

**Archiveology: Theorizing the Moving Image Archive**  
PhD Film and Moving Image Program, Concordia University

**FMST 804E/4 Winter 2015**

Monday 13:15 – 17:15 H 333

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In this course we will investigate theories of the archive, the culture of image recycling, and practices of image collection, storage and retrieval. Selected readings on the archive will be explored alongside the study of filmmaking practices that draw on the moving image archive. The term “archiveology” is a neologism that points to the language of images that has been a staple of compilation films and found footage films for many decades. We will follow what Hal Foster has described as “the archival turn” in contemporary art to see how this language has expanded to digital moving image art, gallery works, video essays and other forms of film and media. Because archives provide source material for academic research and for artists, it is a privileged space where theory and practice overlap; archival film practices tend to bring together critical, scholarly, and aesthetic practices. The role of moving image archives in documentary and experimental film filmmaking, compilation films and other media arts is in turn linked to practices of media storage, preservation, restoration and access; thus the course will incorporate readings and discussions about these practices and their ongoing renovation in digital culture.

Readings: Required readings will be available on the course moodle site. Additional materials listed at the end of the syllabus will be available on 3-day reserve at Webster Library.

**Syllabus**

**1. Jan 12 Introduction: Found Footage Filmmaking**

*Rose Hobart* (Joseph Cornell 1936) 19 mins.

*A Movie* (Bruce Conner, 1958), 12 mins

*Movie by Jen Proctor* (Jen Proctor, 2010), 12 mins.

*Society of the Spectacle* (Guy Debord, 1973) 90 mins (excerpts)

*() (Parentheses)* (Morgan Fischer, 2003) 21 mins. 16mm

- Bill Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York: Anthology Film Archives, 1993), 3-61.
- Catherine Russell, "Archival Apocalypse: Found Footage as Ethnography," *Experimental Ethnography: The Work of Film in the Age of Video*, (Durham NC: Duke University Press, 1999), 238-272.

## 2. Jan 19 Found Footage Filmmaking Part 2

*Eureka* (Ernie Gehr, 1974), 30 mins 16mm

*Surfacing on the Thames*, (David Rimmer, 1970), 5 mins 16mm

*Variations on a Cellophane Wrapper*, (David Rimmer, 1973), 8:30 mins, 16mm

*Tribulation 99: Alien Anomalies Under America*, (Craig Baldwin, 1991), 50 mins (excerpts)

- Michael Zryd, "Found Footage Film as Discursive Metahistory: Craig Baldwin's *Tribulation 99*," *The Moving Image* Vol. 3 no. 2 (Fall 2003): 40-61.
- Jaimie Baron, "Introduction," and "The Archive Effect," in *The Archive Effect: Found Footage and the Audiovisual Experience of History*, New York: Routledge, 2014), 1-47.

## 3. Jan 26 The Compilation Film revisited

*From the Pole to the Equator* (Giankian and Lucchi, 1986), 96 mins. (excerpts)

*Hoax Canular* (Dominique Gagnon, 2013), 90 mins (excerpts)

- Jan Verwoert. "Apropos Appropriation: Why stealing Images Today Feels Different." *Art & Research* Vo. 1 no. 2 (Summer 2007) <http://www.artandresearch.org.uk/v1n2/verwoert.html>
- Emma Cocker, "Ethical Possession: Borrowing From the Archives," *Scope* 16 (February 2010) <http://www.scope.nottingham.ac.uk/cultborr/chapter.php?id=9>

## 4. Feb 2 Counter Archive

*Paris 1900* Nicole Védre's, 1948, 81 mins. excerpts

*Toute la Memoire du monde* (Alain Resnais, 1956) 21 mins

(special feature on Criterion release of *Last Year at Marienbad*)

*Night and Fog* (Alain Resnais, 1955) 32 mins

- Paula Amad, "Introduction" (1-24); chapter 1 "World Souvenir," (25-63); chapter 5 "The 'Anecdotal side of History'" (164-194); from *Counter-Archive: Film, the*

*Everyday, and Albert Kahn's Archives de la planète*, (New York: Columbia University Press, 2010).

## **5. Feb 9      The Hollywood Archive**

*Kristall* (Christoph Girardet and Matthias Müller, 2006), 14 mins

*Home Stories* (Matthias Muller, 1990), 6 mins

*LA Plays Itself* (Thom Anderson, 2003) 169 mins (excerpts)

- Walter Benjamin, "Paris, Capital of the Nineteenth Century," (1939) *The Arcades Project*, 14- 26
- Walter Benjamin, Convolute N: "On the Theory of Knowledge, Theory of Progress," *Arcades Project*, 456-488
- Walter Benjamin, "The Collector," in *The Arcades Project*, 203-211.

## **6. Feb. 16      The Archive and the Cinematic Museum**

*World Mirror Cinema* Episodes 1-3 (Gustav Deutsche, 2005) 93 mins

- Sven Spieker, Chapters 1, 2 and 3 from *The Big Archive: Art from Bureaucracy*, (Cambridge: MIT Press, 2008), 1-50.
- Giovanna Fossati, "Found Footage: Filmmaking, Film Archiving and New Participatory Platforms, in *Found Footage: Cinema Exposed*, 177-184.

## **7. March 2      The Archival Subject**

*Tarnation* (Jonathan Caouette, 2003) 81 mins.

- Jacques Derrida, *Archive Fever: A Freudian Impression*, Trans. Eric Prenowitz (Chicago: University of Chicago Press, 1996), 1-23; 83-95
- Domietta Torlasco, "Introduction" and "Against House Arrest" in *The Heretical Archive: Digital Memory at the end of Film* (Minneapolis: University of Minnesota Press, 2013.), ix-xxi, 1-23.

## **8. March 9      Home Movies as History**

*Baghdad Twist* (Joe Balass, 2007) 33 mins.

*Maelstrom: A Family Chronicle* (Péter Forgács, 1997) 60 mins.

- Giorgio Agamben, "The Archive and Testimony," in *Remnants of Auschwitz: The Witness and the Archive*, (Zone Books, 2002), 137-171
- Michel Foucault, "The Historical *a priori* and the archive," in *The Archive*, Charles Mereweather, Cambridge MIT Press, 2006, 26-30.
- Michael Renov, "Historical Discourses of the Unimaginable: *The Maelstrom*," in *Cinema's Alchemist: The Films of Péter Forgács* (Minneapolis: University of Minnesota Press, 2011), 85-95.

## 9. March 16 Media Archaeology and the Archive

Excerpts:

*My Winnipeg* (Guy Maddin, 2008) 80 mins.

*Panorama Ephemera* (Rick Prelinger, 2004), 89 Mins.

*Bontoc Eulogy*, (Marlon Fuentes 1995), 60 minutes

- Jussi Parikka, "A Media Archeology of the Senses: Audiovisual, Affective, Algorithmic," in *What is Media Archeology?* (London: Polity Press, 2012), 19-40.
- Rick Prelinger, "Points of Origin: Discovering Ourselves through access," *The Moving Image* Vol. 9 no. 2 (Fall 2009), 164-175.

## 10. March 23 Archives, memory and ruins

*Lyrical Nitrate*, (Peter Delpout, 1991) 50 mins (excerpts)

*Decasia: The State of Decay* (Bill Morrison, 2004) 67 mins.

- Erika Balsom, "Filmic Ruins," *Exhibiting Cinema in Contemporary Art*, (Amsterdam: Amsterdam University Press, 2013), 65-106.
- Giovanna Fossati, "Theorizing Archival Film," *From Grain to Pixel: The Archival Life of Film*, (Amsterdam: Amsterdam University Press, 2009), 103-145.

## 11. March 30 Class cancelled for SCMS Conference!

(No class April 6 because of Easter Monday)

## 12. Monday April 13 student presentations

## 13. Thursday April 16 student presentations

## Assignments

### 1. Presentation of reading 20%

Each week one student will be responsible for presenting the assigned readings. Your objective is to discuss the main argument of the articles and/or chapters, contextualize them, and put them in dialogue with each other, and with other material (articles and screenings) that we have covered in the class. Presentations should be about one hour long and may include film clips when relevant. The presentations are **not** about the screenings for the week. Please come to the first class with a few choices of weeks to present.

### 2. Research presentation 20%

Each student will present a preliminary version of their final paper during the last two weeks of class. These presentations should be on a topic related to archival film practices, and should bring into play new material that you have researched. It may include audio-visual examples, and you should summarize your research questions and in-progress results, or a summary of the research you have done to date. Although this is work in progress, you should point towards some final conclusions or hypotheses arising from the research. You should plan to use this presentation as an opportunity to test-drive your ideas, and solicit feedback from the class that you can use to complete the paper. The length of the presentation will depend on the final number of students in the course.

### 3. Final Paper 50%

Final papers should be 20 to 25 pages in length (5-6,000 words). They will be due on Thursday April 23.

### 4. Moodle responses 10%

On those weeks in which there is no presentation scheduled, please post your response to **one** of the assigned readings by the Friday before the class meets. Once the presentations are assigned, a schedule will be posted. In your responses, please summarize the author's main argument and indicate its pros and cons, possible connections to other materials covered in class, and contribution to the topic; if you have criticisms, please make sure they are well argued.

## Books on Reserve

Acland, Charles R., ed. *Residual Media*. Minnesota: University of Minnesota Press, 2007, 69-96.

Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive*. Zone Books, 2002.

- Amad, Paula. *Counter-Archive: Film, the Everyday, and Albert Kahn's Archives de la Planète*. NY: Columbia University Press, 2010.
- Balsom, Erika. *Exhibiting Cinema in Contemporary Art*. Amsterdam: Amsterdam University Press, 2013.
- Baron, Jaimie. *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2014.
- Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures*. Durham: Duke University Press, 2003.
- Benjamin, Walter. *The Arcades Project*. Trans. Howard Eiland and Kevin McLaughlin. Cambridge, MA.: Harvard University Press, 1999.
- Bloemheugel, Marente, Giovanna Fossati, and Jaap Guldemond eds. *Found Footage: Cinema Exposed*. Amsterdam: Amsterdam University Press, 2012.
- Comay, Rebecca, ed. *Lost in the Archives*. Toronto: Alphabet city, no. 8. (2002).
- Derrida, Jacques. *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. Chicago: University of Chicago Press, 1996.
- Fossati, Giovanna. *From Grain to Pixel: The Archival Life of Film*. Amsterdam: Amsterdam University Press, 2009.
- Levin, Thomas Y. *On the passage of a few people through a rather brief moment in time: The Situationist International 1957-1972*, Boston: MIT Press, 1991.
- Merewether, Charles ed. *The Archive*. Cambridge Mass: MIT press, 2006.
- Michael Renov and Bill Nichols, ed. *Cinema's Alchemist: The Films of Péter Forgács*. Minneapolis: University of Minnesota Press, 2011.
- Parikka, Jussi. *What is Media Archeology?* London: Polity Press, 2012.
- Spieker, Sven. *The Big Archive: Art from Bureaucracy*. Cambridge: MIT Press, 2008.
- Skoller, Jeffrey. *Shadows, Specters, Shards: Making History in Avant-garde Film*. Minnesota: University of Minnesota Press, 2005.
- Torlasco, Domietta. *The Heretical Archive: Digital Memory at the end of Film*. Minneapolis: University of Minnesota Press, 2013.

Wees, William C. *Recycled Images: The Art and Politics of Found Footage Films*, New York: Anthology Film Archives, 1993.

Additional PDFs on reserve

- Allan Sekula, "The Body and the Archive," *October* Vol. 39 (Winter 1986), 3-64.
- Stella Bruzzi, "The Event: Archive and Newsreel," in *New Documentary* 2<sup>nd</sup> edition, (London: Routledge, 2006), 47-72.
- Harun Farocki and Wolfgang Ernst, "Towards an Archive for Visual Concepts," *Harun Farocki: Working on the Sightlines*. ed. Thomas Elsaesser. (Amsterdam: Amsterdam University Press, 2004).
- Hal Foster, "Archives of Modern Art," *October* Vol 99 (Winter 2002) 81-95.
- Hal Foster, "The Archive without Museums," *October* Vol 77 (Summer 1996) 97-119.

**Please note: Papers must be handed in as hard copies to me personally, or left in the drop box at the Cinema Department. Electronic submissions are not accepted. Written work may be submitted in either English or French. All work should be double spaced with page numbers. All citations should be correctly formatted in either Chicago or MLA style.**

- Plagiarism is a serious offence that can lead to expulsion from the University. Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it!
- Please consult the "Code for Academic Conduct" available on the Concordia website at <http://www.concordia.ca/students/academic-integrity/code.html>

Useful Services at Concordia:

- The Concordia Library Citation and Style Guides: <http://library.concordia.ca/help/howto/citations.html>
- The Academic Integrity Website: <http://www.concordia.ca/students/academic-integrity.html>
- Access Centre for Students with Disabilities <http://supportservices.concordia.ca/disabilities/>
- Academic Tutors: <http://www.concordia.ca/students/learning-support/peer-tutors.html>
- Writing Assistance: <http://www.concordia.ca/students/learning-support.html#Tutoring>