

ABSTRACT IN INGLESE

Dream and Automatic Society. A Conversation with Bernard Stiegler

Edited by Dario Cecchi

The conversation focuses on many themes, including the dynamic relationship between images and technologies; the originally technical and externalized character of human consciousness; the political and economic manipulations produced by the interweaving of imagination and technics; the place of dreams and artistic practices in collective imaginative processes. Amongst all these issues, the core emerged: the need to invent a new way of existing along the machines, which challenges the growing automation of contemporary society.

Being Screens, Making Screens. Functions and Technical Objects

Mauro Carbone, Graziano Lingua

The present relations between screens and the human body invoke a genealogy that should help understand their status. However, the authors suggest that this historical-genealogical work shall be matched with a more comprehensive *anthropology of screen experiences*. By mobilizing the notion of ‘arche-screen,’ they identify the trans-historical principle underlying such experiences both with the showing/concealing and with the exposing/protecting pairs of functions—the latter exceeding the visual dimension, and involving our bodily relations with the environment.

The aforementioned pairs, which are enrooted in our body and make it our *proto-screen*, can be enhanced via their externalization as appropriate technical objects. By highlighting the prostheticization of skin in some prehistoric artistic techniques and the role of the veil from the Old Testament to L.B. Alberti, the authors stress that the interweaving of the screen functions is a constant feature whose *thematic variations* are traceable in more recent screen forms.

Techniques of Spacing. The Image in the Age of Virality

Dario Cecchi

The paper aims at tackling Bernard Stiegler's philosophy of technics from the perspective of the theory of image. Images are a part, or maybe the most fundamental aspect, of a more general reconsideration of human experience, broadly construed, as the product of a technological supplement, which Stiegler calls 'hypomnesis'. This insight does not lead the French philosopher to conceive cinema, together with the other technological 'hubs' engaged in the production of images, as a 'cultural industry', as happened to Theodor W. Adorno. Adorno thought of the cultural industry as a form of anaesthetization of the mass' faculty of 'schematizing' experience. Contrariwise, Stiegler believes that the necessary intertwining of technology and iconic production is the very place for theorizing a more original form of schematism, which, in accordance with likely trends in the Italian contemporary philosophy, e.g. Pietro Montani, can be considered as a 'technical schematism'.

From MacGuffin to MacBuffer. On some Props that Generate Fictional Truth in Audiovisual Narratives

Luca Bandirali

Alfred Hitchcock coded the function of a class of objects he called MacGuffin. They were microfilms, formulas, secret clauses, which the characters tried to hunt out, no matter what dangers or difficulties were involved. Lately, the transition from analog to digital technology has brought a new class of objects into audiovisual narratives, that of computer devices, which perform a function very similar to the MacGuffin. We will call MacBuffer the class of these digital objects and we will try to understand if their introduction into films and TV series has led to some kind of change or if they are purely symbolic elements, with an irrelevant ontological status.

The Translation of the Aura. Archives in Digital Transition

Stella Dagna

The aura of the work of art has survived the mechanical reproducibility of the industrial age, as residual forms but with a strong symbolic impact. In the analogue era, a film could earn a *return aura* (enjoyable for an archival-cinephile niche) thanks to its survival over time and its special material nature.

The new *digital replication* seems to deny the materiality of its object and therefore the very possibility of an auratic experience. The new system of fruition and transmission of the cinema (and not only), however, is based on the partial concealment of a concrete infrastructural base: the data centers. Does the new aura emanate from these structures then?

Resurrection Time. Imaginative Techniques of Returning to Life

Sara Matetich

The essay aims to investigate the contemporary ways of grieving process. In particular, it focuses on identifying the short-circuit caused by the advent of digital technology which, more and more, delegates its sophisticated techniques the task to re-make the moves of grieving process, unsettling the traditional time scan. Death is no longer required to deal with the past, it is projected and eternalized, in the form of a digital image, in the unlimited future of sharing. The unruly use of social media has forced us to renegotiate the status of our living beings. Thus, also death must stipulate unprecedented pacts with life (or with the meaning that is re-conferred on it), in contravention of its natural being meant as permanent cessation of all biological functions that sustain a vital organism. Will be reported some experiences which, starting from *Thanatechnology*, tell us the possibility of reproducing, once death occurs, a very realistic copy of the deceased with whom we continue to relate to 'cure' ourselves of the sense of loss. The curative action of digital resurrection consists in the curious and responsible act of observing and relating to the one who is no longer there. Its therapeutic effects consist in focusing on the traumatic transition from violent tearing apart to knowing how to let go: they are the implementation of real exercises of saying goodbye.

Iconic Agency, Curative Amateurism

Anna Chiara Sabatino

With the increasing amateurization of autobiographical audiovisual production, technical and material potential of cinematographic gestuality can shape and activate agential iconic forms, as well as unprecedented practices of subjectivation.

In this perspective, the contribution discusses the iconic agency intervening in some exemplary creative and technical processes which, as the most recent videotherapeutic clinical trials show, are able to reshape the daily self-experience in the ordinary world.

G. Materialien für elementare Gestaltung: A Reformed Perspective On Film Technique

Andréa Pierron

The article will examine the means and extents to which the Berliner avant-garde *G Group*, through the pages of its eponymous journal *G. Materialien für elementare Gestaltung* (1923-1926) and especially the issue 5-6 (1926) dedicated to *Film*, puts together a specific notion of cinematographic *elementare Gestaltung*, translated as form-creation, to apprehend the film medium. By collecting and replicating materials in the journal the group explores the nature of film, the specificities of its materiality and plasticity as well as historicity in order to gather elements for artists filmmakers, to establish grounds for a regeneration of vision and a cinematically paradigmatic shift in perception.

(Un)armed Hand. Cinema as an Integrative/Expansive Technology

Pietro Montani

In the first section of this essay I will argue that, among the expressive technologies used by human communities, cinema has been characterized, since the beginning, by its high capacity to implement processes of integration and or expansion – often complex, sometimes conflicting – between the forms of expression related to the work of imagination (like images) and the forms of expression related to the work of linguistic thought (first of all, words). In the second section I will exemplify the functioning of this symbolic device by referring to a gestural figure – the (un)armed hand – which frequently and significantly appears in some of Clint Eastwood's films. In the conclusions, I will particularly highlight the temporal requirements of the expressive process discussed, reiterating its specific relevance to audiovisual technologies.

'Press play to start'. Creation Practices from Scene to Screen

Katia Trifirò

The relationship between performing arts and new media has long been investigated through creative experimentation and theoretical reflection. Starting from these perspectives, critical debate today invites artists and the public to 'rethink' theatre, in alignment with digital technology. The goal is to verify dramaturgical possibilities of digital technology, exploring new

expressive functions. The performance *Natura Morta* (2020), by Babilonia Teatri, comes from the complexity of these instances. It investigates the exodus from the physical scene to the smartphone screen and the transition from the actor's body to the text via WhatsApp, also examining our relationship with reality and with media imaginary.

Koyaanisqatsi: for a Visual Meditation on the Technical Environment
Francesco Cattaneo

Often misunderstood as supporting a regressive and anti-modern environmentalism, Godfrey Reggio's *Koyaanisqatsi* (1982) represents, together with the other two chapters of the trilogy, *Powaqqatsi* (1988) and *Naqoyqatsi* (2002), one of the broadest meditations on contemporary technology. Moving from a consideration of the intellectual influences pointed out by the director, namely Jacques Ellul, it is possible to better understand how Reggio visually articulates his reflection, which aims at overcoming the anthropological-instrumental (subjectivist) understanding of technology (or techno-science) and to grasp the post-humanist potential disclosed by the technological environment.

Film Is My Diary. Morder's Mémoires d'un Juif tropical
Guglielmo Scafirimuto

In this article, the technical dimension will concern the daily and confessional practice of film diary that the diffusion of amateur cameras has allowed within autobiographical cinema. We will study the case of Joseph Morder, a French filmmaker who for more than 50 years has dedicated himself to a systematic work of audiovisual writing of his diary, in different amateur formats and hybrid genres. The analysis of his *Mémoires d'un Juif tropical*, made in 1984, will reveal in particular how the therapeutic dimension of his work refers to the possibility of creating meaning and continuity from the interweaving of autobiography and autofiction.

Route One/USA or the Technique of Representing 'Another World'
Mirco Melanco

Robert Kramer was the leading author of the New American Cinema Documentary and *Route One / USA* is probably his most famous film. This

paper examines how the form and the poetics of the film are determined by the particular technology used by the American filmmaker (light camera, hand-held shooting and ease of movement). The extensive documentation on the film and on the director's theoretical and artistic itinerary returns an orderly and concise interpretation of Kramer's stylistic characteristics.

From *Manhatta* To *My Winnipeg*: Urban Representation in the Evolutions of a Genre

Arianna Vergari

City symphony films like *Manhatta* (Sheeler, Strand, 1921), *Koyaanisqatsi* (Reggio, 1982) e *My Winnipeg* (Maddin, 2007), adopting an avant-gardist vocabulary, have the power to originally reconfigure the urban space's representation. In this way, from the kaleidoscopic montage of the 1920s and 1930s, that embodied the new city perceptions analyzed by the modernity's theorists, we move on to a post-symphony, where the use of timelapse expresses the changed perceptions in a postmetropolis in mourning for the loss of harmony between man and machine, up to the urban found footage's dreamlike constructions in which the filmmaker, through a situationist *dérive*'s thecnicalization, creates new memorial cartographies.

Recognition techniques: Mary Beth Heffernan's *PPE Portrait Project*

Margherita Fontana

PPE Portrait Project is an art project by the artist Mary Beth Heffernan, which provides protective personal equipment of caregivers working against infectious diseases with their photographic portraits. First conceived during the Ebola epidemic in West Africa (2014-2016), the work has been re-enacted during the Covid-19 pandemic in the United States and Italy. The article analyses it, trying to unveil the aesthetic implications of this intersection between the technical image par excellence, photography, and medical technique.

'Nobody Is All Black or All White'. Color and B/W in *Parasite*

Elena Gipponi

The ability to manipulate the colour scheme of images with digital techniques is increasingly leading to the coexistence of colour and b/w within

the same film or to the circulation of different versions of the same title. The essay analyses a case attributable to the latter type: the two versions – colour and b/w – of *Parasite* (Bong Joon Ho, 2019). If a technical aspect as ‘superficial’ as the chromatic regime can affect the mise-en-scene of a film at very deep levels, how do *Parasite* in colour and *Parasite* in b/w interact with each other? Which different values does the colour-b/w binomial convey in a film built on an irreducible dualism?

Technical Alchemy, Identity and Memory. Mangini e Pisanelli’s *Due scatole dimenticate*

Lucia Di Girolamo

Due scatole dimenticate – Un viaggio in Vietnam is a film about the *craft of images* and the technical skills needed to make use of. The essay analyzes the ways in which the discourse on technique is exhibited in a discovery way or put into practice through a narration that, in the sound and visual fabric, tells a process of reconstruction of identities through the discovery of personal and collective memories. In her knowing *how to do the trade of images* Cecilia Mangini is a master of *téchne*, that is a combination of technical expertise and creative skills.

The Craft of Images in the Time of Conflict. D’Anolfi e Parenti’s *War and Peace*

Samuel Antichi

From the emergence of military photography in the American Civil War to today’s video surveillance of the battlefield, and the drones in modern warfare, the visual techniques in the conflicts have changed radically. Referring to the current critical reflections upon the representation and the experience of war in contemporary cinema, in the present essay I will take into account *War and Peace* (2020) by Martina Parenti and Massimo D’Anolfi. The film explores the role that cinema and war images have played and continue to play in our collective memory and understanding of armed conflict and its impact on society in today’s culture.