



Venice International University VIU Summer School

Videographic Venice

The Video Essay at the Intersection of Place and Practice

July 31 - August 6, 2026

Faculty

Ariel Avissar, The Steve Tisch School of Film and Television, Tel Aviv University, IL
Johannes Binotto, Lucerne University of Applied Sciences and Arts, CH
Enric Bou, Ca' Foscari University of Venice, IT
Miriam De Rosa, Ca' Foscari University of Venice, IT
Danielle Hipkins, University of Exeter, UK
Colleen Laird, University of British Columbia, CA
Ohad Landesman, The Steve Tisch School of Film and Television, Tel Aviv University, IL
Alan O'Leary, Aarhus University, DK
Barbara Zecchi, University of Massachusetts Amherst, US

Program Structure and Schedule

The course duration is 7 in-person working days. It will be preceded by TWO online sessions and ONE follow-up online session.

Participants should expect to be engaged full time and should plan to arrive July 30th and depart August 7th.



Program at-a-glance

	O N L I N E	O N L I N E	D A Y	At VIU Friday 7/31 Day 1	At VIU Saturday 8/1 Day 2	At VIU Sunday 8/2 Day 3	At VIU Monday 8/3 Day 4	At VIU Tuesday 8/4 Day 5	At VIU Wednesday 8/5 Day 6	At VIU Thursday 8/6 Day 7	O N L I N E
Morning 9:00 - 12:00			C H E C K I N	9:00-10:00 Introduction	9:00-10:00 Screening Exercise 3 Discussion - Intro Exercise 4	9:00-10:00 Screening Exercise 4 Discussion -Intro Exercise 5	Field Trip to the Venice Lagoon	Working on Final Project	Working on Final Project	Working on Final Project	
				10:00-12:00 Screening Excercises Discussion - Intro Exercise 3	10:00-12:00 Collect material for Exercise 4	10:00-12:00 Collect material for Exercise 5					
Lunch 12 pm - 1:30 pm											
Afternoon			C H E C K I N	Collect material for Exercise 3	Hands-on	Hands-on	2:00 Screening Exercise 5 Intro Final Project	Working on Final Project	Working on Final Project	Curation of Final Projects FINAL PUBLIC screening	
				4:00 Feedback	4:00 Feedback	4:00 Feedback		4:00 Feedback	4:00 Feedback		
				Hands-on	Hands-on	Hands-on	Hands-on	Hands-on	Hands-on		
Dinner											
Evening										Final Dinner	

Online Session 1 (1 hour – date TBC):

- Introduction to the workshop
- Self-introductions
- Required bibliography, filmography, and recommended video essays
- Hands-on exercise

Online Session 2 (2 hours – date TBC):

- Discussion of reading/viewing materials
- Q&A of practical arrival details (e.g., transportation, packing recommendations, weather, etc.)
- Assignment of Exercise 2, which will be screened at VIU



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Day 0 – Thursday, July 30

Arrivals

Afternoon:

7.00 pm | *Meet and Greet, informal trip into the city for dinner (optional)*

Day 1 – Friday, July 31

Morning:

9.00 am – 10.00 am

*Registration and Welcome to VIU
Introduction to the School
Introduction to the Program
Introductions of Faculty and Staff*

10.00 am – 12.00 pm

*Screenings of Exercise 2
Discussion
Introduction of Exercise 3*

12.00 pm – 1.30 pm | Lunch break

Afternoon and Evening:

*Resource Collection
Work on Exercise 3
Mentorship Check-In @ 4.00 pm
Continued Work on Exercise 3*

Day 2 – Saturday, August 1

Morning:

9.00 am – 10.00 am

*Screenings of Exercise 3
Discussion*

10.00 am – 12.00 pm

*Introduction of Exercise 4
Material/Resource Collection*

12.00 pm – 1.30 pm | Lunch break

Afternoon and Evening:

*Work on Exercise 4
Mentorship Check-In @ 4.00 pm
Continued Work on Exercise 4*

Day 3 – Sunday, August 2

Morning:

9.00 am – 10.00 am

*Screenings of Exercise 4
Discussion*

10.00 am – 12.00 pm

*Introduction of Exercise 5
Material/Resource Collection*

12.00 pm – 1.30 pm | Lunch break

Afternoon and Evening:

Work on Exercise 5
Mentorship Check-In @ 4.00 pm
Continued Work on Exercise 5



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Day 4 – Monday, August 3

Morning:

9.00 am – 2.00 pm

Site Visit to the Venice Lagoon
Lunch break

Afternoon:

2.00 pm – 3.00 pm

Screenings of Exercise 5
Discussion

3.00 pm – 4.00 pm

Introduction of “The Final Project”

4.00 pm

Mentorship Meeting for Brainstorming

Rest of the Afternoon and Evening:

Work on “The Final Project”

Day 5 – Tuesday, August 4

Morning:

9.00 am – 12.00 pm

Work on “The Final Project”

12.00 pm – 1.30 pm | Lunch break

Afternoon and Evening:

Work on “The Final Project”
Mentorship Check-In @ 4.00 pm
Continued Work on “The Final Project”

Day 6 – Wednesday, August 5

Morning:

9.00 am – 12.00 pm

Work on “The Final Project”

12.00 pm – 1.30 pm | Lunch break

Afternoon and Evening:

Work on “The Final Project”
Mentorship Check-In @ 4.00 pm
Continued Work on “The Final Project”

Day 7 – Thursday, August 6

Morning:

9.00 am – 12.00 pm

Finalize Work on “The Final Project”

12.00 pm – 1.30 pm | Lunch break

Afternoon:

Screening of Final Projects

Evening:

8.00 pm | Social Dinner

Day 8 – Friday, August 7

Departures

Online Follow-Up (date TBC)



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Faculty's Short Bios:



Danielle Hipkins is Professor of Italian Studies and Film at the University of Exeter, UK. She has published widely on gender and post-war Italian cinema, and is currently co-authoring *A Girls'-Eye View of Cinema and Television in Italy: Girlhood and Teen Audiences* with Romana Andò, Maria Elena Alampi, and Leonardo Campagna. With Romana Andò she has also co-authored "Teen Identity, Affect and Sex in Rome: Italian teen girl audiences and the dissonant pleasures of Netflix's underage prostitution drama *Baby*", *Studi culturali*, 2023, and "The Italian 'Girlscape': The Teen-Produced Video Essay as a 'Material

Thinking' Audience Research Method", *Participations*, 21.1, 2025. In 2024 she taught courses on transnational television audiences and gender, age and romance in film on the VIU globalization program.



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Barbara Zecchi (PhD, University of California Los Angeles) is Professor and Head of the Interdepartmental Program in Film Studies at the University of Massachusetts. A prolific video essayist, her work has been screened widely at national and international film festivals, including Emami Experimental Art (India), Adelio Ferrero (Italy), Marienbad (Czech Republic), the Bordeaux Short Film Biennale (France), and the Feminist Border Arts Film Festival (New Mexico), and published in peer-reviewed journals such as *16:9*, *Zeitschrift für Medienwissenschaft*, *Akademisk kvarter*, *[in]Transition*, *Teknokultura*, *Tecmerin*, and *NECSUS*, among others.

Her video essays have been featured in the British Film Institute's *Sight & Sound* "Best Video Essay" lists since 2021, with *The Rhythms of Rage* named the top vote-getter of 2024. She has published over 100 scholarly articles and 11 single-authored or edited books, including *La pantalla sexuada (The Gendered Screen)* and *Desenfocadas (Women Out of Focus)*. She is a member of the Film Academy of Spain. In 2023, she joined the editorial team of *[in]Transition: The Journal of Videographic Film & Moving Image Studies*. She discusses her research on *The Video Essay Podcast* ([Episode 31](#)).



Ariel Avissar is a media scholar, lecturer, and video-maker at the Steve Tisch School of Film and Television, Tel Aviv University. He teaches film and television theory and practice, with a particular emphasis on videographic criticism, television studies, and contemporary American popular culture. His teaching combines critical theory with hands-on creative work, encouraging practice-based approaches to videographic research. Avissar is Associate Editor of *[in]Transition: Journal of Videographic Film & Moving Image Studies* and has organized international videographic projects and workshops, as well as edited numerous special-issue

publications.



Johannes Binotto is a professor of film and media studies at Lucerne University of Applied Sciences and Arts (HSLU) and senior lecturer at University of Zurich. His academic background includes studies in German and English literature and philosophy. He teaches film theory, media theory, film history and technology, and supervises courses on video essays and videographic practices. His research and creative work explore the intersections between film/media studies, psychoanalytic theory, philosophy of technology, architecture and spatiality, with particular interest in how cinematic technique resonates with the unconscious, as well

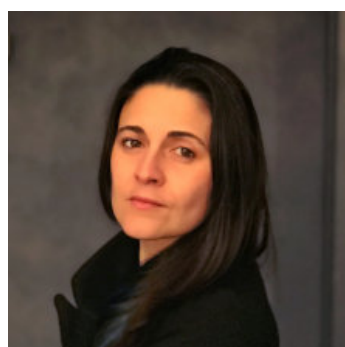
as experimental video-essay as a form of research. Since 2021 he leads the SNSF-funded project *VideoEssay. Futures of Audiovisual Research and Teaching*.



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Enric Bou Macqueda is a former Full Professor of Iberian — Spanish and Catalan — literature and comparative cultural studies at Ca' Foscari University of Venice. His expertise covers twentieth-century Spanish and Catalan literature, with a strong focus on poetry, autobiography, the relationship between art and literature, and the representation of cities, space, and everyday life. Over the years, he has published influential work on autobiographical forms, visual poetry, and the intersections between literature, urban space, and travel. His more recent research explores themes related to everyday life, space, memory, migration, and the representation of life in urban and Mediterranean contexts, reflecting his broad comparative and interdisciplinary approach.



Miriam De Rosa researches and teaches film theories, media archaeology and visual cultures at Ca' Foscari, University of Venice where she is an Associate Professor in Film. She is a course lead for the MA Economy and Managements of the Arts and for IMACS, the International Master in Cinema Studies that includes nearly 20 top-universities across Europe and Canada. She is the author of many texts published in Italian and international outlets; her last monograph is *Camille Henrot, Notes on Desktop Cinema* (2024). She serves as an editor for [NECSUS](#)' exhibition review section and occasionally works as an independent curator.



Colleen Laird is an Assistant Professor of Japanese Cinema in the Department of Asian Studies at the University of British Columbia (Vancouver, Canada), where she teaches courses on Japanese film and videographic criticism. She is also affiliated teaching faculty with the University of Massachusetts Amherst graduate certificate program in videographic criticism. She works across print and audiovisual scholarship, using video-based research to explore how meaning is produced through moving images. Her video essays have been included in Sight and Sound's Best Video Essays lists each year since 2022, and her video essay "See Under: Orient" received an Honorable Mention at the 2025 Adelio Ferrero Award. She is the lead researcher of the "Japanese Women Directors Project" and has produced multiple series of public-facing educational videos on Japanese cinema, including two series of interviews with scholars in the field. Dr. Laird has co-organized several international, in-residence workshops on videographic criticism including the 2023 "Embodying the Video Essay" (USA) and the 2025 "Reframing the Argument" (USA) programs, as well as the 2026-2028 Ways of Undoing workshops (Scotland, Canada, Japan).



Ohad Landesman is Senior Lecturer in Film Studies at the Steve Tisch School of Film and Television at Tel Aviv University. His research interests include documentary theory and history, digital and hybrid forms of cinema, and animation, and he has published widely on these topics. He is the co-editor of *Truth or Dare: Essays on Documentary Cinema* (Am Oved and TAU, 2021), and his monograph *Brief Encounters: Documentary Visits to an Imagined Israel* will be published by SUNY Press in May 2026.



Alan O'Leary is Associate Professor of Film and Media in Digital Contexts at Aarhus University in Denmark. He is an academic filmmaker concentrating on videographic criticism and video essay-making, and teaches film and media history and short film production. He has published three monographs and many articles on Italian cinema, and has co-edited several books and special issues on popular cinema, film and history, and academic filmmaking. His current research examines the methods and poetics of the video essay and he is working on a videographic book for the series at Lever Press.



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