



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



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XXXI FilmForum International Film and  
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*Hands On! Engaging with Film-and Media-  
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DIPARTIMENTO DI  
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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  
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HomeMovies – Archivio Nazionale del Film di Famiglia  
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Light Cone

Corso di Laurea in Discipline dell'Audiovisivo, dei Media e dello Spetta-  
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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:  
*CINEMA & Cie, G|A|M|E,*  
*L'Avventura. International Journal of Italian Film and Media Landscapes*

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Call for Papers

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*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 Grievson 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 (h)inking technical objects or by getting into the photo-chemical processes of film and photography (Caranese 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?

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; Decke, Lameris and Niebling 2022). As other intellectual turns in early 21<sup>st</sup> 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 networks distributed infrastructures to the life cycles of new media devices as reusable, repairable, wastable objects (Shep 2016; Magaadda, Balli, Delfanti 2016; McMullen, Zanotti, Cooper 2019). Despite establishing an epistemic ground for media historical and archaeological 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 wide-spread 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-

Tuesday, October 1	Cinema Visionario	20.30 – 22.00 Screening: Night at the Museum. Film, Bodies and Materiality*	14:30 – 15:00 Institutional Greetings	Linda Borean (director) Department of Studi umanistici e del patrimonio culturale), Simone Doto (FilmForum coordinator)	15:00 – 16.15 Wednesday, October 2	Meeting Place: Palazzo Antonini! 09:45 – 10:00 Bus transfer to Media Lab	16:45 – 18.15 Panel: Film Objects in Collections* Workshop: Documenting and Exhibiting Technical Media Collections*	11:00 – 12:30 Coffee break Workshop leaders: Andrea Haller (DFP-Deutsches Film Institut & Film Museum), Stephanie Pappert (DFP - Deutsches Film Institut & Film Museum)	17.45 – 18.00 Bus transfer *Presented by the FilmBaseMatters (from Media Lab to Palazzo Antonini)	20.30 – 22.00 Screening: Stories the Vaults Cinema Visionario	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 *Presented by the FilmBaseMatters (from Media Lab to Palazzo Antonini)	20.00 – 20.30 Reception 19.00 – 20.00 Coffee Break	16.45 – 18.00 Keynote Address On Film Cinema Artificial Silk: The Case and Its Relations Alice Lovejoy (College of Liberal Arts, University of Minnesota)	21.00 – 23.00 Screenings: The materiality of The Blind Spots of Film Cultural Heritage Institutions. Trond Lundemo (Stockholms Universitet)	15.00 – 17.00 IMACS Fall Meeting / IMACS reunion d'automne Closed doors meeting	
Enlivening Local (Hi)Story: Industrial Material as (Un)willing Heritage Asset for the Film and Media Culture Mentem Soraya Djemou, Alexander Edwards, Steven Steggar (University degli studi di Udine)	Enhancing Local (Hi)Story: Tracing material changes: The Joye Collection and the Transformative nature of Collection Practices Silvia Zoppis (University degli studi di Udine)	Pan and Tilt, Challenges and Possibilities of Tripod-Heads for Camera-Operators in the Early Cinema Mareo Cirini (University degli studi di Udine)	Chair: Mareo Cirini! (University degli studi di Udine)	Reactivating a Historical Science and Speculative Exercise Silvia Casini (University of Aberdeen)	Thinking of media technology as cultural heritage: techno-scientific collections in museums Simona Casanaro (Media, ICT & Digital Culture Collection Curator, Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milano)	Film Festival Archive: A Material and Speculative Exercise Silvia Casini (University of Aberdeen)	Reactivating a Historical Science and Speculative Exercise Silvia Casini (University of Aberdeen)	Lunch break 14.00 – 15.15 Panel: Materiality, Film (and) technical devices *Presented by: Elena Gipponi (Università IULM, Milano) and Andrea Mariani (Università degli studi di Udine).	The Fenania Files, a selection from the amateur collections of Adriano Allego and Bruno Occhetto (digital file [8mm], 20', no sound).	Cinephobes, les femmes de la tempête (Celine Kuitvo, 60', DCP, FR, sub eng/ft, 2023) Introduced by: Clément Laire (University degli studi di Udine) and Céline Kuitvo (film director).	*Presented by the FilmBaseMatters (from Media Lab to Palazzo Antonini)	Coffee Break	A Substandard Mode D'emploi: The Film Industry and The Small Gauge Experimental Scene in Postwar Italy Pierre-jacques Pernut (Université «Ca Foscari» Venezia) – Université Paris 1 Panthéon Sorbonne)	Chair: Miriam De Rosa (Università «Ca Foscari» Venezia) – Università IULM, Cipro (Università IULM, Milano)	The Saved and the Discarded: The Archival Loss of Centro Informazione Fenania and the Material Survival of Italian Amateur Photography. Cosanza Paolo (Università IULM, Milano)	The Saaved and the Discarded: The Archival Loss of Centro Informazione Fenania and the Material Survival of Italian Amateur Photography. Cosanza Paolo (Università IULM, Milano)