

University of Groningen

## Experimental Media Archaeology in the Media Archaeology Lab

van den Oever, Annie

*Published in:*  
At the Borders of (Film) History

**IMPORTANT NOTE: You are advised to consult the publisher's version (publisher's PDF) if you wish to cite from it. Please check the document version below.**

*Document Version*  
Publisher's PDF, also known as Version of record

*Publication date:*  
2015

[Link to publication in University of Groningen/UMCG research database](#)

*Citation for published version (APA):*

van den Oever, A. (2015). Experimental Media Archaeology in the Media Archaeology Lab: Re-Sensitizing the Observer. In A. Bertrame, G. Fidotta, & A. Mariani (Eds.), *At the Borders of (Film) History: Temporality, Archaeology, Theories*. (pp. 43-53). Forum.

### Copyright

Other than for strictly personal use, it is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license (like Creative Commons).

The publication may also be distributed here under the terms of Article 25fa of the Dutch Copyright Act, indicated by the "Taverne" license. More information can be found on the University of Groningen website: <https://www.rug.nl/library/open-access/self-archiving-pure/taverne-amendment>.

### Take-down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

*Downloaded from the University of Groningen/UMCG research database (Pure): <http://www.rug.nl/research/portal>. For technical reasons the number of authors shown on this cover page is limited to 10 maximum.*

*Temporality, Archaeology, Theories*

FilmForum/2014

XXI Convegno Internazionale  
di Studi sul Cinema  
XXI International  
Film Studies Conference

University of Udine

a cura di/*edited by*  
Alberto Beltrame  
Giuseppe Fidotta  
Andrea Mariani

Dipartimento  
di Storia e Tutela  
dei Beni Culturali  
DAMS/Gorizia  
Università  
degli Studi di Udine

Forum

Questa pubblicazione è stata realizzata grazie al sostegno della Regione Friuli Venezia Giulia, della Fondazione Cassa di Risparmio di Gorizia e del Consorzio per lo Sviluppo del Polo Universitario, Gorizia.

La più viva gratitudine al Magnifico Rettore dell'Università degli Studi di Udine, al Direttore del Dipartimento di Storia e Tutela dei Beni Culturali, al Direttore del Dipartimento di Scienze Umane così come ai Direttori degli altri Dipartimenti dell'Area Umanistica e della Formazione.

---

**Convegno internazionale di studi sul cinema, 21. <2014 ; Udine>**

At the borders of (film) history : temporality, archaeology, theories : XXI Convegno internazionale di studi sul cinema = XXI International Film Studies Conference / a cura di = edited by Alberto Beltrame, Giuseppe Fidotta, Andrea Mariani. – Udine : Forum, 2015.

Atti del convegno tenuto a Udine, 2-4 aprile 2014. - Sul frontespizio: Filmforum/2014, Dipartimento di storia e tutela dei beni culturali, DAMS/Gorizia, Università degli studi di Udine - Testi anche in francese.

ISBN 978-88-8420-886-6

1. Cinema - Storia - Atti di congressi

I. Beltrame, Alberto II. Fidotta, Giuseppe III. Mariani, Andrea IV. Università degli studi di Udine. Dipartimento di storia e tutela dei beni culturali V. Università degli studi di Udine. DAMS <Gorizia>

791.4309 (WebDewey 2015) – CINEMA. Storia, geografia, persone

Scheda catalografica a cura del Sistema bibliotecario dell'Università degli studi di Udine

---

# sommario/contents

<i>The Boundless Borders of Film History</i> Alberto Beltrame, Giuseppe Fidotta, Andrea Mariani	15
<b>1. Archaeology/Praxis</b> 19	
<i>Why and How Anarchaeology and Variantology of Arts and Media Can Enrich Thinking about Film and Cinema. Nine Miniatures</i> Siegfried Zielinski	21
<i>The (Noisy) Praxis of Media Archaeology</i> Wanda Strauven	33
<i>Experimental Media Archaeology in the Media Archaeology Lab: Re-Sensitising the Observer</i> Annie van den Oever	43
<i>New Paradigms in Media Studies: The Question of the Screen</i> Dominique Chateau	53
<i>“Do You See What I See?:” The Neglected Issue of Capturing and Evaluating Spectator Experience</i> Ian Christie	63
<i>Que viva Mexico! et le tournant archéologique dans l’œuvre d’Eisenstein</i> Antonio Somaini	71
<i>Intermediality, Media-Archaeology, and the Gallery. Notes on Yervant Gianikian and Angela Ricci Lucchi’s Video Installations</i> Miriam De Rosa	91
<b>2. Time/Technology</b> 101	
<i>Media Archaeology as the Poetics of Obsolescence</i> Thomas Elsaesser	103
<i>Une épistémologie des dispositifs pour repenser les limites de la notion de média</i> François Albera, Maria Tortajada	117
<i>Quelles perspectives pour l’historiographie du cinéma ?</i> Frank Kessler, Sabine Lenk	127
<i>Mapping Tarzan and Excavating Back-Projections: Rethinking Film History and the Politics of Time with Anthropology</i> Teresa Castro	137
<i>Towards a Technological History of Historiography?</i> Trond Lundemo	149
<i>Film History “in the Making:” On Fact Production and Film Historiography in Digital Humanities Laboratories</i> Christian Gosvig Olesen	157

<i>Résonances de l'observateur à travers la pratique des jeux vidéo</i>	167
Sonny Walbrou	
<b>3. Theory/History</b>	177
<i>Why We Took the "Historical Turn:" The Poisons and Antidotes Version</i>	179
Jane M. Gaines	
<i>The Cinema Spectator: A Rapidly-Mutating Species</i>	191
<i>Viewing a Medium That Is Losing Its Bearings</i>	
André Gaudreault	
<i>Writing the History of the "Cinema" Problem:</i>	199
<i>Media Archaeology with Historical Epistemology</i>	
Benoît Turquety	
<i>L'Histoire de la théorie du cinéma n'existe pas.</i>	205
<i>Un cas d'espèce : comprendre Bazin</i>	
Laurent Le Forestier	
<i>Le Cinéma et l'histoire, deux « façons de penser » à part en vis-à-vis ?</i>	215
<i>Notes sur l'indétermination du cinéma</i>	
Édouard Arnoldy	
<i>Toward a Media Archaeology of Inscription, Experience and Temporality</i>	223
Sudeep Dasgupta	
<i>Montage as Allegory: On the Concept of "Historical Truth"</i>	297
<i>in Walter Benjamin and Guy Debord</i>	
Monica Dall'Asta	
<i>Filmological Fallacies. EEG-Research and the Sleeping Beauty</i>	305
Massimo Locatelli	
<b>4. Archive/Society</b>	313
<i>The Existence of the Spectator</i>	315
Vinzenz Hediger	
<i>« Ben educare ». Une micro-archéologie du processus de féminisation</i>	325
<i>des professions de la communication en Italie</i>	
Mariagrazia Fanchi	
<i>"Let Us Save the Heterogeneous Sensible." Vernacular Modernism</i>	335
<i>vs. Cognitive Classicism in the Historical Turn of Film Studies</i>	
Abraham Geil	
<i>"Have We Seen It All Before?" A "Sociomaterial"</i>	347
<i>Approach to Film History</i>	
Florian Hoof	
<i>Preserving the Marginal. Or: The Fan as Archivist</i>	359
Sophie G. Einwächter	

<i>Colourful Projections: Bauhaus Farbenlichtspiele and their Various Reconstructions</i>	371
Bregt Lameris	
<i>Tacita Dean: Uncertain Archives</i>	379
Liz Watkins	
<i>À propos du webdocumentaire, entre interfaces et découvertes</i>	389
Viva Paci	
<i>History, Film, and Mafia Narratives. The Case of Francesco Rosi's Salvatore Giuliano</i>	399
Gloria Lauri-Lucente	
<b>5. Scale/Scope</b>	409
<i>1967 – How to Write the Media History of a Single Year?</i>	411
Malte Hagener	
<i>An Item Misplaced in Time. Trademarks and Other Symbolic Images of the Early Film Industry (1893-1914)</i>	419
Paolo Caneppele	
<i>Film History and “Cartographic Anxiety”</i>	423
Giorgio Avezzi	
<i>Notes on Eadweard Muybridge's Chickens; Scared by Torpedo, Plate 781 of Animal Locomotion (1887)</i>	431
Barnaby Dicker	
<i>Mapping Tokyo's Cinemas: Asakusa's Urban Development in Meiji Japan</i>	441
Nieves Moreno, Fernando Ortiz	
<i>Galvanometer and Light-Valves: An Archeology of Dolby SVA in Italy</i>	453
Ilario Meandri	
<i>Chandelles et feux de forêt : place de l'électricité dans l'historiographie du cinéma américain des années 1910. The Half Breed, Allan Dwan 1916 (Triangle Fine Arts)</i>	463
Marc Vernet	
<i>Images fixes, cadre mobile. Fantômes de cinéma dans la bande dessinée expérimentale contemporaine</i>	469
Livio Belloi	
<i>Everyday Life in Fascist Italy Through the Lens of an 8mm Camera. The Nicolò La Colla Film Collection (1932-1943)</i>	475
Paolo Simoni	
<i>In Human Flesh Are Dormant Wings. Realism and Military Experiments of Tactics and Scientific Cinematography (1870-1913)</i>	485
Sila Berruti	