

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

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

How can we rethink anthropology beyond itself? In this book, twenty-one artists, anthropologists, and curators grapple with how anthropology has been formulated, thought, and practised 'elsewhere' and 'otherwise'. They do so by unfolding ethnographic case studies from Belgium, France, Germany, Italy, the Netherlands, and Poland – and through conversations that expand these geographies and genealogies of contemporary exhibition-making. This collection considers where and how anthropology is troubled, mobilised, and rendered meaningful. Across Anthropology charts new ground by analysing the convergences of museums, curatorial practice, and Europe's reckoning with its colonial legacies. Situated amid resurgent debates on nationalism and identity politics, this book addresses scholars and practitioners in fields spanning the arts, social sciences, humanities, and curatorial studies. Preface by Arjun Appadurai. Afterword by Roger Sansi Contributors: Arjun Appadurai (New York University), Annette Bhagwati (Museum Rietberg, Zurich), Clémentine Deliss (Berlin), Sarah Demart (Saint-Louis University, Brussels), Natasha Ginwala (Gropius Bau, Berlin), Emmanuel Grimaud (CNRS, Paris), Aliocha Imhoff and Kantuta Quirós (Paris), Erica Lehrer (Concordia University, Montreal), Toma Muteba Luntumbue (Ecole de Recherche Graphique, Brussels), Sharon Macdonald (Humboldt-Universität zu Berlin), Wayne Modest (Research Center for Material Culture, Leiden), Bonaventure Soh Bejeng Ndikung (SAVVY Contemporary, Berlin), Margareta von Oswald (Humboldt-Universität zu Berlin), Roger Sansi (Barcelona University), Alexander Schellow (Ecole de Recherche Graphique, Brussels), Arnd Schneider (University of Oslo), Anna Seiderer (University Paris 8), Nanette Snoep (Rautenstrauch-Joest-Museum, Cologne), Nora Sternfeld (Kunsthochschule Kassel), Anne-Christine Taylor (Paris), Jonas Tinius (Humboldt-Universität zu Berlin) Ebook available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

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. Mattias Frey is Professor of Film, Media and Culture at the University of Kent, UK. He is the author or editor of eight books, including *The Permanent Crisis of Film Criticism* (2015); *Film Criticism in the Digital Age* (co-edited with Cecilia Sayad, 2015); and *Netflix Recommends: Algorithms, Film Choice, and the History of Taste* (2021).

Published in 1995, "Film & Television" is an important contribution to Film and Media.

A directory for up-and-coming jobs in the near-future employment market includes recommendations for finding or advancing a career and draws on statistics from the U.S. Department of Labor, in a guide that includes coverage of more than 250 occupations. Original.

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.

Alle wichtigen Massenmedien werden in diesem Buch daraufhin untersucht, inwieweit sich deren Produktion, Inhalt, Vertrieb, Funktion, Wirkung und Rezeption durch die Einführung neuer Digitalisierungstechniken verändern. Es ist eine Mischung aus informationsreichem Handbuch und kritischer Medienanalyse.

Mobile Museums presents an argument for the importance of circulation in the study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines – including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in Mobile Museums collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. Mobile Museums helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for Mobile Museums 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors reveal that collections are not dead assemblages. The nineteenth and twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell

us much about colonialism, travel and the history of knowledge – and have implications for the remobilisation of museums in the future.’ – Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.' – Arthur MacGregor

Among the intellectual debates of the last forty years, the critique of cultural canons has attracted the highest share of public attention, stirring academic, educational, and media controversies on both sides of the Atlantic. Postmodernism, feminism, postcolonialism, and multiculturalism have refashioned the attitudes of educators and audiences towards cultural memory, opening up curricula to subjects and traditions previously excluded from the humanities. Predictably, these new critical practices have triggered heated responses from commentators fearing that culture and education might thereby be deprived of their capacity to provide audiences and learners with proper groundings and landmarks. The present volume gathers contributions that throw light on multiple aspects of this reconfiguration of cultural memory. It brings together essays focusing on the dynamics of canon formation in several fields - literature, drama, film, and music. Contributors examine how writers and communities find their bearings in a cultural landscape more complex than that previously envisaged by advocates of the Great Tradition. Specifically, the present essays throw light on the status of modernist writing, drama in English, or popular genres within the new canonical topography elaborated at the turn of the twenty-first century.

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. Focussing 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, Sanjinžs, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Limura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bolla'n, Debord, Hermsillo, Isou, Kieslowski, Painlevé, 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.

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.

A compelling regional and historical study that transforms our understanding of film history, Amateur Movie Making demonstrates how amateur films and home movies stand as testaments to the creative lives of ordinary people, enriching our experience of art and the everyday. Here we encounter the lyrical and visually expressive qualities of films produced in New England between 1915 and 1960 and held in the collections of Northeast Historic Film, a moving image repository and study center that was established to collect, preserve, and interpret the audiovisual record of northern New England. Contributors from diverse backgrounds examine the visual aesthetics of these films while placing them in their social, political, and historical contexts. Each discussion is enhanced by technical notes and the analyses are also juxtaposed with personal reflections by artists who have close connections to particular amateur filmmakers. These reflections reanimate the original private contexts of the home movies before they were recast as objects of study and artifacts of public history.

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.

Issued biennially by the Bureau of Labor Statistics, the Occupational Outlook Handbook describes tasks performed, working conditions, the training and education needed, earnings, and expected job prospects in a wide range of occupations.

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.

In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

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

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.

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.

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

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

"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.

As Americans flocked to the movies during the first part of the twentieth century, the guardians of culture grew worried about their diminishing influence on American art, education, and American identity itself. Meanwhile, Hollywood studio heads were eager to stabilize their industry, solidify their place in mainstream society, and expand their new but tenuous hold on American popular culture. Peter Decherney explores how these needs coalesced and led to the development of a symbiotic relationship between the film industry and America's stewards of high culture. Formed during Hollywood's Golden Age (1915-1960), this unlikely partnership ultimately insured prominent places in American culture for both the movie industry and elite cultural institutions. It redefined Hollywood as an ideal American industry; it made movies an art form instead of simply entertainment for the masses; and it made moviegoing a vital civic institution. For their part, museums and universities used films to maintain their position as quintessential American institutions. As the book delves into the ties between Hollywood bigwigs and various cultural leaders, an intriguing cast of characters emerges, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak and censor extraordinaire Will Hays, and philanthropist turned politician Nelson Rockefeller. Decherney considers how Columbia University's film studies program helped integrate Jewish students into American culture while also professionalizing screenwriting. He examines MoMA's career-savvy film curator Iris Barry, a British feminist once dedicated to stemming the tide of U.S. cultural imperialism, who ultimately worked with Hollywood and the U.S. government to fight fascism and communism and promote American values abroad. Other chapters explore Vachel Lindsay's progressive vision of movies as reinvigorating the public sphere through film libraries and museums; the promotion of movie connoisseurship at Harvard and other universities; and how the heir of a railroad magnate bankrolled the American avant-garde film movement. Amid ethnic diversity, the rise of mass entertainment, world war, and the global spread of American culture, Hollywood and cultural institutions worked together to insure their own survival and profitability and to provide a coherent, though shifting, American identity.

The implementation of sustainability initiatives on campuses is an essential component of promoting sustainability in the higher education context. In addition to reflecting an awareness of environmental issues, campus programmes demonstrate how seriously universities take sustainability at the institutional level. There is a lack of truly interdisciplinary publications that

comprehensively address the issue of campus greening, and there is an even greater need for publications that do so at a truly international level. This book meets these needs. It is one of the outcomes of the “Second Symposium on Sustainability in University Campuses” (SSUC-2018), which was jointly organised by the University of Florence (Italy), Manchester Metropolitan University (UK), the Research and Transfer Centre “Sustainable Development and Climate Change Management” and the “European School of Sustainability Science and Research” at the Hamburg University of Applied Sciences (Germany), in cooperation with the Inter-University Sustainable Development Research Programme (IUSDRP). The book showcases examples of campus-based research and teaching projects, regenerative campus design, low-carbon and zero-carbon buildings, waste prevention, and resilient transport, among others. Ultimately, it demonstrates the role of campuses as platforms for transformative social learning and research, and explores the means by which university campuses can be made more sustainable. The aims of this publication are as follows: • to provide universities with essential information on campus greening and sustainable campus development initiatives from around the world; • to share ideas and lessons learned in the course of research, teaching and projects on campus greening and design, especially successful initiatives and good practice; and • to introduce methodological approaches and projects intended to integrate the topic of sustainable development in campus design and operations. This book gathers contributions from researchers and practitioners in the field of campus greening and sustainable development in the widest sense, from business and economics, to the arts, administration and the environment, and hailing from Europe, Latin America, North America and Asia.

An important resource for employers, career counselors, and job seekers, this handbook contains current information on today's occupations and future hiring trends, and features detailed descriptions of more than 250 occupations. Find out what occupations entail their working conditions, the training and education needed for these positions, their earnings, and their advancement potential. Also includes summary information on 116 additional occupations.

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.

'Showing and Telling' is the first academic work to explore how publicly funded film heritage institutes account for their mandate in their public activities. It does that by inspecting and evaluating public presentations and visitor information about these 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 lack of aesthetic qualities. The second is a survey of the public activities of 24 institutes worldwide, based on their websites, in February 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 inadequate sense of cinema history. By and large they offer a mainstream-oriented repertoire of presentations, overwhelmingly consisting of feature fiction; they show a disproportionate amount of recent and new works, often through commercial distribution; their screenings consist of an unexplained melee of technological formats (sometimes substandard); and their presentations monotonously frame film as art, although their professed aesthetics are mostly of a cinephile nature and rest on received opinion. Specific materials, early cinema in particular, and specialist knowledge, both historical and methodological, are largely restricted to their network of peer communities. Wholesome transfer of full knowledge, in word and image, to the public is not a major concern. 'Showing and Telling' concludes with recommendations for curatorial activities. Firstly, with a conceptual apparatus that allows a more complete understanding of film heritage and its histories. Secondly, with a plea for rethinking the institutes' gatekeeper function and for developing more varied, imaginative, and informative public presentations, both on site and online, that reflect the range of their collections and their histories.

Que faire de ces gisements de films et de documents audiovisuels que les archives ont de moins en moins les ressources et la possibilité de faire connaître ? Où commence et s'arrête la notion de patrimoine filmique ? Quels sont les critères qui mènent une cinémathèque ou une archive à favoriser la restauration de telle œuvre plutôt qu'une autre ?

This edited volume critically engages with contemporary scholarship on museums and their engagement with the communities they purport to serve and represent. Foregrounding new curatorial strategies, it addresses a significant gap in the available literature, exploring some of the complex issues arising from recent approaches to collaboration between museums and their communities. The book unpacks taken-for-granted notions such as scholarship, community, participation and collaboration, which can gloss over the complexity of identities and lead to tokenistic claims of inclusion by museums. Over sixteen chapters, well-respected authors from the US, Australia and Europe offer a timely critique to address what happens when museums put community-minded principles into practice, challenging readers to move beyond shallow notions of political correctness that ignore vital difference in this contested field. Contributors address a wide range of key issues, asking pertinent questions such as how museums negotiate the complexities of integrating collaboration when the target community is a living, fluid, changeable mass of people with their own agendas and agency. When is engagement real as opposed to symbolic, who benefits from and who drives initiatives? What particular challenges and benefits do artist collaborations bring? Recognising the multiple perspectives of community participants is one thing, but how can museums incorporate this successfully into exhibition practice? Students of museum and cultural studies, practitioners and everyone who cares about museums around the world will find this volume essential reading.

Camouflage is an adaptive logic of escape from photographic representation. In *Hide and Seek*, Hanna Rose Shell traces the evolution of camouflage as it developed in counterpoint to technological advances in photography, innovations in warfare, and as-yet-unsolved mysteries of natural history. Today camouflage is commonly thought of as a textile pattern of interlocking greens and browns. But in *Hide and Seek* it reveals itself to be much more--a set of institutional structures, mixed-media art practices, and permutations of subjectivity, that emerged over the course of the twentieth century in environments increasingly mediated by photographic and cinematic intervention. Through a series of fascinating case studies, Shell uncovers three conceptually linked species of photographic camouflage--the static, the serial, and the dynamic--and shows how each not only reflects the type of photographic reconnaissance it was meant to counter, but also contains aspects of the previously

developed species. Hide and Seek develops its argument from the material forms camouflage has left behind: photomontages, paper blankets, stuffed rabbits, ghillie suits, and instructional films. Beginning with natural history and figurative art in the late nineteenth-century, continuing through the rise of aerial warfare in World War I, and onto the cinematic techniques designed to train snipers and civilians during World War II, this book is both a history and a theory of the drive to hide in plain sight.

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.

The digital revolution fundamentally changed how cultural heritage is created, documented, analyzed, and preserved. The book focuses on this transformation's impact. How must museums and archives meet the challenges of digitally generated cultures and how does the digital revolution influence traditional object collection, research, and education? How do digital technologies and digital art and culture affect our interaction with images? Leading international experts from various disciplines break new ground. Pioneering interdisciplinary research results collected in this book are relevant to education, curators and archivists in the arts and culture sector and in the digital humanities.

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.

In the footsteps of Andre Bazin, this anthology of 15 original essays argues that the photographic origin of twentieth-century cinema is anti-anthropocentric. Well aware that the twentieth century stands out as the only period in history with its own photographic film record for posterity, Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute, and asked them to rethink the history and theory of the cinema as a new model for the museum of the future. By exploring the art historical tropes of face and landscape, and key areas of film studies such as early cinema, Soviet film theory, documentary, the avant-garde and the newly-born genre of the museum film, this collection includes detailed discussions of installation art, and close analyses of media relations which range from dance to painting to performance art. Thanks to the title of Andre Malraux's famous project, Film, Art, New Media: Museum Without Walls? invites readers to reflect on the museum of the future, where twentieth-century cinema will play a pivotal role by interrogating the relation between art and science, technology and nature, from the side of photography in dialogue with digitalization.

[Copyright: 94ad27eb050c2fbcff704d751fb5741e](#)