

Out of the Archive: Artists, Images and History

Friday 18 November 2011, 10.30-17.30
 Saturday 19 November 2011, 10.30-17.00
 Starr Auditorium, Level 2, Tate Modern

In collaboration with the London Consortium

This conference was originally conceived by the Colonial Film project team, and coincides with the launch of the Colonial Film: Moving Images of the British Empire website: <http://www.colonialfilm.org.uk/>

Friday 18 November

10:30 Welcome **Nora Razian**

10:35 Introduction **Francis Gooding**

Morning Session

10:50 **Patrik Sjöberg:** *An Exploded View of History*
 Focusing around certain key features found in the construction of the historical compilation film; challenge how preconceived notions of a totality of a historical event is constructed, fictive or not, and the role played by camera produced images in this process.

11:20 **Filipa César and Laura Mulvey:** *Black Balance*
 The material for *Black Balance* (work in progress) was shot with a video camera from educational and instructional British colonial films playing on a Steenbeck flatbed at the Imperial War Museum. Behind the decisions of its editing is the access to the unspoken assumptions of the colonial system. The original material is strongly manipulative and the camera was used with enormous power to subdue its African subjects. But there is always something in this exposed celluloid that resists the filmmakers' colonisation, a disobedience which is both rebellion and dignity.

12:00 **Louise Sheedy:** *Voices of God: Emile de Antonio's 'democratic didacticism' in the Year of the Pig*
 This paper analyses the strategies of found footage assemblage employed in one of the flagship documentaries of the Vietnam era in light of previous academic work on the text, offering an alternative means of interpretation of its historical narrative using Eisensteinian theory to understand the filmmaker's emphasis on synthesis and ideological monism.

12:30 Panel discussion and Q&A chaired by **Francis Gooding**

13:00 Lunch break

Afternoon Session

- 14:00 Introduction to the afternoon session by **Francis Gooding**
- 14:10 **Mary Ann Doane:** *Lost and Found Footage: The Historical Sublime*
The paper investigates the use of found footage in compilation films and artistic works and the way in which this footage invokes the idea of temporal "scale" (a concept usually associated with space). Scale is examined in relation to the simultaneous terror and fascination of the sublime, with an analysis of the various ways in which that concept has been theorized and its link to the fate of the historical image.
- 14:40 **Naeem Mohaiemen and Bernadette Buckley:** *The Young Man Was (Part 1: United Red Army)*
1977. On September 28th, the Japanese Red Army hijacks JAL 472 to Dhaka. Mogadishu, Stammheim, Hanns-Martin Schleyer all spool out in the unpredictable aftermath— off track, erratic, jittery frames. Act one of a certain 1970s scene ends.
Shumon Bashar wrote in *Tank*: “the crackly voices of these two strangers hurled into a forced, awkward intimacy... the tone with which they started their discussion was peculiarly polite, until the accord between ransom and reason reached breaking point.”
The film is part of an ongoing research project on the 1970s ultra-left, using essays, photography and film, supported by Creative Capital.
- 15.20 **Frédérique Berthet:** *Listening to the Archives: What difference does the Voice make to found footage?*
The archive metamorphoses time and reveals a space to be constructed. Three filmmakers have used the archive when the necessity became clear that to make a real work for themselves they needed to articulate their biographical fact with historical reality. This paper takes the films of Marceline Loridan, Victor Erice and Esther Hoffenberg from around 2003 to think of the archive as providing with its found footage the necessary third term for the putting into words of a buried memory or, on the contrary, like a screen memory which allows images to disappear as lost footage and thus new representations to appear. The works chosen make visible a voice that remembers itself, this voice reconfigures the unbridgeable gap (and the to and fro) between past and present; it provides an access to the time of loss and the poetics of history.
- 15:50 Tea break (Refreshments served in Starr Auditorium Foyer)
- 16:20 **Zineb Sedira:** *The Archive of Mohammad Kouaci*
Gardiennes d'images [Image Keepers] project, combines filmed documentary and installation, and offers a revaluation and diffusion of Mohamed Kouaci's photographic work on the Algerian revolution via the stories of his widow, Safia Kouaci. Since the photographer's death in 1996, she has endeavored to preserve these invaluable archives of Algerian history.
- 16:50 Panel discussion and Q&A chaired by **Colin MacCabe**
- 17:20 End

Saturday 19 November

10:30 Welcome and introduction **Nora Razian**

Morning Session

10.40 **Michael Renov:** *The Compilation Film: The Chorus of Bits and Pieces*
Composed of newsreel, archival or found footage, the compilation film is a second-order documentary, one that depends on the existence of other, prior creative treatments of actuality. The work of the compilation film occurs via the repurposing of extant material through a selection process that gives new life and meaning to that material. What place does this filmic type deserve in the history of the documentary film?

11:10 **Broomberg and Chanarin:** *Presenting four projects: The Prestige of Terror, People in Trouble Laughing Pushed to the Ground, Afterlife, and War Primer.*

Presenting four projects that use diverse strategies to interrogate various historical documents. *The Prestige of Terror*, their ongoing exhumation of the Egyptian Surrealist movement, *People in Trouble Laughing Pushed to the Ground* an unpicking of a photographic that began in 1983 to record The Troubles in West Belfast, *Afterlife* a dissection and reconfiguration of 24 photographs by Jahangir Razmi, documenting the execution of 11 Kurds in post-revolutionary Iran. The final project in discussion is a collaborative addition to Bertolt Brecht's book of 'photo-epigrams' *War Primer*,, updating the book with contemporary images concerned with the conflicts that have proliferated since 9/11.

11:40 **Chou Yu-Ling:** *Mise-en-scene as means of archiving: Chen Chieh-jen's echoes of a historical photograph*
This paper focuses on the first film work of Chen Chieh-jen, *Lingchi - Echoes of a Historical Photograph* (2002), elaborating on the idea that mise-en-scène is a means of archiving. Having grown up during the period of martial law, which was also known as Taiwan's 'vanished period', Chen Chieh-jen was frustrated in terms of both collective and private memory. The situation of the lack of indexed archives of the past has driven Chen to develop an alternative method of archiving and mise-en-scène has become a crucial method (space) for him to ponder issues concerning history and its representation.

12:10 Panel discussion and Q&A chaired by **Bernadette Buckley**

12:45 Lunch Break

Afternoon Session

13.45 Introduction to afternoon session by **Nora Razian**

13:55 **Mark Nash:** *Aspects of soviet and post-soviet cinema in a broadly post-colonial framework.*
How have artists from the 'former east' used archive materials as a

form of critique of the various communist societies they inhabited? To what extent is the colonial/post colonial paradigm relevant to the study of art and artists in this complex process of transition?

- 14:25 **Sven Augustijnen and TJ Demos:** *Spectres*
Spectres presents an analyses of Belgian colonial history, in particular the haunting of cultural memory by the assassination of Patrice Lumumba. In addition to the film, the project encompasses extensive research and the collection of different objects from personal archives, including photos, historical objects and audio footage. Sven will discuss the process of research for the film and exhibition and present some research and archive materials related to the project.
- 15:05 **Nanina Guyer:** *Of Revelation and Concealment: Images of West African "Secret Societies", 1900 – 1930*
An examination of historical photographs of "secret societies" reveals that Africans substantially controlled the production of these images by strategies of staging, revealing and concealing. This new perspective on the production of photographs in colonial Africa offers a valuable starting point for the detection of alternative histories of the colonial encounter.
- 15:45 Tea break (Refreshments served in Starr Auditorium Foyer)
- 16:15 Panel discussion and Q&A chaired by **Stuart Comer**
- 16:40 Closing remarks by **Colin MacCabe**
- 17.10 End

Speakers

Sven Augustijnen

Sven Augustijnen studied at the Royal Academy of Fine Arts in Antwerp, the Hoger Sint-Lukas Instituut in Brussels, and at the Jan van Eyck Academy in Maastricht. His work concentrates mainly on the tradition of portraiture and the porous boundaries between fiction and reality, using a hybrid of genres and techniques to disorienting effect. His films have been included in exhibitions and festivals in Athens, Basel, Fribourg, San Sebastián, Siegen, Rotterdam, Tunis, Tel Aviv, Tokyo and Vilnius, among others. In 2007 he participated in the documenta 12 magazine project, in collaboration with A Prior Magazine. In 2011 he received the Evens Prize for Visual Arts. He lives and works in Brussels.

Frédérique Berthet

Frédérique Berthet is maître de conférence at l'UFR Lettres, Arts, Cinéma de l'Université Paris Diderot-Paris 7 (laboratoire CERILAC). She is currently co-leading a Masters course entitled 'Archives et devenir des images'. She has worked with archives at la Cinémathèque Française (Paris) and l'Institut Lumière (Lyon) where she catalogued the archives of producer Anatole Dauman (1925-1998). In 2008, she wrote *De Warhol à Wenders, une vie de cinéma* (Ramsay), a book on the distributor Pascale Dauman (1938-2007). Frédérique Berthet is currently a member of the Commission de Recherche Historique de la Cinémathèque Française where she researches the connections between collective history and personal memory. *Qui trouve-t-on dans les archives?* a book she is co-editing with Marc Vernet, will come out shortly.

Bernadette Buckley

Dr Bernadette Buckley is Convenor of the MA in Art & Politics at Goldsmiths, University of London. Her research interests cut across several fields from art to politics, philosophy and cultural studies. She has published on themes related to art, war, terrorism and more broadly, on the relationship between art and politics. Recent publications include 'Mohammed is Absent. I am Performing': Contemporary Iraqi Art and the Destruction of Heritage' in *The Destruction of Cultural Heritage in Iraq*, eds., Stone & Farchakh Bajjaly, Boydell, 2010 (winner of the AIA James R. Wiseman book award; 'Forum: Art and Politics', in *Postcolonial Studies*, 2010; 'The Workshop of Filthy Creation: Or Do Not Be Alarmed, This is Only a Test' in *RIS*, 2009; 'Terrible Beauties' in *B.rumaria: Art Aesthetics Politics*, 2009. She has worked on a number of funded research projects for AHRC, ACE, En-quire, Heritage Lottery and the Wellcome Foundation.

Filipa César

Filipa César was born in Porto in 1975. She lives and works in Berlin. César is an artist and filmmaker whose work reflects on the porous nature of the relationship between the moving image and its public reception. In her work the image evolves out of a struggle between real-memory and cinema-memory. Filipa César has shown, among other places, at 8. Istanbul Biennial, 2003; Kunsthalle, Vienna, 2004; Serralves Museum, Porto, 2005; Tate Modern, London, 2007; St. Gallen Museum, 2007; International Triennale of Contemporary Art, Prague, 2008; SF MOMA, San Francisco, 2009; 12th Architecture Biennial, Venice, 2010; 29th São Paulo Biennial, 2010; Manifesta 8, Cartagena; Haus der Kulturen Der Welt, Berlin, 2011.

Broomberg and Chanarin

Adam Broomberg and Oliver Chanarin are artists living and working in London. Their latest book *People in Trouble Laughing Pushed to the Ground* is published by MACK

(2011). Broomberg and Chanarin are Visiting Fellows at the University of the Arts London.

Stuart Comer

Stuart Comer is Curator of Film at Tate Modern.

TJ Demos

Based in the Department of Art History, University College London, T.J. Demos is the author of *Migrations: Global Crisis and the Politics of Documentary* (Duke University Press, forthcoming). Demos co-curated *Uneven Geographies: Art and Globalization* at Nottingham Contemporary in 2010 (UK), and in 2008-09 he directed the London-based research project *Zones of Conflict: Rethinking Contemporary Art During Global Crisis*. He is completing a new book entitled *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* for Sternberg Press.

Mary Ann Doane

Mary Ann Doane is Class of 1937 Professor of Film and Media at The University of California-Berkeley. She is the author of *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (2002), *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (1991), and *The Desire to Desire: The Woman's Film of the 1940s* (1987). In 2007, she edited a special issue of *differences: A Journal of Feminist Cultural Studies*, "Indexicality: Trace and Sign."

Francis Gooding

Francis Gooding is the director of the MA in Film Curating at the London Consortium, and teaches modern art history at Birkbeck. He worked as a researcher and author on the *Colonial Film: Moving Images of the British Empire* project (www.colonialfilm.org.uk), and is a contributing editor to *Critical Quarterly*. He has written widely on art and music, and his book *Black Light* is published by Blackwells.

Nanina Guyer

Nanina Guyer is a PhD Student in African History at the University of Basel, Switzerland and a curatorial research assistant for the Arts of Africa at the Museum Rietberg in Zurich. She received her MA in Social Anthropology and History from the University of Zurich in 2009.

Colin MacCabe

Colin MacCabe is Distinguished Professor of English and Film at the University of Pittsburgh and Associate Director of the London Consortium. His books include *Godard: A Portrait of the Artist at Seventy*. His film productions include Terence Davies's *The Long Day Closes*. He co-directed with Lee Grieveson the AHRC research programme on colonial film and they co-edited *Empire and Film* and *Film and the End of Empire* (published this month).

Naeem Mohaiemen

Naeem Mohaiemen works in Dhaka and New York, using photography, film and essays to research histories of the global left and utopia projects. Chapters from his current project on the 1970s ultra-left have shown at Bangladesh Shilpakala Academy, Frieze, Sharjah Biennial, MUAC (Mexico City) and Experimenter (Kolkata). Publications include *Chittagong Hill Tracts in the Blind Spot of Bangladesh Nationalism* (editor, Drishtipat Writers Collective), *Islamic Roots of Hip-Hop* (Sound Unbound, MIT Press), *Flying Blind: waiting for a real reckoning on 1971* (EPW, India), *Beirut, Silver Porsche Illusion* (Men of the Global South, Zed Books) and *Mujtaba Ali: Amphibian Man* (Rest of Now, Manifesta Biennial).

Laura Mulvey

Laura Mulvey is Professor of Film and Media Studies at Birkbeck College, University of London and a Fellow of the British Academy.

She is the author of: *Visual and Other Pleasures* (Macmillan 1989; second edition 2009), *Fetishism and Curiosity* (British Film Institute 1996), *Citizen Kane* (in the BFI Classics series 1996) and *Death Twenty-four Times a Second: Stillness and the Moving Image* (Reaktion Books 2006).

She has made six films in collaboration with Peter Wollen including *Riddles of the Sphinx* (BFI 1978) and *Frida Kahlo and Tina Modotti* (Arts Council 1980) and with artist/film-maker Mark Lewis *Disgraced Monuments* (Channel 4, 1994).

Mark Nash

Mark Nash is Professor and Head of Department of Curating Contemporary Art at the Royal College of Art, London. He is a curator, film historian and filmmaker, with a specialism in contemporary fine art moving image practices, avant-garde and world cinema. Mark has curated the film element of several international exhibitions including: Force Fields Phases of the Kinetic (2000); The Short Century: Independence and Liberation Movements in Africa, 1945–1994 (2001), and the Berlin Biennial (2004). He was co-curator of Documenta 11 (2002). Mark's forthcoming curatorial projects include an exhibition Ecologies of Image at MUSAC, Spain (2012).

Nora Razian

Nora Razian is Curator of Access and Community Programmes at Tate London.

Michael Renov

Michael Renov, Professor of Critical Studies and Vice Dean of the School of Cinematic Arts at the University of Southern California, is the author or editor of several books on documentary film including *Theorizing Documentary* (1993), *Collecting Visible Evidence* (1999), *The Subject of Documentary* (2004) and *Cinema's Alchemist: The Films of Peter Forgacs* (2011).

Zineb Sedira

Lives in London, works in Paris, Algiers and London.

Sedira has exhibited at the Venice Biennale (2001), Tate Britain, London (2002), ICP Triennial, NY (2003), Centre Pompidou, Hayward Gallery, (2005), British Art Show 06 and ICA, London (2006), Brooklyn Museum, NY (2007), and Folkestone Triennial (2011). With solo shows: Cornerhouse (2004), Photographers Gallery (2006), the Wapping Project (2008), Rivington Place, London, John Hansard Gallery (2009), Nikolaj Copenhagen Contemporary Art Center, Prefix Institute of Contemporary Art, Toronto, MAC, Marseilles and Palais de Tokyo, Paris (2010).

Louise Sheedy

Louise Sheedy is a programmer for the Melbourne Cinémathèque, Australia's largest and longest running film society. She is a PhD candidate at Melbourne University, Australia. Her primary research interest is the politics of documentary aesthetics and her thesis is an investigation into the strategies of montage in documentary critical of the Vietnam War.

Patrik Sjöberg

Patrik Sjöberg, PhD, is Assistant Professor in Cinema Studies at Karlstad University. His research engages the shared conceptual territories between documentary film and avant-garde cultures. He has published on: compilation film; documentary film and memory; taxidermy and photography; forensic animation, and magnetic tape cultures. He is currently working on the speaking subject in documentary media. His

book on compilation film is, *The World in Pieces – A Study on Compilation Film* (Aura, 2001).

Chou Yu-Ling

Yu Ling Chou was a research assistant of 'Taiwan Media Art Archives' project in the Graduate School of Arts & Technology at Taipei National University of the Arts. She was assistant curator of Chen Chieh-Jen's exhibition *Empire's Borders-Western Enterprises Inc.* at the Chinese Arts Center in Manchester in 2009. In 2010 she co-curated *Plug in x Add on: Taiwanese Contemporary Art* with +8 at the Rag Factory. She is a PhD candidate at the London Consortium. Her research interests cover media art theory, video art and Art Cinema.