

## CONTENTS

<i>Why CINEMA &amp; Cie / Perché CINEMA &amp; Cie</i>	7
WHERE NEXT?/PAR OÙ CONTINUER? <i>Edited by François Jost</i>	9
<i>Présentation</i>	11
<i>Pourquoi le cinéma des débuts?</i> François Jost	13
<i>Writing and Rewriting Film History: Terms of a Debate</i> Thomas Elsaesser	24
<i>Le Cinéma naissant et ses dispositions narratives</i> André Gaudreault et Philippe Marion	34
<i>Absolument muet. Le débat sur le titelloser film allemand</i> Leonardo Quaresima	42
<i>A Marriage of Ephemeral Discourses: Newspapers and Moving Pictures</i> Richard Abel	59
<i>Cinéma et arts plastiques</i> François Albera	84
<i>History and Historiography of Cinema</i> Gian Piero Brunetta	98
NEW STUDIES	109
<i>Between Textual Analysis and Reception Studies. Negotiation Processes</i> Francesco Casetti	111
<i>Film and Radio: Background Noise in Italian Cinema of the 1930s</i> Paola Valentini	119
<i>Au péril de la mer, un projet de Jean Epstein</i> Laura Vichi	129

PROJECTS & ABSTRACTS	139
Universiteit Amsterdam (Ivo Blom, PhD Thesis Summary)	141
University of Iowa (Jennifer Wild, PhD Thesis Project)	144
Michèle Lagny, <i>Ouverture d'un chantier de recherche</i>	147
Université de Paris III/CEISME, <i>Centre d'Étude sur les images et les sons médiatiques (UFR Communication Paris III)</i>	151
Università Cattolica di Milano, Università di Firenze, Pavia, Pisa, Udine / <i>Cartography of Film Genres in the Italian Cinema</i>	154
IX Udine International Film Studies Conference. <i>Film and Its Multiples</i>	156

## Why CINEMA & Cie/Perché CINEMA & Cie

This proposal stems from the idea of creating an instrument for the circulation and comparison of research as well as methodologies and work programs on an international basis. The science community is more and more acquiring an international dimension, but a part from that the occasions for meeting and for joint planning are still rather scant. In Universities, archives and other centers the work of younger scholars is generally suffering from serious isolation: this journal is aiming at offering its contribution in solving also these problems.

*CINEMA & Cie* is promoted by the Udine International Film Studies Conference and arises from the initiative of a group of centers *which have been already working together for some times on the subjects of the conference*. It is naturally open to any external contribution. We do not envisage any rigid schemes, program lines in the way of *Citizen Kane*, or “Dogma 95”, but believe however, that there is a reference and guidance framework as background for the journal’s work and orientation thus marking its peculiarity and its place in cinema studies.

The following are some of the points we have focused on:

A study of early cinema and in more general terms of silent cinema but, above all, the study of the *relationship* between early cinema, silent cinema and today’s cinema. We are convinced that silent cinema can also be a reference point for contemporary cinema and that the theory of silent cinema can be an important term of comparison with the *theory* of today’s cinema.

Linkage between the historical/philological and theoretical approach. Comparison between different methods in particular between narrative and iconography.

Study of the relationship between cinema and other forms of art.

Attention to research on cinema as a form of communication, to the history of reception and to the theory of cinema as an institution. Attention to the history of technology.

The journal will be published once a year and will be only partially monographic so to avoid any overlapping with the work of the Udine Conference and to keep more space open to new proposals. Furthermore it will publish studies carried out or recommended by its partners (*New Studies*). It will be an instrument for the diffusion of joint international research projects as well as for the results of research carried out by young scholars, above all for their Ph.D. dissertations (*Projects & Abstracts*). English and French will be the journal’s main languages.

The title was stolen from Delluc. Perhaps something more...