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## The Remix Age

### *Exhibition as Archive*

#### VIVA PACI

At a time when online access to the origins and artifacts of the audiovisual past has become simpler than ever, these rediscovered traces have become increasingly numerous and popular on the screen. Think of Michel Hazanavicius's *L'Artiste* (*The Artist*, 2011), a pastiche of Hollywood film history from the 1910s to the 1940s; Gus Van Sant's *Restless* (2011), a subtle homage to the French New Wave; and Martin Scorsese's *Hugo* (2011), a childlike compendium dedicated to the memory of Georges Méliès. These box-office hits, to name just three, provide evidence, if any more were needed, of the strength of a "heritage" aesthetic. Naturally, this is not unconnected with a discourse, in the broad sense, surrounding *the archive*. These narrative fiction films clearly are not direct outlets to the past, nor are they source documents, nor do they re-create the past. They do, however, provoke the difficult question, who can lay claim to re-creating the past?

Film restorers are facing head-on the possibility and desirability of creating archival "time machines." Consider the complaints about the recent restoration of *Le Voyage dans la lune* (*A Trip to the Moon*, Georges Méliès, 1902).<sup>1</sup> On one hand, many in the academic and archival communities felt that the restoration of a color version of *A Trip to the Moon* met few acceptable philological criteria. On the other hand, it succeeded in meeting the criteria of mass communication—screenings of this film are still very popular. The color

version premiered at the Cannes Film Festival in May 2011. The nitrate color print, long considered lost, had been found in 1993 by a Barcelona collector, who donated it to the Filmoteca de Catalunya, which then traded it to Lobster Films. Two additional black-and-white prints belonging to the Méliès family and to the Centre national du cinéma et de l'image animée (CNC) were used in the restoration. The digitizing of these two films was done at the Archives françaises du film. Questions were raised as to whether the digitally applied color scheme derived from the Barcelona original was appropriate and authentic for converting the existing footage to color.

Then there is the version of *C'era una volta in America* (*Once upon a Time in America*, Sergio Leone, 1984) presented at the 2012 Cinema Ritrovato festival in Bologna. Did lengthening it by twenty minutes to make it "the way it should have been" create a kind of UFO? If no one saw it like this in the primordial past, but someone is trying to make it now appear before our eyes, is it not an invention of our present time? As I said, there are no time machines to bring back the past, or magic wands. Rather, there are many paths, which, when taken in a fittingly disordered manner, will satisfy anyone wishing to hear the archive "speak." In short, these examples that assemble pieces of the past by different and incomplete approaches to their original film objects nourish the cults of restoration and exhibition as means of diffusion.

Classical theories of film restoration, following the conventions set out, for example, in Cesare Brandi's book on restoration and conservation of monuments, *Teoria del restauro* (1963), drew on concepts that remain pervasive even in today's digital era: every intervention on a past object should be reversible

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and documented. I would add that it should also provide an aesthetic experience. In exhibition theory, this is conveyed by two trends: the exhibition of objects and the exhibition of knowledge.<sup>2</sup> The former refers to exhibitions that, by putting on view objects from the past, take them out of their context and offer them up in all their otherness. The latter refers to discursive paths made available by reading the past. There are audiovisual objects that balance these two tendencies, offer interesting avenues, and communicate certain dimensions of the past by working on the archive and turning it into an exhibition. In the following pages, we will see how constructing two new works out of fragments of historical films, one exploiting the past by exposing it, the other succeeding through the exhibition of similar materials, imbues the works with a heritage.

**Figure 1.** Installation view, *The Clock* (2010). Single-channel video with stereo sound, standard definition footage at 1024 × 576 (16:9 aspect ratio), 25 fps, 24 hours, looped. Copyright Christian Marclay. Courtesy Paula Cooper Gallery, New York.

The two works are by Christian Marclay, from the 2010s, and by Al Razutis, from the 1970s. Marclay's videographic work is in the tradition of popular use of cinema in the museum, and Razutis's, a cinematographic work, is part of the modernist and nowadays somewhat compulsive found footage tradition. The idea is not to compare the works. I propose, instead, that these two very different approaches lead us to question how to borrow from the past to

recover a timeline. Seen from here and now, the exhibition principle, as when something is *exhibited in a gallery*, governs these works. Their way of *reviewing* cinema and its history teaches us something about how it is possible to transmit and reactivate the past.

### AROUND THE CLOCK . . .

New York, winter 2011, in front of the Paula Cooper Gallery in Chelsea; summer 2012, in front of Lincoln Center in Manhattan. There are long queues in the street and encampments of people waiting, as for a rock concert.<sup>3</sup> We are waiting for the twenty-four-hour screening of Christian Marclay's *The Clock* (2010).

Marclay is a visual artist and a creator of sounds, a vinyl record collector, and a DJ. He is an American who studied in Switzerland. *The Clock* was shown for the first time at the White Cube gallery in London in 2010, then in Seoul and Moscow. It won for Marclay the Golden Lion for best artist at the Fifty-Fourth Venice Biennale in June 2011. The work has since been purchased for major permanent collections, such as the Museum of Fine Arts in Boston and the National Gallery of Canada in Ottawa.

*The Clock* is a video installation that runs twenty-four hours. It is composed of about three thousand clips, trimmed down from ten thousand excerpts that had been collected, most of them in the English language. In short, it is a monument to what Daniel Zalewski has termed the "Remix Age."<sup>4</sup>

"Marclay," Zalewski observes in an enthusiastic chronicle of his experience of the work in the *New Yorker*, "liked to make something new by lovingly vandalizing something old." He characterizes him as an artist who takes familiar images and sounds and reorganizes them to make them *unfamiliar*, in other words, into a form of the Freudian *Unheimlich*. A quintessential example was Marclay's *The Sounds of Christmas*, an acid rock and old, comforting vinyl Christmas record remix performed at the Darling Foundry art gallery in Montréal in December 2008. Zalewski, commenting ironically, remarks that "if Marclay could turn the sky green for one day, he'd do it."

When Marclay turns to the "archives," to these images that come straight from our shared memory of cinema, from Audrey Hep-

burn in *Breakfast at Tiffany's* (1961) to Robert De Niro in *Taxi Driver* (1976), he imposes on them a new logic, a new aesthetic, and a new *rhythm*.<sup>5</sup> Thus his collages, and in particular *The Clock*, combine aspects of memory and the material origins of the sources with the violence of their transformation.

There are other works that, like *The Clock*, are situated between installation, visual art, performance, and long films, in dialogue with film history. We think of Andy Warhol's *Empire* (1964), a film that harks back to the long-take urban views of early cinema (such as those made by the American Mutoscope and Biograph Company in the early twentieth century), or Douglas Gordon's *24 Hour Psycho* (1993), a work that, like *The Clock*, exhibits time for the length of an entire day by slowing down Hitchcock's film to two frames per second; or Christophe Girardet's *60 Seconds* (2003), a montage video that assembles shots of watches (each shot lasts one second, and each image shows a new second hand marking the passing seconds of a minute). *The Clock*, however, is substantially different in register for one reason: it invites us preoccupied viewers to a meeting toward which we are constantly running. Immersed in *The Clock*, we continue to behave the way we do in real life outside the screening room, like the rabbit in *Alice in Wonderland*, checking our pocket watches, anxious about one thing or another in our daily lives. We worry about being *late* and about *not arriving on time*. Each fragment of film history in Marclay's work shows an action in the process of unfolding that, in every case, marks a precise moment of the day, synchronizing the viewer's time and narrative time. You enter the screening room at 12:20 PM; a scene is unfolding at 12:20 on the screen. You find somewhere to sit. It's 12:30; another shot on-screen shows us 12:30. The common time in the film and that of the viewer in the exhibition gallery/screening room carries everyone and everything, viewers and screen, along the same trajectory. We never stop looking at a watch, whether our own or the ones on-screen, as they mark time as it passes and soon is no longer on our day's schedule. Our eyes checking the time are generally frustrated because they are almost always haunted by what remains to be done. The dialogue we hear in the film fragments found in *The Clock* echo our feelings:



**Figure 2.** Video still from *The Clock* (2010). Single-channel video with stereo sound, 24 hours, looped. Copyright Christian Marclay. Courtesy Paula Cooper Gallery, New York.

“I need ten minutes,” “there’s no time,” “it’s time to go.”

Let’s attempt to comprehend *The Clock* in light of two concepts that are in play when speaking about cinema: narrative and heritage. Narrative concerns the ability to create a continuum between disparate images, whereas heritage concerns the recording and preservation qualities that cinema has demonstrated taking and fixing pictures and capturing visions.

To what extent can a work made out of heterogeneous fragments create a narrative relation with the audience? In the morning we take the children to school; afterward we’re stuck in traffic; a little later we’re drowning in work; we hurry through lunch; we meet our lover in the afternoon; we go to a show in the evening; we fall asleep amid dreams, nightmares, pressures, and desires; and then we head straight into the next round, which pitilessly starts up again every twenty-four hours. Every moment of *The Clock* resembles such lives. In a series of microhistories always unfolding and never resolved, it thinks the way we do and lives at the same rhythm we do. Zalewski describes his nocturnal encounter with Marclay’s work:

Around a quarter to three, my eyes were narrowing with fatigue when I heard a piercing sound that I realized I had been anticipating for hours: György Ligeti’s stabbing piano tones, used so effectively by Stanley Kubrick in *Eyes Wide Shut* [1999] to heighten the eeriness of Tom

Cruise’s late-night wanderings. I stayed in the gallery until sunrise, but if I were to explore the dark side of *The Clock* again, I might leave the gallery the second I heard Ligeti’s shivery music. I’d slip from the black theatre into the black night, the score still haunting my ears, and focus on the sound of my heels clicking on the sidewalk. For a delicious moment or two, I wouldn’t be me—I’d be a figment of Kubrick’s imagination.<sup>6</sup>

Jerry Saltz, in an article written for *New York* magazine and later republished in *Artnet*,<sup>7</sup> compares *The Way Things Go* (1987) by Peter Fischli and David Weiss to *The Clock* and helps us illustrate our claim about narration. With *The Way Things Go*, we are in the presence of pure narrative, without even resorting to fiction. In this video, a series of highly organized accidents sets in motion a seemingly infinite chain reaction. These reactions follow one another in a long sequence shot. (Although the half-hour video contains cuts, they are hidden to give the impression of there being a single shot.) There is no story development but a constant unfolding.

The way the actions are linked is both impeccable and fascinating. The viewer is left hanging, dumbfounded, but no action is completed with a defined ending. This is true of both *The Way Things Go* and *The Clock*. Both works are contrived and regulated by an accurate mechanism to mark time passing. The viewer is fascinated by the precision of the “Swiss” mechanism (an adjective that applies figuratively to *The Clock* and literally to the video by Fischli and Weiss, who are Swiss).

Here we are close to pure narrative. The passage of time and the unfolding of an action are the sine qua non of narrative. These are clearly minimal conditions that may not be sufficient. Though narrative does involve a temporal flow, it must also involve a progression toward something, a resolution. On this point, the positions of Tom Gunning and André Gaudreault, for example, began to diverge soon after the dissemination of their concept of the “cinema of attractions.” On the Gaudreault side of the hypothesis, influenced by Christian Metz, cinema’s temporal nature predisposes it to narrative, which is built right into it, if only by virtue of the unspooling of the film reels in projection. On the Gunning side, shared by Paul Ricœur, however, temporal flow is necessary to narrative, but it is not a sufficient condition. Time can pass and nothing else; it is not necessarily crystallized in a story. What gives narrative a configured quality is the progression toward a resolution, producing expectations and either fulfilling or disappointing them.<sup>8</sup> While no action is completed in *The Clock*, we are constantly titillated by the beginning of a story, and full of expectations, because the subsequent fragment does what we expect of it: it is on time and madly thrusts the next fragment onto us. In short, in *The Clock*, it’s as if we were immersed in pure narrative.

*The Clock* and its three thousand fragments of film history raise questions of what constitutes *heritage*. Does Marclay’s work contribute to making cinema itself a heritage object? I would say that, although the work greatly resembles a heritage gesture,<sup>9</sup> it is not one. Marclay’s activity as an artist is more along the lines of “narcissistic gesture” and “adventuresome archaeological dig.” One might say that his gesture is similar to that of Scorsese in *Hugo* by way of the graphic novel

source, *The Invention of Hugo Cabret* (2007) by Daniel Selznick Jr. The action of Marclay in his montage and exhibition of film fragments is not a heritage gesture. Rather, he uses cinema as raw material. We don’t say that painters perform a heritage gesture by preserving oil pigments on a canvas. We consider instead how they create with their selected materials. This is the way in which Christian Marclay uses bits and pieces of cinema.

Society values the elements of heritage gestures after the fact in ways that do not deny their nature. This quality essentially holds true for *The Clock*: the fragments of film history it contains—excerpts from narrative fiction films—basically preserve their nature. Its film shots and scenes retain their quality as *conveyors* toward the rest of the story being shown to us. Another aspect of the act of imbuing these materials with a heritage quality is only seemingly pursued in *The Clock*: the relation between past and present.<sup>10</sup> When something is being imbued with a heritage quality, there is no direct transmission of the created object to those who will endow it with that trait. There’s a period of varying length when the object is no longer being used according to its original purpose but has not yet been made into a heritage object. There is thus a break between the time of the object and the time of its being made a heritage object. Jean Davallon has called this reinvestment of the past object in the present an “inverted filiation.”<sup>11</sup> Filiation is the direct transmission of the past object to the present. In an inverted filiation, the transmission is broken and a past object is thus reappropriated by the present. Once it has been imbued with a heritage quality, the past is seen as the past-in-the-present. Though Marclay draws objects out of the past and brings them to light in the present in a video installation typical of our Remix Age present, he does not let us recognize them as past objects. On the contrary, they find themselves firmly linked in this new narrative fabric. In a sense, narrative always takes place in the present (according to an admittedly broad but effective distinction whereby narrative renders something present, whereas documentary attests to the past nature of the images). There is one figure for all time: we cry at every screening when the plane takes off in *Casablanca* (Michael Curtiz, 1942).



Figure 3. *Sequels in Transfigured Time* (Al Razutis, 1974).

“ONCE, HAVING CREATED FILMS . . .”

Another work that embodies the Remix Age, with its admixture of poetic and practical issues when displaying the old in the new, is *Visual Essays: Origins of Film* (1973–84) by the Canadian filmmaker and multimedia and holographic artist Al Razutis. I see in these montage films an effective method for letting past images retain their complex nature as past objects. Razutis assigns them to his present, preserving them by displaying them.<sup>12</sup>

*Visual Essays: Origins of Film* is a series of six montage films that carry out a reading of film history: *Sequels in Transfigured Time* (1974); *Ghost: Image* (1978–79); *Melies Catalogue* (1973); *Lumiere’s Train (Arriving at the Station, 1979)*; *For Artaud* (1982); and *Storming the Winter Palace* (1984).<sup>13</sup> I will refer here to two of them: *Melies Catalogue* and *Sequels in Transfigured Time*. These films, I suggest, should be seen as a *cinema museum* created by a somewhat whimsical curator unconcerned about the identification of his objects. More precisely, they are two poetic montage films paying tribute to Georges Méliès. The idea of homage brings us back to someone who could have created highly sensitive mu-

seum exhibitions in a long tradition of such retrospectives.<sup>14</sup> Razutis’s films, which blend melancholy, celebration, and a degree of playfulness—like Méliès’s films, in the end—are evocative for me of the dusty corridors of a dimly lit museum, especially when Razutis’s mesmerizing voice recites, “This then is an elegy for Méliès. Once, having created films terrestrial, aerial and igneous.”<sup>15</sup>

In our Remix Age, in which the chopped-up images in montage films often take on a YouTube aesthetic (where the digital circulation of images is inversely proportional to observance of copyright), these splendid and little-seen films by Razutis could certainly benefit from being rediscovered. These *visual essays*, to borrow P. Adams Sitney’s expression, are visionary films.<sup>16</sup> At the heart of their images, *Melies Catalogue* and *Sequels in Transfigured Time*—artist films and craftsman films—play with the idea of the “unique copy,” the rare object (and, from a philological point of view, a *sole copy*) that is always at risk of destruction and thus of disappearance. In *Melies Catalogue*, in particular, the images fade out before our eyes.

To rediscover these films today is to reassert the value of a whole field of film heritage. Apart from their original beauty, the history of these films is similar to that of other experimental films that have contributed to the circulation of images from early cinema. Furthermore, these experimental films open museum doors to cinema—in their screening rooms but more and more on their gallery walls. Alongside Razutis's work have been films such as Ken Jacobs's *Tom, Tom, the Piper's Son* (1969) and Ernie Gehr's *Eureka* (1974), which, as Tom Gunning pointed out thirty years ago, helped bring about a new way of looking at film history even before the new awareness of early cinema took hold after the 1978 International Federation of Film Archives conference in Brighton.<sup>17</sup>

In *Melies Catalogue and Sequels in Transfigured Time*, we find fragments of Méliès's entire output, a series of attractions following one after the other, eliminating at the same time the narrative thread of the characters' actions: fleeting, astonishing apparitions; transformations of objects; superimpositions; and color inversions (often positive–negative), which, through Razutis's reframing, take on a new, disturbing silhouette each time, both familiar and unknown.<sup>18</sup> The title of *Melies Catalogue* itself, in my view, performs a heritage reading of Méliès's films by using a form suggesting a complete body of work, the *catalogue*. Joined together, these Méliès films are made up of similar fragments without indication of chronology.<sup>19</sup> Following a general reading of Méliès, *Le Cauchemar (A Nightmare)* from 1896 and *À la conquête du pôle (The Conquest of the Pole)* from 1912 bear no significant stylistic differences. What these fragments present is a series of figures and motifs.

Razutis proceeds by means of series of figures. He reframes, for instance, using the same shot scale, establishing shots with a crowd of bustling people in the center of the image, close-ups of heads and masks, and close-ups of the moon. He switches the head found in *Un homme de têtes (The Four Troublesome Heads, 1898)* with that of the giant in *The Conquest of the Pole*. In addition, these montages of excerpts save from oblivion an entire forgotten slice of film history—the pirated copies of Méliès films in very bad shape that circulated in the 1970s. These were Razutis's

raw materials, as he himself has declared.<sup>20</sup> *Melies Catalogue* shows us fragments that have deteriorated over time and others that are worn out and broken up, such as burned films. He is altering our recognition of Méliès's images and, by the same token, revising our memory of these images. Moreover, because Méliès burned his films himself, as history informs us, Razutis's aesthetic choice is all the more touching for those of us watching. By means of two superimposed images, one by Méliès and the other showing black film moving in the gate with holes burning through it, Razutis's film succeeds in depicting the apocalypse. The double exposure recalls and frames the impression of fragility and dissipation constantly underlying early films. At the same time, the fragments of Méliès films threaten to disappear with every cut. The figures Razutis employs—the eye struck by the rocket, acrobatic bodies—are only a minute part, a distant echo, of a body of work that one dreamed of reconstituting in its entirety (recall that when Razutis made his film in 1973, Méliès's films had not yet become a part of that vast salvaging and distribution operation with which we are familiar today).

Before the era of philological precision, as with the other homages, Razutis's film also gives rise to several rather amusing confusions. Taken in context, these confusions remain completely understandable in our eyes. They are the residues, in the 1970s, of one of the causes of Méliès's ruin before the 1910s. When Méliès made his films, they had no enforceable copyright protection. His films were copied far and wide throughout Europe and North America, and his style was imitated, in particular by Pathé (with Segundo de Chomón leading the pack). Thus in Razutis's museum-film, he confuses Chomón's images with Méliès's. The stars, the constellations, the ladder into the starry sky, the caprices and acrobatics of the ballerinas and gods *à la Méliès* that Razutis cuts in with Méliès images are taken from *Le Voyage sur Jupiter* (Pathé/Chomón, 1909), without identification or a break in continuity. This same mixing occurs in both *Melies Catalogue* and *Sequels in Transfigured Time*.

Thus the *cinematic tomb* that Razutis dedicates to Méliès inadvertently memorializes the great distance that separates him from these bits of Méliès that he shows. His



Figure 4. *Melies Catalogue* (Al Razutis, 1973).

remix transports the past into the present, as we expect of a true heritage gesture. He even transports the confusion and misappropriations of Méliès's time, when Chomón took up Méliès and took himself for Méliès. The burn marks and the danger of loss threatening every image after an edit, along with the illustration (even unconscious) of the modes of production of early-twentieth-century cinema, when intellectual property did not exist, make these short films by Razutis a lesson in heritage awareness, so many *chronicles of disappearances*. But these battles to display the old in the new only can document this desire with melancholy.

Translated by Timothy Barnard

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#### NOTES

An earlier version of this essay appears in French, "Cinéma en galerie . . .," in *L'archive-forme: Création, mémoire, histoire*, ed. Giusy Pisano, 79–91 (Paris: L'Harmattan, 2014).

1. The creation of this color version of *A Trip to the Moon* was carried out under the direction of Tom Burton of the Technicolor laboratories in Los Angeles. The text by Roland Cosandey and Jacques Malthête Méliès, "*Le Voyage dans la Lune* (Lobster Films/Georges Méliès, 2011): Une résurrection début de siècle ou l'art du banquet," in the Tribune Libre section of the *Journal of Film Preservation* 87 (2012), is an example of the discontent that any effort to bring the past back to life is bound to confront, even when the operation is a hit with the public. According to the explanation found in the press release for the Cannes screening, "separate color space gradings has [*sic*] been completed for film, digital cinema and HD release formats." *La couleur retrouvée du Voyage*

*dans la Lune* (Paris: Fondation Groupama Gan pour le Cinéma et la Fondation Technicolor pour le Patrimoine du Cinéma, 2011), 185, [http://www.fondation-groupama-gan.com/fileadmin/user\\_upload/pdf/livretvoyagedanslalune.pdf](http://www.fondation-groupama-gan.com/fileadmin/user_upload/pdf/livretvoyagedanslalune.pdf).

2. For an application of these museum concepts to cinema, see Martin Bonnard, "Exposer les images du passé: étude de *L'empire du milieu du sud*," in *Cinéma: immersivité, surface, exposition*, ed. Francesco Federici and Cosetta Saba, 157–63 (Udine, Italy: Campanotto Editore, 2013).

3. Other observers of the *Clock* phenomenon have employed the metaphor of the rock concert. See Randy Kennedy, "Flock around 'The Clock,'" *New York Times*, February 16, 2011, <http://www.nytimes.com/2011/02/17/arts/design/17christianmarclay.html>.

4. "He decided to see if he could build the defining monument of the remix age." Daniel Zalewski, "The Hours: How Christian Marclay Created the Ultimate Digital Mosaic," *New Yorker*, March 12, 2012, [http://www.newyorker.com/reporting/2012/03/12/120312fa\\_fact\\_zalewski](http://www.newyorker.com/reporting/2012/03/12/120312fa_fact_zalewski). The expression "Remix Age" appears to me entirely justified from a phenomenological perspective. It captures the visual aspect of the "Jet Age," as Vanessa Schwartz has defined it in her current research, for example, in her presentation "Choreographing Space: Speed and Fluid Motion in the Jet Age" at the conference Intermedial Cities, organized by the research center Media@McGill, Montréal, October 8, 2008.

5. It's legitimate to call this a new rhythm because Marclay's preferred form of expression is the sound remix. His previous monumental video was *Video Quartet* (2002), a large-format projection on four contiguous screens of musical fragments from fiction films. In each fragment, musicians play a musical piece. When we enter the exhibition gallery, which has been darkened for the screening, the sound tracks feed off each other and end up harmonizing to create an original and astonishing musical score made out of disparate sounds. It is as if each film fragment contained within its own sound track the harmony and rhythm of a single instrument, which has blended in with the three others being projected simultaneously, with the skill of a quartet.

6. Daniel Zalewski, "Night Shift with 'The

Clock,” *New Yorker*, March 13, 2012, <http://www.newyorker.com/culture/culture-desk/night-shift-with-the-clock>.

7. Jerry Saltz, “Christian Marclay: One for the Ages,” *Artnet*, <http://www.artnet.com/magazine/features/saltz/christian-marclay-the-clock-1-31-11.asp>.

8. Many people have contributed to this discussion since the article by André Gaudreault and Tom Gunning, “Early Cinema as a Challenge to Film History,” trans. Joyce Goggin and Wanda Strauven, in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven, 365–80 (Amsterdam: Amsterdam University Press, 2006), previously published in *Histoire du cinéma: Nouvelles approches*, ed. Jacques Aumont, André Gaudreault, and Michel Marie, 49–63 (Paris: Presses de la Sorbonne, 1989). For an analysis of the adventures of the concept and its relations from the distance of many years, see Tom Gunning, “Rendre la vue étrange: l’attraction continue du cinéma des attractions,” preface to Viva Paci, *La machine à voir: À propos de cinéma, attraction, exhibition*, 15–29 (Lille, France: Presses Universitaires du Septentrion, 2012).

9. [Editor’s note: The author uses the French word *patrimonialisation*, which might be translated as “heritagizing” or “enheritagement,” if such words existed in English.] On the French concept of *patrimonialisation*, see Emmanuel Amougou, ed., *La question patrimoniale: de la “patrimonialisation” à l’examen des situations concrètes* (Paris: L’Harmattan, 2004), and Jean Davallon, *Le don du patrimoine: Une approche communicationnelle de la patrimonialisation* (Paris: Lavoisier, 2006).

10. On the topic of the past–present relation in a context of *patrimonialisation*, the following passages derive from my discussions with Marie Cambone, a doctoral candidate in the “Muséologie, médiation, patrimoine” program at the Université d’Avignon and at the Université du Québec à Montréal.

11. For *filiation inversée*, see Jean Davallon, “Tradition, mémoire, patrimoine,” in *Patrimoines et identités*, ed. Bernard Schiele, 41–65 (Quebec City, Canada: Multimondes, 2002).

12. Paci, *La machine à voir*.

13. See also Nicole Brenez, “L’étude visuelle—Puissance d’une forme cinématographique: Al Razutis, Ken Jacobs, Brian de Palma,” in *De la Figure en général et du corps en particulier*,

313–35 (Brussels: DeBoeck, 1998); Mike Hoolboom, “Al Razutis: Three Decades of Rage (an Interview),” *Cantrills Filmnotes* (blog), 1995, <http://mikehoolboom.com/?p=46>; and the website of Al Razutis, “Critical Perspectives on Vancouver Avant-Garde Cinema, 1970–83,” [http://www.alchemists.com/visual\\_alchemy/writings/critical\\_perspectives.html](http://www.alchemists.com/visual_alchemy/writings/critical_perspectives.html).

14. Since being feted, after the fact, at the Grande Salle Pleyel in Paris on December 16, 1929, Georges Méliès has been a frequent subject of museum events. See, e.g., *Georges Méliès, magicien du cinéma* (curated by Laurent Mannoni), Cinémathèque française, 2008; *Méliès, magie et cinéma* (curated by Jacques Malthête and Laurent Mannoni), Paris, Espace EDF Electra, 2002; *Georges Méliès, Father of Film Fantasy* (curated by David Robinson), London, Museum of the Moving Image, 1993; *Lo Schermo incantato: Georges Méliès (1861–1938)/A Trip to the Movies: Georges Méliès, Filmmaker and Magician (1861–1938)* (curated by Paolo Cherchi Usai), Pordenone, Giornate del cinema muto/Rochester, International Museum of Photography, 1991; *Verso il centenario, Méliès, l’immaginario* (curated by Riccardo Redi), Pesaro, twenty-third Mostra Internazionale del Nuovo Cinema, 1987; *Georges Méliès: Beginn der Filmkunst*, Basel, Gewerbemuseum, 1963; *Exposition commémorative du Centenaire de Georges Méliès*, Paris, Musée des arts décoratifs, 1961; *Esposizione Centenario Georges Méliès* (curated by Maria Adriana Prolo), Turin, Museo del cinema, 1961; and *Exposition sur Méliès* (curated by Freddy Buache), Locarno, fourteenth film festival, 1961.

15. This comment is found in the third and final section of *Sequels in Transfigured Time*.

16. P. Adams Sitney, *Visionary Film: The American Avant-Garde 1943–1978* (Oxford: Oxford University Press, 1979).

17. “The impetus for the comparison comes partly from avant-garde filmmakers themselves, from artists such as Ken Jacobs, Ernie Gehr, Hollis Frampton, and others who have directly included elements from early films in their own work. Likewise, it was undoubtedly my encounter with films by these and other avant-garde filmmakers that allowed me to see early films with a fresh eye.” Tom Gunning, “An Unseen Energy Swallows Space: The Space in

Early Film and Its Relation to American Avant-Garde Film,” in *Film before Griffith*, ed. John L. Fell (Berkeley: University of California Press, 1983), 356.

18. Here I have purposefully adopted the terms that defined *cinéma pur* as “complete suppression of the script, musical scores and transformations of objects lit and seen from a new angle which makes them unrecognizable, chemical crystallizations, ultra-rapid movements [providing] unfamiliar visions—inconceivable outside the union of the lens and the moving film stock.” *Cahiers du mois* 16/17 (1925): 85.

19. Almost all of the excerpts derive from his Star-Film catalog (1896–1909). There are a few clips from the films Méliès made in 1911 and 1912 for Pathé.

20. “Critical Perspectives on Vancouver Avant-Garde Cinema.”

## Remixing Early Cinema

### *Historical Explorations at the EYE Film Institute Netherlands*

GRAZIA INGRAVALLE

On April 4, 2014, the EYE Film Institute Netherlands (Amsterdam) celebrated its second birthday with a spectacular “Filmbal” party to mark the second anniversary of the Dutch film archive’s new venue. The futuristic EYE building stands out with its ethereal bulk and imponderable volumes in the new Amsterdam Noord quarter. In this temple of “remix,” visitors experience a composite encounter with different ages of film history and modes of engaging with moving images. Chief curator Giovanna Fossati describes the museum experience as follows:

When you are in the building you can experience every single *dispositif* that is present: by looking at the city from inside the building through the main window, which resembles a Cinerama screen; by diving in the collection in the “Panorama”

and in the temporary exhibition; by walking the “EYEWalk”; and, finally, by watching a 4K restoration of, for instance, *Lawrence of Arabia* in Cinema 1 as the main feature of your whole experience.<sup>1</sup>

This article examines the development of these exhibitions’ strategies, in particular, those bringing increased visibility and access to EYE’s early film collections. It focuses on the years 2007 to the present, a period of significant experimentation in the fields of silent film restoration, preservation, and exhibition. During this time, EYE’s archival policies and practices shifted as the institution implemented a major project to digitize its audiovisual collections. This allowed it to reunite a series of experimental archival initiatives—some of which started more than twenty years ago—under a coherent set of digital exhibition strategies. These developments, I argue, have resulted in curatorial policies defined by a revisionist approach to film preservation. At EYE, this approach encourages visitors and users to engage with the history of moving images through remixing—a distinct curatorial strategy of presentation that recombines archival elements of different historical origin as a way to address contemporary audiences.

Remix developed at EYE alongside more traditional forms of film exhibition through initiatives linked by a common goal: “the ambition,” in Fossati’s words, “to present films in settings other than that of the movie theatre.”<sup>2</sup> This objective took shape through a number of online projects, including a mash-up application called the Scene Machine, an internet database of the first forty years of Dutch film history titled *Film in the Netherlands*, and *Celluloid Remix*, a contest encouraging user-produced remixes of early films. These initiatives also included on-site digital installations such as the EYE Panorama, a 360-degree immersive exhibition of audiovisual samples from the collection, and the Pods, consoles for small groups of viewers. Each of these projects provides unprecedented possibilities for access to Dutch audiovisual heritage by deploying the potential of circulation allowed by digital technologies and the web. In this way, EYE offers users and visitors an interactive exploration through an on-demand “pull model” that privileges user