

Media landscapes are far from homogeneous. Media diverge not only because they perform diverse functions and elicit different practices, but also because they recall distinct stages in media history. 'Obsolete' media – destined for the dump or the museum – continue to be used and held onto. But how does the past speak to the present? The lecture will challenge the idea of memory and illustrate its role in today's cultural practices through a radical re-reading of a selection of 'primal scenes' often recalled by film theory when it focuses on the origins of screens and screened images: the myth of Perseus and the Gorgons, the legend of Butades' daughter and the origin of portraiture, the chronicle of Brunelleschi's invention of perspective. The suggested readings of a number of well-known episodes are designed to retrace the main operations 'adapting' old media to new assemblages. The lecture will draw some final and critical considerations about the concepts of 'propensity' and 'disposition' central to accounts of media evolution.

**Francesco Casetti** is the Thomas E. Donnelley Professor of Humanities and Film and Media Studies at Yale University. Among his books, *Eye of the Century: Film, Experience, Modernity* (2005) analyses the reasons why cinema became the art of the 20th century, and *The Lumière Galaxy: Seven Key words for the Cinema to Come* (2015) depicts the reconfiguration of cinema in a post-medium epoch. He currently works on the fears cinema raised in the first decades of its life and on the increasing interdependence of media and environment.

ICI Lecture Series **ERRANS, in Time** Conceptions of time and temporal experience seem more at odds now than ever. Hamlet's hunch that 'the time is out of joint' has turned into an evergreen of critical discourse. Admittedly, ideas of physical, social, revolutionary time, internal time consciousness, or historical experience are far from settled in their respective discourses and practices. Yet attempts to harmonize or correlate the understanding of time and temporal phenomena generated in different disciplines all-too quickly – and largely with violent effect – resort to normative, if not teleological ideas of progress, efficiency, narrative sense-making, or experiential plenitude. The current ICI Lecture Series **ERRANS, in Time** asks whether the heterogeneous relations between discordant conceptions of time and temporality can be understood as being 'erratically' structured, that is, as marked by inherent misapprehensions, a dissonance that defies regulation, and an unexpected variability.

# Francesco Casetti

Media Anachronism

