

Found Footage UNARCHIVE Fest — 1°

Rome
May 3-8
2023

the creative
reuse of
images



www.unarchivefest.it

Cinema Intrastevere

Real Academia de España en Roma

Alcazar

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The vivid impatience of archive material

The vision Cesare Zavattini had for AAMOD was that “of an archive of the present more than of the past, where materials [...] are animated by a vivid impatience to enter into today’s dialectics of democratic struggles and contribute to create a radically freer information”, and this vision is still alive.

In the same context, Zavattini also said: “Every copy of the “pizza”, as the film reel is called in jargon, can be remodelled, reassembled, and then flow back into our Archive [...]. It is not a cinema of spectators, but one of the many ways of making cinema together”.

(C. Zavattini, 28 January 1980, presentation speech of the activities of the Audiovisual Archive of the Democratic and Labour Movement).

At the time, that was an unusual and premonitory concept for an institution dedicated to conservation, and was reiterated in the main objectives of the Archive’s first statute, which mentions, among other purposes, “the collective use of materials”. Over forty years later, Zavattini’s intent continues to inspire our projects. And those materials, that were eager at that time to enter into the dialectics of democratic struggles, can today be put at the service of building new meanings, of creating alternative visions of reality and contributing to individual and social emancipation.

From this awareness, a new platform of initiatives called “UnArchive” was born a few years ago. The term (borrowed from computer language, literally to “un-archive”), was chosen not only for its assonance, but also because it originates in the digital field (it is the command used to decompress groups of compressed or zipped files). And associating a digital action with a substantially analogue archive seemed to us an important research direction, as well as a firm acknowledgement of the need to confront, as an Archive, the potential - and certainly also the hidden dangers - of the digital age.

UnArchive is a sort of constellation that includes several multi-year projects (the Cesare Zavattini prize, the artistic residence Suoni e Visioni, other production projects), each

with its own identity, but all part of a common research: the enhancement of training, production and promotion activities focused on the creative reuse of archival images.

UnArchive Found Footage Fest intends to be the arrival point of a journey, but at the same time a great revival of practices related to found footage, and for this we have sought the collaboration of many national and international personalities animated by similar purposes, with the awareness that the great theme of audiovisual and film heritage, of its conservation, dissemination and reuse in the digital age, touches us all, each with our own experiences and sensibilities.

A special thanks goes to all the partners of the festival and in particular to the Directorate General for Cinema and Audiovisual of the Italian Ministry of Culture, which immediately understood the quality and degree of innovation of the project, and to the Archivio Luce, a consolidated “ally” of many of our Archive’s activities.

Finally, it is an honour for the Archive to be able to count on the expertise of two exceptional artistic directors for the first edition of this festival: Alina Marazzi and Marco Bertozzi, essential reference figures when addressing the complex and varied practices linked to found footage.

The Archive has nothing to teach but much to learn from such experiences, which help us to continually reimagine the meaning of our heritage and broaden the scope of our activity, in the ceaseless effort to make the archive materials vibrate with that *vivid impatience Zavattini spoke about*.

Luca Ricciardi

*Concept and managing director
UnArchive Found Footage Fest*

Vincenzo Vita

*President
Audiovisual Archive of the Democratic
and Labour Movement (Rome)*

UnArchive, a greeting from the burning cinema

UnArchive is a twofold invitation: one suggested by the festival's name itself - to "un-archive" the images stored in archives – but also an invitation to cinema. The films we present the public with during the days of the festival represent the filmmaking that most challenges us and fascinates us, as spectators, artists, scholars and enthusiasts. It is the kind of cinema that makes continuous aesthetic research its engine, that never ceases to question the representations of visual language. It is the cinema of found footage that, in its practice of re-reading and re-semanticizing images, produces new meanings and keys of interpretation for the contemporary world.

It is within this cinema that the most experimental form of documentary conquers a common audience, between cinemas and spaces dedicated to art. New imaginaries capable of involving very different poetics, in an aesthetic-pragmatic way to the documentary that does not respond to an a priori manifesto but involves the filmic device in a multiple gesture, capable of both witnessing and fabricating "reality". Not a movement, not a doctrine, but experiences capable of creating hybrid and thinking works: films that consciously keep together a realistic look at the world and a look upon their own gaze, upon the way in which the gaze itself constructs the world.

This is why we enthusiastically welcomed AAMOD's proposal to take on the artistic direction of UnArchive, a responsibility and a pleasure that we share together with the festival's work team. For some years AAMOD has begun a process of opening the archive up for the dissemination of its heritage, activating virtuous practices and valuable collaborations, and it is in this wake that the desire to propose works that tackle the creative reuse of images to a wide audience was born. At a time when the presence of archival images is widespread even in fiction cinema or in classic documentaries, the need to question the representations of the past with the intention of decolonizing visual narratives requires us to give space to works that put the archive at the centre of their vision but that do not use it with an illustrative or historical function. So films born from the ashes of other films, from abandoned funds, from amateur perspectives, but capable of creating centrifugal landscapes, in a set in motion that is both psychic and collective, ethical and political, for excavations into the deepest imaginaries of our contemporary world.

We are not interested in the race to festival previews, but rather in going further, a bit everywhere in the world, to explore works and authors at the edges of the visible. So we drew up a varied program, between very short and very long films, performances with projections and live music, meetings and installations outside the movie theatre as well. The sections, both competitive and non competitive, turn their attention mainly to the present, but we haven't neglected to focus on past productions, such as the selection of experimental and "ready-made" films from the collection of the Centre Pompidou in Paris, or on contemporary artists such as the homage to Canadian filmmaker Louise Bourque. We also want to re-propose a few films by masters of cinema - such as the recent feature films by Aleksandr Sokurov and Werner Herzog - because we believe it is important to see them again in the context of UnArchive and give a non-specialist audience the opportunity to enjoy them.

We are fascinated by the new cinematic experiences offered by found footage, by the estrangement produced by many of the selected films, capable of overturning film conventions and unearthing unexplored transgressive attitudes. Works that resist both the idea of destruction and that of survival; and reconfigure, from time to time, from use to use, their semantic cloud in a dialectic process, without safety nets. These are changing forms, in which the poetic and the political explode in a reality pregnant with desire and saturated with conflicts. An international wave, and many of the authors will participate in the festival, both to present their work and to meet the public in an open dialogue on the mutating forms of reuse. A special space is given to Romanian director Radu Jude who will hold a master class on his filmmaking and on his specific experience with found footage, in a meeting organized together with the Centro Sperimentale di Cinematografia. UnArchive is also a place to exchange ideas and theoretical reflection, as well as being a showcase of projects by young filmmakers and students, who present the fruit of their training classes and the result of artistic residencies.

Two juries, a main jury and a student jury, will award prizes and mentions to the films that they consider of greatest interest in the field of film language research and experimentation. Against the habits of our gaze, crossing the borders of a cinema that feeds on futuristic visions and injections of the past, the seductive anachronism of found footage will accompany us in this first edition of UnArchive. So enjoy the viewings, and thank you again to AAMOD, to the many institutions that have collaborated and to our fantastic team!

Marco Bertozzi

Alina Marazzi

Artistic Director



International Competition

Audiovisual projects of any genre, duration and format,
produced from 2020 onwards, which experiment with creative reuse.

Feature-length

1970

May 5, 4:30 pm. / May 6, 10:00 pm.

Tomasz Wolski / Poland / 2021 / 70' / Polish



In 1970, protests broke out in Communist Poland. Workers went on strikes to object to price increases: in response, a crisis team gathered in the capital. With the help of animations combined with telephone recordings, we can peek behind the closed doors of dignitaries' offices where propaganda strategies to break up protesters and future repressions are planned. However, the protests got out of control and the militia makes use of their batons. 1970 is a story about a rebellion but told from the perspective of the oppressors.

Et J'Aime à la Fureur (*Flickering Ghosts of Loves Gone by*)

André Bonzel / France 2021 / 96' / French

May 7, 3:30 pm. / May 8, 3:00 pm.



Through the amateur and anonymous films he has collected since childhood, a filmmaker takes a look back over his turbulent life. In these fragile, funny, and moving images, with their fragments of stories and past emotions, he examines his own history and that of his family, marked by an obsession with cinema and sex. A fictionalized self-portrait, whimsical and baroque, *Flickering Ghosts of Loves Gone by* is also a vibrant ode to cinema and to life.

Gli ultimi giorni dell'umanità

May 3, 3:30 pm.

enrico ghezzi, alessandro gagliardo / Italy / 2022 / 196' / Italian



The panorama of human events meets the *man with the camera*. Characters, situations and places camp in the experience of humanity that is both the one who sees and the thing seen. But what are the last days of this humanity? While waiting, the astronauts of the *Atalante* meet their image in a bubble of water. The pilot pushes his fireball between fear and desire. In the mirror, one's own capture occurs inside a short, too short, unit of time. But what we have learned is that there is no duration. Everything they touch becomes time, action, expectation and hope. And this drama can have no other spectator than humanity.

Radiograph of a Family

May 4, 4:00 pm.

Firouzeh Khosrovani / Norway, Iran, Switzerland / 2020 / 82' / Persian, French



For my mother living in Europe was a challenge. Sin was everywhere. My father instead came from a liberal family, he was a lover of culture. After I was born, we moved back to Tehran while the Revolution changed everything. My mother became a religious activist, my father sat quietly at home listening to Bach. As my identity developed, I carried both of them inside me and I still do. My story is the result of Iran's struggle between tradition and modernization, told through photographs, archive footage, letters and voices.

Red Africa

May 4, 6:30 pm. / May 5, 10:00 pm.

Alexander Markov / Russia, Portugal / 2022 / 65' / English, Russian



After gaining independence in the early '60s, the young African nations are greeted by an enigmatic friend from a far-off continent. Africa receives an endless stream of Soviet parliamentarians, to pay respect to the newly independent states. These ambassadors radiate friendliness and offer assistance in technical, social and cultural development under the banner of a new ideology of equality and fraternity. But is everything as rosy as the Soviet propaganda claims? What were the real objectives of the Red Empire?

Riotsville, U.S.A.

May 6, 7:00 pm. / May 7, 10:00 pm.

Sierra Pettengill / USA / 2022 / 91' / English



USA, '60s: the peak of protest movements against militarized police departments. Director Sierra Pettengill reconstructs the formation of a national consciousness obsessed with maintaining law and order by any means necessary. Focusing on military training footage of Army-built model towns called "Riotsvilles", Pettengill shifts our historic gaze to the forces that aligned against these storied moments, showing the mechanisms of American institutional control, reflecting on power, state violence and systematic racism.

Splinters (*Esquirlas*)

May 7, 11:30 am. / May 8, 3:00 pm.

Natalia Garayalde / Argentina / 2020 / 70' / Spanish



On November 3rd, 1995, the emblematic industry of my hometown, Rio Tercero Military Munitions Factory exploded. Thousands of shells were fired against the city that had produced them. I was 12 years old, and while I was trying to escape from the explosions, I recorded the devastation of my hometown with a video camera. Twenty years later I found those tapes. The threat of the industrial and military sector is still persistent at the present time.

The Natural History of Destruction

May 6, 11:00 am. / May 7, 10:30 pm.

Sergei Loznitsa / Poland / 2022 / 110' / English, German



Inspired by W. G. Sebald's book and based on WWII archive footage, the film puts forward the question: is it morally acceptable to use civilian population as a means of war? Is it possible to justify mass destruction for the sake of higher "moral" ideals? The question remains as relevant today, as it was 80 years ago, and its urgency is tragically manifested in current political events.

Three Minutes - A Lengthening

May 6, 3:30 pm.

Bianca Stigter / Netherlands, Uk / 2021 / 69' / English



From a home movie shot by David Kurtz in 1938 in a Jewish town in Poland, the movie tries to postpone its ending. As long as we are watching, history is not over yet. The three minutes of footage, mostly in colour, are the only moving images left of the inhabitants, unraveling the stories hidden in the celluloid, imaginatively edited to create a film that lasts more than an hour.

Short

A History of the World According to Getty Images

May 5, 4:30 pm.

May 6, 10:00 pm.

Richard Misek / Norway, Uk / 2022 / 19' / English



Getty Images is one of the largest commercial image libraries in the world, owning many of the images of our collective memory. This study on property, profit and power is made out of archive footage from Getty Images' online catalogue. A crafted journey through some of the most significant moments ever caught on camera, reflecting on how commercial archives influence what we see, the film also forms a direct resistance to this privatization of the past. It includes seven legally licensed clips, downloadable for the duration of each festival screening, freely available for viewing and for future artistic uses.

BOOKOLORBAR: Action

May 3, 3:30 pm. / May 5, 10:00 pm.

Shon Kim / South Korea, USA / 2022 / 1'46" / Silent

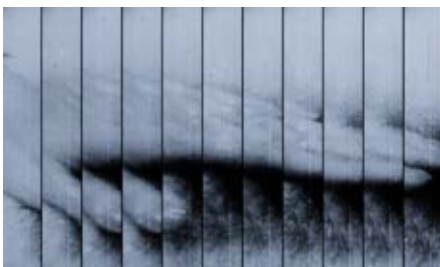


BOOKOLORBAR: Action is an Animation project that combines *Bookanima* and *Color Bar*. It experiments with *BOOKOLORBAR* Animation about Action.

BordX2

May 5, 4:30 pm. / May 6, 10:00 pm.

Alexis Moreano Banda / France / 2023 / 11'30" / Silent



A pornographic film shot at the beginning of the 20th century slides laterally towards the outside of the frame. Shortly before reaching the edge, the outer fringe of the film starts to repeat itself in successive strips until it fills the screen once again, thus generating a new image, on the verge of abstraction. The film is conceived as a diptych in which each part results from the repetition of one or the other edge of the original movie. The two parts can be viewed either one after the other, in any order, or simultaneously, on two screens.

Cause of Death

May 7, 11:30 am. / May 8, 3:00 pm.

Jyoti Mistry / South Africa, Austria / 2020 / 20' / English



Women's bodies are always at risk. An autopsy report describes the physical impact on the body that results in death but hides the structural and recurrent violence on women's bodies that leads to femicide. Through archival film footage, animation, and recited poetry, an experience of structural violence against women is exposed.

INCIDENT

May 6, 7:00 pm. / May 7, 10:30 pm.

Bill Morrison / USA / 2023 / 30' / English



INCIDENT reconstructs a police shooting in Chicago in 2018, reassembling the event and its immediate aftermath from a variety of viewpoints, including surveillance, security, dashboard, and body-worn cameras as a continuous, synchronized split screen montage.

White and Black Grafts (*Innesti Neri e Bianchi*)

May 4, 4:00 pm.

May 5, 10:00 pm.

Federica Foglia / Canada, Italy / 2022 / 7' / Silent



"Grafting" is the act of placing a portion of one plant into another, so that a union will be formed and the partners will continue to grow. So, several home movies, collected from eBay auctions, then remediated through artisanal techniques, are assembled into a hand-made collage, portraying women in their domestic lives. The personal lived experience of the filmmaker is intertwined with the iconography of womanhood, reflecting on the personal and cultural process of "becoming" a woman.

Irani Bag

May 7, 11:30 am. / May 8, 3:00 pm.

Maryam Tafakory / Iran, Singapore, UK / 2021 / 8' / English



Irani Bag is part of Monographs, a series of essays on Asian cinema commissioned by the Asian Film Archive (AFA). Using excerpts of films produced between 1990 and 2018 and collating scenes of mediated intimacy in Iranian cinema, it is a split-screen video essay capable of questioning the innocence of bags in post-revolution Iranian cinema, and quietly giving instructions on 'how to touch without touching'.

Perf Dance

May 7, 11:30 am. / May 8, 3:00 pm.

Steven Woloshen / Canada / 2022 / 3'30" / Silent



A physical dance with darkness and light - a dark choreography with film.

Subtotals (*Majmouan*)

May 7, 3:30 pm. / May 8, 3:00 pm.

Mohammadreza Farzad / Poland, Germany, Iran / 2022 / 16' / Persian



Inspired by a short story of the same title by Gregory Burnham and the novel *Autoportrait* by Édouard Levé, *Subtotals* is a meditation on the uncertainties of a life that doesn't hand you any bills. It is an essay wholly composed of 8mm home movies of Iranian people, about an impossible attempt at accounting for one's life's products. Have you kept an account of your gray hair? Of the number of kisses you have exchanged? You May not have. It makes no real difference in a life lived beyond numbers.

**Tekoha: Images fallen from a state scandal
– long live the struggle of the indigenous people**

May 6, 11:00 am.

May 8, 3:00 pm.

Carlos Adriano / Brazil / 2022 / 14' 38" / English, Portuguese



September 6, 2021: private security guards burned a Guarani Kaiowá family home, in Tekoha Ava'te, in the Dourados Reserve. The criminal action was recorded on video by the Guarani Kaiowá People. On December 29, 2021, members of the pentecostal church "God is Love" burned a Guarani Kaiowá prayer house, in Tekoha Itay Ka'Agwyrusu, in Douradina. This criminal action was also recorded on video by the Guarani Kaiowá people. The Oga Pysy (House of Prayer) is a collective heritage of the culture and religion of the Guarani Kaiowá People. For them, Tekoha is the definition of indigenous land, ethnic and vital territory of the original peoples of Brazil – a place where one is.

Train Again

May 6, 3:30 pm. / May 7, 10:30 pm.

Peter Tscherkassky / Austria / 2021 / 20' / Silent



The acceleration of the world intensifies over the course of the 19th century. While the mobilization of the gaze generates unforeseen freedom, it also fuels anxiety. Cinema and trains are linked as factories of newfound upheaval. Peter Tscherkassky's roller coaster ride commences with frenetic action and the passing of a baton: horse-drawn coaches and steeds compete one last time against the iron horse. Train Again is a phantom ride through the engine room of the seventh art, a concrete abstract cinema of meta-attractions and frenzy, an ecstatic ode to the fragility and explosive force of the medium.

Trip After

May 4, 6:30 pm. / May 5, 10:00 pm.

Ukrit Sa-nguanhai / New Zealand, Thailand / 2022 / 10' / Thai, English

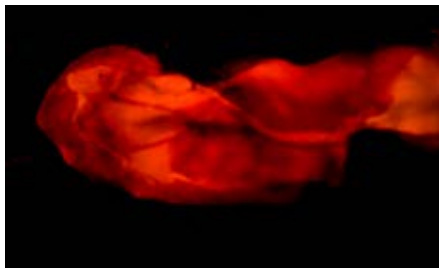


In the 1960s, the United States Information Service (USIS) mobile film units traveled around the northeast region of Thailand showing their self-produced propaganda films to rural audiences as a part of a psychological operation. *The Community Development Worker*, one of their most well-received works, was also filmed in a province in that same region. *Trip After* is a 2022 travel vlog inspired by the field trip reports of those United States Information Service (USIS) mobile film units.

under the microscope

May 6, 11:00 am. / May 8, 3:00 pm.

Michaela Grill / Austria, Canada / 2021 / 7' / Silent



Magnification reveals cellular processes: time-lapse and slow-motion effects bring the bursting of pollen and sprouting of flowers up to the scale of human perception. In her glittering remontage of science films from the 1920s, Michaela Grill shows the fascination of these recordings, never separated from their aesthetic appeal as a pure cinematic spectacle, through cross-fading, rhythmic editing of image detail and the speed of movement.

Woman as Image, Man as Bearer of the Look

(*La mujer como imagen, el hombre como portador de la mirada*)

May 4, 6:30 pm.

May 5, 10:00 pm.

Carlos Velandia / Colombia / 2022 / 7' 22" / Spanish



The protagonist, a woman who is simultaneously all and none, inhabits everyday actions with lightness; but something disturbing is glimpsed: Faces, bodies and actions are juxtaposed endlessly. Fragments of the woman rectreating her image in the history of cinema, dominated by the exploitation of her body. This short film is a homage to Laura Mulvey's contributions to feminist film theory and highlighting the dire consequences of capitalist and patriarchal control in the film industry.

Carte Blanche

Philippe-Alain Michaud – Centre Pompidou

A selection of rare archival films chosen by the director of the department of Experimental Cinema of the Paris museum.

These two sessions explore two different - and even contradictory - methods of found footage. The first is dedicated to Joseph Cornell (1903-1972) whose cinematography consisted entirely of already shot film (he never shot an image) that makes it the cinematographic equivalent of the “boxes” that mostly made him famous. His films appear, in the surrealist movement, as dreamlike stories that speak of the interiority of the subject rather than of the external reality fixed on the celluloid: this is only the material of the film work, just as the images of the day are the material of the dream work.

Raphaël Montanez Ortiz and Graig Baldwin, on the other hand, make a political use of the found film, destroying or diverting it: Montanez Ortiz by bringing the fiction of western films back to the reality of the genocide of Native Americans; Greg Baldwin by building a fiction based on the story of the establishment, after World War II, of extreme right-wing dictatorships throughout Latin America, supported by the CIA in order to block communism.

Dream stories and political parables that appear in the mirror as two inverted ways to reuse images: both to un-realize the world and to describe it.

Philippe-Alain Michaud, 2023

Cornell et al(ievi)

Digital projection

May 6, 4:00 pm.



Rose Hobart

Joseph Cornell
/ USA / 1937 / 17'
/ English / orig. 16mm



The Children's Party

Joseph Cornell,
Larry Jordan
/ USA / c. 1938-1968 / 10'
/ Silent / orig. 16mm



Cotillion

Joseph Cornell,
Larry Jordan
/ USA / 1938-1968 / 9'
/ Silent / orig. 16mm



The Midnight Party

Joseph Cornell,
Larry Jordan
/ USA / c. 1938-1968 / 4'
/ Silent / orig. 16mm



The Wonder ring

Joseph Cornell,
Larry Jordan
/ USA / 1955 / 5' 30"
/ Silent / orig. 16mm



Gnir Rednow

Joseph Cornell,
Larry Jordan
/ USA / 1955 / 5'
/ Silent / orig. 16mm



Opening the nineteenth Century : 1896

Ken Jacobs / USA / 1990 / 10'
/ Silent / orig. 16mm

American distopias

Digital projection

May 7, 5:30 pm.



Cowboy Indian

Raphaël Montanez Ortiz

/ USA / 1957-1958 / 5'

/ Silent / orig. 16mm



Tribulation 99: Alien Anomalies under America

Craig Baldwin / USA / 1990

/ 50' / English / orig. 16mm

No Place Like Home

Louise Bourque's film

A selection of the Canadian director's films, chosen by
André Habib professor of the Université de Montréal.
Special screenings in 16mm and 35mm film.

Since the beginning of her career, French-Canadian filmmaker Louise Bourque has made the re-use of her own images and home movies (some of which were shot before she was born) an essential and moving part of her creative work. In addition to the notable presence of her own parents, her mother in *Just Words* (1991), her second film, and her father in *Bye Bye Now* (2022), her last film to date, it is above all the central theme of the "home" that attracts attention and seems to possess an obsessive charge that runs through her work (this is the thematic around which this program was elaborated).

This house where she was born, in Edmunston, New Brunswick (and which still belongs to her family), becomes, throughout her films, the very place of haunting, of trauma, of fragility, of the pain of memory. It was in the garden of this house that she buried the outtakes of her first films, which, once unearthed, would give rise to the dazzling *Self-Portrait Post-Mortem* and *Remains*. In all these films, she allows us to explore the abysmal depth of this expression, "No Place Like Home". If no place can compare to home, it is also because home is not always the hospitable place we want it to be. Home is not always a place we want to return to. This is why "going back home", far from any nostalgia, has the sound of a broken lullaby and appears, in all her films, as a process of confrontation with these wounds, often invisible, which fragment the self and which the manipulated filmstrip manages to metaphorize: the work of mourning is never completed (hence the role of repetition in several of her films). The photochemical, optical and plastic manipulation techniques that Bourque applies to these images give them an aura of intranquility, far from the often falsely reassuring character of the home movie (and of the peaceful "home" they evoke) as a place of innocence and happiness. Through a meticulous, "hands on" approach that explores the material properties of film, she offers us works that, by making a poetic archaeology of her own history, unearth, expose and release powerful blazes of light, noise and color, leaving lasting imprints on each viewer.

André Habib, 2023

No Place Like Home - Louise Bourque's film

May 8, 8:00 pm.



Just Words

/ Canada / 1991 / 10' / 16mm



Imprint

/ Canada / 1997 / 14' / 16mm



Fissures

/ Canada / 1999 / 2' 30" / 16mm



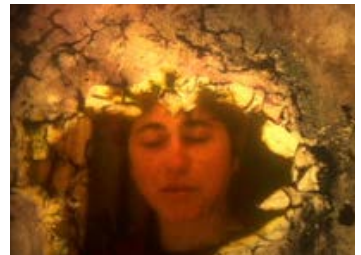
Remains

/ Canada / 2011 / 5' / 16mm



Going Back Home

/ Canada / 2000 / 1' / 35mm



Self Portrait Post Mortem

/ Canada / 2002 / 2' 30" / 35mm



L'éclat du mal / The Bleeding Heart of It

/ Canada / 2005 / 8' / 35mm



Bye Bye Now

/ Canada / 2022 / 9' / 35mm

Special Screenings

Films by masters of cinema and literature that deal with the reuse of archival images.

Found
Footage
Fest — 1°
UNARCHIVE

May 8, 5:30 pm.



Les Années Super 8

Annie Ernaux, David Ernaux-Briot
/ France / 2022 / 61' / French

The Super 8 shots are silent: they are commented on only by the crackling of the projector. Annie Ernaux, Nobel Prize for Literature 2022, gives voice to those silences by superimposing her own words on a collection of films shot by her and her husband between 1972 and 1981. An intimate story which, as in her books, is intertwined with the collective history. Her travels around the world (from Allende's Chile to exotic Morocco, from the Soviet Union to mysterious Albania) and the everyday life at home, the escapades to the countryside and the crises of the Ernaux family reflect the emotions and insecurities of an entire social class in the decades following 1968. A unique and irreplaceable testimony, from her point of view, on a historical moment in which our present is firmly rooted.



in combination with

Gli Anni

Sara Fgaier / Italy, France / 2018 / 20' / Italian

A woman gives voice to the text *The Years* by Annie Ernaux, a few fragments collected on the shores of a timeless Sardinia. Neither the word nor the images claim to exhaust the telling of her story: the places of the past emerge as reverberations of a fragmented and ever-changing memory, invested with a new light. Gestures, faces, scenes of family life, reassembled and detached from the context of origin, become expressive elements of a confession that is at the same time self-discovery and collective storytelling. A promise to be renewed, inscribed in the exchange between the archive and the word.

May 5, 7:30 pm.



Fairytale (*Skazka*)

Aleksandr Sokurov / Russia, Belgium, Estonia
/ 2022 / 78' / Georgian, Aramaic, English,
German, Italian, French

Hitler, Mussolini, Stalin, Churchill, Napoleon: the men and dictators who changed history remain stuck in a surreal limbo, this time surrounded by landscapes from old engravings. They wander in search of access to paradise. They are absolutely real, shot at the time for newsreels. Their earthly life still won't let them go: these dictators and powerful men of the past discuss among themselves, each in their own language, about clothes and uniforms, smells, posture and of course empires. Their main problem is that they cannot become history and cross the threshold of oblivion that separates the present from the past.

May 3, 8:00 pm.



The Fire Within: A Requiem for Katia and Maurice Krafft

Werner Herzog / Uk, France, Switzerland, USA
/ 2022 / 81' / English

A feature-length documentary about Maurice and Katia Krafft, the legendary volcanologists and filmmakers from the Alsace region in France. They were on Mt. Unzen, in Kyushu, Japan, when a pyroclastic flow – a cloud of superheated gasses and particles – descended at over 100mph from the peak of the volcano, consuming everything in its path. It instantly killed them. They were too close. They were almost always too close. On the day before they died, Maurice said in an interview: "I am never afraid, because I've seen so many eruptions in 25 years that, even if I die tomorrow, I don't care.". Werner Herzog used The Krafft's archive of over 200 hours of footage, unprecedented in its spectacular and hypnotic beauty, and created a film that cannot be categorized. It is not a biography, but rather a requiem celebrating the legacy of Katia and Maurice Krafft.

Before the Dying of the Light

May 6, 6:00 pm.

Ali Essafi / Morocco, France 2020 / 70' / Arabic, French



In *About Some Meaningless Events*, a Moroccan independent film from 1974 by Mostafa Derkaoui, a group of young filmmakers explored the role the new Moroccan cinema should play in society. This counterculture saw cinema as an "instrument for sensitization" and self-discovery. The film was immediately censored by the government. The negatives of this long lost film were rediscovered in Spain and have recently been restored. Dedicated to the victims of censorship and oppression, *Before the Dying of the Light* evokes a time of excitement about the future, before it was extinguished by the repression. Now that flame is briefly rekindled as these images are shown once again.

Fragile Memory

May 5, 5:00 pm.

Igor Ivanko / Ukraine, Slovakia / 2022 / 85' / Ukrainian, Russian, Polish



Soviet cinematographer Leonid Burlaka worked at the Odessa Film Studio in the 1960s on dozens of films that toured the world. Today he is 80 years old and suffers from Alzheimer's: while his memory fades, his grandson Ihor follows the traces he has left in home movies, videos, letters... Going to the bottom of the archive, Ihor realizes that his grandfather's life has historical value, starting from the attacks made by Soviet censorship, later establishing himself only later as a cinematographer, to the changing of the politics. Fearing for the erasure of Leonid's memory, Ihor interrogates old friends and colleagues. However, Leonid's memory fades faster and faster: will he be able to see the new life of his archive?

Journey to the Sun (*Viagem ao Sol*)

May 4, 5:30 pm.

Susana de Sousa Dias, Ansgar Schaefer / Portugal / 2021 / 109' / Portuguese



After World War II, 5,000 children were sent from Austria to host families in Portugal, to recover in wealthy homes from the violence of war. This dream, forced to vanish, has affected the lives of those young Austrian children, forced to deal with the enormous economic disparities of the post-war period. Journey to the Sun establishes multiple resonances with today's Europe, where space for the other has been drastically reduced.

Singing in Oblivion

May 6, 7:30 pm.

Eve Heller / Austria / 2021 / 13' / Silent



Films that deal with death seem to have fallen out of time, like the dead themselves. Singing in Oblivion starts from this idea and gets lost in the afterlife, in a dark realm of forgotten places and forms of existence. Eve Heller works with textures, mirror images and overexposure to bring her photographic exhibits to life.

The Potemkinists (*Potemkinistii*)

May 4, 9:00 pm.

Radu Jude / Romania / 2022 / 18' / Romanian



In 1905, the sailors on the battleship Potemkin are given political asylum in Romania - an act of defiance against Russia. In 2021, a sculptor (Alexandru Dabija) wants to create an artwork inspired by the event. A comedy about art, history, memory and cinema, which film critic Andrei Gorzo describes as «a cross between a Caragiale sketch and a Mark Rappaport video essay».

Italian Landscapes

A glance upon films that showcase the variety of practices and poetics in Italian found footage.

Found
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Cipria - Il film della vostra vita

May 3, 5:00 pm.

Giovanni Piperno, Anna Villari / Italy / 2023 / 60' / Italian



In 1941 Italy was at war. The Giuseppe Visconti di Modrone's cosmetic house launched a competition for a new powder, "Volveris", addressed to their female clientele, who had to tell the story of their lives to the newspaper "L'Illustrazione del Popolo". The jury proclaims three winners, but then the war ends everything. The stories of those women remain: eighty years later, the film based on their lives is finally made. Cipria shows three female lives captured in real time, with a creative use of films from the Luce Archive, together with the repertoires of home movies. An unexpected story emerges, where 80 years old sensibilities are connected with the desire for emancipation and vindication of their protagonists.

L'estate è finita - Appunti su Furio

May 7, 12:00 am.

Laura Samani / Italy / 2023 / 15' / Italian



When the summer ends, there's always a sense of loss. A woman travels through the memories of her past summers hoping to find her lost love, or maybe herself.

May 5, 7:00 pm.



Panorama

Gianluca Abbate

/ Italy / 2014 / 7' / Silent

Panorama is the first chapter of a trilogy about the City. A review of a polis extended over an infinite space, without uninhabited places or borders to take refuge. A landscape without readmission for the excluded, like imaginary worlds in search of balance.



Supermarket

Gianluca Abbate

/ Italy / 2018 / 8' / English

Supermarket begins with an invitation to fall asleep, a peaceful rest while a chaotic landscape is set on the screen, crowded with people. People have nowhere to go - they are actually sleeping and in need of a dream.

May 4, 7:30 pm.



Statici

Jacopo Quadri

/ Italy / 1997 / 9' / Italian, English, Bulgarian

The "static" is a film shot and stored in a dry and safe place, away from mice and laboratory parasites. It ceases to be static when it is withdrawn and made into a post-applied story, situation, sensation.



Marisa

Jacopo Quadri

/ Italy / 2000 / 9' / Italian

Marisa is a film for my mother, Marisa Rusconi, who passed away a year ago. This personal story uses footage from the Rai archive about migration issues. With this material, broad and open to the world, I built the backbone of the film, inserting images and sounds recorded by me in recent months and Super8 fragments shot by my father, Franco, in the 1960s.

Una claustrocinefilia

May 7, 3:00 pm.

Alessandro Anibaldi / Italy / 2022 / 85' / Italian



March 2020, the lockdown begins. A cinephile, Alessandro Anibaldi, takes refuge in the only interlocutor he has left: his computer. He turns to his PC, in order to try to reconstruct his inner world and the outside world, made up of personal memories, but above all of iconic images of cinema from the past. Those images, those faces, those films obsess him to such an extent that he discovers and verifies that his visual memory is almost entirely occupied by the masterpieces that have made cinema history. Cinema thus becomes the tool to give meaning to his existence once again.

Svegliami a mezzanotte

May 3, 6:30 pm.

Francesco Patierno / Italy / 2022 / 71' / Italian



The film is the true story of Fuani Marino, a young woman who jumped from the fourth floor of a building, surviving the fall. *Svegliami a mezzanotte* investigates the dark places of psychic discomfort through the frames and fragments, the words and emotions of a fragile existence, illuminating them with the story of an unexpected resurrection that brings hope with it.

Class(room) reuse

Selection of films from art residencies and training courses.

Cinema Intrastevere, random loop

On. Wed., Thur., Frid., Mond. 3:00 pm. - 10:00 pm.

On. Sat., Sund., 11:00 am. - 10:00 pm.

CENTRO SPERIMENTALE DI CINEMATOGRAFIA National Film School

Ai bambini piace nascondersi

Angela Norelli

/ Italy / 2021 / 15' 15" / Italian

L'estraneo

Matteo Di Fiore

/ Italy / 2021 / 8' / Italian

Terra dei padri

Francesco Di Gioia

/ Italy / 2021 / 11' / Italian

RE-FRAMING HOME MOVIES

I fiori blu

Guglielmo Trupia

/ Italy / 2019 / 25' / Italian

Ciudad Lineal

Riccardo Bertoia

/ Italy / 2021 / 31' / Italian

Sulle arie, sulle acque, sui luoghi

Vittoria Soddu

/ Italy / 2021 / 24' / Italian

Manuale di cinematografia per dilettanti – Vol. I

Federico Di Corato

/ Italy / 2022 / 20' / Italian

UNIVERSITÀ IUAV DI VENEZIA

Acasă

Rebecca Grigore

/ Italy, Romania / 2022 / 22' 6"

/ Italian, Romanian

Se mi fermo forse sono io

Giulia Fegez, Niccolò Pagni,

Elena Roccaro

/ Italy / 2022 / 6' / Silent

Telememoria

Luka Bagnoli, Elisa La Boria

/ Italy / 2022 / 6' 35" / Silent

SUONI & VISIONI ART RESIDENCE

Battlefield

Silvia Biagioni, Andrea Laudante

/ Italy / 2021 / 10' 19" / Italian

Dal giorno finché sera

Alessandro Gattuso,

Luca Maria Baldini

/ Italy / 2021 / 15' 02" / Italian

Io Ho Fissato Il Fuoco

Per Sempre

Salvatore Insana, Silvia Cignoli

/ Italy / 2021 / 23' 50" / Italian

PREMIO CESARE ZAVATTINI

Blue Screen

Alessandro Arfuso,

Riccardo Bolo

/ Italy / 2016 / 16' 49" / Italian

Dimenticata Militanza

Patrizia Partino

/ Italy / 2016 / 15' 27" / Italian

Fuori Programma

Carla Oppo

/ Italy / 2016 / 16' 06" / Italian

Massimino

Pietro Li Donni

/ Italy / 2016 / 16' 45" / Italian

In her shoes

Maria Iovine

/ Italy / 2017 / 19' 16" / Italian

Mirabilia urbis

Milo Adami

/ Italy / 2017 / 18' 05" / Italian

Then and now

Giulia Tata, Antonio Torrisi

/ Italy / 2017 / 19' 36" / Italian

Anche gli uomini hanno fame

Gabriele Licchelli, Francesco

Lorusso, Andrea Settembrini

/ Italy / 2018 / 19' 53" / Italian

Domani chissà forse

Chiara Rigione

/ Italy / 2018 / 15' 46" / Italian

Supereroi senza super poteri

Beatrice Baldacci

/ Italy / 2018 / 12' 40" / Italian

Il mare che non muore

Caterina Biasucci

/ Italy / 2019 / 13' 03" / Italian

L'Angelo della storia

Lorenzo Conte

/ Italy / 2019 / 17' 19" / Italian

Lo chiamavano Cargo

Marco Signoretti

/ Italy / 2019 / 17' 34" / Italian

Comunisti

Davide Crudetti

/ Italy / 2020 / 19' 27" / Italian

Heimat

Giovanni Montagnana

/ Italy / 2020 / 19' 59" / Italian

Sbagliando s'inventa

Alice Sagrati

/ Italy / 2020 / 11' 24" / Italian

Il piccolo Golem

Federina Quaini,

Giulia Viola Milocco

/ Italy / 2021 / 21' 50" / Italian

IDFA ReFrame Award @UnArchive

UnArchive Found Footage Fest hosts the winner of the **Beeld & Geluid IDFA ReFrame Award** at the Amsterdam International Documentary Film Festival.

Private Footage (*Filme Particular*)

May 7, 7:00 pm.

Janaína Nagata / Brazil / 2022 / 91' / Portuguese



In 2018, artist and filmmaker Janaína Nagata bought an old 16mm film online for a projector. It contains footage from a family's holiday in South Africa. The footage includes a safari in Kruger Park, rickshaw drivers in "traditional" costume in Durban, Bantu women in the countryside and white women at the swimming pool. But Nagata discovers the other reality, the one not shown in the film: using split screen, she presents fragments of the holiday footage on one side and her findings on the other. With the deconstruction of the footage, the innocent images reveal the horrendous apartheid system; meanwhile, her architect, Hendrik Verwoerd, is seen dining with other members of the white elite. The screeching, dissonant soundtrack intensifies the sickening atmosphere and the feeling that there is something wrong within those footage.



Partnership with Centro Sperimentale di Cinematografia.

Radu Jude is a Romanian director and screenwriter. Jude's feature debut *The Happiest Girl in the World* (2009) was selected for more than 50 international film festivals. Titles such as *Aferim!*, *Scarred Hearts* and *Everybody in Our Family* followed and won multiple awards. The international premiere of *The Dead Nation* in Locarno 2017 marked his debut in documentary film. *I Do Not Care If We Go Down in History as Barbarians* (2018) won the Crystal Globe for Best Film in Karlovy Vary in 2018. *Uppercase Print* and *The Exit of the Trains* (co-directed with Adrian Cioflâncă), premiered in Berlinale Forum 2020. His latest feature, *Bad Luck Banging or Loony Porn*, won the Golden Bear in Berlinale 2021. Several shorts followed: *Semiotic Plastic* (Venice Out of Competition 2021), *Caricaturana* (Locarno Corti d'Autore 2021), *Memories from the Eastern Front* (co-directed with Cioflâncă – Berlinale Shorts 2022), *The Potemkinists* (Quinzaine des Realisateurs 2022).

Almanacco HomeMovies100

Cured by Paolo Simoni in partnership with Michele Manzolini, Elena Pirazzoli



Cinema
Intrastevere's
foyer

A project of the Home Movies Foundation - National Family Film Archive

The Home Movies 100 Almanac is the special project of the Home Movies Foundation - National Family Film Archive which consists of a daily programming of archive fragments shot on that same day, over the Short Century of cinema, in reduced format, each one being soundtracked on purpose for the occasion. An innovative project for telling the collective story, reconnecting it to today, through micro situations taken from family, amateur and artist films. In fact, amateur film cameras return an unpublished representation of Italy in the 1920s and 1930s, showing daily life during the war and the happy days of the Liberation, recounting the rebirth of Italy, the moments of the economic boom and accompany the life of Italians up to to the 80s, the fall of the Berlin wall and the transition to VHS.

Panel, Talk

Exchanges and meetings between professionals, experts and authors on the creative reuse of images.
Conference room, Real Academia de España en Roma.

Class(room) reuse

May 5, 3:00 pm.

A comparison between the principal training courses dedicated to the found footage practices.

Moderator Marco Bertozzi

Panelist: Alessia Petitto (*Archive Producer*)

Annalisa Forgione (*Editing teacher, Centro Sperimentale di Cinematografia - National Film School*)

Costanza Quatriglio (*Director Documentary School, Centro Sperimentale di Cinematografia - National Film School*)

Danilo Torre (*Editing Teacher, Centro Sperimentale di Cinematografia - National Film School*)

Antonio Medici (*Director Premio Zavattini*)

Karianne Fiorini (*President and curator Re-framing home movies project*)

Gianmarco Torri (*Secretary general and curator Re-framing home movies project*)

Giuseppe Ferrari (*Area Manager conservation and digitalization, Ri-prese project*)

Nicoletta Traversa (*Area Manager conservation and digitalization, Ri-prese project*)

Giacomo Ravesi (*Scientific Director, Artistic Residence Suoni & Visioni*)

Good manners for the archives

May 4, 10:00 am.

A comparison between archives about the processing of audiovisual repertoire, from conservation to the fruition.

Moderator Paolo Tosini (*Director Conservation e management of audiovisual patrimony Centro Sperimentale di Cinematografia - National Film School*)

Panelist: Letizia Cortini (*Archivist, Audiovisual Archive of the Democratic and Labour Movement*)

Fabrizio Micarelli (*Area Manager conservation, Archivio Luce*)

Maurizio Prece (*Area Manager data, Archivio Luce*)

Andrea Meneghelli (*Area Manager archivio film, Cineteca di Bologna*)

Davide Pozzi (*Director laboratory of film restoration L'Immagine Ritrovata*)

Maria Assunta Pimpinelli (*Area Manager Collections and Filmic Repertoire, Italian National Film Library*)

Mirco Santi (*Area Manager laboratory of restoration and digitalization, Co-founder, Home Movies - Italian National Home Movies Archive*)

Then Laurence McFalls presents **Open Memory Box** platform.

Poetic of the contemporary reuse

May 6, 10:00 am.

Forms, practices, experiences.

Round table with the authors presents at the festival.

Moderator Marco Bertozzi, Alina Marazzi

Directors:

André Bonzel

Eve Heller

Alexander Markov

Richard Misek

Bill Morrison

Bianca Stigter

Peter Tscherkassky

Radu Jude

Firouzeh Khosrovani

Live Performance

New works focused on the interaction between images and live music.

Arrivederci Berlinguer!

May 6, 10:30 pm.

Michele Mellara, Alessandro Rossi / Live music by **Massimo Zamboni** / Italy / 2023

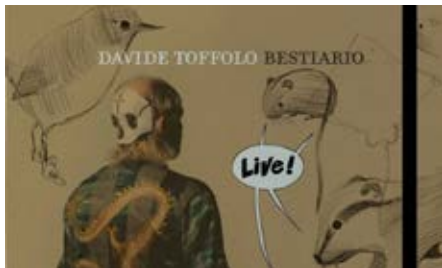


L'addio a Enrico Berlinguer, a collective film about his funerals direct from some of the most important names of Italian cinematography is here reassembled and re-imagined, bringing it up to date. The humanity of Berlinguer's character restores dignity, integrity and strength to politics. A montage film that looks ahead, not looking to celebrate but to give ideas: to reflect, and rediscover our near past that seems to have evaporated in a cloud of stunned forgetfulness.

Bestiario

May 5, 10:30 pm.

Archives, images and live music by **Davide Toffolo** / Italy / 2023



With the curiosity, wit and the "sense of the wonderful" of a nineteenth-century explorer, together with the pungent irony of an indie rock star, Davide Toffolo creates his bestiary: a gallery of magnificent drawings accompanied by autographed texts and music, with exotic animals as protagonist, like in a modern fairytale. A compendium that is a precious and original.

Sound in Trasfigured Time (Suono In Un Tempo Trasfigurato)

May 4, 10:30 pm.

Images from the movies by **Maya Deren** and **Marinella Pirelli** / Live music by **Bono** / **Burattini** / Italy / 2023



Three films conceived and silent by Maya Deren, offer to the musicians Francesca Bono (Ofeliadorme) and Vittoria Burattini (Massimo Volume) the opportunity to create a dialogue with Deren, godmother of American avant-garde cinema, through synths, drums and voice. The project is a powerful tribute to the generating force of Deren's work.

UnArchive // Expanded

Found
Footage
Fest — 1°
UNARCHIVE

Expanded cinema in the setting of the Tempietto del Bramante at the Real Academia de España en Roma, where the dialogue between space and images is renewed.

DECAY DANCE

Bill Morrison / USA / 2013-2023 / 50' loop program



This program, consists of four short film and five interstitial dance loops. It begins with the Edenic Light Loop, and continues with various tales of discovery and betrayal, each separated by, including a dance. It concludes with a sort of epiphany with Chrysalis, itself a mirrored dance, which lends itself to the rebirth of subsequent looping programs. The figures in each film move through the space and narrative threads represented on film. They also appear and disappear through the layers of emulsion and celluloid decay that have occurred since they first performed for the camera and were printed on film. In this way their stage is the frame, and they (and we) are all dancing through both space and time.

Bill Morrison, 2023

Mani Materia Memoria

Leonardo Carrano / Italy / 2023 / 10' / Italian



Mani Materia Memoria is a 360° linear virtual reality project. A non-filmed film, where Leonardo Carrano's experimental animation cinema meets the innovation of new immersive audiovisual technologies. A prototypical artistic experience of far future cinema.

A plastic magma surprises the viewer in an unusual dreamlike and poetic universe: a kaleidoscope of two-dimensional native images generated through a visionary work of artistic craftsmanship. The 35mm films are prepared by applying different materials on each frame, with the addition of spontaneous brush strokes of nitric acid on the film while it is being heated with a pyrograph. All the two-dimensional frames are digitally processed in CGI and positioned in a 3D space to generate an immersive 360° VR experience: the viewer witnesses the metamorphosis of matter, until its final dissolution, as protagonist of one's own personal trance.

Index of works and sections

International Competition

Feature-length

1970 by Tomasz Wolski	6
Et j'aime à la fureur by André Bonzel.....	6
Gli ultimi giorni dell'umanità by enrico ghezzi, alessandro gagliardo.....	6
Radiograph of a Family by Firouzeh Khosrovani	7
Red Africa by Alexander Markov	7
Riotsville, U.S.A. by Sierra Pettengill	7
Splinters by Natalia Garayalde.....	8
The Natural History of Destruction by Sergei Loznitsa	8
Three Minutes: A Lengthening by Bianca Stigter.....	8

Short

A History of the World According to Getty Images by Richard Misek	9
BOOKOLORBAR: Action by Shon Kim	9
BordX2 by Alexis Moreano Banda	9
Cause of Death by Jyoti Mistry.....	10
INCIDENT by Bill Morrison.....	10
Innesti Neri e Bianchi by Federica Foglia.....	10
Irani Bag by Maryam Tafakory.....	11
Perf Dance by Steven Woloshen.....	11
Subtotals by Mohammadreza Farzad.....	11
Tekoah: Images fallen from a state scandal - long live the struggle of the indigenous people by Carlos Adriano	12
Train Again by Peter Tscherkassky	12
Trip After by Ukrit Sa-nguanhai.....	13
under the microscope by Michaela Grill.....	13
Woman as image, Man as Bearer of the Look by Carlos Velandia	13

Carte Blanche

Philippe-Alain Michaud - Centre Pompidou

Cornell et al(ievi)	15
American distopies	16

No Place Like Home

Louise Bourque's films	18
-------------------------------------	----

Out of Competition

Special Screenings

Les Années Super 8 by Annie Ernaux, David Ernaux-Briot in combination with Gli Anni by Sara Fgaier.....	19
Fairytale by Aleksandr Sokurov	20
The Fire Within: A Requiem for Katia and Maurice Krafft by Werner Herzog.....	20

Frontiers

Before the Dying of the Light by Ali Essafi.....	21
Fragile Memory by Igor Ivanko.....	21
Journey to the Sun by Sousana de Sousa Dias, Ansgar Schaefer.....	22
Singin in Oblivion by Eve Heller.....	22
The Potemkinists by Radu Jude.....	22

Italian Landscapes

Cipria - Il film della vostra vita by Giovanni Piperno, Anna Villari	23
L'estate è finita - Appunti su Furio by Laura Samani	23
Panorama and Supermarket by Gianluca Abbate.....	24
Statici and Marisa by Jacopo Quadri.....	24
Una claustrorcinofilia by Alessandro Aniballi	25
Svegliami a mezzanotte by Francesco Patierno	25

Class(room) reuse	26
--------------------------------	----

IDFA ReFrame Award @UnArchive

Private Footage by Janaína Nagata.....	27
---	----

Almanacco HomeMovies100	28
--------------------------------------	----

Live Performance

Arrivederci Berlinguer! by Michele Rossi e Alessandro Mellara live music by Massimo Zamboni.....	30
Bestiario Archives, images and Live music by Davide Toffolo	30
Sound in Trasfigured Time images from the movies by Maya Deren and Marinella Pirelli and Live music by Bono / Burattini.....	30

UnArchive // Expanded

DECAY DANCE by Bill Morrison	31
Mani Materia Memoria by Leonardo Carrano.....	31

UNFOUND FOOTAGE Fest — 1° UNARCHIVE

Rome
May 3-8
2023

Cinema Intrastevere - screenings & accreditation desk

Vicolo Moroni, 3

Alcazar - live performance

Via Cardinale Merry del Val, 14

Real Academia de España en Roma - installations & panel

Piazza di S. Pietro in Montorio, 3

Casa Internazionale delle Donne - guest corner


Via della Lungara, 19 - ingresso da Via di S. Francesco di Sales, 1a

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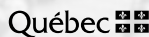
In collaborazione con



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