

Theories of History and Amundsen's 1911 South Pole Film Footage

Jane M. Gaines. Columbia University

While researching the historical backdrop of the 1911 Norwegian-British “race to the South Pole” for a lecture on the newly restored Amundsen film footage to be delivered in Oslo at the Norwegian National Library, I began to question the term “history.” This led me to one of the basic points at the heart of the new philosophy of history which is that traditional history, the discipline, is entirely too comfortable with the ambiguity of the term “history” which can mean both the events studied and the narrative about those events. This version of that talk is an introduction to some of the theories of history that challenge history, the discipline, especially when it is taken to be a science, and suggests the implications of this work for film and media studies, posed as we are between historiography and our theoretical legacy.

Jane Gaines is Professor of Film, Columbia University, and the author of two award-winning books, *Contested Culture: The Image, the Voice, and the Law*, and *Fire and Desire: Mixed Race Movies in the Silent Era*, and the forthcoming *Historical Fictions: Women Film Pioneers*. She continues to write as well on the history of intellectual property (with implications for contemporary piracies), documentary theory, costume and body, and, most recently, has taken up a critique of the “historical turn” in the field. With Francesco Casetti she is co-chair of the Permanent Seminar on the Histories of Film Theories.

Defining the (Cuban) Eastalgia

Carlos Muguero. Universidad de Navarra

The political alliance between Cuba and the USSR sealed in 1961 heralded a period of intense cultural exchange between the two countries, exchange with a clear Soviet predominance, that affected every sphere of life on the island. This “brotherhood” lasted for thirty years, until the USSR disappeared in 1991. This epic process of cultural occupation left, among other things, an emotional community of moviegoers –and filmmakers- who grew up with films which belonged to a distant, exotic culture. This paper analyzes the idea of Eastalgia, or nostalgia for the East, which has arisen in Cuba following the end of sovietization. My aim is to categorize this feeling, but on the basis of images, memories and evocations of Soviet film, and the great legacy filed away in the archives of the ICAIC (The Cuban Institute of Cinematographic Art and Industry).

Carlos Muguero is Assistant Professor of Film Studies at Universidad de Navarra. Ph.D. in Humanities at the Department of Slavonic Studies at the University Pompeu Fabra. His doctoral thesis was on Russian landscape in film. His publications include, among other books, *Ver sin Vertov. Cincuenta años de no-ficción en Rusia y la URSS (1955-2005)* and *Una aproximación al cine documental japonés*. He has recently coordinated a monographic number of the journal *Kamchatka* on the concept of Eastalgia, which is one of the current subjects of his research at the Cinemateca of Cuba.

Questions of “off screen.” Between “document” and “monument”

Christa Blümlinger. Université Paris 8 Vincennes-Saint-Denis.

This paper will present an approach to the archive inspired by Foucault, in order to propose certain categories of reusing images. A comparative analyses of three essayistic

or experimental films -*Free Fall* (P. Forgács), *Inventario Balcanico* (Y. Gianikian and A. R. Lucchi) and *Passages* (L. Ponger)- dealing with private archives and the experience of war will provide the ground to build up a distinction of three different forms of recycling images. The logics of those forms of memory will be specified due to the modalities in which the archival art films deal with the status of the private material, on an aesthetic as well as on a discursive level. The analyses will lead to a distinction of three kinds of function of the off screen space, bringing along particular configurations of the primary material.

Christa Blümlinger, Professor in film studies at the University Vincennes-Saint-Denis (Paris 8). She formerly taught at the University Sorbonne Nouvelle and at the Free University Berlin. Numerous curatorial and critical activities in Vienna, Berlin and Paris. Her publications include the edition of writings of Harun Farocki (in French) and of Serge Daney (in German) and books about essay film, media art, film aesthetics and Austrian cinema. Amongst her most recent publications are : *Cinéma de seconde main, Esthétique du remploi dans l'art du film et des nouveaux médias*, 2013 (published in German in 2009; about the aesthetics of recycled images in film and media art), *Paysage et mémoire. Photographie, Cinéma, audiovisuels*, edited with Sylvie Lindeperg, Michèle Lagny and Sylvie Rollet, Paris, Presses Sorbonne Nouvelle, « Théorème », 2014; and « *Attrait de l'archive* », *Cinémas*, vol. 24, n° 2-3, 2014 (guest editor).

The Path of images

Sylvie Lindeperg. University of Paris 1 Panthéon-Sorbonne

This paper will recount three stories of film shoots in the spring and summer of 1944: in an insurgent Paris and in the transit camps of Terezin in Czechoslovakia and Westerbork in the Netherlands. If the filmed image is not taken as evidence illustrating historic knowledge established outside itself, then—in its fragility and deficiencies—it opens the path to a history of the perceptible inscribed as closely as possible on the bodies of those who caused an historical event to happen or those who were its victims. The image opens up the mental world of the historical agents to us and allows us to take in the unthought of an epoch. Such an approach presupposes a “magnified view” of cinema that attends to details and indices, and privileges a “hands-on” relationship with the archives. This quest for the source of images also leads back to an engagement with questions about the place of art in the heart of barbarism, ambivalences about “artistic collaboration,” and the capability of cinema to become a tool of liberation or resistance.

Sylvie Lindeperg is a member of the Institut universitaire de France and professor at the University of Paris 1 Panthéon-Sorbonne, where she runs the CERHEC (centre of studies and research in the history and aesthetics of cinema). She is the author of several books, including: *Les Ecrans de l'ombre; Clio de 5 à 7; Nuit et Brouillard. Un film dans l'histoire; Univers concentrationnaire et génocide*. with Annette Wieviorka; *D'Arusha à Arusha*, with Christophe Gargot and Thierry Cruvellier; *La Voie des images*. Prof. Lindeperg was the joint scientific director of several multimedia publications, including *Images de guerre 1940-1945*. She is the author of Jean-Louis Comolli's film *Face aux fantômes* and Ginette Lavigne's documentary *Après la nuit*.

Appropriation of atrocity images: The Vietnamese footage from S-21

Vicente Sánchez-Biosca. Universidad de Valencia

On the 10th of January, a group of Vietnamese cameramen lead by Ho Van Thay filmed a certain amount of shots as they entered Phnom Penh, the capital of the defeated

Khmer Rouge. Among them, was the footage depicting the most infamous prison conceived by the Pol Pot's regime, namely, S-21. The footage was brought to Ho Chi Minh City and never released as such in the form of a film. Yet, isolated shots, even entire micro-sequences, were used by those who denounced the atrocities committed under the Khmer Rouge's rule (1975-1979). The East Germany documentaries Heynowski & Scheumann incorporated some of them to *Kampuchea. Sterben und Auferstehen* (1980) and *Die Angka* (1981) and so did John Pilger's film *Year Zero: the Silent Death of Cambodia* (David Munroe, 1979), among others. Since then, meaningful shots extracted from the Vietnamese footage have been used for different purposes, ranging from propaganda to human rights activities. In 2009, Youk Chhang, the director of the Documentation Center of Cambodia, presented a ten-minute film to the Extraordinary Chambers in the Courts of Cambodia as evidence against the former director of S-21, Kaing Guek Eav, alias Duch. Even though this cinematographic document was not admitted for technical reasons, it brought to light its mysterious origin and raised issues about its staged status.

The purpose of this paper consists of closely analyzing this footage and the different enunciation strategies (editing and montage, soundtrack, voiceover, witnessing, other footage...) used to make it speak according to the purpose of each appropriation. The absence of author, even the lack of an edited or completed film *stricto sensu*, apparently gives a total freedom to each user. However, it poses the challenge of understanding why all invective against the Khmer Rouge has to face this footage as if it were a 'primal scene' and to evaluate its resistance.

Vicente Sánchez-Biosca is a Professor of Film Studies at the University of Valencia (Spain) and has been visiting professor at different European and American universities, such as Paris III (Sorbonne Nouvelle), Paris I, New York University, Sao Paulo, Montreal, among others. He has directed the film journal *Archivos de la Filmoteca* between 1992 and 2012 and is the author of a number of books on theory and history of cinema. Among them, *NO-DO: el tiempo y la memoria* (2000), *El pasado es el destino. Propaganda y cine del bando nacional en la guerra civil* (2011), both with R.R. Tranche; *Cine y guerra civil española. Del mito a la memoria* (2006), *Cine de historia, cine de memoria. La representación y sus límites* (2006). He is member of the Editorial Board of *Cinema & Cie, 1895, Secuencias, Communication & Society*..., and his research is currently devoted to the production and circulation of images of atrocity, in particularly, perpetrator images.

Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye

Jaimie Baron. University of Alberta

The recent failure of the grand jury to indict police officer Daniel Pantaleo in the choking death of Eric Garner in Staten Island, New York despite the fact that the incident was captured on video once again raises the question – previously brought to the fore by the Rodney King video in 1991 – of the role video evidence should play within a legal setting. Two recent experimental films by Brian L. Frye, *A Reasonable Man* (2011) and *Sara Nokomis Weir* (2014), appropriate video footage previously deployed in legal hearings in order to explore the ways in which legal discourse attempts to frame recorded images and sounds for various – often opposing – ends, with immediate repercussions for the victim and/or the accused. *A Reasonable Man* appropriates surveillance video taken during the March 2001 police pursuit of Victor Harris in Georgia. Frye's film combines this video footage with the oral argument made before the U.S. Supreme Court regarding the video and its meaning in relation to the

events it records. The image track of *Sara Nokomis Weir* consists of the victim impact video introduced in the 1995 trial of Douglas Oliver Kelly, who was accused of murdering 19-year-old Sara Weir. The victim impact video compiles snapshots and home videos that convey a poignant sense of Weir's life and character. The jury who saw this video sentenced Kelly to death. In Frye's film, the images from the victim impact video are accompanied by an audio recording of the California Supreme Court as it deliberates the admissibility of the video during Kelly's appeal. Through an analysis of Frye's films, this paper explores the role of video affect within legal discourse.

Jaimie Baron is an Assistant Professor of Film Studies at the University of Alberta (Canada). Her work on documentary, experimental film and video, and media theory has been published in *The Velvet Light Trap*, *Discourse*, *Spectator*, *Eludamos*, *Maska*, *FRAMES*, *Framework*, *Projections*, and several anthologies. Her first book *The Archive Effect: Found Footage and the Audiovisual Experience of History* was published by Routledge Press in January 2014. She is also the founder, director, and co-curator of the Festival of (In)appropriation, a yearly international festival of short experimental found footage films.