

Patrick Rumble Lecture/Screening: the Italian avant-garde cinema

Time: 4-6 Thursday November 20, 2008 Room 222.

Professor Patrick Rumble is professor of Italian and European Studies at University of Wisconsin, Madison. He teaches the Italian film courses for his department and these are cross-listed with the film program there, so he is a close colleague of the film scholars there. Patrick is best known for his work on Pasolini, having published a book, *Allegories of Contamination*, on Pasolini's Trilogy of Life. He also co-edited an anthology of Pasolini essays, which included Pasolini material he unearthed. Both these books are published by University of Toronto Press. Patrick did his Ph.D. work here and was a TA in cinema studies, first with the Italian cinema course and then two years with the Introductory course. The Pasolini anthology sprang from a conference he worked on through Italian and Cinema Studies held at Innis as a companion to the full Pasolini retrospective at Cinematheque Ontario. Patrick has returned several times to Toronto for conferences and symposia, including "Dante and Film" (which was also accompanied by a series at Cinematheque Ontario), and "Rome and Film." He is a friend of Cinema Studies and Innis College. Patrick is also a lively and engaging speaker.

He is coming now to present films by Paolo Gioli at the Cinematheque Wednesday evening and will give a talk introducing the Gioli program. The details on this are below.

His lecture at Innis is an extension of the Cinematheque program – he will be showing more and very rare Gioli material – and include a more scholarly account of his research into the Italian avant-garde, and his encounters with Gioli.

I hope that all of you can come to the Cinematheque screening and urge you to come to the Innis lecture.

Free Films Made Freely: The Experimental Cinema of Paolo Gioli Wednesday, November 19 7:00 Cinematheque Ontario Jackman Hall The Art Gallery of Ontario, 317 Dundas Street West (use the east entrance on McCaul Street).

Cinematheque Schedule Notes:

"Free Films Made Freely: The Experimental Cinema of Paolo Gioli"
Curated by Patrick Rumble

Paolo Gioli was born in Sarzano, Italy, in 1942. After attending art school at the Academy of Fine Arts in Venice, in 1967 he set up a painting studio in New York City where he encountered the work of experimental filmmakers associated with the New American Cinema. Back in Italy, Gioli's first films were made without a camera – *Commutazioni con mutazioni* combines collages of 8mm and 16mm stock footage with sections of hand-painted, punctured and abraded clear leader, producing a dynamic and challenging visual experience free from what Gioli calls "consumerist" film technology.

This suspicion of technology—and his stated goal of “making free films freely”—leads Gioli either to make “prepared” 16mm cameras or to build what he calls “stenopecic” (pin-hole) cameras out of unusual and very low-cost materials, including buttons, bread-loaves, sea-shells, saltines, and the human body. The diffused beauty and visual immediacy of Gioli’s pin-hole techniques is quite evident in *Filmstenopecico: Man without a Movie Camera*. All the films in the program offer meditations on technical innovations of 19th and 20th-century art, photography, and cinema—along with related issues of visual perception—with particular attention to Muybridge, Marey, Melies, Vertov, Bunuel, and Duchamp. Aesthetically, Gioli’s films share similarities with the work of so-called structuralist filmmakers – i.e. Brakhage, Snow, Frampton, Sharits, Kubelka. Given his ethical preoccupation with issues of perception and technology, combined with his investigation of motion and the materiality of the film medium (the sprocket hole, the frame line, the emulsion layer, the shutter device), Gioli is surely one of the most significant experimental filmmakers Italy has ever produced. (Patrick Rumble)

Program:

Commutazioni con mutazione [Commutations with Mutation]. Silent, 16mm, 6’35”, 1969. North American premiere.

Filmstenopecico (l’uomo senza macchina da presa) [Pinholefilm (The Man Without a Movie Camera)]. Silent, 16mm, 13’6”, 1973-1981-1989. Canadian premiere.

L’operatore perforato [The Perforated Cameraman]. Silent, 16mm, 8’53”, 1979. Canadian premiere.

Piccolo film decomposto [Little Decomposed Film]. Silent, 16mm, 18’45”, 1986. North American premiere.

Volto sorpreso al buio [Face Surprised in the Dark]. Silent, 16mm, 6’, 2006. North American premiere.

Children. Silent, 16mm, 5’, 2008. Canadian premiere.