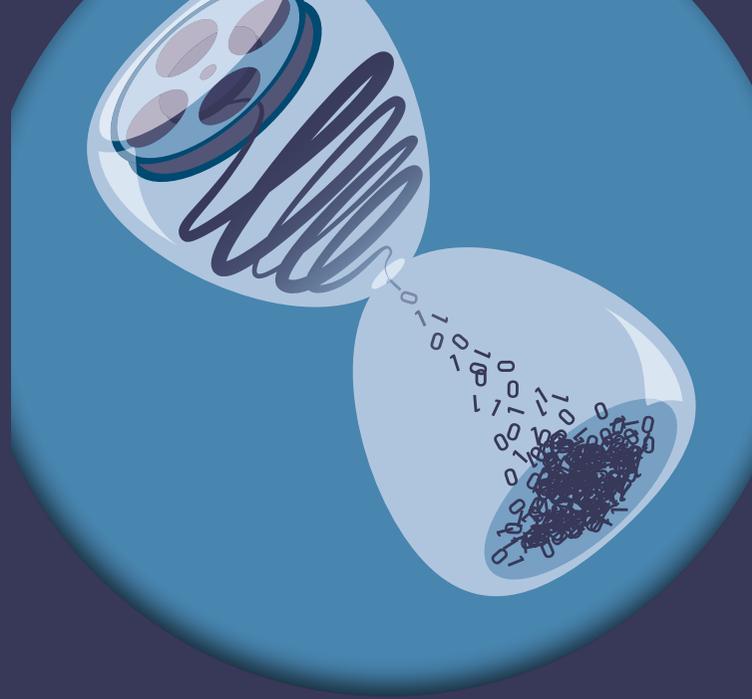


# ABOUT THE CONFERENCE

Film can be – and has been – historicised in many ways: as a history of style and as the story of great men defying conventions, as a technological development, and as a story of progress or decay, with a focus on the social or economic side of the institution. While different approaches to film history – auteur or genre theory, new film history, media archaeology – are regularly discussed, the development of film history itself, the elements that contributed to it and the factors that shaped it, the material base as well as the contingencies and necessities have never been systematically addressed and studied in-depth. Attempting to fill this gap, the international conference Histories of Film History suggests to retrace how film history became what it is today – and why it does not look any other way. This implies not only an exploration of the emergence and development of persistent records and the lore of the filmic past as it has been preserved, but also a foray into the dead ends and forgotten threads of film history. In taking film history as the object to be historicized, the conference intends to uncover and mine the complex and contested processes and politics involved in the making of film historiography and aims at contributing to a better understanding and critical reconsideration of film history today.

The conference proposes a transnational, entangled and culturally diverse approach to the archaeology of film history. Rather than attempting to provide a complete mapping, it will look at specific aspects in their symptomatic and exemplary gesturing while paying specific attention to persons, objects, infrastructures, regions, institutional fields and events hitherto overlooked. With the historical explorations of the making of film history from the 19th to the 21st century the conference aims to revisit film history from a fresh angle that provides new insights into the theories and practices, the mechanisms and strategies involved in the on-going process of doing, undoing and redoing film history. As such, the conference not only engages with the making of film history in the past, but, in a self-reflective gesture, it also draws attention to – and may even question – our own work as film historians.



## ORGANIZERS

Prof. Dr. Malte Hagener  
Prof. Dr. Yvonne Zimmerann

## VENUE

Philipps-University Marburg  
Deutscher Sprachatlas  
Pilgrimstein 16  
D-35039 Marburg

## CONTACT

Philipps-University Marburg  
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Wilhelm-Röpke-Str. 6A  
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## MORE DETAILS

[www.uni-marburg.de/filmhistories](http://www.uni-marburg.de/filmhistories)

## SPONSORS

Deutsche Forschungsgemeinschaft (DFG), Institute for Media Studies at Philipps-University Marburg, Hessische Film- und Medienakademie, DFG Research Training Group 'Konfigurationen des Films'

# HISTORIES OF FILM HISTORY

Materials & Methods



International Conference  
**13-15 December 2018**  
University of Marburg | Germany

[WWW.UNI-MARBURG.DE/FILMHISTORIES](http://WWW.UNI-MARBURG.DE/FILMHISTORIES)



# CONFERENCE PROGRAM

THURSDAY, 13 DECEMBER 2018

- 2–3pm *Arrival and check-in*
- 3pm **MALTE HAGENER & YVONNE ZIMMERMANN** (*Marburg*)  
Conference Opening
- 3.15–5pm **TEMPORALITY AND HISTORIOGRAPHY**  
*Chair: Michael Cowan (St. Andrews)*
- JANE M. GAINES** (*New York*)  
The Historical Time Theory of Moving Picture History
- NICHOLAS BAER** (*Chicago*)  
Cinema and the Crisis of Historicism
- 5.30pm **FILM SCREENING**  
Film History on Television: A Case Study  
*organized and presented by*  
**VOLKER PANTENBURG** (*Berlin*)
- 7.30pm *Opening Reception*

FRIDAY, 14 DECEMBER 2018

- 9–10.45am **FILM HISTORY IN ACTION:  
OTHER FORMS OF WRITING**  
*Chair: Vinzenz Hediger (Frankfurt)*
- TAMI WILLIAMS** (*Milwaukee*)  
The 1920s French Avant-Garde:  
Film Historie(nne)s in the Making
- BENOÎT TUROUETY** (*Lausanne*)  
A History of (Essential) Cinema:  
Programming, Collecting, Curating  
as History Writing

- 11am–12.45pm **FILM HISTORY/POLITICS**  
*Chair: Martin Loiperdinger (Trier)*
- FRANCESCO PITASSIO** (*Udine*)  
Consistence, Explosion and  
the Writing of Film History
- CHARLES R. ACLAND** (*Montreal*)  
Lost Revolution: The Forgotten Legacy of British  
Cultural Studies on Film and Media History
- 12.45–14pm *Lunch Break*
- 2–3.45 pm **METHODS – FROM THE MARGIN  
TO THE CENTRE**  
*Chair: Laliv Melamed (Frankfurt)*
- MARIA VINOGRADOVA** (*New York*)  
Amateur Film Enters Cinema Studies: Shifting  
Focus from Art to Practices and Artifacts
- CATHERINE GRANT** (*London*)  
What Film Studies For Free Taught Me:  
A Personal History of Participant Observation  
in Online and Open-Access Cinema and  
Audiovisual Media Scholarship and Research
- 4–5.45pm **FILM HISTORY BEYOND US/EUROPE**  
*Chair: Rembert Hüser (Frankfurt)*
- JAMAL BAHMAD** (*Rabat*)  
Beyond the Institutional Paradigm: For a Social  
History of Moroccan and North African Cinema
- ARVIND RAJAGOPAL** (*New York/Abu Dhabi*)  
The Strange Fate of the Documentary in the Global  
South: Notes on S. Sukhdev (1933–1979)
- 6–8 pm **PANEL DISCUSSION:  
BEYOND THE NEW FILM HISTORY**  
*Moderators: Malte Hagener (Marburg),  
Yvonne Zimmermann (Marburg)*
- ERIKA BALSOM** (*London*)  
**THOMAS ELSAESSER** (*Amsterdam/New York*)  
**JANE M. GAINES** (*New York*)  
**TOM GUNNING** (*Chicago*)

SATURDAY, 15 DECEMBER 2018

- 9–10.45am **EXPERIMENTS IN/AND  
FILM HISTORIOGRAPHY**  
*Chair: Kalani Michell (Frankfurt)*
- ERIKA BALSOM** (*London*)  
Experimental Film, Experimental History
- ELEFThERIA THANOULI** (*Thessaloniki*)  
The History of Film on Film: Some  
Thoughts on Reflexive Documentaries
- 11 am–12.45pm **DIGITAL TOOLS AND PRACTICES**  
*Chair: Sonia Campanini (Frankfurt)*
- ALEXANDRA SCHNEIDER** (*Mainz*)  
A History of Failure; or: How to Revive  
a Failed Project Digitally
- SARAH-MAI DANG** (*Marburg*)  
Digital Film Historiography:  
Platforms, Tools, and Databases
- 12.45 am–2 pm *Lunch Break*
- 2–3 pm **THOMAS ELSAESSER** (*Amsterdam/New York*)  
Wrap-up and Summary

