

## **ARCHAEOLOGIES AND THE ART OF THE ARCHIVE(S)**

### **International Workshop on Archival Practices**

In the wake of the International seminars *Usage des archives : des sources aux pratiques* organised by Université de Lausanne in 2015 and *The Politics of Film Archival Practice* by Stockholm University in 2016, University of Udine and the MAGIS Gorizia Film Studies Spring School is happy to announce the *Art and Archaeology Of The Archive(s)* workshop that will take place from March 29th to April 1st, at the University of Udine in Gorizia. **More specifically, this workshop regards the Film Heritage, the Media Archaeology and the Cinema and Contemporary Arts sections of the MAGIS Spring School.**

Broadly speaking, the workshop will aim at explore and excavate the “reflexivity” of archival practices, or, in other words, how they reflect and evoke their own impact on “history making” in the contemporary era. The so-called “end of the great narratives” identified by Lyotard is related to a major change in the knowledge-building and knowledge-transmission practices influenced by technological transformations. Meanwhile Hayden White's observations on the “historical narrative” conflate questions of narration and style with strategies and conditions of historiography.

Thus, first we invite to reconsider the practices of **selection, preservation, and access** to the new archival and counter-archival film and media heritage established since the 70s.

Second: we want to shed a light on the media art archival practices, and invite to reflect on how contemporary arts (institutions, curators and artists) have offered **alternative ways of “historytelling”**: how visual and sound arts have dealt with a historical subject during the last forty years theories; how audio and visual media – in artistic work as well as in exhibition design – concur to provide **alternative accounts of historical facts**.

Third, we would encourage excavations on the emergence and introduction of **new technologies in the archival world** and on the new ways of “archival tracing”.

With these premises, we encourage papers that deal with (but are not restricted to) the following topics:

- issues in selection, preservation, and access to contemporary film and media archives
- new media art and historiographical narratives
- Exhibition strategies and the narrative of history
- Re-enactment and re-presentation of past in media art, performances and exhibitions
- Sound art and the use of archives
- The impact of the video-recorder, and the archival treatment of video tapes
- Broadcast and television archives
- Electronic media in the archives
- New technologies of archival recording
- Methods of archaeological excavation of new technological devices
- Media forensic
- Media archiving for security systems
- Materiality and the archive: the materiality of archival practices, archival technologies, and the actual agency of the archivists.

This workshop is part of a broader project regarding the network formed by Université de Lausanne, Stockholms Universitet and Università degli Studi di Udine. The third meeting will take place in Gorizia, hosted by Università degli Studi di Udine: in this occasion, an intensive program of Keynote Lectures, workshops and panel is programmed in cooperation with the FilmForum Conference and Spring School.

**Wednesday, March 29<sup>th</sup>, 15.00-19.00**

**Workshops**

**Polo Santa Chiara, via Santa Chiara 1**

**The Film Heritage: Migration and Post-Modern Transnational Film Culture  
Classroom 2**

**TBA**

Jan-Christopher Horak (Director of UCLA Film and Television Archive)

*Chair:* Hans-Michael Bock (Cinegraph, Hamburg)

Coming up:

**17.00-19.00**

**Palazzo del Cinema/Hiša Filma, Piazza Vittoria 41**

*International Workshop on Archival Practices*

*Archival Training on Preservation of Non-Theatrical Cinema at La Camera Ottica Film and Video Restoration Laboratory*

Palazzo del Cinema/Hiša Filma, Piazza Vittoria 41

**Thursday, March 30<sup>th</sup>, 9.00-13.30**

**Sala della Torre,**

**Fondazione Cassa di Risparmio di Gorizia,  
via Carducci 2**

*Keynote Address*

Jan-Christopher Horak (Director of UCLA Film and Television Archive)

*Tales from the Crypt: Moving Image Preservation and the Construction of Film History*

*Chair:* Hans-Michael Bock (Cinegraph, Hamburg)

*GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique*

*Panel: Dirty Movies and Second Hand Poetics: Pornography, Found Footage and the Archive*

*(In)appropriation: the « Exquisite Corpus » of found Footage Filmmaking as an Archaeology of Pornography*

André Habib (Université de Montréal)

*Recycled Images / Recycled Cinemas: Bruce Conner's Marilyn Times Five*

Louis Pelletier (Concordia University / Université de Montréal)

*Revisiting the Degraded/Degrading Image: Subversive Deterioration, Parallel Legacies, and Re-Eroticization of the Pornographic Archive in The Color of Love by Peggy Ahwesh*

Alice Michaud-Lapointe (Université de Montréal)

*Collecting Dirt: Volatile Works' Filth, ou comment j'ai vu le jour*

Anne-Marie Auger (Université de Montréal)

*Discussion*

*Chair:* André Habib (Université de Montréal)

**Thursday, March 30<sup>th</sup>, 15.00-19.00**

**Workshops**

**Polo Santa Chiara, via Santa Chiara 1**

**The Film Heritage: The Film Heritage: Migration and Post-Modern Transnational Film Culture**

## **Classroom 2**

*Which History? Whose Postmodern? Towards Productive Problems*  
Jan Distelmeyer (Fachhochschule Potsdam/Universität Potsdam)

*Archiving Early Film History of the Balkans and the Near East*  
Geli Mademli (University of Amsterdam)

*Film Studies History as Interpretative Strategies in (Historical) Reception Study*  
Jono Van Belle (Stockholms Universitet/Universiteit Gent)

*Nomadic Histories: Cinema and "Postcolonial Lens"*  
Guglielmo Scafirimuto (Université Sorbonne Nouvelle – Paris 3)

*The "Cinematographic Undertakings" of L. Burstein. Traces of Early Film Distribution in Switzerland*  
Isabel Krek (Université de Lausanne)

*Break*

*Final Discussion*

**Friday, March 31<sup>st</sup>, 09.00-13.30**  
**Sala della Torre,**  
**Fondazione Cassa di Risparmio di Gorizia,**  
**via Carducci 2**

*Keynote Address*  
Jussi Parikka (University of Southampton)  
**TBA**

*Discussion*

*Chair:* **TBA**

*Break*

*Keynote Address*  
Ruggero Eugeni (Università Cattolica del Sacro Cuore, Milano)  
*Modern, All too Modern. Or: Are the Prefixes Supplanting the Modernity?*

*Discussion*

*Chair:* **TBA**

*GRAFICS – Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique*  
Panel: *Interroger et brouiller les pistes de l'Histoire, dans quelques pratiques artistiques contemporaines*

*Réflexions préliminaires sur quelques jonctions entre taxidermie et cinéma*  
Viva Paci (UQAM, Montréal)

*Exposer Expo 67. Recevoir et reconfigurer des images de l'exposition universelle de Montréal de 1967*  
Caroline Martel (Concordia University)

*Fabulation and Futurity in the Anarchic*  
Alanna Thain (McGill University, Montréal)

*Bound in Body, Gagged by the Present: The Cinematic Performance and Politics of Re-Mixing the Archive in Juliana Huxtable's There Are Certain Facts that Can Not Be Disputed (2015)*  
Ayanna Dozier (McGill University, Montréal)

*Discussion*

Chair: Viva Paci (UQAM, Montréal)

**Saturday, April 1<sup>st</sup>, 9.00-13.30**  
**Sala della Torre,**  
**Fondazione Cassa di Risparmio di Gorizia,**  
**via Carducci 2**

*Keynote Address*

*The Materiality of Film Colors in the Age of Digital Reproduction*

Barbara Flückiger (Universität Zürich)  
*Investigating and Documenting Film Colors*

Bregt Lameris (Universität Zürich)  
*Affective History, Digitisation and the Case of Color in Film*

*Discussion*

Chair: Francesco Pitassio (Università degli Studi di Udine)

**Saturday, April 1<sup>st</sup>, 11.30-13.30**  
**La Camera Ottica Laboratory,**  
**Palazzo del Cinema, piazza Vittoria 41, Gorizia**

*International Workshop on Archival Practices*  
*Archival Training on Preservation of Non-Theatrical Cinema at La Camera Ottica Film and Video Restoration Laboratory*

**Sunday, April 2<sup>nd</sup>, 9.00-13.30**  
**Sala della Torre,**  
**Fondazione Cassa di Risparmio di Gorizia,**  
**via Carducci 2**

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*The Banality of Benevolence: Archival Ambiguities in Pablo Larraín's No*  
Jonathan Rozenkrantz (Stockholms Universitet)

*From Preservation to Revolution : the Paradoxical Archival Strategies of the Ciné-tracts and the Vidéo-tracts*  
Achilleas Papakonstantis (Université de Lausanne)

*L'Idéal et le matériel. Les archives d'un designer de caméras*  
Vincent Sorrel (Université de Lausanne)

*Discussion*

Chair: TBA