

CINEMA AND CONTEMPORARY VISUAL ARTS II

V MAGIS – GRADISCA INTERNATIONAL FILM STUDIES SPRING SCHOOL

Gradisca d'Isonzo, March 23-30, 2007

After the medium: redefining theories

"The message is the message"

As a natural prosecution of the IV edition, which took place in Gradisca d'Isonzo from March 31 to April 9, 2006, the V MAGIS Spring School, organized in collaboration with the Université de Paris III and the usual network of partners (the universities of Amsterdam, Bochum, Bremen, Prague, Valencia, Lugano, Milano Cattolica, Pisa and CineGraph/Hamburg), proposes to continue the scientific debate on the relationships between cinema and other contemporary visual art forms, with the intention of contributing to the development of an International Master Degree dedicated to contemporary visual culture and to the training of experts and theorists in the field of audiovisual media.

Whereas the activities of the last edition were particularly concentrated on mapping and defining a series of artistic practices which try to contextualize cinema in a range of new expressive modalities (performances, interactive installations, software art and mixed media) and in a variety of real and virtual exhibiting spaces (museums, galleries, websites), the V Spring School plans to devote itself also to the analysis, discussion and redefinition of the key concepts and theories, which have thought about the evolution of the filmic image outside the traditional consumption and distribution contexts. To be sure, we wish to devote our seminar to the following keywords: opticality, hapticality, rhizome, interval, figure, *entre-image*, postmediality, remediation, premediation, transmediality.

In other worlds, areas of interest we propose to investigate are:

- The relationships between cinema and museum, and between cinema and new exhibition spaces
- The concept of transmediality of audiovisual forms in contemporary artistic works
- The theory and application of strategies of remediation for film in different media
- The postmedia condition of the filmic image
- Textual analysis and figural analysis of film and audiovisual
- The conception of expanded cinema in the era of network art
- Audiovisual contemporary art as space of premediation of the real.

Critical Editions of Films and New Digital Techniques

During the V MAGIS Gradisca Film Studies Spring School, a section will be dedicated to the issue of film critical editions.

Besides a definition of critical edition based on closeness to the original source, it is possible to envision a critical edition as a work-in-progress meant to deliver an otherwise lost text. This work-in-progress type of critical edition can also be called an "open text" in the sense that every reader/viewer, through the tools (generally labeled as "critical apparatus") offered by the critic/editor, can repeat, re-evaluate and even revise a whole philological itinerary. This kind of edition is, therefore, a process and a product, a method and a goal, a work and a concrete object.

Our contemporary age is characterized by a strong destabilization of the filmic text's canonical status. Despite the notion of an allegedly single text, more and more versions and editions are available, not to mention all the changes that have taken place in the areas of production, distribution, exhibition, reception, and consumption. In the wake of the digital revolution, even film-making has changed along with the gradual disappearance of certain techniques of reproduction. Thus, the philological labor of the critical edition has taken on a different value, by opening itself up to a more flexible understanding of textual production. It is time to reassess: what is a critical edition? Its function? Its methods? Its goals? Its limits? Its intellectual history? By trying to deal with these questions, we would like to propose a general orientation and not a definitive method. For instance, no matter which kind of critical edition are we dealing with, the subjective interpretation is always involved.

The problems we propose to investigate are:

- Critical editions in DVD
- Critical and Documentary Editions
- Digital Critical Apparatus
- Philology, Products, Digital Processes
- Critical Edition/Public

Deadline for paper proposals: November 6, 2006

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