozenkrantz  
(Stockholms universitet)

*Chair:* Simone Venturini  
(Università degli Studi di Udine)

*Coming up*

**Mediateca “Ugo Casiraghi”,  
Piazza Vittoria 41, Gorizia**

*Hands, Nothing but Hands*  
A presentation by Christina  
Lammer (Academy of Fine  
Arts, Wien)

**Porn Studies – Dirty Work?  
The Politics of Labour in the  
British Adult Entertainment  
Business  
Classroom 5**

*“Pure Cheek”: Making Ben Dover*  
Oliver Carter (Birmingham  
Centre for Media and Cultural  
Research/Birmingham City  
University)

*Kinktrepreneurship and British  
Adult Entertainment*  
Gemma Commare (Birmingham  
Centre for Media and Cultural  
Research/Birmingham City  
University)

*The UK Adult Film Performer  
Project: A Case for Being Pro-  
Performer Voice*  
Joanne Bowring (Liverpool  
John Moores University)

*Chair:* Oliver Carter  
(Birmingham Centre for Media  
and Cultural Research/  
Birmingham City University)

**Cinema and Contemporary  
Arts – History and Archive  
Classroom 6**

*Diaporama: Political Uses of  
Slideshow Photography in the  
Italian Counterculture  
Documentary Practices 1952 - 1975*

Milo Adami (ISIA, Urbino /  
labdoc, Université du Québec à  
Montréal)

*Reality Rehearsed: the  
Renactment and the Interview*  
Sara Magno (UCP – Lisbon  
Consortium/Københavns  
Universitet)

*Gaps, Leaps and Hallucinations.  
Remebering War in Auf  
Wiederssehen Finnland (2010)*  
Niina Oisalo (Turun Yliopisto  
– University of Turku)

*«...You contaminate your  
experiment»: Documentary  
Abstraction in Psychic Driving*  
Tommaso Isabella (Università  
degli Studi di Bergamo)

*Chair:* Francesco Federici  
(Università Iuav di Venezia)

**Monday, March 5<sup>th</sup>, 17.00**  
**Mediateca “Ugo Casiraghi”,  
Piazza Vittoria 41, Gorizia**

VR VideoGame Booth  
*Progetto Ustica*  
Produced and Developed by  
IV Production in collaboration  
with Mauro Salvador.  
Beta Version, 2018

**Monday, March 5<sup>th</sup>, 21.00**  
**Screenings**  
**Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*Nathan der Weise* (Manfred  
Noa, 1922, DCP)

Presented by Heike Klapdor  
(Berlin) and Hans-Michael  
Bock (CineGraph, Hamburg)



**Tuesday, March 6<sup>th</sup>,  
9.00 – 13.30**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio Gorizia,  
via Carducci 2**

*Keynote Address*

*Enlightenment as a European  
Revolution*  
Heike Klapdor (Berlin)

*Chair:* Hans-Michael Bock  
(CineGraph, Hamburg)

*Break*

*Keynote Address*

*Borderline Obscenity:  
Geography, Marginality and the  
Emergence of Theatrical  
Pornography in the United States*  
Eric Schaefer (Emerson  
College, Boston)

*Chair:* Enrico Biasin  
(University of Bristol),  
Giovanna Maina (Università  
degli Studi di Sassari), Federico  
Zecca (Università degli Studi di  
Bari “Aldo Moro”)

*Break*

Panel: *Extreme Histories, part 1*

*Extreme Practices? A Deep-Dive  
Into an Archive of Intervention*  
Mariah Larsson  
(Linnéuniversitetet, Växjö)

*From Marginal to Mainstream?  
The Exhibition of Feature Porn  
Films in Denmark in the 1970s*  
Isak Thorsen (Københavns  
Universitet)

*The Reception of German Sexual  
Movies in France During the  
1960s and 1970s*  
Elodie Valkauskas (Université  
de Lorraine, Metz)

*Chair:* Enrico Biasin  
(University of Bristol),  
Giovanna Maina (Università  
degli Studi di Sassari),  
Federico Zecca (Università degli  
Studi di Bari “Aldo Moro”)

**Tuesday, March 6<sup>th</sup>,  
15.00 – 18.00**

**Workshops**  
**Polo Santa Chiara, via Santa  
Chiara 1**

**The Film and Media Heritage –  
Revolutions. Politics and Media**  
**Classroom 4**

*Where is the Revolution?  
Enlightenment, Political  
Changes and Media Reflection*  
Workshop conducted by Heike  
Klapdor, Hans-Michael Bock,  
Jan Distelmeyer, Simone  
Venturini

**Porn Studies – Extreme  
Histories, part 2**  
**Classroom 5**

*«I'm not just your average girl»:  
Long Jeanne Silver and  
Monopede Mania*  
Kevin Heffernan (Southern  
Methodist University, Dallas)

*Exploring Marginality in  
Linda/Les and Annie (1992)*  
Valerio De Simone (Sapienza,  
Università di Roma)

*The Zombification of Sex: Where  
Porn and Zombie Movies  
Collide. Necrophile Desire and  
Crossmedia Consumes*  
Mirko Lino (Università degli  
Studi dell'Aquila)

*The Director and the Sexy-Star:  
Eccentric Recruitment Practices  
in Italian Film and Television*  
Angela Bianca Saponari  
(Università degli Studi di Bari  
“Aldo Moro”)

*Chair:* Eric Schaefer (Emerson  
College, Boston)

**Cinema and Contemporary  
Arts – Questioning History,  
Questioning Reality**  
**Classroom 6**

*In Between Fact and Fiction:  
Russian Post-Revolutionary  
Cinema in Chase for Reality*  
Natalia Milovzorova  
(Université Sorbonne Nouvelle  
– Paris 3)

*Dancing with Fire: When a  
Documentary by Bruno Aveillan  
Rekindles Rodin's Flame (1917-  
2017)*

Jean-Baptiste Chantoiseau  
(Université Sorbonne Nouvelle  
– Paris 3)

*Around A Film Unfinished.  
Semiotics and Hermeneutics of a  
Layered Documentary*  
Bruno Surace (Università degli  
Studi di Torino)

*Chair:* Simone Dotto  
(Università degli Studi di  
Udine)

**Tuesday, March 6<sup>th</sup>, 18.00**  
**Mediateca “Ugo Casiraghi”,  
Piazza Vittoria 41, Gorizia**

*Labrys – the Labyrinth in  
Literature*  
Performance by Maria Rebecca  
Ballestra in collaboration with  
Franca Fioravanti and Marco  
Romei, curated by Giorgia  
Gastaldon

**Tuesday, March 6<sup>th</sup>, 21.00**  
**Screenings**  
**Kinemax Gorizia,  
Piazza Vittoria 41, Gorizia**

*Défaite et victoire du corps*  
(Macha Ovtchinnikova, 2018,  
digital copy)

Presented by Macha  
Ovtchinnikova (Université  
Sorbonne Nouvelle – Paris 3)

*Coming up*

*Divino Inferno - Et Rodin Crea  
la Port de l'Infer* (Bruno  
Aveillan, 2018, DCP)

Presented by Jean-Baptiste  
Chantoiseau (Université  
Sorbonne Nouvelle – Paris 3)

**Wednesday, March 7<sup>th</sup>,  
9.00 – 13.30**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio Gorizia,  
via Carducci 2**

*Keynote Address*

*The Engineers of the Imaginary:  
from Robotics to Classical Rhetoric*  
Luca Toschi (Università degli  
Studi di Firenze)

*Chair:* Ludovica Fales  
(University of West London)

*Break*

*Panel: Redefining The Margin.  
Pornography and the Social  
Construction of Taste*

*From Shonen Ai Fanzines to  
Lady Comics: Discussing  
Gender and Making Porn for  
Women in Japan*  
Edmond Ernest (Concordia  
University, Montréal/Université  
Paris Saint Denis)

*The Feminist Appropriation of  
Russ Meyer: How Objectified  
Bodies Became "Strong Female  
Characters"*  
Kristen Cochrane (Concordia  
University, Montréal)

*The Paradigm of Taste and  
Women's Representation of Sex  
Onscreen*  
Rosanna Maule (Concordia  
University, Montréal)

*Chair:* Rosanna Maule  
(Concordia University, Montréal)

*Break*

*Panel: Avant-garde &  
Communication*

*Pour une critique du concept  
hégémonique d'art d'avant-garde.  
Hypothèses sur la possibilité  
historique d'une autre avant-garde,  
de Saint-Simon à Eisenstein*  
Virgilio Mortari (Université  
Sorbonne Nouvelle – Paris 3)

*Intersection of Pro-Governmental  
and Critical Visual Formats in  
Russia: Sites of Ideological  
Struggle or Spaces of Interaction?*  
Olga Galicka (Goethe-  
Universität, Frankfurt-am-Main)

*Chair:* Marie Rebecchi  
(Università degli Studi di Udine)

**Wednesday, March 7<sup>th</sup>,  
15.00 – 18.00**  
**Workshop**  
**Sala della Torre,  
Fondazione Cassa di  
Risparmio Gorizia,  
via Carducci 2**

**The Film and Media Heritage  
– Revolutions. Politics and  
Media**

*Between Fight for Justice and  
Imaginations of Violence –  
Deconstructive Reshaping of an  
Historical Process in Johannes  
Kalitzke's Contemporary Music  
for the Silent Movie Die  
Weber (The Weavers, 1927) by  
Frederic Zelnik*

Marin Reljic (Goethe-  
Universität, Frankfurt-am-Main)

*Chair:* Hans-Michael Bock  
(CineGraph, Hamburg)

*Break*

*Impacts. Realizing Relations  
Between Politics, History, and  
Media*  
Workshop conducted by Heike  
Klapdor, Hans-Michael Bock  
and Jan Distelmeyer

**Wednesday, March 7<sup>th</sup>,  
15.00 – 18.00**  
**Workshop**  
**Polo Santa Chiara, via Santa  
Chiara 1**

**Post-Cinema – VR and AR a  
Postcinematic Modernity**  
**Classroom 2**

*Virtual Reality and Virtual  
Bodies*  
Franziska Wagner  
(Braunschweig University of Arts)

*Expanding Sensory Perception in  
Contemporary Media Art*  
Cecilia Preiss (Ruhr-Universität  
Bochum)

*From Indigenous Media to  
Virtual Reality*  
Camila Dutervil (Università  
degli Studi Roma Tre)

*Memory, Serious Games and  
Virtual Reality: the Case of  
Progetto Ustica*  
Mattia Filigoi (Università degli  
Studi di Udine)

*Get the Flow: Learning  
Geopolitics with Interactive Maps*  
Nicole Braidà (Johannes  
Gutenberg-Universität Mainz)

*Chair:* Federico Giordano  
(Università Telematica San  
Raffaele – Roma)

**Wednesday, March 7<sup>th</sup>,  
15.00 – 18.00**  
**Workshop**  
**Palazzo del Cinema, Piazza  
Vittoria 41  
Classroom A**

**Porn Studies – Living the  
Extreme: "Deviant" Bodies,  
Transgressive Practices**

«Sorry about that, decades of  
feminism»: *The Ambivalent  
Pleasures of Extremity*  
Susanna Paasonen (Turun  
Yliopisto – University of Turku)

*Long Live the New Flesh: Notes on  
Amputation (and) Pornography*  
Giuseppe Previtali (Università  
degli Studi di Bergamo)

*From "Adult Breastfeeding" to  
"Tit Torture": Exploring the  
Female Breast in Contemporary  
Pornographies*  
Leonie Zilch (Ruhr-Universität  
Bochum)

*The Shock Value of Infantilism:  
The Case of AB/DL Pornography*  
Elisa Cuter (Freie Universität  
Berlin)

*Chair:* Kevin Heffernan  
(Southern Methodist  
University, Dallas)



**Tuesday, February 27<sup>th</sup>, 11.00**  
**Dipartimento di Studi**  
**umanistici e del patrimonio**  
**culturale, Sala Cinemantica,**  
**Vicolo Florio 2b, Udine**

FilmForum 2018 Avant Première  
*Nathan der Weise*  
 (Manfred Noa, 1922,  
 digital copy)  
 Presented by Leonardo  
 Quaresima and Simone  
 Venturini (Università degli  
 Studi di Udine)

**Wednesday, February 28<sup>th</sup>,**  
**21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*Bridges Go Round ½* (Shirley  
 Clarke, 1958, digital copy,  
 Milestone Films and Video)  
*Brussels Loops* (Shirley Clarke,  
 1958, digital copy, Milestone  
 Films and Video)

Presented by Letizia Gatti  
 (Reading Bloom Distribution,  
 Turin), with live soundtrack by  
 Maria Teresa Soldani

*Circarama – Italia '61* (Elio  
 Piccon, 1961, DCP)  
*Backstage and Home Movies*  
 (1961, digital copy)

Presented by Sergio Toffetti  
 (Archivio Nazionale del  
 Cinema d'Impresa, Ivrea)

**Thursday, March 1<sup>st</sup>, 18.15**  
**Musei Provinciali di Palazzo**  
**Attems Petzenstein, Piazza**  
**De Amicis 2, Gorizia**

Visit to the exhibition  
*RUSSIAN REVOLUTION.*  
*The Arts from Diaghilev to*  
*Abstractionism (1898 – 1922)*

*Greetings and welcome*  
 Raffaella Sgubin  
 (Sovrintendente ai Musei  
 Provinciali di Gorizia)

**Thursday, March 1<sup>st</sup>, 21.30,**  
**Special screening with vinyl**  
**listening**  
**Kinemax Gorizia,**  
**Piazza Vittoria 41, Gorizia**

*Il sogno di mio fratello*  
 (Stefano Ricci, 2018, 16mm  
 and vinyl record)

**Friday, March 2<sup>nd</sup>, 21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*The Building and Operation of*  
*Industria Museum* (1928, DCP)

Presented by Tim Boon  
 (Science Museum Group,  
 University of Leeds)

*Coming up*

*Eyewitnesses: 8mm Fragments*  
*from the Second World War*  
 (1944, HD (8mm))

*Immagini Lunghe: Noi*  
*Sappiamo, Tempo di lettura,*  
*Meta* (Ugo Locatelli, 1972,  
 16mm (8mm; Super8))

*Valentino Moon* (Gianni  
 Castagnoli, 1974, 16mm  
 (Super8))

*Ezra Pound in Venice* (Massimo  
 Bacigalupo, 1967-2014, HD  
 (8mm))

*Fragments from Anatolio Film*  
*Project* (Nato Frasca, 1969,  
 HD (8mm))

Presented by Ugo Locatelli,  
 Jennifer Malvezzi (Università  
 degli Studi di Parma), Mirco  
 Santi, Paolo Simoni (Home  
 Movies – Archivio Nazionale  
 del Film di Famiglia)

**Friday, March 2<sup>nd</sup>, 20.45**  
**Cinamazero, Piazza Maestri**  
**del Lavoro 3, Pordenone**

*Bridges Go Round ½* (Shirley  
 Clarke, 1958, digital copy,  
 Milestone Films and Video)  
*Brussels Loops* (Shirley Clarke,  
 1958, digital copy, Milestone  
 Films and Video)

Presented by Letizia Gatti  
 (Reading Bloom Distribution,  
 Turin), with live soundtrack by  
 Maria Teresa Soldani

**Saturday, March 3<sup>rd</sup>, 21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*Cinema Grattacielo* (Marco  
 Bertozzi, 2017, DCP)

Presented by Marco Bertozzi  
 (Università Iuav di Venezia)

**Sunday, March 4<sup>th</sup>, 21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*The Mike Freeman Story*  
 (Simon Fletcher, 2018, digital  
 copy)

Presented by Oliver Carter  
 (Birmingham Centre for  
 Media and Cultural  
 Research/Birmingham City  
 University)

*Coming up*

*Sexposed* (Simon Fletcher,  
 2018, digital copy)

**Monday, March 5<sup>th</sup>, 17.00**  
**Mediateca “Ugo Casiraghi”,**  
**Piazza Vittoria 41, Gorizia**

VR VideoGame Booth  
*Progetto Ustica*  
 Produced and Developed by  
 IV Production in collaboration  
 with Mauro Salvador.  
 Beta Version, 2018

**Monday, March 5<sup>th</sup>, 21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*Nathan der Weise* (Manfred  
 Noa, 1922, DCP)

Presented by Heike Klapdor  
 (Berlin) and Hans-Michael  
 Bock (CineGraph, Hamburg)

**Tuesday, March 6<sup>th</sup>, 18.00**  
**Mediateca “Ugo Casiraghi”,**  
**Piazza Vittoria 41, Gorizia**

*Labrys – the Labyrinth in*  
*Literature*  
 Performance by Maria Rebecca  
 Ballestra in collaboration with  
 Franca Fioravanti and Marco  
 Romei, curated by Giorgia  
 Gastaldon.  
 Promoted by Altreforme and  
 CSM (Centro Salute Mentale)  
 Gorizia

**Tuesday, March 6<sup>th</sup>, 21.00**  
**Kinemax Gorizia, Piazza**  
**Vittoria 41, Gorizia**

*Défaite et victoire du corps*  
 (Macha Ovtchinnikova, 2018,  
 digital copy)

Presented by Macha  
 Ovtchinnikova (Université  
 Sorbonne Nouvelle – Paris 3)

*Coming up*

*Divino Inferno – Et Rodin Crea*  
*la Port de l'Infer* (Bruno  
 Aveillan, 2018, DCP)

Presented by Jean-Baptiste  
 Chantoiseau (Université  
 Sorbonne Nouvelle – Paris 3)






































## FILM FORUM 2018

Università degli Studi di Bari "Aldo Moro"  
Goethe-Universität Frankfurt-am-Main  
IMT School for Advanced Studies Lucca  
Université de Lausanne  
University of Malta  
McGill University – Montréal  
Université de Montréal  
Concordia University – Montréal  
Université du Québec à Montréal – UQAM  
Université Sorbonne Nouvelle – Paris 3  
Universitetet i Oslo  
Università degli Studi di Parma  
Fachhochschule Potsdam  
Universität Potsdam  
Università degli Studi di Sassari  
Stockholms universitet  
Universiteit Utrecht  
Università degli Studi di Udine

Associazione Palazzo del Cinema – Hiša Filma, 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 - le Laboratoire 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"  
Associazione Home Movies – Archivio Nazionale del Film di Famiglia  
Musei provinciali di Gorizia – Palazzo Attems Petzenstein

Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spettacolo (DAMS)  
Corso di Laurea Magistrale in Scienze del patrimonio audiovisivo e dei nuovi media / International  
Master in Audiovisual and 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  
CREA, Centro Ricerca Elaborazione Audiovisivi, Gorizia  
LA CAMERA OTTICA, Film and Video Restoration, Gorizia

*In collaboration with the journals:*

CINÉMA & Cie, G|A|M|E, L'Avventura. International Journal  
of Italian Film and Media Landscapes

Con il sostegno di:



Comune di Gorizia



Azienda Vinicola Livio Felluga

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



UNIVERSITÀ  
DEGLI STUDI  
DI UDINE  
hic sunt futura

