

## **Archiveology: Theorizing the Moving Image Archive FMST 800/3 2009-10**

Thursdays 13:00 – 17:00 EV 6-421

Instructor: Catherine Russell FB 315-7

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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 potentially opens up an avenue of knowledge which is both extensive and interdisciplinary. The study of archival practices is an important mode of thinking about cultural histories, memory 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 focus of this course is on moving image archives and their role in the production of documentary and experimental film filmmaking. Assigned readings include Benjamin, Doane, Sekula, Foster, Derrida and Kittler. We will also pursue questions about how film and photography have produced new forms of archival knowledge and aesthetics. The course will include weekly screenings and several seminars with visiting scholars sponsored by the ARTHEMIS Research group. **<http://www.arthemis-cinema.ca/>**

This course is the first half of the pro-seminar in the PhD in Film and Moving Image Studies: FMST 800/3. The second half of the course will be taught in the Winter term by Martin Lefebvre, and will be focused on the question of disciplinarity.

Please note that 16mm screening will be in H-341.

**Required Texts:** Course pack, which includes all required readings excepts some items listed for guest lecturers.

**Recommended:** Charles Merewether, ed., *The Archive* (Cambridge Mass: MIT press).

**Recommended:** Walter Benjamin, *The Arcades Project*. Trans. Howard Eiland and Kevin McLaughlin. Cambridge, MA.: Harvard University Press, 1999.

### **1. Sept. 10 Introduction: Found Footage Filmmaking**

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

Surfacing on the Thames, David Rimmer, 1970, 5 mins

Watching for the Queen, David Rimmer, 1973 11 mins

Very Nice Very Nice (Arthur Lipsett, 1961), 7 min

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

- Bill Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York: Anthology Film Archives), 3-61.

### **2. Sept. 17 (Re)making History**

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

- Jeffrey Skoller, "Shards: Allegory as Historical Procedure," in *Shadows, Specters, Shards: Making History in Avant-garde Film* (Minnesota: University of Minnesota Press, 2005), 1-38
- 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.

### **3. Sept. 24 The Archive and the Cinematic Museum**

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

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

Excerpts from *Histoire du Cinema* (Godard 1997-98)

- Sven Pieker, Chapters 3 and 6 from *The Big Archive: Art from Bureaucracy*, (Cambridge: MIT Press, 2008), 35-50;105-130.
- Monica Dall'asta, "The (Im)possible History," in *Forever Godard*, eds. Michael Temple, James S. Williams and Michael Witt, 350-363
- Trond Lundemo, "The Index and Erasure: Godard's Approach to Film History," in *Forever Godard*, 380-395

### **4. Oct. 1 Guest Lecture: Alison Griffiths**

### **5. Oct. 8 The Politics of the Archive**

Society of the Spectacle, (Guy Debord, 1973), 90 mins (excerpts)  
Point of Order, (Emile de Antonio, 1964), 97 mins (excerpts)

- Allan Sekula, "The Body and the Archive," October Vo. 39 (Winter 1986), 3-64
- Guy Debord, excerpts from The Society of the Spectacle, [1967] (Detroit: Black & Red, 1983),

**6. Oct. 15 Guest Lecture: Andre Habib**  
"The Archive as Ruin/ The ruins as Archive"

- "Ruin, archive and the time of cinema : Peter Delpout's Lyrisch nitraat," Substance, #110, Vol. 35, No. 2, Fall 2006,120-139.

**7. Oct. 22 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), 7-23; 83-95
- Friedrich Kittler, "Memories are Made of You," Lost in the Archives, 405-416.

**8. Oct. 29 Guest Lecture: Paula Amad**  
Note: this class will be held on Friday Oct. 30 from 1 pm to 5 pm.

The Archive in the Age of Cinema: Henri Bergson and the Counter-archival Theory of Cinematic Memory.

- Henri Bergson, Matter and Memory "Summary and Conclusion," pp. 225-250 (N.Y: Zone Books, 1991 [1896])
- Matuszewski, Boleslas. "A new source of history." Trans. Laura U. Marks and Diane Koszarski. Film History vol. 7 (1995) [1898]: 322-324. For those who read French the original is reprinted in: "Une Nouvelle Source de l'Histoire" (25 March 1898). Reprinted in Boleslas Matuszewski: Écrits cinématographiques. Ed. Magdalena Mazaraki. Paris: AFRHC/La Cinémathèque française, 2006.
- Kracauer, Sigfried. "Photography" (1927). Reprinted in Kracauer, The Mass Ornament. 47-64.

**9. Nov.5 Temporality and archive**

Of Time and the City (Terrence Davies, 2008) 74 mins.  
La mémoires des anges (Luc Bourdon, 2008) excerpts

- Mary Ann Doane, "The Instant and the Archive," in *The Emergence of Cinematic Time*, (Cambridge: Harvard University Press, 2002), 206-234.
- Walter Benjamin, "Little History of Photography," trans Rodney Livingstone *Selected Writings Vol. 2* eds. Michael W. Jennings, Howard Eiland and Gary Smith, (Cambridge: Harvard University Press, 1999), 507-535

#### **10. Nov. 12 The Hollywood Archive**

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

- 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

#### **11. Nov. 19 Virtual archives**

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

The Phoenix tapes (Christoph Girardet and Matthias Muller, 1999)

45 mins DVD

Home Stories Matthias Muller, 1990, 6 mins DVD

- Boris Groys "Movies in the Museum," in *Lost in the Archives* Rebecca Comay ed. *Alphabet city* no. 8: 94-109
- 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

#### **12. Nov. 26 student presentations**

#### **13. Dec. 3 student presentations**

### **Assignments**

1. Presentation of reading 20%

Each student should present one article from the assigned readings (excepting the classes with guest lecturers) to present to the class. Your objective is to discuss the main argument of the article, contextualize it, and put it in dialogue with other material (articles and screenings) that we have covered in the class. For those articles that are excerpted from larger texts, the presenter should find and read the original source and explain this context to the class. Presentations should be 20 minutes each. Please come to the first class with a few choices of texts.

## 2. Research presentation 30%

Each student will present a preliminary version of their final paper during the last three weeks of class. These presentations should be on a topic related to Archiveology, and should bring into play new material that you have researched. It may include A-V material, and a summary of the archives and/or readings you have examined. 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.

## 3. Final Paper 50%

Final papers should be 20 to 25 pages in length (5-6,000 words). They will be due on Dec. 11, 2008.

Because this is a six-credit course, the final mark will constitute 50% of the final grade for the course.

### **Books on Reserve**

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

Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures* (Durham: Duke University Press, 2003).

Walter Benjamin, *The Arcades Project*. Trans. Howard Eiland and Kevin McLaughlin. Cambridge, MA.: Harvard University Press, 1999.

Rebecca Comay, ed. *Lost in the Archives*, Alphabet city, no. 8. (2002)

Charles Merewether, ed., *The Archive* (Cambridge Mass: MIT press).

Sven Pieker, *The Big Archive: Art from Bureaucracy*, (Cambridge: MIT Press, 2008)

Jeffrey Skoller, *Shadows, Specters, Shards: Making History in Avant-garde Film* (Minnesota: University of Minnesota Press, 2005),

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