



Dipartimento di Studi umanistici
e del patrimonio culturale
Vicolo Florio 2/b, Udine
Cinema Visionario
via Fabio Asquini 8, Udine

Hands On! Engaging with Film-and Media-(as)-Matters in Research, Archives and Museums.

Udine, October 1-4, 2024

XXXI FilmForum
MAGIS Film and Media Studies School

Filmforum XXXI Udine 01 – 04 October 2024

Hands On! Engaging with Film-and Media-(as)-Matters in Research, Archives and Museums



XXXI FilmForum International Film and
Media Studies Conference
*(as)-Matters in Research, Archives and
Museums.*

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Udine)

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Circus Ltd)

XXXI FILMFORUM International Film and Media Studies Conference
Udine, October 1 - 4, 2024

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Università degli Studi di Udine
Dipartimento di Studi umanistici e del patrimonio culturale

In collaboration with:
La Camera Ottica, Film and Video Restoration, Gorizia
Digital Storytelling Lab, Udine
Media Lab, Udine

- Vrije Universiteit Amsterdam
- Università degli studi di Cagliari
- Università degli studi di Bari "Aldo Moro"
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- Cineteca del Friuli
- Home Movies – Archivio Nazionale del Film di Famiglia
- Eccentrico Cineclub
- La Huit Production
- Park Circus Distribution
- Light Cone

Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spetta-
colo (DAMS)
Corso di Laurea Magistrale in Scienze del patrimonio audiovisivo e del-
l'educazione ai media / International Master in Cinema Studies (IMACS)

*FilmBaseMatters: a material approach to the history of small-gauge film in
Italy*
PRIN2022 – National Research Project. CUP: H53D23006770006

*MOV.I.E.: Moving Images Exhibitions. Film museums, audiovisual her-
itage: historical perspectives, strategies of enhancement and contemporary eco-
systems.*
PRIN2022 – National Research Project. CUP: E53D23013980006

In collaboration with the journals:
*CINÉMA & Cie, G|A|M|E,
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DIPARTIMENTO DI
STUDI UMANISTICI E DEL
PATRIMONIO CULTURALE



It has been almost 15 years since the so-called “material turn” entered the field of film and media studies, as well as humanities and social sciences in general (Bennett and Joyce 2010; Sterne 2014; Mazzanti 2018; Diecke, Lameris and Niebling 2022). As other intellectual turns in early 21st century, it came partially as a response to the pervasiveness of the digital. The significance of media’s physical attributes and concrete structures seemed to stand out more prominently against the grain of an allegedly ongoing “de-materialization” process. Ironically enough, digital technologies themselves were about to undergo a similar scrutiny: countering the fallacy of the “cyberspace” as an intangible/disembodied entity, several researchers focused on the materialities underlying the digital environment – from network’s distributed infrastructures to the life cycles of new media devices as re-usable, repairable, wastable objects (Shep 2016; Magaudda, Balbi, Delfanti 2016; McMullen, Zanotti, Cooper 2019). Despite establishing an epistemic ground for media historical and archeological experimental methods (Hall and Ellis 2019; Van Der Heijden and Kolkowski 2023), the “material turn” remains to this day a largely “unfinished project.” As argued by Leah Lievrouw, there’s still a widespread scholarly tendency to embrace “interpretive points of view that privilege the signifying or discursive aspects of technological artifacts over the concrete, embodied quality of crafting and using them” (2014: 24).

The XXXI edition of the FilmForum International Conference aims to investigate how much materialist approaches inform the way in which we engage with film and media as physical and study-objects within and beyond traditional academic research. Our overall aim is to understand how materiality, as relational quality based on the “in-

terplay between the richness of a physically robust world and human intelligence” (Hayles, 2002:33), challenges research and teaching methods as well as collecting and preservation policies, artistic practices, curatorial or exhibition strategies.

We are particularly interested in gathering case studies, provocation and project outcomes across (but not limited to) the following areas of interest:

Media and Material Resources: (eco-)materialist perspectives invite us to reconsider the entanglements between media-technologies and natural resources, by critically addressing the origins of film stocks and media infrastructure, their interdependence with an extractive economy, and the environmental impact of audiovisual production (Bozak 2011; Lovejoy 2019; Jaikumar and Grieveson 2022). How does this awareness change our way to write and present film and media history? How does it broaden our research paths, inquiry approaches and potential source materials?

Media and Material Culture: part of the film and media heritage exposed by museums and preserved in archives can rightfully ascribe to the category of material culture. Technical apparatuses and media-related ephemera gain here a wider social meaning and reveal unexpected relations with other strands of anthropological culture (Fossati and Van Der Oever 2016; Mariani and Comand 2019). How does this understanding of film and media inflect the collecting and preserving policies of heritage institutions? Which documentation practices and exhibition strategies can properly enhance the materiality of preserved media artifacts?

Film and Media as Artistic Materials: contemporary artists and experimental filmmakers certainly played a pivotal role in creating an “hands-on” media culture, by t(h)inking technical objects or by getting into the photo-chemical processes of film and photography (Catanese and Parrikka 2018; Knowles 2020; Doing 2022). Is there a new “material aesthetics” in media art? How does “artistic materiality” exceed and reconfigure formal and instrumental materiality of media? How artists, art labs and institutions contribute to renewing the way we handle and reflect on our communication technologies?

Tuesday, October 1

Aula “Gusmani”, Palazzo Antonini
14:30 – 15:00
Institutional Greetings

Linda Borean (direttrice Dipartimento di Studi umanistici e del patrimonio culturale),

Simone Dotto (FilmForum coordinator)

15:00 – 16:15
Keynote Address

Between the Analogue and the Digital. Towards a Hybrid Experimental Media Archaeology
Tim van der Heijden (Open University of the Netherlands)

Chair: Diego Cavallotti (Università degli studi di Cagliari)

Coffee break

16:45 – 18:15
Panel: Film Objects in Museum and Archival Collections*

Thinking of media technology as cultural heritage: techno-scientific collections in museums
Simona Casonato (Media, ICT & Digital Culture Collection Curator, Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milano)

Reactivating a Historical Science Film Festival Archive: A Material and Speculative Exercise
Silvia Casini (University of Aberdeen)

Enhancing Local (Hi)Story: Industrial Material as (Un)willing Heritage Asset for the Film and Media Culture
Meriem Soraya Djemoui, Alexander Edwards, Steven Stergar (Università degli studi di Udine)

Chair: Matteo Citrini (Università degli studi di Udine)

Cinema Visionario
20.30 – 22.00
Screening: Night at the Museum. Film, Bodies and Materiality*

The Mystery of Wax Museum (Michael Curtiz, 77', DCP [35mm], b&w, sound, ENG, 1933)

Introduced by: Matteo Citrini, Simone Dotto, Simone Venturini (Università degli studi di Udine)

Wednesday, October 2

Meeting Place: Palazzo Antonini
09:45 – 10:00
Bus transfer to Media Lab

Media Lab, Lab Village - Udine

10:00 – 10:30
Tour visit

Coffee break

11:00 – 12:30
Workshop: Documenting and Exhibiting Technical Media Collections*

Workshop leader: Simona Casonato (Media, ICT & Digital Culture Collection Curator, Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milano)

Organized by: Matteo Citrini, Simone Venturini (Università degli studi di Udine)

Lunch break

14:00 – 15:15
Panel: Materiality and Operability. Film (and) technical devices

Tracing material changes: The Joye Collection and the Transformative value of Collection Practices
Silvia Zoppis (Università degli studi di Udine)

Pan and Tilt. Challenges and Possibilities of Tripod-Heads for Camera-Operators in the Early Cinema
Matteo Citrini (Università degli studi di Udine)

Film Inspection Tables as Historical, Operational and Learning Devices
Simone Venturini (Università degli studi di Udine)

Chair: Silvia Casini (University of Aberdeen)

*Presented by *MOV.I.E. – Moving images exhibitions. Film museums, audiovisual heritage: historical perspectives, strategies of enhancement and contemporary ecosystems* (PRIN 2022 – Research Project of National Interest)

Coffee Break

16:00 – 17:30
Workshop: We Never Turned Away. Still Minding Materiality in the Museum Space of the Digital Age

Workshop leaders: Andrea Haller (DFF- Deutsches Film Institut & Film Museum), Stephanie Plappert (DFF - Deutsches Film Institut & Film Museum)

Organized by: Serena Bellotti, Simone Dotto (Università degli studi di Udine)

17:45 – 18:00
Bus transfer (from Media Lab to Palazzo Antonini)

Cinema Visionario
20.30 – 22.00
Screening: Stories from the Vaults

Cinégaphies, les femmes de la tempête (Céline Ruivo, 60', DCP, FR, sub eng/fr, 2023)

Introduced by: Clément Lafite (Università degli studi di Udine) and Céline Ruivo (film director).

Thursday, October 3

Sala Florio, Palazzo Florio
10:00 – 11:15
Panel: Film Base Matters. The Ferrania Files*

The Saved and the Discarded. The Archival Loss of Centro Informazione Ferrania and the Material Survival of Italian Amateur Photography.
Costanza Paolillo (Università IULM, Milano)

The Case of the Pedrotti Family: Amateur Film Stock Re-sellers as Node and Network
Simona Schneider (Università degli studi di Udine)

A Substandard Mode D'emploi. The Film Industry and The Small Gauge Experimental Scene in Postwar Italy
Pierre-jacques Permut (Università «Ca' Foscari» Venezia – Université Paris 1 Panthéon Sorbonne)

Chair: Miriam De Rosa (Università «Ca' Foscari» Venezia), Elena Gipponi (Università IULM, Milano)

*Presented by the *FilmBaseMatters. a material approach to the history of small-gauge film in Italy* (PRIN 2022: National Research Project).

Coffee Break

11:45 – 13.00
Panel: Preserving Film and Media Materiality. Images, Spaces and Blind Spots

Alternative Screens in Western Avant-Garde Cinematic Practices: Exploring Site-Based rather than Sight-based Cinematic Experience
Lei Feng (Xi'An Jiaotong Liverpool University)

The Blind Spots of Film Cultural Heritage Institutions.
Trond Lundemo (Stockholms Universitet)

Un-learning the Historical Self: the Status of the Image in Media Archaeology
Eszter Polonyi (Università degli studi di Udine - Univerza v Novi Gorici)

Chair: Simone Dotto (Università degli studi di Udine)

Lunch break

15.00 – 16.15
IMACS Lecture

Sonny Walbrou (Université de Lille)
The Dialectics of Scanning. Contemporary Documentaries and Digital Mapping Technologies

Chair: Miriam De Rosa (Università «Ca' Foscari» Venezia), Hannah Peuker (Ruhr-Universität Bochum)

Coffee break

16.45 – 18.00
Keynote Address

Cinema Artificial Silk: On Film and Its Relations
Alice Lovejoy (College of Liberal Arts, University of Minnesota)

Chair: Andrea Mariani (Università degli studi di Udine)

Cinema Visionario
19.00 – 20.00
Reception

20.00 – 20.30
LIMINA Awards Best Film Studies Book Ceremony*

Presented by: Steven Stergar, Simone Dotto (Università degli studi di Udine)

*promoted by CUC – Consulta Universitaria Cinema and CINEMA&Cie editorial board.

21.00 – 23.00
Screenings: The materiality of Film

Negative/Positive (Federica Foglia, 14' 22", DCP, 2023)

Lo specchio scuro (The Dark Mirror), Robert Siodmak, 85', 35mm, ITA, 1946)

Introduced by Eccentrico Cineclub

Friday, October 4

Sala Florio, Palazzo Florio
10.00 – 11.30
Panel: Preserving and representing Technological Materiality off/in Film

Preserving Media as Relational Objects: “Ecological Units” and Technicity as Space
Benoit Turquety (Université Paris 8 – Vincennes, Saint Denis)

The Artistic Medium in an Age of Technological Upheaval: From Modernity to Artificial Intelligence
William Pedneault-Pouliot (Université de Montréal, Québec)

Materializing AI Art: The Case of Boris Eldagsen
Tanzia Mobarak (Université de Montréal, Québec)

Technical and organizational issues involved by the materiality of machines during the making of Abdellatif Kechiche's Mektoub my love: canto uno (2017)
Thomas Rapenne (Université de Montréal, Québec)

Chair: Simone Dotto (Università degli studi di Udine)

Coffee break

12.00 – 13.00
Panel/Screening: Los Subterranos. Archive of Cuban Amateur Cinema

Organized by: José G. Gómez, Lucia Malambro, Fabio Quintero (Archivistas Savajes)

15.00 – 17.00
IMACS Fall Meeting / IMACS réunion d'automne
Closed doors meeting