Kurslitteratur / Course literature

FV7313 Archaeology of film:
Film form and media convergence in the nineteenth century

Kursansvarig / Course coordinator: *Doron Galili, Doron.Galili@ims.su.se*

JOURNALS (online via SUB)
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T. Gunning, "Hand and Eye: Excavating a New Technology of the Image in the Victorian Era," *Victorian Studies* 54.3 (Spring 2012): 495-516.

S. Bukatman, "Comics and the Critique of Chronophotography, or 'He Never Knew When It Was Coming!'" *Animation* 1.1 (July 2006): 83-103.

E. Huhtamo, "Screen Tests: Why Do We Need an Archaeology of the Screen?," *Cinema Journal* 51. 2 (Winter 2012), 144-148.

C. Musser, "Toward A History of Screen Practice" *Quarterly Review of Film Studies*. 9.1 (1984): 59-69.

A. Gaudreault, "Theatricality*,* Narrativity and Trickality: Reevaluating the Cinema of Georges Méliès" *Journal of Popular Film and Television*, 15:3 (Fall 1987): 110-119.

V. Adriaensens and S. Jacobs, "The Sculptor's Dream: Tableaux Vivants and Living Statues in the Films of Méliès and Saturn," *Early Popular Visual Culture* 13:1 (2015): 41-65.

EBOOKS (online via SUB)
W. Strauven, "The Observer's Dilemma: To Touch or Not to Touch" in Erkki Huhtamo and Jussi Parikka, eds. *Media Archaeology: Approaches, Applications and Implication* (Berkeley: University of California Press, 2011).

L. Cartwright, "Decomposing the Body: X Rays and the Cinema," in *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995), 107-137.

G. Pisano, "The Théâtrophone, an Anachronistic Hybrid Experiment or One of the First Immobile Traveler Devices?" in André Gaudreault, Nicolas Dulac and Santiago Hidalgo, eds. *A Companion to Early Cinema* (Oxford: Wiley, 2012).

V. Schwartz, "The Musee Grevin: Museum and Newspaper in One," in *Spectacular Realities: Early Mass Culture in Fin-de-Siècle Paris* (Berkeley: University of California Press, 1998).

Institutionen för mediestudier

OTHER TEXTS
W. Strauvan, "Media Archaeology: Where Film History, Media Art, and New Media (Can) Meet" in *Preserving and Exhibiting Media Art: Challenges and Perspectives*, Eds. Julia Noordegraaf et al. pp. 59-74
www.oapen.org/download?type=document&docid=530353

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PDF on MONDO
A. Gaudreault, "The Diversity of Cinematographic Connections in the Intermedial Context of the Turn of the 20th Century" in Simon Popple and Vanessa Toulmin, eds. *Visual Delights II* (Trowbridge: Flicks Books, 2000), 8–15.

W. H. Fox Talbot, "A Brief Historical Sketch of the Invention of the Art," in *Classic Essays on Photography*, ed. Alan Trachtenberg (New Haven: Leete's Island Books, 1981), 27–36.

T. Elsaesser, "Early Film History and Multi-Media An Archaeology of Possible Futures?" in Wendy Chun and Thomas Keenan, eds. *New Media, Old Media: A History and Theory Reader* (London: Routledge), 13–26.

C. Musser, "At the Beginning: Motion Picture Production, Representation and Ideology at the Edison and Lumière Companies," in *The Silent Cinema Reader*, eds. Lee Grieveson and Peter Krämer (London: Routledge, 2004), 15–30.

A. Bazin, "The Myth of Total Cinema" in *What is Cinema?*, vol. 1 (Berkeley: University of California Press, 1967), 17-22.

T. Gunning, "An Aesthetic of Astonishment" "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," in *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams (New Brunswick: Rutgers, 1995), 114-133.

T. Elsaesser, "Louis Lumière: The Cinema's First Virtualist?" in Thomas Elsaesser and Kay Hoffman, eds. *Cinema Futures: Cain, Abel or Cable?* (Amsterdam: Amsterdam UP, 1998), 45-61.

T. Gunning, "Before Documentary: Early Nonfiction Films and the 'View' Aesthetic" in *Uncharted Territory: Essays on early nonfiction film*, Daan Hertogs and Nico de Klerk, eds. (Amsterdam: Nederlands Filmmuseum, 1997), 9-24.

O. Grau, *Virtual Art, From Illusion to Immersion* (Cambridge: The MIT Press, 2003), 56-72.

D. Wiegand, "The Unsettling of Vision: Tableaux Vivants, Early Cinema, and Optical Illusions," in: *The Image in Early Cinema: Form and Material* (Bloomington: Indiana University Press, forthcoming).

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B. Singer, "Meanings of Modernity" in *Melodrama and Modernity* (Columbia University Press, 2001), 17-35.

A. Friedberg, "The Screen" in *The Virtual Window* (Cambridge: MIT Press, 2006), 149-181.

J. Snyder, "Visualization and Visibility," in Caroline A. Jones, and Peter Galison, eds. *Picturing Science, Producing Art* (New York: Routledge, 1998): 379-397.

E. Rabinbach, "Time and Motion: Etienne-Jules Marey and the Mechanics of the Body," in *The Human Motor: Energy, Fatigue, and the Origins of Modernity* (New York: Basic Books, 1990): 84-119.

L. Rabinovitz, "From Hale's Tours to Star Tours: Virtual Voyages, Travel Ride Films, and the Delirium of the Hyper-Real," in Jeffrey Ruoff, ed. *Virtual Voyages: Cinema and Travel* (Durham: Duke University Press, 2006), 42-60.

A. Griffiths "The Largest Picture Ever Executed by Man: Panoramas and the Emergence of Large-Screen and 360-Degree Technologies" in John Fullerton, ed. *Screen Culture: History and Textuality* (Eastleigh: J. Libbey, 2004): 199-220.

J. Parikka, "Imaginary Media: Mapping Weird Objects" in *What Is Media Archaeology?* (Hoboken: John Wiley & Sons, 2012), 41-62.

E. Huhtamo, "Encapsulated Bodies in Motion," in Simon Penny, ed. *Critical Issues in Electronic Media* (Albany: State University of New York Press, 1995), 159-186.

E. Huhtamo, "Time Traveling in the Gallery: An Archaeological Approach in Media Art" in Mary Anne Moser, ed. *Immersed in Technology: Art and Virtual Environments* (Cambridge, MIT Press), 233-268.