

MAX AND IRIS STERN INTERNATIONAL SYMPOSIUM 8
REMONTAGE/REMIXING/SHARING:
TECHNOLOGIES, AESTHETICS, POLITICS
Friday, April 4 and Saturday, April 5, 2014

BIOGRAPHIES and ABSTRACTS

Olivier Asselin is a Full Professor in the Department of Art History and Film Studies at the Université de Montréal, where he teaches art history and theory, and film practice. His principal interests are the historical avant-garde and contemporary art, photography, expanded cinema and media arts. He is co-editor of *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (with Johanne Lamoureux and Christine Ross, McGill-Queen's University Press) and *L'Ère électrique/The Electric Age* (with Andrea Oberhuber and Silvestra Mariniello, University of Ottawa Press). He participates in two research groups: *Dômes* (on the spatialization of knowledge) and *Médiatopias* (on locative technologies in media arts). He is also a member of iACT (institut Arts, Cultures et Technologies) and of the Métalab (Société des arts technologiques). He has directed several feature films, including *La Liberté d'une statue* and *Un capitalisme sentimental*.

Raymond Bellour is a theorist, author and Emeritus Director of Research at the CNRS. He has edited and published books on Romantic and contemporary literature – *Brontë. Écrits de jeunesse* (1972); Dumas, *Mademoiselle Guillotine* (1990); *Henri Michaux* (1965); Michaux. *Œuvres*, Pléiade (1998, 2001 and 2004); *Lire Michaux* (2011) – and cinema – *Le Western* (1966); *L'Analyse du film* (1979); *Le Corps du cinéma. Hypnoses, émotions, animalités* (2009). Raymond Bellour has also done extensive research on the combination, crossover and mixing of images – painting, photography, film, video, virtual images – and on the relationships between words and images, resulting in the exhibitions *Passages de l'image* (1989), *States of Images: Instants and Intervals* (2005) and *Thierry Kuntzel. Lumières du temps* (2006), and the publications *L'Entre-Images* (1990), *Jean-Luc Godard. Son+Image* (1992), *L'Entre-Images 2* (1999) and *La Querelle des dispositifs. Cinéma – installations, expositions* (2012). In 1991 Bellour was a co-founder with Serge Daney of the film magazine *Trafic*, and he remains on its editorial board.

Démonter/remonter le cinéma

Cinema has always exhibited a certain desire or need to quote itself. Throughout its history there have been countless scenes where a movie theatre provides the setting, allowing onscreen film fragments to become part of the narrative. There are also all the inserted references, introduced at a point in a movie's scenario that justifies the introduction of shots or sequences from earlier films to complement the new work. But something quite different is happening when the entire film consists of quotation, propelled by diverse strategies that confront the logic of cinema with that of contemporary art. Three iconic works establish a kind of paradigm, which can extrapolate to others: *24 Hour Psycho* (1993) by Douglas Gordon; *Histoire(s) du cinéma* (1989-1998) by Jean-Luc Godard; and *The Clock* (2010) by Christian Marclay. In Gordon's piece the body of the film is mutilated by the transformation it undergoes: slowed down to a paradoxical degree, it is aimed at gallery visitors rather than filmgoers. But this iconoclastic statement ("cinema is dead") also shares the epistemic logic of film analysis, which has so often taken Hitchcock's work as its object. Godard, by contrast, created an ode to the art of cinema, seen historically and in relation to the other arts. Significantly, the film's climax – which occurs in chapter 4A, *Le Contrôle de l'univers* (The Control of the Universe) – is devoted to Hitchcock. In Marclay's case, the paradox of the 24-hour montage unfolding in the real time of his viewer-visitor operates a kind of escape from cinema that is achieved covertly through a borrowing of its material and a mimicking of its apparatus. (Raymond Bellour)

Christa Blümlinger is a Professor in the Department of Film and Audiovisual Studies at the Université Paris 8 Vincennes Saint-Denis. She taught previously at the Université de Paris 3 Sorbonne Nouvelle, the Free University of Berlin and the University of Vienna, and has also worked as a critic and exhibition curator in Vienna, Berlin and Paris. In 2013 she was Senior Research Fellow at the IKKM of the Bauhaus-Universität in Weimar. Among her publications in German and French on film aesthetics, the essay film and new media art, she has edited "Le cinéma autrichien" (*Austriaca*, June 2007) and "Attrait de l'archive" (*Cinemas*, vol. 24, nos. 2-3, 2014, forthcoming) and co-edited *Théâtres de la mémoire, mouvement des images* (2011), *Paysage et mémoire. Cinéma, photographie et dispositifs audiovisuels* and *Morgan Fisher – un cinéma hors champ* (both 2014, forthcoming). Christa Blümlinger has also edited and introduced a selection of texts by Harun Farocki – *Reconnaître et poursuivre* (2002) – and edited an anthology in German of writings by Serge Daney. She is the author of *Cinéma de seconde main. Esthétique du emploi dans l'art du film et des nouveaux média* (2013).

Performance, archive, remontage

The aim is to examine how certain films, performances and installations develop a special capacity to reveal what might be called (following Reinhart Koselleck) "layers of time," or in other words to show the variable speeds at which a particular archive achieves a specific visibility or audibility, and in so doing to

show the degree to which re-montage becomes in such cases an epistemological tool. Hal Foster suggests that archival art is less concerned with absolute origins than with obscure traces, being drawn to incomplete projects that offer new points of departure. It is from this perspective that I will attempt to explore, by means of a few examples, instances of re-use that are less about the mode of representation and judgement (particularly in relation to a historical fact) than the mode of aesthetic experience, sensation and the ethics of the gaze. The idea is not to expand upon a theory of found-footage or montage film, such as the one outlined in my book *Cinéma de seconde main*: the goal is rather to define an aesthetic approach to the phenomenon of re-use in films that feature the archival apparatus itself and that employ the essay film form. These are films or installations that make perceptible, in a variety of forms, the historicity of archival shots, thereby adopting an archaeological logic. While *The Clock* is concerned with heightening the experiential awareness of time, the works we shall be examining see the epistemic character of cinematography in different terms by exploring the unicity of experience peculiar to the visual and aural perception of an archival shot. (Christa Blümlinger)

Serge Cardinal is an Associate Professor in the Department of Art History and Film Studies at the Université de Montréal. His research focuses on the relationship between cinema and other visual and sonic arts, philosophies of cinema, the film actor and various forms of sonic and musical creation. He heads a research-creation laboratory – www.creationsonore.ca – associated with the Observatoire interdisciplinaire de création et de recherche en musique (OICRM), and is the author of *Deleuze au cinéma. Introduction à l'empirisme supérieur de l'image-temps* (Presses de l'Université Laval, 2010).

Marie Fraser is a Professor of Art History and Museology at the Université du Québec à Montréal. Holder of a doctorate from the Université de Montréal, she is also a member of Figura, centre de recherche sur le texte et l'imaginaire. Her recent research concerns the transformation of narrative and temporal systems in contemporary art, with particular focus on the phenomena of reenactment. While Chief Curator at the Musée d'art contemporain de Montréal, from 2010 to 2013, she directed a number of projects, including *The Québec Triennial 2011: The Work Ahead of Us*, which offered an experimental portrait of Québec's current art scene, and the exhibitions *Anri Sala* (2011), *Laurent Grasso. Uraniborg* (2013) (jointly with the Jeu de Paume, Paris) and *Adrian Paci: Lives in Transit* (2013-2014). Renowned as a curator, she has organized some thirty exhibitions in Québec, Canada and Europe, and she has recently been appointed curator for the presentation by the BGL collective at the Canadian pavilion of the 56th Venice Biennale.

Bastien Gallet is a Professor and Head of Research at the École supérieure des beaux-arts de Tours Angers Le Mans and also teaches philosophy at the Université Paris I. He was for some years a producer for France Culture (1999-2004) and has also worked for Radio Suisse Romande and served as editor-in-chief of the magazine *Musica Falsa* and director of the Archipel festival (Geneva, 2003-2006). He was awarded a residency at the Académie de France à Rome (Villa Medici) and has lectured at Ircam (Paris, 2000-2001). Bastien Gallet is also an editor with Éditions MF. He is the author of two novels – *Une longue forme complètement rouge* (2006) and *Marsyas* (2007) – and two essays on music – *Le boucher du prince Wen-houei : enquêtes sur les musiques électroniques* (2005) and *Composer des étendues: l'art de l'installation sonore* (2005). He has also published *Anastylose* (with Ludovic Michaux, Yoan De Roeck and Arno Bertina, 2006), a translation of *Écrits sur la musique* by Alfred Schütz (with Laurent Perreau, 2007) and *Impressions de France* (with Alain Bublex, 2013), and in 2011 he edited an issue of *art press 2* devoted to sonic art (with Christophe Kihm).

De quelques figures contemporaines de la “politisation de l’art”

We all recall the injunction with which Walter Benjamin concluded his essay “The Work of Art in the Age of Mechanical Reproduction”: “This is the situation of politics which Fascism is rendering aesthetic. Communism responds by politicizing art.” By art he meant, of course, film and photography, and more especially the capacity of these two media to change the very nature of art. What impact did his injunction have? And what is its significance today? To what political use(s) – and in what sense of the term political – have artists put the possibilities that these new practices opened up at the dawn of the 20th century? How has the new relationship to reality that they implied been exploited, in terms of both production and reception? Using four operational models, my aim is to analyze four major aspects of the politicization of art: MONTAGE; REMIXING; IMPLEMENTING; SHARING (SEPARATING). One of the most important theoretical effects of Walter Benjamin’s essay has been to make politics part of the structure of the artistic act. Art is deeply enmeshed in the world, even when it loudly trumpets its indifference to the way things are. The paradox of this new power is its relative impotence, which it evokes by taking the form of bombs or missiles (the transformation of the artwork into a weapon or a war machine has been one of the great invariables of the avant-garde since the first decade of the 20th century). Each of the four aspects enumerated represents a way of considering and overcoming this paradox. One of my objectives will be to examine how artists have gone about it, and to what extent they have been successful. (Bastien Gallet)

Philippe-Alain Michaud has been Curator and Director of the Film Department at the Musée national d’art moderne Centre Georges-Pompidou since 2003. His work in the fields of art and film history is grounded in the anthropological approach to the image originated by Aby Warburg. Among his publications are

Aby Warburg et l'image en mouvement (1998), *Le peuple des images* (2002) and *Sketches. Histoire de l'art, cinéma* (2006). He has also organized numerous exhibitions, including *Comme le rêve le dessin* (2005), *Le mouvement des images* (2006-2007), *Bild für Bild* (2010-2011), *Electric Nights* (2010- 2011), *Tapis volants* (2012-2013) and *Hans Richter. La traversée du siècle* (2013-2014). Philippe-Alain Michaud is on the editorial board of the Cahiers du musée national d'art moderne, as well as serving as general editor for the series "La littérature artistique," published by Macula. He teaches at the Rijksakademie, in Amsterdam, and at the Ecole d'art et de Design (ERG) in Brussels.

Refaire, se refaire, se faire refaire: histoire du cinéma et esthétique des chiffonniers

In the general introduction to his *Lectures on Aesthetics*, Hegel makes what seems to be primarily a judgement concerning the end of art: "Art, considered in its highest vocation, is and remains for us a thing of the past. Thereby it has lost for us genuine truth and life, and has rather been transferred into our *ideas* instead of maintaining its earlier necessity in reality and occupying its higher place." But beneath this disenchanting observation about the modern bankruptcy of the artistic process lies a description of the constitutive moment of the artwork, which Hegel sees as characterized by a dual phenomenon of distancing and dematerialization: a work of art only truly exists when, confined within the closed circle of representations, it has become for us both inaccessible and unreal. It is, essentially, that which is finished. The artistic experience, in principle retroactive, thus becomes an experience of the past; and re-use or remake, whether by means of found footage or reenactment, is the form that creation will take in a history of art consequently conceived as a system of foreclosed events. Cinema, whose emergence coincided with the advent of the cultural industry and which would become the dominant form of expression of an era governed by the laws of reproduction – to the point that they became its aesthetic ideal – seems to correspond to the Hegelian end-of-art thesis. For reproduction is not only the fundamental mechanism by which films are distributed – it also defines their very essence. (Philippe-Alain Michaud)

Paul D. Miller, a.k.a. DJ Spooky is an established composer, multimedia artist and author who performs and lectures internationally. He has produced and composed work for scores of award-winning films and many other artists, including Yoko Ono and Thurston Moore, and his DJ Mixer app has been downloaded over twelve million times. Miller's work as a media artist has appeared at venues across North America and Europe, including the Whitney Biennial and the Venice Biennial for Architecture, and in 2012-2013 he was the first artist-in-residence at the Metropolitan Museum of Art, in New York. He is the executive editor of ORIGIN Magazine, the editor of *Sound Unbound: Sampling Digital Music and Culture* (2008) and the author of *Rhythm Science* (2004). His new book, *The Imaginary App* (MIT Press), and his next album from VP Records, *DJ Spooky meets Digital B.*, are both slated for release in fall 2014.

Sound Unbound

Paul D. Miller, a.k.a. DJ Spooky expands the concept of DJ and hip-hop with elements of conceptual art, sound art, layering, collage and loops, and discusses how technology has shaped creativity throughout history and continues to guide how we actualize the future. Miller will demonstrate his latest projects and sounds using iPad and his popular DJ Mixer app.

Michael Nitsche is the Director of Graduate Studies for the Digital Media program at the Georgia Institute of Technology, where he teaches mainly on issues of hybrid spaces and what we do in them. He uses performance studies, craft research, HCI and media studies as critical approaches, applying them to interaction design for digital media, mobile technology and digital performances. He directs the Digital World and Image Group, which has received funding from the NSF, Alcatel Lucent, Turner Broadcasting and GCATT, among others. Nitsche's publications include the books *Video Game Spaces* (2008) and *The Machinima Reader* (2011) (the latter co-edited with Henry Lowood, both MIT Press).

Crafters in Game Worlds

Computers support unfathomable amounts of digital media production, and game worlds are one example for the new mechanisms at work. Even though we continue to strive for better tools to support players as producers, the challenge today is also one of understanding the practices at work in the first place. I will look to craft in order to ask what kind of production environment we are facing. Craft is deeply rooted in a material culture with its own history, qualities and dangers. It differs from the fields of art and design, which have been applied extensively to digital production, and it opens up a new perspective toward a bottom-up driven production practice – one that allows us to critically question and re-assess the digital production wave we are all part of. (Michael Nitsche)

Bernard Perron is a Full Professor in the Department of Art History and Film Studies at the Université de Montréal, where he teaches cinema. He has co-edited two anthologies published by Routledge, *The Video Game Theory Reader 1* (2003) and *The Video Game Theory Reader 2* (2008), and is also the author of *The Routledge Companion to Video Game Studies* (2014) and *Figures de violence* (L'Harmattan, 2012). He is the editor of *Horror Video Games: Essays on the Fusion of Fear and Play* (McFarland, 2009) and the author of *Silent Hill: The Terror Engine* (The University of Michigan Press, 2012), which is part of a series he co-edits entitled *The Landmark Video Games*. His research focuses on video games, horror and interactive movies, and on cognition, narration and the ludic dimension of narrative cinema. For more information see his research group's website: <http://www.ludicine.ca/>.

Christine Ross is a Full Professor and James McGill Chair in Contemporary Art History in the Department of Art History and Communication Studies at McGill University. Her main fields of research are contemporary media arts, mixed reality, transformations of the spectator in contemporary art, perception and visuality, participatory art and reconfigurations of temporality (notably historical time) in contemporary art. Her publications include *The Past Is the Present; It's the Future too: The Temporal Turn in Contemporary Art* (Continuum, 2012), *The Aesthetics of Disengagement: Contemporary Art and Depression* (University of Minnesota Press, 2006) and *Images de surface. L'art vidéo reconsidéré* (Artextes, 1996). She is co-editor (with Olivier Asselin and Johanne Lamoureux) of *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (McGill-Queen's University Press, 2008). First laureate of the Artexite Award for Research in Contemporary Art (2012), she is co-founder of the Department of Art History and Communication Studies at McGill University

Catherine Russell is Professor of Film Studies at Concordia University, Montreal. She is the author of *Experimental Ethnography: The Work of Film in the Age of Video* (Duke, 1999). Her other books are *Narrative Mortality: Death, Closure and New Wave Cinemas* (Minnesota, 1995), *The Cinema of Naruse Mikio: Women and Japanese Modernity* (Duke, 2008) and *Classical Japanese Cinema Revisited* (Continuum, 2012) She is a regular contributor to *Cineaste* magazine and is presently co-editor of the *Canadian Journal of Film Studies*. Russell, who has published extensively on Japanese cinema, experimental film, Canadian cinema and Walter Benjamin, is currently working on a book on archival film practices. She recently edited and wrote the introduction for a dossier of essays on *The Clock* published in *Framework* (54:2), which includes articles by herself and four other authors.

Collecting, Compilation, Archiveology and The Clock

The Clock belongs to a history of archival film practices in which fiction is stripped down to documentary and narrative is broken down into detailed elements of gesture, style and the profilmic. I concur with Jan Verwoert that since the 1990s appropriation arts of the moving image have turned away from a critique of the image to explorations of cultural histories and an exploitation of the performativity of the borrowed image. Based on key concepts of Walter Benjamin's study of the Parisian phantasmagoria of the 19th century, I will develop the notion of archiveology in this paper as a new language of the image. The filmmaker as collector, and as allegorist, tends to align film practice with museum practice, and yet the fragments of a phantasmagoria in ruins point to a more dialectical notion of history than conventional museum practices of collecting and archiving typically allow for. With reference to a number of other compilation films, such as *The Three Disappearances of Soad Hosni* (Rania Stephan, 2011) and *Hoax Canular* (Dominic Gagnon, 2013), in addition to *The*

Clock, I will explore the counter-archival implications of archiveology. (Catherine Russell)

Louisa Stein is Assistant Professor of Film and Media Culture at Middlebury College, Vermont. Her work explores audience engagement in transmedia culture, with emphasis on questions of gender, generation and audience authorship. She is book review editor for *Cinema Journal* and *The Journal of Transformative Works and Cultures*. Louisa Stein has published in a range of journals and anthologies, including *Cinema Journal* and *How to Watch Television*. She is the co-editor of *Teen Television: Essays on Programming and Fandom* and *Sherlock and Transmedia Fandom*. Her current book project, *Millennial/Fandom*, explores the relationship between the millennial generation and popular notions of media fandom.

The Fall of Man Remixed: Female Transmedia Authorship in the Millennial Age

This talk will explore the use of digital technologies in female fan authorship. More specifically, we will look at fan-created music videos known as fanvids or just “vids,” and discuss their significance. Such works inscribe female perspectives into remixed media texts and, through digital technologies, render visible female knowledge, female cultures and female desire. As we unpack a selection of vids, we will explore what they tell us about contemporary remix culture and also about the history of transmedia engagement. We will consider how vids model the logics of remix culture, transforming the Read Only medium of television into a Read Write medium. Vidding’s capacity to quote, remix, rework and remake through intricate processes of visual and aural montage make it an especially apt form for revealing the tensions between industry and audience, and culture and subculture. We will look at vids as threads in larger cultural conversations rather than as only subcultural sites of resistance. (Louisa Stein)