

Film Curatorship Archives Museums And The Digital Marketplace Austrian Film Museum Books

Created as a companion volume to a major history of colour in British Cinema (also by Sarah Street), *British Colour Cinema* is a book based on a series of unique interviews conducted by Sarah Street and Elizabeth I Watkins with practitioners who worked in the UK with Technicolor and/or Eastmancolor during the 1930s-1950s.

The twentieth century generated tens of thousands of hours of American newsfilm but not the scholarly apparatus necessary to analyze and contextualize them. Assembling new approaches to the study of U.S. newsfilm in cinema and television, this book makes a long overdue critical intervention in the field of film and media studies by addressing the format's inherent intermediality; its mediation of "events" for local, national, and transnational communities; its distinctive archival legacies; and, consequently, its integral place in film and television studies more broadly. This collection brings fresh, contemporary methodologies and analysis to bear on a vast amount of material that has languished in relative obscurity for far too long.

Film Curatorship Archives, Museums, and the Digital Marketplace Austrian Film Museum

The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the *Journal of Korean Studies*. In 1979 Dr. James Palais (PhD Harvard 1968), former UW professor of Korean History edited and published the first volume of the *Journal of Korean Studies*. For thirteen years it was a leading academic forum for innovative, in-depth research on Korea. In 2004 former editors Gi-Wook Shin and John Duncan revived this outstanding publication at Stanford University. In August 2008 editorial responsibility transferred back to the University of Washington. With the editorial guidance of Clark Sorensen and Donald Baker, the *Journal of Korean Studies* (JKS) continues to be dedicated to publishing outstanding articles, from all disciplines, on a broad range of historical and contemporary topics concerning Korea. In addition the JKS publishes reviews of the latest Korea-related books. To subscribe to the *Journal of Korean Studies* or order print back issues, please click here.

Curating for Cinemas, Festivals, Archives

the case of the Nederlands filmmuseum (1946-2000)

Saving Cinema

The Adventures of Jonathan Dennis

An International Study of Film Museums

Film Curatorship - Archives, Museums, and the Digital Marketplace

The Routledge Companion to World Cinema

An International Study of Film Museums examines how cinema has been transformed and strengthened through museological and archival activities since its origins and asks what paradoxes may be involved, if any, in putting cinema into a museum. Cere explores the ideas that were first proposed during the first half of the twentieth century around the need to establish national museums of cinema and how these have been adapted in the subsequent development of the five case studies presented here: four in Europe and one in the USA. The book traces the history of the five museums' foundation, exhibitions, collections, and festivals organised under their aegis and it asks how they resolve the tensions between cinema as an aesthetic artefact – now officially recognised as part of humanity's cultural heritage – and cinema as an entertainment and leisure activity. It also gives an account of recent developments around unifying collections, exhibition activities and archives in one national film centre that offers the general public a space totally devoted to film and cinematographic culture. *An International Study of Film Museums* provides a unique comparative study of museums of cinema in varying national contexts. The book will be of interest to academics and students around the world who are engaged in the study of museums, archives, heritage, film, history and visual culture.

What do digital platforms mean for cinema studies in Canada? In an era when digital media are proliferating and thousands upon thousands of clips are available online, it seems counter-intuitive to say that audio-visual history is quickly disappearing. But the two processes are actually happening in tandem. Adopting a media-archaeological approach to the history of cinema, contributors to *Cinephemera* cover a wide range of pressing issues relating to Canadian cinema's ephemerality, including neglected or overlooked histories, the work of found footage filmmakers, questions about access and copyright, and practices of film archiving. Spurred by rapid changes to technologies of production, viewing, and preservation, this collection showcases both leading and emerging scholars grappling with the shifting meaning of cinema as an object of study. Film historians are put in conversation with experimental filmmakers and archivists to provide renewed energy for cinema studies by highlighting common interests around the materiality and circulation of films, videos, and other old media. Considering a wide range of cases from the earliest days of silent film production to the most recent initiatives in preservation, *Cinephemera* exposes the richness of moving image production in Canada outside the genres of feature length narrative fiction and documentary - a history that is at risk of being lost just as it is appearing. Contributors include Andrew Burke (Winnipeg), Jason Crawford (Champlain), Liz Czach (Alberta), Seth Feldman (York), Monika Kin Gagnon (Concordia), Andr é Habib (Montreal), Randolph Jordan (SFU), Peter Lester (Brock), Scott Mackenzie (Queen's); Louis Pelletier (Montreal), Katherine Quanz (WLU), Micky Story (New College), Charles Tepperman (Calgary), Jennifer VanderBurgh (Saint Mary's), William C. Wees (McGill), Jerry White (Dalhousie), and Christine York (Concordia).

Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European "waves" and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme '95); Latin American Third Cinemas (Birri, Sanjin é s, Espinosa, Solanas); radical art and the avant-garde (Bu ñ uel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bolla í n, Debord, Hermsillo, Isou, Kieslowski, Painlev é , Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's *Vigilanti Cura*, which nevertheless played a central role in film culture.

The *Oxford Handbook of Film Music Studies* gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.

The Politics of Preservation

Performing Moving Images

The Archival Life of Film in Transition

Technology and Entertainment in the 21st Century

A Guide to Study, Research and Curatorship

Minding Movies

Practices and Theories

The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

This study explores artistic choices in cinema exhibition, focusing on film theaters, film festivals, and film archives and situating film-curating issues within an international context. Artistic and commercial film availability has increased overwhelmingly as a result of the digitization of the infrastructure of distribution and exhibition. The film trade's conventional structures are transforming and, in the digital age, supply and demand can meet without the intervention of traditional gatekeepers—everybody can be a film curator, in a passive or active way. This volume addresses three kinds of readers: those who want to become film curators, those who want to research the film-curating phenomenon, and those critical cinema visitors who seek to investigate the story behind the selection process of available films and the way to present them.

"From Grain to Pixel attempts to bridge the fields of film archiving and academic research, by addressing the discourse on film ontology and analysing how it affects the role of film archives. Fossati proposes a new theoretization of film archival practice as the starting point for a renewed dialogue between film scholars and film archivists." --Book Jacket.

Combining a range of content with self-reflexive examination by scholars and practitioners, this edited volume interrogates the contemporary significance of the avant-garde. Rather than focusing on a particular region, period, or movement, the contributors bring together case studies to examine what constitutes the avant-garde canon.

A Companion to Early Cinema

Film Curatorship

Ruth Beckermann

MUBI and the Curation Model of Video on Demand

Georges Méliès's Trip to the Moon

Museum

Film Programming

Film Curatorship is an experiment: a collective text, a montage of dialogues, conversations, and exchanges among four professionals representing three generations of film archivists and curators. It calls for an open philosophical and ethical debate on fundamental questions the profession must come to terms with in the twenty-first century.

David Bordwell and Kristin Thompson are two of America's preeminent film scholars. You would be hard pressed to find a serious student of the cinema who hasn't spent at least a few hours huddled with their seminal introduction to the field—*Film Art*, now in its ninth edition—or a cable television junkie unaware that the Independent Film Channel sagely christened them the “Critics of the Naughts.” Since launching their blog *Observations on Film Art* in 2006, the two have added web virtuosos to their growing list of accolades, pitching unconventional long-form pieces engaged with film artistry that have helped to redefine cinematic storytelling for a new age and audience. *Minding Movies* presents a selection from over three hundred essays on genre movies, art films, animation, and the business of Hollywood that have graced Bordwell and Thompson's blog. Informal pieces, conversational in tone but grounded in three decades of authoritative research, the essays gathered here range from in-depth analyses of individual films such as *Slumdog Millionaire* and *Inglourious Basterds* to adjustments of Hollywood media claims and forays into cinematic humor. For Bordwell and Thompson, the most fruitful place to begin is how movies are made, how they work, and how they work on us. Written for film lovers, these essays—on topics ranging from *Borat* to blockbusters and back again—will delight current fans and gain new enthusiasts. Serious but not solemn, vibrantly informative without condescension, and above all illuminating reading, *Minding Movies* offers ideas sure to set film lovers thinking—and keep them returning to the silver screen.

A history of the New Zealand Film Archive and its founding director. Jonathan Dennis (1953–2002), was the creative and talented founding director of the New Zealand Film Archive. As a Pakeha (non-Maori/indigenous New Zealander) with a strong sense of social justice, Dennis became a conduit for tension and debate over the preservation and presentation of indigenous and non-indigenous film archival materials from the time the Archive opened in 1981. His work resulted in a film archive and curatorship practice which differed significantly from that of the North American and European archives he originally sought to emulate. He supported a philosophical shift in archival practice by engaging indigenous peoples in developing creative and innovative exhibitions from the 1980s until his death, recognizing that much of the expertise required to work with archival materials rested with the communities outside archival walls. This book presents new interviews gathered by the author, as well as an examination of existing interviews, films and broadcasts about and with Jonathan Dennis, to consider the narrative of a life and work in relation to film archiving.

Remnants of early films often have a story to tell. As material artifacts, these film fragments are central to cinema history, perhaps more than ever in our digital age of easy copying and sharing. If a digital copy is previewed before preservation or is shared with a researcher outside the purview of a film archive, knowledge about how the artifact was collected, circulated, and repurposed threatens to become obscured. When the question of origin is overlooked, the story can be lost. Concerned contributors in *Provenance and Early Cinema* challenge scholars digging through film archives to ask, "How did these moving images get here for me to see them?" This volume, which features the conference proceedings from Domitor, the International Society for the Study of Early Cinema, 2018, questions preservation, attribution, and patterns of reuse in order to explore singular artifacts with long and circuitous lives.

The Archives

Post-Cinema and Video Game Between Memory and the Image of the Present

From Grain to Pixel

Film museum practice and film historiography

Policy, Production, Distribution and Exhibition

Contemporary Visual Culture and Contested Narratives in the Middle East

Remediating Transcultural Memory

Performing Moving Images: Access, Archive and Affects presents institutions, individuals and networks who have ensured experimental films and Expanded Cinema of the 1960s and 1970s are not consigned to oblivion. Through a comparison of recent international case studies from festivals, museums, and gallery spaces, the book analyzes their new contexts, and describes the affective reception of those events. The study asks: what is the relationship between an aesthetic experience and memory at the point where film archives, cinema, and exhibition practices intersect? What can we learn from re-screenings, re-enactments, and found footage works, that are using archival material? How does the affective experience of the images, sounds and music resonate today? **Performing Moving Images: Access, Archive and Affects** proposes a theoretical framework from the perspective of the performative practice of programming, curating, and reconstructing, bringing in insights from original interviews with cultural agents together with an interdisciplinary academic discourse.

This book assesses the contemporary status of photochemical film practice against a backdrop of technological transition and obsolescence. It argues for the continued relevance of material engagement for opening up alternative ways of seeing and sensing the world. Questioning narratives of replacement and notions of fetishism and nostalgia, the book sketches out the contours of a photochemical renaissance driven by collective passion, creative resistance and artistic reinvention. Celluloid processes continue to play a key role in the evolution of experimental film aesthetics and this book takes a personal journey into the work of several key contemporary film artists. It provides fresh insight into the communities and infrastructures that sustain this vibrant field and mobilises a wide range of theoretical perspectives drawn from media archaeology, new materialism, ecocriticism and social ecology. The impact of digital global media, geopolitical changes and migration demands new theorizations within memory studies. Despite the growing field of media memory studies, the impact from film and media studies has been scarce within memory studies. This unique study offers new theorizations of three crucial concepts for media memory studies: remediation, transculturality and the archive. This book takes a closer look at the media specificity of archival footage and how it is adapted, translated and appropriated. In its original approach this work reflects upon the role of documentary film images for the construction of memory. By merging film and media studies with memory studies the work offers multiple theoretical and methodological approaches for everyone interested in the heritage of audiovisual media: film and media scholars, memory scholars, historians, art historians, social scientists, librarians or archivists, curators and festival programmers alike.

An authoritative and comprehensive guide to cinema's first true blockbuster.

The Gold Rush

Observations on the Art, Craft, and Business of Filmmaking

Silent Cinema

The Routledge Companion to British Cinema History

Archives, Ephemeral Cinema, and New Screen Histories in Canada

Dissonant Archives

British Colour Cinema

This book is an elaborate study of the interrelationships between film historical discourse and archival practices, such as the collecting, restoration and exhibition of films. It delineates how film historiographical discourses always leave traces in the film archive, and vice versa. The book investigates and analyzes the history of three important collections from the archive of EYE Film Museum: the Uitkijk-collection, the Desmet-collection, and Dutch silent films. The histories of these collections have different connections to film historiography, and as such allow us to investigate these interrelationships from various perspectives. It shows how archival films and collections always carry the historical traces of selection policies, restoration philosophies, and exhibition strategies. As such the book aims to demonstrate how film archives cannot be innocent or neutral sources of film history. In addition, it shows that current EYE Film Museum activities semi-automatically refer to this history of which the archive carries the material traces.

In the wake of the debates over high/low culture distinction spilling into the effective dismantling of the boundary that once separated them, the past decade has seen the explosion of 'bad taste' production on screen. Starting with paracinema or 'badfilm' – a movement that has grown up around sleazy, excessive, or poorly executed B-movies and has come to encompass disreputable and unworthy films – this trend has been evident in various formats: on television and in video-art, low-budget and straight to TV films, amateur and home movies. The proliferation of trash on screen can be seen as delivering the final blow to the vexed issue of taste. More importantly, it prompts a

reconsideration of some critical issues surrounding production, circulation, understanding and teaching of 'bad objects' in the media. This collection of essays, written by international film and television scholars, provides detailed critical analysis of the issues surrounding judgements of cultural value and taste, feeling and affect, cultural morals and politics, research methodologies and teaching strategies in the new landscape of 'after taste' media. Addressing global and local developments – from global Hollywood to Australian indigenous film and television, through auteurs Sergei Eisenstein to Jerry Bruckheimer, on to examples such as *Twilight* to *Sukiyaki Western Django* – the essays in this book offer a range of critical tools for understanding the recent shifts affecting cultural, aesthetic and political value of the moving image. This book was originally published as a special issue of *Continuum: Journal of Media & Cultural Studies*.

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material" prototype are threatened by ever-changing servers that render them obsolete and inaccessible. *Cineaste*, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated *New Yorker* film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

What are the major issues and challenges film archives, cinémathèques and film museums are bound to face in the Digital Age and at a time when there is an expectation of Access on Demand? *Film Curatorship* neither offers a scholarly analysis, nor attempts to provide definitive answers to a complex situation involving aesthetic as well as technological, economic and political issues. As a collective text, a montage of dialogues, conversations and exchanges between four professionals representing three generations of film archivists and curators, this book calls for an open philosophical and ethical debate on fundamental questions the profession must come to terms with. What is curatorship, and what does it imply in the context of film preservation and presentation? Is there a concept of the "film artifact" that transcends the idea of film as "content" or "art" in the information age? The four authors of *Film Curatorship* have agreed to lay bare their concerns, visions, and strategies in a multi-faceted brainstorming session, aimed at fostering an open, non-dogmatic debate on the relationship of film to other forms of moving image and its presentation and preservation in the 21st century.

The Netflix Effect

What Happened to Women in the Silent Film Industries?

Cineaste on Film Criticism, Programming, and Preservation in the New Millennium

Cinema, Television, and the Archive

Fantastic Voyages of the Cinematic Imagination

Preservation, Radicalism, and the Avant-Garde Canon

Paolo Cherchi Usai provides a comprehensive introduction to the study, research and preservation of silent cinema from its heyday in the early 20th century to its present day flourishing. He traces the history of the moving image in its formative years, from Edison's and Lumière's first experiments to the dawn of 'talkies'; provides a clear guide to the basics of silent film technology; introduces the technical and creative roles involved in its production, and presents silent cinema as a performance event, rather than a passive viewing experience. This new, greatly expanded edition takes the reader on a new journey, exploring silent cinema in the broader context of technology, culture, and society, from the invention of celluloid film and its related machinery to film studios, laboratories, theatres and audiences. Among the people involved in the creation of a new art form were filmmakers, actors and writers, but also engineers, entrepreneurs, and projectionists. Their collective efforts, and the struggle to preserve their creative work by archives and museums, are interwoven in

a compelling story covering three centuries of media history, from the magic lantern to the reinvention of silent cinema in digital form. The new edition also includes comprehensive resource information for the study, research, preservation and exhibition of silent cinema.

The importance of media preservation has in recent years achieved much broader public recognition. From the vaults of Hollywood and the halls of Congress to the cash-strapped museums of developing nations, people are working to safeguard film from physical harm. But the forces at work aren't just physical. The endeavor is also inherently political. What gets saved and why? What remains ignored? Who makes these decisions, and what criteria do they use? Saving Cinema narrates the development of the preservation movement and lays bare the factors that have influenced its direction. Archivists do more than preserve movie history; they actively produce and codify cinematic heritage. At the same time, digital technologies have produced an entirely new reality, one that resists the material, artifact-driven approach that is the gold standard of preservation in the Western world. As it has become increasingly easy to capture and access moving images, increasing evidence of something many archivists have known for years has emerged: industrial and training films, amateur travel diaries, and even family videos are critical public resources. It has also raised question about the role of the profession. Is access equivalent to preservation, and, if it is, how should archivists alter their activities? The time is ripe for a reconsideration of the politics and practices of preservation. Saving Cinema is the book to guide that conversation.

Viennese filmmaker Ruth Beckermann, who has been making films since the 1970s, has created an exciting and widely recognized body of essay and documentary films. This is the first English-language publication on Beckermann's oeuvre, including an original essay by Nick Pinkerton, an in-depth conversation with the artist, and a detailed filmography.

Netflix is the definitive media company of the 21st century. It was among the first to parlay new Internet technologies into a successful business model, and in the process it changed how consumers access film and television. It is now one of the leading providers of digitally delivered media content and is continually expanding access across a host of platforms and mobile devices. Despite its transformative role, however, Netflix has drawn very little critical attention-far less than competitors such as YouTube, Apple, Amazon, Comcast, and HBO. This collection addresses this gap, as the essays are designed to critically explore the breadth and diversity of Netflix's effect from a variety of different scholarly perspectives, a necessary approach considering the hybrid nature of Netflix, its inextricable links to new models of media production, distribution, viewer engagement and consumer behavior, its relationship to existing media conglomerates and consumer electronics, its capabilities as a web-based service provider and data network, and its reliance on a broader technological infrastructure.

Cinephemera

Showing and Telling: Film heritage institutes and their performance of public accountability

Provenance and Early Cinema

South American Cinematic Culture

After Taste: Cultural Value and the Moving Image

Film Manifestos and Global Cinema Cultures

A Filmmaker's Legacy

An authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field First collection of its kind to offer in one reference: original theory, new research, and reviews of existing studies in the field Features over 30 original essays from some of the leading scholars in early cinema and Film Studies, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudreault Caters to renewed interest in film studies' historical methods, with strict analysis of multiple and competing sources, providing a critical re-contextualization of films, printed material and technologies Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism Broaches the latest research on the subject of archival practices, important particularly in the current digital context

Women held more positions of power in the silent film era than at any other time in American motion picture history. Marion Leonard broke from acting to cofound a feature film company. Gene Gauntier, the face of Kalem Films, also wrote the first script of Ben-Hur. Helen Holmes choreographed her own breathtaking on-camera stunt work. Yet they and the other pioneering filmmaking women vanished from memory. Using individual careers as a point of departure, Jane M. Gaines charts how women first fell out of the limelight and then out of the film history itself. A more perplexing event cemented their obscurity: the failure of 1970s feminist historiography to rediscover them. Gaines examines how it happened against a backdrop of feminist theory and her own meditation on the limits that historiography imposes on scholars. Pondering how silent era women have become absent in the abstract while present in reality, Gaines sees a need for a theory of these artists' pasts that relates their aspirations to those of contemporary women. A bold journey through history and memory, Pink-Slipped pursues the still-elusive fate of the influential women in the early years of film. Taking at its starting point the idea that Kubrick's cinema has constituted an intellectual, cerebral, and philosophical maze in which many filmmakers (as well as thinkers and a substantial fringe of the general public) have gotten lost at one point or another, this collection looks at the legacy of Kubrick's films in the 21st century. The main avenues investigated are as follows: a look at Kubrick's influence on his most illustrious followers (Paul Thomas Anderson, the Coen Brothers, Christopher Nolan, Ridley Scott, and Lars von Trier, to name a few); Kubrick in critical reception; Kubrick in stylistic (camera movements, set designs, music), thematic (artificial intelligence, new frontiers- large and small), aesthetic (the question of genre, pastiche, stereoscopy) and political terms (paranoia, democracy and secret societies, conspiracy theories). The contributions coalesce around the concept of a Kubrickian substrate, rich and complex, which permeates our Western cultural landscape very much to this day, informing and sometimes announcing/reflecting it in twisted ways, 21 years after the director's death.

This study of South American cinema offers a new way of approaching the variety of films available in the region. It brings to light the interconnectivity between state-run institutions (film councils, cinemateques, archives), altruistic bodies (film festival funds, NGOs) and commercial organisations (production companies, exhibitors and distributors). Examples of filmmakers, policy initiatives, funding sources and alternative film networks combine to produce a rich overview of one of the most significant sites for non-Western

filmmaking in the twenty-first century. There is an awareness of the place South American cinema has on the international stage and, for this reason, the study involves an in depth look at the way film products are circulated within national boundaries and through external global circuits. Drawing on scholarship from studies on Latin American culture, cultural policy, indigeneity, digital technology, globalisation, transculturation and the public sphere, new links are traced between the various fields.

Scratches and Glitches - Observations on Preserving and Exhibiting Cinema in the Early 21st Century

Pink-Slipped

Bicultural Film Archiving Practice in Aotearoa New Zealand

The Oxford Handbook of Film Music Studies

Archives, Museums, and the Digital Marketplace

A Critical Anthology

Documentary Filmmaking as Archival Intervention

Matthew Solomon's study of Chaplin's *The Gold Rush* (1925) provides an in-depth discussion of the film's production and reception history, placing it in the context of the turn-of-the-century Alaska Klondike gold rush, and analyses the film's narrative and formal features, particularly its references to music-hall performance styles and tropes.

The 'archive' is often viewed as a collection of historical documents that records and orders information about people, places and events. This view nevertheless obscures a crucial point: the archive, whilst subject to the vagaries of time and history, can also determine the future. This point has gained urgency in modern-day North Africa and the Middle East where the archive has come to the fore as a site of social, historical, theoretical, and political contestation. *Dissonant Archives* is the first book to consider the ways in which contemporary artists from the Middle East and North Africa - including Emily Jacir, Walid Raad, Jananne Al Ani, Basel Abbas and Ruanne Abou-Rahme, Mariam Ghani, Zineb Sedira, and Akram Zaatari - are utilizing and disrupting the function of the archive and, in so doing, highlighting a systemic, perhaps irrevocable, crisis in institutional and state-ordained archiving across the region. In exploring and producing archives, be they alternative, interrogative or fictional, these artists are not simply questioning the authenticity, authority or authorship of the archive; rather, they are unlocking its regenerative, radical potential. The result provides essential insights into the nexus between art and politics in the contemporary Middle East.

Subscription video on demand (SVOD) represents the fastest-growing means to consume films and series. Although market leaders Netflix and Amazon Prime have received much scholarly attention for the way that they use algorithms and big data to connect users to content, there is another significant, relatively unexamined model: curation-style services such as BFI Player, IFC Unlimited, the Criterion Channel or MUBI — the latter, which forms the focus of this book, claims to be the world's most subscribed independent video on demand service. These platforms take advantage of common anxieties about algorithms, cultural surplus and filter bubbles to promote discovery, human-generated recommendations and quality over quantity of content. Deploying an original, holistic methodology that includes analysis of technological affordances, marketing rhetoric, business models, interviews with company executives and a qualitative audience study, this book critically analyses MUBI as a way to understand this particular mode of content aggregation, cultural recommendation, choice architecture and community building. Curation services address a real, but decidedly circumscribed gap in the market. Ultimately, MUBI offers film, media and business scholars an instructive example of the fate of art cinema and media diversity in a digital culture increasingly dominated by a few giant tech companies.

The digital age has witnessed the development of a new kind of archive: immaterial, “living and moving,” largely user-generated, and conceived for managing a wide variety of audio-visual materials, besides traditional films and videos. The first part of this anthology investigates the ways in which media forms like web-documentaries, video art and digital art, web series, amateur productions, and also mobile films can be stored and preserved within the new digital repositories. The second part focuses on archival and preservation practices of the video game. This approach understands the archive not simply as a “memory box,” but as a fully contemporary practice that locates new media objects in the present and acknowledges their changing cultural and social configurations. The democratic, often immaterial, living, mobile nature of contemporary archives forces us to question whether or not the traditional notion of “the archive” still has a heuristic value. Or if it would be perhaps better to reject any “conventional” idea of archive and embrace the notion of an archive.

Experimental Film and Photochemical Practices

After Kubrick

The Journal of Korean Studies, Volume 16, Number 2 (Fall 2011)

Access, Archives and Affects

Rediscovering U.S. Newsfilm

Scratches and Glitches is a collection of essays that attempt to make sense of the changes-in-progress in the domain of exhibiting film in the early the twenty-first century in the wider context of cultural history, focusing on the role of archives and museums as guardians of film heritage.

'*Showing and Telling*' is the first academic work to explore how publicly funded film heritage institutes account for their public activities. It does that by inspecting and evaluating public presentations and visitor information about their presentations. The research was done by juxtaposing two complementary approaches. The first is grounded in the author's experience as a collection researcher and curator and makes a case for the richness of archival objects usually ignored for their aesthetic qualities. The second is a survey of the public activities of 24 institutes worldwide, based on their websites in 2014; the latter constitutes a unique source. This original work uncovers the disconnect between the curatorial activities of these institutes and their missions. A central finding is that publicly funded film heritage institutes give their public an incomplete cinema history. By and large they offer a mainstream-oriented repertoire of presentations, overwhelmingly consisting of fiction; they show a disproportionate amount of recent and new works, often through commercial distribution; their presentations consist of an unexplained melee of technological formats (sometimes substandard); and their presentations monotonize film as art, although their professed aesthetics are mostly of a cinephile nature and rest on received opinion. Specific ma

cinema in particular, and specialist knowledge, both historical and methodological, are largely restricted to their networked communities. Wholesome transfer of full knowledge, in word and image, to the public is not a major concern. 'Showing' concludes with recommendations for curatorial activities. Firstly, with a conceptual apparatus that allows a more complex understanding of film heritage and its histories. Secondly, with a plea for rethinking the institutes' gatekeeper function by developing more varied, imaginative, and informative public presentations, both on site and online, that reflect the range of collections and their histories.

Over 39 chapters *The Routledge Companion to British Cinema History* offers a comprehensive and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on state funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and film festivals, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based sources and draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been previously marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also covers on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, and new approaches, such as audience and memory studies.