**Extended Temporalities**

Transient Visions in Museum and Art

*Edited by Alessandro Bordina, Francesco Federici and Vincenzo Estremo*

This book has been conceived from a series of speeches which took place during the Filmforum Festival of Udine and Gorizia whose main theme was the use of moving images in the space of contemporary art. The aim of this publication is to create a scientific framework of some of the most important artistic experiences: from the use of archive images to the newest participatory practices. The book consists of essays selected during the Filmforum Festival and the MAGIS International Film Studies Spring School and texts from invited researchers. It examines the ways in which the transient qualities of time have been used in contemporary moving images production and in their display.

**About the Author:**

Alessandro Bordina is post-doc research fellow at the University of Udine, where he teaches Video Restoration. His publications include: Oui, c'est du cinéma/Yes, It's Cinema (2009, edited with Philippe Dubois and Lucia Ramos Monteiro) and L'archivio / The archive (2011, edited with Sonia Campanini and Andrea Mariani).

Vincenzo Estremo has been awarded at the festival Iceberg 2009 as young writer with a collection of short sto-ries: Omero e altri uomini illustri, published by Pendragon. He is currently Ph.d candidate at Udine University and Kunsthochschule Linz in the department of Time-based Media. He is chief editor for droste Effect Magazine and regular contributor for Arte&Critica, Juliet and Camera Austria.
Requiem for a Nation
Religion and Politics in Post-War Italian Cinema
Edited by Roberto Cavallini

The main objective of this edited collection is to examine the ways in which religion, culture and politics converge in configuring the contradictions of a post-war Italy’s cultural history. Starting from the assumption that to conduct a critical reflection on Italian post-war visual culture one must investigate the inevitable impact of Catholic religion on everyday life and its social, political and cultural dimensions, the volume employs the vantage point of cinema to propose a critique and exploration of religion’s influence on the Italian cultural landscape. The edited anthology thus seeks to examine how religion is lived, performed, criticized and represented from various methodological perspectives (historical, philological, aesthetic, psychoanalytical, popular studies etc), through four main sections: ‘Propaganda and Censorship’, ‘Auteurial Voices’, ‘Religion in Popular Italian Cinema’, ‘Modern rituals, Ancient myths’.

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Local Cinema
Sardinia & European Periphery
Edited by Antioco Floris and Ivan Girina

At a time when the European political program is progressively challenged by the multiplication of political and social instances that articulate ideas of cultural identity, the book interrogates the role of cinema as site for the negotiation of local culture between national and transnational realities. Starting with an analysis of Sardinian cinema as case study, this book collects essays that look at European peripheral realities, such as those of Galicia, Corsica, Cataluña, the Balkans, but also other Italian regional areas such as Friuli, Veneto, Campania, Puglia and Sicily, looking at the relevance of film in the definition of local identities. At the beginning of the 1990s, in Sardinia a new generation of local filmmakers inaugurated a period of prolific cinematic production that critically reflected on the representation of the island and its identity. This book looks at the cultural and political impact of these productions in the construction, negotiation and circulation of ideas of locality in Sardinia, offering a comparison with other marginal realities found at the cultural borders of Europe.
For a long time, the comparison between cinema and photography has mainly been a matter of contrasts, both of forms and of ways of seeing. This special issue of Cinéma&Cie reverses the perspective, by approaching some fundamental space of convergence and coexistence between the two languages. The photo-cinematic complexes, which have always been present inside the history of the two arts (not only chronophotography, but also astronomic photography, photographic series, and still photography), acquire a particular relevance in the archeology of post-media culture which has recently achieved a major role in the research. With which tools does it make sense to re-consider these forms today?

Is it possible to study the emergence of overlapping images also into strictly cinematic or photographic works? In this perspective, the issue deals with borderline authors, such as Jeff Wall; post-filmic aesthetics, such as the cinematic tableau vivant; and intermediate devices such as the rostrum camera.
Cinema is a Dream

By Andrea Rabbito

The emergence and spread of new images - photography, film, television and audiovisual - have established an important epistemological revolution oriented contemporary man to take on a confident attitude not only towards the image but also to the real. The modern knowledge, that made explode man's certainties in hundreds of relative truth, has been removed; the perfect double of reality offered by the new media has quietly deleted the doubt to the faithful restitution of reality into images, and, consequently, to the events of the outside world. To counter this credulity, this mental breakdown, so defined by Joseph Conrad, became widespread in contemporary society, we will need to recover the principles and themes of modern thought born in the seventeenth century. A recovery, this, that will serve not only to oppose the illusions and deceit, but also to better understand the nature of the new images.