

MULTIPLE VERSIONS: CINEMA AND CONTEMPORARY VISUAL ARTS

IV MAGIS – GRADISCA INTERNATIONAL FILM STUDIES SPRING SCHOOL

Gradisca d'Isonzo, March 31 – April 9, 2006

MAGIS – Gradisca International Film Studies Spring School is promoted by the Università degli Studi di Udine, in collaboration with: Universiteit van Amsterdam, Universität Bremen, Ruhr Universität Bochum, Università Cattolica del Sacro Cuore di Milano, Université Sorbonne Nouvelle - Paris III, Università degli Studi di Pisa, Univerzita Karlova Prague, Universitat de València, CineGraph Hamburg, Cineteca del Friuli, Cineteca del Comune di Bologna and with l'Università della Svizzera Italiana di Lugano (ITeM). *MAGIS – Gradisca International Film Studies Spring School* is an Intensive Program financed by the European Community through the Socrates Erasmus Program.

Starting from 2006, *MAGIS – Gradisca International Film Studies Spring School* will become a major activity of the *International Ph.D. Program in Audiovisual Studies: Cinema, Visual Arts, Music and Communication (Dottorato internazionale di studi audiovisivi: cinema, arti visive, musica, comunicazione)*, established by the Université Sorbonne Nouvelle – Paris III in cooperation with Università degli Studi di Udine, Università Cattolica del Sacro Cuore di Milano and Università degli Studi di Pisa.

From 2006, *MAGIS – Gradisca International Film Studies Spring School* will take place in conjunction with the secondary level Master Program in *Conception, Preparation and Preservation of Contemporary Visual Arts (Ideazione, allestimento e conservazione delle arti visive contemporanee – DAMS, Università degli Studi di Udine)*. This Master Program is organized in partnership with the LCC Department (Literature, Culture and Communication) of the Georgia Institute of Technology, Atlanta – USA and with the Contemporary Arts Centre of Villa Manin, Passariano, Udine (Centro d'Arte Contemporanea).

The 4th edition of *MAGIS – Gradisca International Film Studies Spring School* will focus on the relationship between *cinema and contemporary visual arts*, maintaining its early intent of offering an international occasion of debate and dialogue among academics, archivists, preservers, curators, critics, artists, students and young researchers. The Spring School intends to be an important contribution to international research projects dedicated to contemporary visual culture and the training of experts in the field of audiovisual and contemporary arts.

MAGIS– Gradisca International Film Studies Spring School will consist of lectures held by university professors, as well as meetings with artists, curators and galleries directors. Several workshops will be coordinated by international scholars and artists, while video and film screenings, contemporary art exhibitions and work groups on specific topics will also be offered. The Spring School activities are designed for Ph.D. students, graduate students, young researchers and young professionals in archives, museums and art galleries.

The scientific purpose of the School is not simply to think or re-think the idea of cinema as art, but also to investigate cinema as it is present in the contemporary arts: in *performance* and interactive installation, *software art* and *mixed media*, new forms of authorship and the use of practices typical of the cinematographic avant-garde, such as *cut and paste* or *found footage*.

What is at stake here, is the analysis of the transformations that involve cinema and visual arts in the *Google* era. That is, in the era of tele-presence and the crisis of the museum exhibition, the hybridization of subjective creativity (authorial and artistic) with Information and Computer Technologies, and the end of traditional modes of reception and consumption of film and the other arts.

The main fields of interest at *IV MAGIS – Gradisca International Film Studies Spring School* will be:

Technologies and materials: variable media, expanded cinema, mixed media

Multiple forms of the same event: performance, video-performance, video, video stills

Re-mediation processes of a language, text, and visual art work

Current relations between “artistic production” and “theoretical reflection”

Aesthetic concepts: multi-expressivity, synaesthesia, tactile dimension, interaction between the body of the work and the spectator’s body

Semiotic definitions: text, discourse, work/work of art, author, artist, spectator

Exhibition, preservation and restoration, the archive: know-how, institutions and cultural politics

Direct and indirect impact of new aesthetic forms, the effect of the apparatus on social practices: the complex and articulated process of production, circulation, transmission and reception of the work of art

Philological and historiographical work: methods and theoretical instruments

A section of the School will also be dedicated to the topic of multiple versions at the beginning of the sound era, developed and investigated in the three preceding years of the School.

For information and further details please visit our website:

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