UNIVERSITÀ DEGLI STUDI DI UDINE
RESEARCH PROGRAMS

Film Writing – Screenwriting and Film Criticism

The research group focuses on the written dimension of filmmaking and film criticism. The group works on screenplay analysis, film analysis, forms of filmic interpretation and evaluation, as well as textual and extra-textual readings of Italian and European movies.

The Centro Studi Amidei (www.centrostudiamidei.org) is a collection where many Italian screenplays and rare materials about Sergio Amidei's work are conserved.

The new born Masters in Film Writing: Screenwriting and Film Criticism trains professionals in the field of Screenwriting and Film Criticism. Started in 2005-2006, the Masters program focuses on screenplay techniques (dialogue, scene, sequence, and narrative structure, symbolic and metaphoric issues, characters, actions) and critical, creative writing on film (short and long reviews, articles, papers, film analysises, film journalism). Directors, screenwriters, producers, critics, journalists and professors in film history and media analysis are part of the Masters program teaching staff. At the end of the year, the best students are asked to collaborate with established screenwriters on their new film projects, to publish their articles in official reviews and work with distribution and production companies, pay-tv and cable-tv channels and multimedia corporations.

In terms of scientific research, the Masters program provides many opportunities to create stronger links between professors, researchers and artists.

The Masters program 2005-2006 will publish one book on film criticism and one on screenwriting (with unpublished materials, interviews, film analyses that are the result of teachers' and students' collaborative work). The objective is to find new writers for the national film studies review *Cinergie. Cinema and Other Arts*, and to establish a collection of original screenplays.

In terms of future projects, the ultimate goal is to create national and international links between screenwriting studies and screenplay history and analysis and to deepen history of film criticism, the methodology of film interpretatio and creative writing.

Cooperation with Premio Amidei (a festival dedicated to screenwriters and Amidei's tradition of Italian cinema that takes place every July in Gorizia) is central to the Masters program.

Research staff
Mariapia Comand (Associate Professor/Director)
Roy Menarini (Associate Professor)
Alice Autelitano (Tutor)
Ilaria Borghese (Tutor)

Screenings and retrospectives
- Fabio Carpi (July 2002)
- Sergio Amidei (July 2004)
- Pier Paolo Pasolini sceneggiatore (December 2004)
- Nelo Risi (May 2005)
- Film a episodi (July 2005)
- Esordi d'autore (July 2005/July 2006)
- Le passioni cinefile dei cineasti (July 2006)
- Gli scrittori-registi (July 2006)

Seminars and lectures
- Pupi Avati (January 2002)
- Maurizio Nichetti (March 2002)
- Umberto Contarello (May 2002)
- Fabio Carpi (July 2002)
- Anna Pavignano (January 2003)
- Bertrand Tavernier (July 2003)
- Ugo Pirro (November 2003)
- Ettore Scola (July 2004)
- Ken Loach (July 2004)
- Abbas Kiarostami (July 2005)
- Carlo Verdone (July 2005)
- Giuseppe Piccioni (July 2006)
- Alessandro D'Alatri (2006)

Recent publications

A. Autelitano, R. Menarini (eds.), *Dentro la critica* (Gorizia: Transmedia, in corso di stampa)

I. Borghese, M. Comand, M.R. Fedrizzi (eds.), *Sergio Amidei, sceneggiatore* (Gorizia: Transmedia, 2004)

M. Comand, "Il guardiano del faro," in B. Bartolomeo, F. Polato (eds.), *Scrivere per il cinema* (Pisa-Roma: Istituti editoriali e poligrafici internazionali, 2005)

M. Comand (ed.), *Sulla carta. Storia e storie della sceneggiatura in Italia* (Torino: Lindau, 2006)

M. Comand, "La matematica del mistero e l'impossibile geometria del caso: Paolo Sorrentino narratore," in V. Zagarrio (ed.), *La meglio gioventù. Nuovo Cinema Italiano 2000-2006* (Venezia: Marsilio, 2006)

Mariapia Comand, "Lacrime italiane," in O. Caldiron (ed.), *Storia del cinema italiano · 1934/1939* (Venezia-Roma: Edizioni di Bianco & Nero-Marsilio, 2006)

M. Comand, R. Menarini, *Cinema europeo* (Roma-Bari: Laterza, 2006)

R. Menarini (ed.), *Il cinema secondo Cosulich* (Gorizia: Transmedia, 2005)

Cinergie. Cinema and Other Arts, nos. 11, 12, 13 (2006-07)

F. Pitassio, *Ombre silenziose. Teoria dell'attore cinematografico negli anni Venti* (Udine: Campanotto, 2003)

F. Pitassio, "Il cinematografo finale di Bohušek," in Annalisa Cosentino (ed.), *Intorno a Bohumil Hrabal* (Udine: Forum, 2006)

Preservation, Philology, Restoration

The research group operates at two different levels. The first level is theoretical insofar as it defines and proposes objects, tools and methods of film and audiovisual preservation and restoration, through meetings, seminars, publishings, as well as training and at the BA and MA levels. Since its foundation, the group has also worked on the technological processes and on the ways to re-propose movies in the contemporary moment – an effort that has produced a specific bibliographic collection. Moreover, since 2003 the group has been conducting research on the analysis, preservation and restoration of the monophonic optical soundtrack. The team promoted and organised the International Project Multiple Language Versions (2003-2006), which was financed by the European Committee. Thanks to the cooperation of international scholars and institutions, as well as societies operating in the area, the team is currently focusing its attention on the operating models of film critical editions.

The second research level is an applied one, and concerns the activities of the restoration laboratory La Camera Ottica, which is part of the degree course DAMS, Università degli Studi di Udine, Gorizia. The laboratory was founded in 2001 with the double purpose of training and scientific research.

La Camera Ottica works using specialised technologies, both autonomously and in cooperation with external institutions, mainly toward preservation and photochemical restoration and in the digital preservation of sound and colour. In cooperation with the laboratory CREA, which was constituted in 2000 as part of the activities of the degree course DAMS, La Camera Ottica also operates in the digital restoration of video formats (1", 1/2", 3/4"). Our collaborative activities, such as the art/tapes/22 Project (2004-2006), have succeeded in the digital preservation of 210 video-art works of the ASAC collection of the Biennale di Venezia.

The research and production areas of the laboratory are listed below.

Identification, analysis and documentation of audiovisual materials

This operational area concerns the methods and processes of film identification and analysis. Every aspect of the filmic research is recorded in a database which assembles information regarding extra-textual materials, photographic and videographic (i.e. digitally recorded) documentation of the every state of the film as well as further operations of analysis and restoration. In terms of audiovisual preservation and restoration, methodologies and techniques have been modelled with these specific purposes in mind in order to define and study the specialised preservation process.

Digital restoration of the image

The laboratory uses world leader hardware and software (i.e. Revival-Da Vinci, Final Touch) in two main areas:
- Digital repair of the image – Problem solving connected with image alterations through the definition of the "chain" and through the ideal application of the algorhythm repair;
- Reconstruction of film colour – From 2007 on, the laboratory will focus on a research project regarding the cultural, methodological and operational criteria needed to respond to film colour reconstruction.

Digital preservation and restoration of film sound

Through a detailed examination of formats and recording and reproduction systems of sound, the laboratory offers:

- Supervision, coordination and cooperation in sound restoration projects;
- Research and analysis of the sources related to the restoration projects;
- Digital recording of magnetic and optical scores (16, 17,5 and 35 mm), through rack Sondor Oma-e;
- Production of digital intermediates for the preservation of the audio signal;
- Digital elaboration of film sound.

Restorations

Starting in 2003, La Camera Ottica advanced the restoration of film and videographic collections such as *La danza dei giocattoli* (C. Campogalliani, 1931), *Adunate escursionistiche e sportive dell'O.N.D. di Gorizia* (1926-1930), art/tapes/22.

In this area, the laboratory also cooperated with film archives and institutions, including Cineteca del Comune di Bologna, Kinoatelje, La Biennale di Venezia – ASAC.

Research staff

The research group members are Leonardo Quaresima (scientific coordinator), Simone Venturini (preservation and restoration projects), Gianandrea Sasso (technical coordinator), Alessandro Bordina (videopreservation), Giulio Bursi (philology), Francesca Chelu Deiana (digital restoration), Silvio Celli (documentation).

The team organizes the training for the MA in Film Preservation, Philology and Restoration, and has been based in Gorizia since 2003. Paolo Caneppele, Gian Luca Farinelli, Nicola Mazzanti, Davide Pozzi have also lectured at the MA program.

Scientific projects, seminars and conferences

The research group was part of the national research project "Technologies of Cinema, Technologies in Cinema" (2002-2004). It also took part in the scientific committees of the Udine International Film Studies Conference and MAGIS-Gradisca Film Studies Spring School and promoted the project on Multiple-language Versions (2003-2006).

In 2004, a training seminar was organised, entitled: "Preserving, Cataloguing and Revising an Italian Popular Cinema Collection". This same year the laboratory provided the film festival Il Cinema Ritrovato (Bologna) with the restoration of *La danza dei giocattoli* e *Momenti principali di un'isterectomia addominale*.

In 2005, another seminar was organised in cooperation with Da Vinci and BlueGold: "Digital Restoration Techniques."

In 2006, a new seminar was prepared: "Sound Film Restoration: Protocols, Techniques and Methods."

For the MAGIS-Gradisca Film Studies Spring School 2007 the research group will prepare a section on critical editions of film.

Recent publications

H.-M. Bock, S. Venturini (eds.), *Cinéma & Cie.*, no. 6, *Multiple and Multiple-Language Versions II/Version multiples II* (Spring 2005)

A. Bordina, S. Venturini, "Preserving Video Art, a Work in Progress: art/tapes/22 collection of ASAC-La Biennale," *CINÉMA & Cie.*, no. 8, *Cinéma et art contemporain* (Fall 2007)

S. Celli (ed.), *Bianco e Nero*, no. 547, *I tesori del Luce* (2003)

S. Celli, "Luigi Chiarini al capezzale di *Ballerine*," *Bianco & Nero*, no. 553 (2005)

F.C. Deiana, D. Pozzi, "Ricostruzione e restauro del più celebre film coloniale italiano," *Cinegrafie*, no. 17 (2004)

F.C. Deiana, D. Pozzi, "Combien de versions peut-il exister d'un film muet? Aperçu des problèmes et methodologie de la restauration des films muets," *CINÉMA & Cie.*, no. 6, *Multiple and Multiple-Language Versions II/Version multiples II* (Spring 2005)

V. Innocenti (ed.), *MLVs. Cinema and Other Media* (Udine: Campanotto, 2006)

L. Mazzei, L. Quaresima (eds.), *Microteorie. Cinema muto italiano, Bianco e Nero*, no. 550-551 (2004/2005)

F. Pitassio, L. Quaresima (eds.), *CINÉMA & CIE*, no. 7, *Multiple and Multiple-language Versions III/Versions Multiples III* (Fall 2005)

L. Quaresima, "La novélisation comme source d'analyse des films et du public," in J. Gili, Y. Bessière (eds.), *Histoires de cinéma. Problématiques des sources* (Paris: INHA/AFRHC, 2004)

S. Venturini, "La memoria dell'oggetto. La formazione universitaria e gli archivi del cinema," *Archivi per la storia*, XVII, nos. 1-2 (2004)

S. Venturini, "La danza dei giocattoli," in *Catalogue of the XXIV Il Cinema Ritrovato Festival* (2004)

S. Venturini, "Momenti principali di un'isterectomia addominale," in *Catalogue of the XXIV Il Cinema Ritrovato Festival* (2004)

S. Venturini, "Tecnologie, tecniche, testi. Problematiche teoriche e metodologiche di restauro del film sonoro italiano dei primi anni Trenta," in S. Bernardi (ed.), *Svolte tecnologiche nel cinema italiano* (Roma: Carocci, 2006)

S. Venturini, *Il restauro cinematografico. Principi, teorie, metodi* (Udine: Campanotto, 2006)

Cinema and Contemporary Visual Arts

The multiplicity of mutual "crossings," trans-textual modalities, hybridization processes (both technological and linguistic), and exhibition methods in cinema and the contemporary visual arts is evident. But this evidence has been built on yet unresolved theoretical issues pertaining to aesthetics, semiotics, philology, sociology and history – disciplines that produce discourses which leading to interdisciplinary approaches that are set in motion by the complex interrelations between cinema and the visual arts. In a cultural context marked by economic and political globalization, it is not clear how to think about the role of art, how global transformations affect art history and philosophy, or how these changes contribute to the redefinition of art and its different practices and theories.

Moreover, we *still* have to think about the relation between art and media (on aesthetic, productive, and expository levels as well as according to new preservation and restoration methodologies) and about the impact of technology on art, on the level of both innovation and obsolescence.

In addition to the problem of artistic languages and their comprehension, there are

other open issues concerning interpretation, analysis, philological competences and plural historical approaches.

The title of the research program "Cinema and contemporary visual arts," reflects all these unresolved questions insofar as the "and" underscores the problematic relationship – inclusion, exclusion, intersection – between the two areas.

The ways in which the intersections between the cinema and the contemporary visual arts are traced through the prevalent forms of experimental cinema, video art and software art seem to demonstrate the manifestation of different categories, levels and aspects: the material (rewritings); the quotational ones (cross-references, allusions, quotations, plagiarism); the enunciative (linguistic constructions); the migratory (passages of motifs, themes, figures); the hybridized (creolization of artistic languages).

The program consists of four research areas, which focus on:

- The shifts between experimental cinema and video art between the end of the 1960s and the early 1970s;
- Technological obsolescence as artistic reinvention of media and as reflection on aesthetic theories of media;
- The effects of digital and conceptual de-materialization of artworks in the era of networked workflows and broadband and invisible Internet connection;
- The establishment of methodologies of non-narrative textual analysis and the practice of preservation and restoration.

Some aspects of the research program coincide with the activities of the International Ph.D. Program in Audiovisual Studies: Cinema, Visual Arts, Music and Communication, and will comprise the topic of MAGIS-Gradisca Film Studies Spring School (2007).

The dynamics of art system will be analyzed as a system at the levels of both production and consumption. Analysis will take place with reference to the "market" (of artists, galleries and collectors) as well as to the cultural role played by museums in their practice of exhibiting, archiving, conserving, restoring and, above all, valorizing artworks and texts as a topically pertinent *sub specie tecnologica*.

This last area of research has begun with case studies, done by the Professional Masters Degree Program in Programming, Presentation and Preservation of Contemporary Visual Arts at the Università degli Studi di Udine and by the Intensive Program in Cinema and Museum in Europe. The project has been approved by the European Community for the Socrates-Erasmus project 2003-2006.

Research staff
  Cosetta G. Saba (co-ordinator)
  Alessandro Bordina
  Cristiano Poian
  Laura Vichi

Recent publications
  L. Quaresima, "At the Museum and the Movies," *CINÉMA & CIE.*, no. 2 (Spring 2003)
  V. Re, *Ai margini del film* (Udine: Campanotto, 2006)
  C.G. Saba, *Carmelo Bene* (Milano: Il Castoro, 2005)

C.G. Saba (ed.), *Cinema Video Internet. Tecnologie e avanguardia in Italia dal Futurismo alla Net.art* (Bologna: Clueb, 2006)

C.G. Saba (ed.), *Catalogo art/tapes/22* (Venezia: Fondazione La Biennale di Venezia, ASAC Archivio Storico delle Arti Visive Contemporanee, 2006)

UNIVERSITÀ DEGLI STUDI DI UDINE
PH.D. THESIS - 2006-2007

2006

Autelitano, Alice, *Cinema infranto. Forme della narrazione e intermedialità nel film a episodi italiano (1961-1977)* (tutor L. Quaresima)

Biasin, Enrico, *Nazionalità immaginate: la cultura cinematografica italiana degli anni Trenta (1933-1939)* (tutor R. Menarini)

Borghese, Ilaria, *Telefoni neri. Il cinema thrilling italiano tra gli anni Trenta e Quaranta e il suo rapporto con la letteratura di genere* (tutor M. Comand)

Calabria, Chiara, *Politiche culturali e contesti locali* (tutor A. Moretti)

Poian, Cristiano, Software-cinema. *La forma cinematografica nell'arte del software: tatticismo visivo, rimediazione, estetica del codice* (tutor C. Saba)

Venturini, Simone, *Dal palinsesto all'edizione critica. Approcci teorici e metodologici al restauro del film: problemi filologici, storici, culturali e tecnologici* (tutor N. Mazzanti)

2007

Bacchiega, Giorgio, *Oltre la tradizione: le cineteche regionali e la memoria culturale. Processi di selezione, conservazione e valorizzazione delle immagini in movimento* (tutor L. Quaresima)

Bordina, Alessandro, *Conservazione, preservazione e restauro della videoarte e delle installazioni video. Teorie, modelli decisionali e protocolli d'intervento* (tutor C. Saba)

Celli, Silvio, *Gli operatori dell'Istituto Nazionale L.U.C.E. e della S. A. Incom (Industrie Corti Metraggi) e la rappresentazione della guerra civile spagnola (1936-1939)* (tutor L. Quaresima)

Mantegazza, Valeria, *Il festival cinematografico in Italia: contesto e pubblico* (tutor M. Fanchi)

Seppi, Massimo, *La testimonianza filmica. L'uso dell'intervista nel documentario italiano dal dopoguerra a oggi* (tutor L. Quaresima)