filmforum/2022

Udine, November 2nd – 4th

XXIX Udine International Film and Media Studies Conference

The (Un)bearable Lightness of Media. Critical Approaches to “Sustainability” in Film and Audiovisual Production, Circulation and Preservation

Dipartimento di Studi umanistici e del patrimonio culturale, Vicolo Florio 2/b, Udine
Palazzo Antonini, via Petracco 8, Udine
Cinema Visionario, via Fabio Asquini 8, Udine
Palazzo del Cinema – Hiša Filma, Piazza Vittoria 41, Gorizia
XXIX Udine International Film and Media Studies Conference. The (Un)bearable Lightness of Media. Critical Approaches to "Sustainability" in Film and Audiovisual Production, Circulation and Preservation

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Call for Papers
XXIX International Film and Media Studies Conference
November 2nd – 4th

Screenings and Special Events
November 2nd – 4th
XXIX International Film and Media Studies Conference
The (Un)bearable Lightness of Media. Critical Approaches to “Sustainability” in Film and Audiovisual Production, Circulation and Preservation.

Udine, November 2nd – 4th 2022

As an increasingly crucial concept recurring in the public domain as well as in transnational cooperation politics, “sustainability” is not only an ambitious societal goal but also a key-term (and, to some extent, a buzzword) that has begun entering and reshaping the agenda of Film and Media practitioners, critics and scholars. The XXIX FilmForum edition will be devoted to question the many possible meanings of this notion whenever applied to the realm of media, by moving from two crucial areas and perspectives of inquiry

Ecological Sustainability. Film, Media and the Environment. In the last decade or so, ecocriticism and ecomaterialism have taken shape as the two alternative approaches for tackling film and environmental sustainability. Scholars in this field have focused alternatively on issues of representation (Cubitt 2020; Willoquet & Maricondi 2010) or on the material impact that film and television production and distribution practices have on the biophysical world (Vaughan 2019; Kääpä 2018; Starosielski & Walker 2016; Bozak 2012). Taking cue from these distinct strands of reflection, we encourage on the one hand ecocritical discussion about how film and media offered representations of natural or human-provoked catastrophes, utopian or dystopian futures caused by climate change (Kaplan 2016), environmental issues (Olausson & Berglez 2014) and how they contributed to raising environmental awareness (Parham 2016). On the other hand, ecomaterialist approaches may assess either the way in which film or media industries have been participating in capitalist-fossil fueled economies, weighting on the mining (Parikka 2015; Wan 2019) and the extraction of raw materials (Grieveson & Jaikumar 2021) and to the production of waste (Zimanyi 2022), or the increasingly relevant of environmental awareness underlying the field of film and media production.

Media Sustainability. Economies, Politics and Infrastructures. The notion of sustainability doesn’t exclusively include environmental issues but also presents political, ethical, and economic implications. The discussion can thus be furthered to all the logics by which film and media production, circulation and preservation organize their own “resources”, be them hardware or content-related, laborers or consumers’, human or non-human. From a materialist point of view, the sustainability of media can be measured through an “infrastructural approach”, focusing on short-term marginal and local practices or on the long-standing maintenance policies through which socio-technical systems are kept
“alive” (Krebs & Weber 2021). The awareness that “we are never looking solely at media” (Mattern 2015) but dealing instead with a complex of human communities, tacit knowledges and techno-cultural assemblages, calls also for a deeper understanding of gender, race, class, labour and geopolitical inequalities, and to which extent they are implied in the archiving, access and distribution of resources and data. Moreover, a different perspective, a re-thinking of the proliferation, accumulation, uses and misuses of images may raise questions on the cultural and ethical sustainability of affective visual ecologies (Shaviro 2010; Ivakhiv 2013; Weik von Mossnner 2017) and of state of saturation of the current iconosphere (Fontcuberta 2016). Following Marran (2017)’s critique of ecocriticism our very concept of “visual culture” must be radically reshaped, decentering the ethno-centric and anthropo-centric views to make room also for animal and other non-human elements.

As a final provocation, the discourse on sustainability can also take a self-reflexive turn, interrogating the possibilities and forms of developments of and within film and media studies. Digitisation practices and “datafication” impact research habits and challenge traditional qualitative approaches to knowledge, even in the humanities (Schäfer & van Es 2017; Dencik 2020). Concurrently, our field is increasingly migrating into other domains, and a dialectical questioning between synchronic excavation and diachronic transmission of knowledge arises (Keilbach & Pabiś-Orzeszyna 2021): as scholars, how far can we go with mining and how should we deal with so much cumulative knowledge, the preservation and transmission of which is progressively less sustainable? How much can our networks of data, knowledge and practice exchanges be considered sustainable, in a material, conceptual and ethical sense? We encourage our scholarly community to confront these questions as integral part of a critical assessment, that should be also self-critical, of the concept and role of sustainability at large.

Starting from these general areas of interest, we encourage contributions addressing (but not limited to) the following topics:

- The role of cinema and media in building a “hydrocarbon imagination”
- Ecoimperialism and the media I: “exploitative” histories of media and film industries
- Ecoimperialism and the media II: film and media in the public image of extractive industries
- Media-Waste and Wasteful Media
- Ecojustice, Ecoinclusivity, Ecoactivism and the media
- Practices and policies of “greenwashing” in public media campaigns
- Greening film shooting and post-production
- Greening theatrical venues and cinema spaces
- Sustainability and alternative distribution networks, minor archives, radical communities, local infrastructures
- Reuse, recycle and repair as sustainable practices in media and audiovisual economies
- Sustainability and film/media archival infrastructures, economies, preservation practices and policies
- Sustainability and transnational, transgeographical balances and cooperation (North/South divide, East/West divide, rural/urban divide)
- Sustainability and archival and museum film and media objects preservation, caregiving, and exhibition
- Sustainability and platform economy
- Sustainability and digitization, digital archiving, digital access
- Sustainability and scientific research (knowledge exchange, sharing practices, digital humanities, datafication, and research infrastructures in film and media studies)
### Thursday, November 3rd

**Sala Gusmani, Palazzo Antonini, via Petracco 8, Udine**

**09.15 – 10.30**
**Keynote Address:**
*Holding Sway: Sustainability and the Photomedia of Seaweeds*

Melody Jue (University of California, Santa Barbara)

**Chair:** Simone Dotto (Università degli Studi di Udine)

**Coffee Break**

**10.45 – 12.30**
**PANEL:**
*Greening Film Festival and Film Spectatorship*

*Being Aware of Watching: Ecological Pathways for Film Experience*

Steven Stergar (Università degli Studi di Udine)

*Sustainability in Film Festival Practices: An Introduction*

Laura Cesaro (Università degli Studi di Udine/Università degli Studi di Padova)

*What We Talk About When We Talk About Sustainability? Focus on the European Film Festival Circuit*

Dianora Hollmann (Università “Ca’ Foscari”, Venezia)

*Sustainability and/or Legitimization: Analytical Perspectives on the Apulia Festival Circuit*

Andrea Gelardi (University of St. Andrews)

**Chair:** Federica D’Urso (“Sapienza” Università di Roma)

**Lunch Break**

**14.00 – 15.20**
**PANEL:**
*Media Ecologies and Economies. Perspectives on Labor, Politics and Gender.*

*Green Cameras: Media Ecologies and Social Movements between the Seventies and the Nineties in Italy*

Diego Cavallotti (Università degli studi di Cagliari)

**Chair:** Andrea Mariani (Università degli Studi di Udine)

**Break**

**15.40 – 17.00**
**PANEL:**
*Ecocritical Approaches to Film Aesthetics*

*Cinematic Excess and (Un)sustainable Ecologies in Antonioni’s Zabriskie Point*

Paolo Saporito (Cork University College)

*Ecocatastrophes, Landscapes, and Collective Effort in New China Genre Films: From Maoist Cinema to the World Trade Organisation*

Stefano Locati (IULM – Università di comunicazione e di lingue, Milano)

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### Wednesday, November 2nd

**Sala Gusmani, Palazzo Antonini, via Petracco 33, Udine**

**17.00 – 17.30**
**Greetings:**

Roberto Pinton Magnifico Rettore Università degli Studi di Udine

Linda Borean Direttrice del Dipartimento di Studi umanistici e del patrimonio culturale, Università degli Studi di Udine

**Introduction to the XXIX Edition**

Simone Dotto, Cristina Formenti, Simone Venturini (Università degli Studi di Udine)

**17.30-18.45**
**Keynote Address:**
*From Policy to Practice: Potential Pressure Points for a More Sustainable Screen Sector*

Hunter Vaughan (University of Cambridge)

**Chair:** Cristina Formenti (Università degli Studi di Udine)

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**Cinema Visionario, Via Fabio Asquini 33, Udine**

**20.30 - 22.30**
**Screening:**
*Carbon: The Unauthorised Biography*

(D. Ortega e N. Thompson, 2022, 89', DCP, Canada/Germany/Australia)

Organized in collaboration with Trieste Science+Fiction Festival

*Introduced by:*

Hunter Vaughan (University of Cambridge), Maria Ida Bernabei (Università degli Studi di Udine), Laura Cesaro (Università degli Studi di Padova/Università degli Studi di Udine)

**10.45 – 12.30**
**PANEL:**
*Greening Film Festival and Film Spectatorship*

**Chair:** Simone Dotto (Università degli Studi di Udine)

**Coffee Break**

**14.00 – 15.20**
**PANEL:**
*Media Ecologies and Economies. Perspectives on Labor, Politics and Gender.*

**Chair:** Andrea Mariani (Università degli Studi di Udine)

**Break**

**15.40 – 17.00**
**PANEL:**
*Ecocritical Approaches to Film Aesthetics*

**Chair:** Federica D’Urso (“Sapienza” Università di Roma)
Friday, November 4th
Sala Gusmani,
Palazzo Antonini, via Petracco
8, Udine
09.15 – 10.30
Keynote Address:
Rethinking Media Studies
through Industry-Academic Co-
Production
Pietari Kääpä (University of
Warwick)
Chair: Diego Cavallotti
(Università degli Studi di
Cagliari)
Coffee Break
10.45 – 12.30
PANEL: Documentary Film and
Ecocriticism
Filmmaking as Archiving:
Source Materials of Frank
Scheffer and a Continuum
Perspective on Film Archiving
Chenyang Zhang (Universiteit
van Amsterdam)
Petromodernity in Spanish
Documentaries: Power, Masculinity
and Exploitation of Nature
Ariadna Cordal (Universitat
Pompeu Fabra)
An (Eco)critical Note of The
Cultural Heritage Site Through
Photographic Representations
Katarina Andjelkovic (Independent researcher)
Video-ecology. Research
Hypothesis between Ecological
and Media Sustainability
Giacomo Tagliani (Università
di Palermo)
Chair: Luca Antoniazzi
(Università “Alma Mater
Studiorum”
Bologna/Università degli Studi
di Udine)
Lunch Break
14.00 – 15.20
PANEL: Green Policies and
Practices in Media Production
Star-studded Documentaries: An
Ecomaterialist Perspective
Cristina Formenti (Università
di Udine)
Green Policies and Practices in
the Italian Audiovisual Industry
Federica D’Urso (“Sapienza”
Università di Roma)
Exxon’s Media Ecosystem:
Corporate Propaganda and
Resilience After Valdez
Thomas Patrick Pringle
(University of Southern
California)
Chair: Maria Ida Bernabei
(Università degli Studi di Udine)
15.40 – 17.25
PANEL: Sustain and Preserve.
On Film Archival Heritage.
The Sustainable Film Archive:
Film Heritage Institutions in
Times of Climate Change
Daniela Currò (Università of
South Carolina)
The Sustainability of Film
Heritage. What are we really
Trying to Sustain?
Luca Antoniazzi (Università
“Alma Mater Studiorum”
Bologna / Università degli
Studi di Udine)
The Weight of Heritage.
Environmental Impact of Film
Preservation
Clément Lafite (Università
di Udine)
A New Light on Filmski Centar
Sarajevo
Enea Ahmedhodzic, Alice
Plutino, Alessandro Rizzi
(Università degli Studi di
Milano)
Chair: Stella Dagna, Simone
Venturini (Università degli
Studi di Udine)
Screening:
Les Glaneurs et la Glaneuse
(A. Varda, 2000, DCP, 82’, FR,
sub eng)
Introduced by: Cristina
Formenti (Università degli
Studi di Udine)
The Weight of Heritage.
Environmental Impact of Film
Preservation
Clément Lafite (Università
di Udine)
A New Light on Filmski Centar
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(Università degli Studi di
Milano)
Chair: Stella Dagna, Simone
Venturini (Università degli
Studi di Udine)
An Ecology of Virtual Reality. Immersive Technologies for Promoting Sustainable Behaviours
Anja Boato ("Sapienza" Università di Roma)

Sustainability in Production and the Green Film School Alliance
Kent Hayward (California State University, Long Beach)

Chair: Sara Tongiani
(Università degli Studi di Udine)

17.30-18.00
Final Discussion and Introduction to the XXX Edition
Simone Dotto, Cristina Formenti, Simone Venturini
(Università degli Studi di Udine)
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Introduced by: Cristina Formenti (Università degli Studi di Udine)
In collaboration with:

- Associazione Palazzo del Cinema – Hiša Filma, Gorizia
- Trieste Science+Fiction Festival
- Festival CinemAmbiente
- La Camera Ottica, Film and Video Restoration, Gorizia
- Digital Storytelling Lab, Udine

- Vrije Universiteit Amsterdam
- Università degli Studi di Cagliari
- Università degli Studi di Bari “Aldo Moro”
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