



# CONTEMPORARY REUSE OF AMATEUR FILMS #1

international symposium  
educational workshops  
projections  
performances  
mapping



📍 **Nice**

Espace Magnan

Musée de la Photographie Charles Nègre  
Le 109 | Pôle de cultures contemporaines

📍 **Monaco**

Institut Audiovisuel de Monaco

## du 18/10 au 22/10

organized by the LIRCES  
with the support of EUR CREATES and UCA<sup>JEDI</sup>  
labeled by Université Franco-Italienne



[www.rec-forward.fr](http://www.rec-forward.fr)

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The history of «amateur» cinema – that is to say all the images shot without being intended, at the time of their conception, for broadcasting in professional audiovisual circuits - has accompanied the «official» history of cinema since the end of the 19th century. The last few decades have been marked by an explosion of these practices, and a mutation of their expressions, at the crossroads of multiple phenomena: the advent of digital formats and the possibility of filming at will without any increase in the costs involved; the addition of quality filming devices on mobile phones allowing filming at any moment of daily life, leading to a «trivialization» of the act of filming, without any aesthetic pretensions or archival intentions; the availability on the Internet of editing and post-production software at affordable costs; and finally the institutionalization of digital tools for sharing amateur audiovisual productions in the form of contributory platforms and social networks, which have galvanized these practices by offering the possibility of disseminating, free of charge and to the greatest number of people, these innumerable amateur films.

These moving images, which span more than a century of history right up to the most recent times, are now

available either via the social networks and contributory platforms on which they were shared, or via the archives that are working to collect and digitize them, sometimes to put them online on specialized platforms. This massive phenomenon of making all kinds of amateur images available has led to a proliferation of reuse practices, that is to say all the practices - aesthetic, plastic, documentary, autobiographical, musical, visual, historiographical... - that rely on the reappropriation of these often-intimate images to produce new content, bearing their own intentionality, in revisited forms and formats.

Within the LIRCES (Laboratoire Interdisciplinaire Récits, Cultures et Société) of the Université Côte d'Azur, we are opening a vast research program around these questions, of which the international colloquium to be held in Nice on 20 and 21 October 2022 will be the first manifestation. During these two days, researchers and professionals from various universities and archive centers around the world will reflect together on the question of the intentionalities that intersect around these gestures of reuse, as well as the diversity of actors who are at the origin of them.

9:00 am. Welcome of the participants

9:15 am. Opening session (**Sophie Raimond and Christel Taillibert**)

### Inaugural conference

9:30 am. **Annamaria Motrescu-Mayes** (University of Cambridge)

*Archiving the unbearable intimacy of war memories across various amateur media*

10:30 am. Break

### Panel 1 – Reflective and self-reflective gestures and amateur films

10:45 am. **Roger Odin** (University of Paris 3-Sorbonne Nouvelle)

*Self-reuse of amateur films for theoretical purposes*

11:15 am. **Cyrielle Lévêque** (CREM - University of Lorraine)

*Home movies between collective representation and storytelling. A reading of two contemporary reuses of amateur film.*

11:45 am. **Christel Taillibert** (University Côte d'Azur)

*When image education takes hold of amateur film: intentions and perspectives*

12:15 am. Discussion

### Panel 2 – Diversions and discursivities

2:30 pm. **Pietro Agnoletto** (University of Milan-Bicocca)

*Greening the home movies. How independent filmmakers gives new meanings to amateur films*

3:00 pm. **Michel Cadé** (University of Perpignan Via Domitia)

*Giving new life to amateur films preserved by an archive: from an artistic use to the construction of a historical discourse*

3:30 pm. **Pascal Laborderie** (University of Reims Champagne-Ardenne)

*E-Dem-Film: a platform of amateur films for democracy education*

4:00 pm. Discussion

4:15 pm. Break

### Panel 3 – Promoting amateur archives: Archivists' Voices (1)

4:30 pm. **Gianmarco Torri and Karianne Fiorini** (Re-framing Home Movies)

*A (possible) handbook for the creative re-use of home movies*

4:45 pm. **Avery Laflamme and Justin D. Williams** (University of Chicago)

*The South Side Home Movie Project, Spinning Home Movies, and the Ethics of Creative Reuse*

4:30 pm. Discussion

**Inaugural conference**

**9:15 am. Efrén Cuevas** (University of Navarre)

*Filming History from Below: Family Archives as Source for Microhistorical Documentaries*

**10:15 am.** Break

**Panel 4 - Amateur Films Archives: (de)constructing History**

**10:30 am. Jean-Pierre Bertin-Maghit** (University Paris 3-Sorbonne Nouvelle)

*From book to film: Algeria 1954-1962, soldiers as filmmakers*

**11:00 am. Laurence McFalls** (University of Montréal)

*The Open Memory Box Collection: intentions and tensions of memory work with 415 hours of east german home movies*

**11:30 am. Alyssa Grossman** (University of Liverpool)

*The Silver Cord: Re-activating Memory in the Family Archive*

**12:00 am.** Discussion

**Panel 5 - From Personal Document to Collective History**

**2:30 pm. Anthony Blanc** (University Paris 3-Sorbonne Nouvelle)

*Documenting migrants' journey to Europe with their own images: James Bluemel's film Exodus*

**3:00 pm. Mirco Melanco and Romina Zanon** (University of Padova)

*A journey in colour. Marcella Pedone's visual micro-narratives between documentation of reality and private memory*

**3:30 pm.** Discussion

**3:45 pm.** Break

**Panel 6 - Promoting amateur archives: Archivists' Voices (2)**

**4:00 pm. Hanna Schimek,** (multimedia artist) & **Raoul Schmidt** (Austrian Film Museum)

*Activate the Records: The Artists and the Archivist*

*Artistic Research (Re-)using the Film Museum's Amateur Film Collection*

**4:30 pm. Pascal Génot** (Cinémémoire)

*Documentary reuse and patrimonialization of home movies and amateur films*

**5:00 pm.** Discussion

**5:15 pm.** Conclusive remarks (**Sophie Raimond, Christel Taillibert**)

## ■ Archiving the unbearable intimacy of war memories across various amateur media

**Annamaria Motrescu-Mayes (University of Cambridge)**

Is it possible for amateur media and new recording technologies to generate specific kinds of memory as well as new archival practices? Moreover, is it possible for the synchronous online broadcast-cum-archival of such media to enable continual re-enactments of war scenes? This paper explores the ways in which contemporary amateur media recorded by soldiers, non-state militia, citizens caught in the crossfire of intensive urban combat, and guerrilla forces challenges existing memory studies across issues of visual immediacy and re-imagined collective memories of war. It addresses questions of memory authenticity across in-depth analyses of several such first-person visual narratives, from mobile phone uploads on YouTube to vines, vlogs, Skype recordings, and online visual crowd-sourced political activism. Issues of recording, representing, and (mis)construing professional or guerrilla military identities and events are discussed in close relation to theories of memory studies pertinent to the intricate relationship between cultural frameworks of media recording technologies, media archiving (online and in situ), and recent interpretative perspectives within digital humanities. A particular attention is paid to the role of amateur media of war and urban combat in confirming as well as challenging visual narratives specific to documentaries and TV news programs about three “spaces of terror” (Gregory and Pred 2007): the Palestine-Israel conflict (1948- ), the Syrian civil war (2011- ), and the Russian invasion of Ukraine (February 2022- ).

*Annamaria Motrescu-Mayes is an Official Fellow and Tutor at Clare Hall, a Visiting Lecturer at the Department of Social Anthropology, a Member of the Centre for the Study of Global Human Movement, a Member of the Cambridge Digital Humanities Network, an Affiliated Scholar at the Centre of South Asian Studies, University of Cambridge. Her primary work is as a visual anthropologist and digital humanities scholar. She considers the construction of racial, gender, and political identities in visual (mostly amateur) records while exploring new research methodologies that use theories of visual culture, memory studies, and visual and psychological anthropology. In both her research and teaching she has made extensive use of and assisted with the establishment of online film archives of amateur (colonial) media such as Images of Empire (Bristol, UK), Colonial Film (London, UK), and the online film archive held by the Centre of South Asian Studies, University of Cambridge. She is the founder of Amateur Cinema Studies Network (<http://amateurcinemastudies.org>) – the first international project promoting amateur cinema/media studies. She has published extensively on issues of imperial visual culture, gender, and amateur and new media, including the recent volumes De-Illustrating the History of the British Empire. Preliminary Perspectives (New York: Routledge, 2021), Amateur Media: Film, Digital Media and Participatory Cultures (with Susan Aasman. London: Routledge, 2019), British women amateur filmmakers: national memories and global identities (with Heather Norris Nicholson. Edinburgh University Press, 2018), and Visual Histories of South Asia (with Marcus Banks. Delhi: Primus Ratna Sagar, 2017).*

## ■ Self-reuse of amateur films for theoretical purposes Roger Odin (University of Paris 3-Sorbonne Nouvelle)

In 2020, the confinement gave me the opportunity, like many others, to record a lot of images with my mobile phone, the idea being to document my experience of confinement. I made a film, *Méfiez-vous de la crypte* (20'), which is based on a montage of these productions, in order to analyze my own films, with the aim of theorizing the notion of *unconscious communication space* (a form of mental communication space). The work of re-use has here a *meta-*, a reflexive dimension, not with a documentary aim (as in history films), not with an artistic aim (as in many installations) but intended to produce an analytical and theoretical discourse. This paper proposes to discover the film, and then to reflect on the role that the remaking of our own amateur films can play in advancing theoretical reflection.

*Roger Odin is Professor Emeritus in Communication Sciences at the University Paris 3-Sorbonne Nouvelle, where he directed the Institut de Recherche en Cinéma et Audiovisuel from 1983 to 2003. He is a theorist of the semio-pragmatic approach (Cinéma et production de sens, A. Colin, 1990, De la fiction, De Boeck, 2000, Les espaces de communication, PUG, 2011). He is also interested in documentary cinema (L'âge d'or du cinéma documentaire : Europe années 50, 2 vols, L'Harmattan, 1997) and was one of the first to retain amateur cinema as an object of analysis and to set up a research group on the subject. His first publications on this issue date from the late 1970s. Today, he co-directs a research group on mobile phones with Laurence Allard and Laurent Creton.*

## ■ Home movies between collective representation and storytelling. A reading of two contemporary reuses of amateur film.

**Cyrielle Lévêque (CREM - University of Lorraine)**

Social and cultural practice of home movies redistributes the categories of thought regarding the understanding of cinema. Like the actors involved in the contexts of artistic reappropriation linked to amateur cinema, the Dutch artist Erik Kessel and the French actor and director Éric Caravaca each resort to a formal translation of the reuse of amateur footage, underpinned by plastic strategies and aesthetic biases. In this perspective, three axis allow to identify the issues of this reflection. The first one reflects upon these new biographies that borrow of amateur footage in order to assess their contribution to the visual renewal of cinema and art. The second one allows to understand in what ways a singular posture emerges between ethical concerns and artistic strategies, through these uses of investigation. The last axis will question the way in which these filmic works highlight the possibility of spaces for the expression of self-narrative, extending and reconfiguring artistic and cinematographic practices.

*Cyrielle Lévêque is a graduate of the Ecole Supérieure d'Art de Lorraine (site in Metz) and of the University of Lorraine. Visual artist and Doctor of Art and Art Sciences, Cyrielle Lévêque's plastic and theoretical research is oriented towards the study of the processes of artistic creation and focuses on bringing out stories, exploring their materiality and forms of expression. She develops a thought process linked to the investigation and storytelling of archival and vernacular images in various forms. She pays particular attention to the transmission process in order to forge links with the individuals of a territory. She has presented her various productions at the Rencontres Photographiques d'Arles, in the Grand Est region and in Germany. She continues his research through publishing in photography and writing scientific texts in the humanities and art. She has been teaching photography and its many possibilities in their technical and conceptual dimensions at the ÉSAL (site in Épinal) since September 2020.*

## ■ When image education takes hold of amateur film: intentions and perspectives

**Christel Taillibert (University Côte d'Azur)**

Following the path proposed first by film clubs and then by the national programmes initiated by the French State in the 1980s, image education in France has traditionally been based on a body of professional films, essentially fiction films, in accordance with the values of auteurism that founded cinephilia. However, for some years now, based on the impetus given by regional amateur film archives, image education proposals based on the particularities of amateur film have been emerging, in the form of original proposals, pursuing variable objectives. This paper intends to reflect on the intentions of the actors involved in this specific re-use of amateur moving images, in order to consider them in the light of the historical characteristics of image education in France.

*Christel Taillibert is Associate professor, accreditate research director in Information and Communication Sciences at the University Nice Côte d'Azur. Her research, developed within the LIRCES laboratory (Interdisciplinary Laboratory of Narratives, Cultures and Societies), concerns, in a historical and contemporary perspective, the relations between cinema and education, and in particular: the history of educational cinematography, festivals, cinephilia, and cinephile video on demand. Her latest research interests also includes the platformization of the audiovisual sector and the recent socio-economic changes in the film and audiovisual industry. Within the LIRCES, she directs, with Sophie Raimond, the research programme «Contemporary reuse of amateur film».*



## ■ Greening the home movies. How independent filmmakers gives new meanings to amateur films

**Pietro Agnoletto (University of Milano-Bicocca)**

Working on two separate and parallel research trajectories (green film festival and touristic home movies), I have noticed how contemporary Italian independent environmental films have the tendency to recycle and use amatorial archive footages to give them new meanings in an environmental perspective. First, I will introduce my two research interests framed inside the PRIN (national project) *Greening the Visual*. Second, I'll give a fast summary on the footage recycling practice in Italy, underling the most important stages in a timeline. As the core of the presentation, I'll introduce the film festival analyzed and in particular the films containing home movie footages with the objective to understand how they have been used and for which purpose, if and how they are edited to vehiculate an environmental message, if the senses given by ecocinema were already present in the original footage, what are the potentiality of amateur cinema edited in green films.

*Pietro Agnoletto is a filmmaker and a second year PhD candidate at URBEUR – Urban Studies in Milano-Bicocca University. His background consists in Film Studies at Padova University where he made both his bachelor and master's degree, specializing in contemporary and environmental cinema. In Bicocca he is part of the PRIN (national project) called Greening the Visual which is analyzing the evolution of the Italian visual environmental discourse from the Second Post War to the contemporaneity. In this context he is working to examine Italian green film festivals and, in his PhD thesis, the Italian amateur holiday movies production (1950-1980) from an environmental perspective - i.e., how the touristic practice evolved from elite to mass, how the relationship of the tourists towards nature changed and how they portrayed environmental issues in their trips.*

## ■ Giving new life to amateur films preserved by an archive: from an artistic use to the construction of a historical discourse

**Michel Cadé (Universty of Perpignan Via Domitia)**

After having developed a website (« Mémoire filmique du sud » [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu)) making available to Internet users digitized amateur films, this simple provision, although necessary, seemed to the team of the Jean Vigo Institute insufficient. The set of digitized films considered as a database has given rise to various practices, including two main ones. The first one consists in opening artist residencies whose only obligation, once the project is accepted, is the use of preserved and digitized amateur films. The second one aims to produce, on a precise historical and/or geographical thematic subject, a film or editing, with musical accompaniment, distributed in the form of a DVD and a book clarifying, by communications form specialist, the context of the animated images. It is on these two ways of using amateur films by and for the archive, as well as on the implementation of projects and the limits of these achievements that the communication will focus.

*Michel Cadé, is "agrégé" of history, professor emeritus (contemporary history) at the University of Perpignan, of which he was vice-president for 8 years, and president of the Cinémathèque Institut Jean Vigo in Perpignan until June 2021. He is now responsible for all of his archives on a voluntary basis. In this mission he was interested in the use of amateur films as elements of contemporary films. He participated in *Filmer en bord de mer. Le littoral du Languedoc et du Roussillon*. 40 extraits de films amateurs, IJV/Éditions Trabucaire, 2015, and edited *Filmer les Pyrénées Une montagne au fil des saisons Films amateurs et documentaires, La Cinémathèque de Toulouse/IJV/Éditions Trabucaire, 2017. His current research focuses on political history in France since the Revolution and on the history of representations.**

## ■ E-Dem-Film: a platform of amateur films for democracy education

### Pascal Laborderie (University of Reims Champagne-Ardenne)

The research-action project «E-Dem-Film» (« e-learning democracy by films ») consists of the development and evaluation of a digital platform of educational and film resources intended to promote humanist and democratic values, in the areas of Moral and Civic Education, Media and Information Education and Artistic and Cultural Education, which are part of the education policies of the European Union. The platform will be dedicated to European primary and secondary schools as well as popular education associations promoting democracy and human rights. It will make audiovisual resources available in partnership with European film archiving institutions from the “Inédits” amateur film network. The re-use of amateur films is threefold: by the production authorities of the platform as well as by the users themselves, in this case educators and school audiences. The intentionality of the European authorities, of the educational institution as well as actors (as diverse as teachers and socio-cultural organizers) is questionable. The same is true for school audiences in their diversity (of gender, social category, culture, language, etc.), whose plural receptions and appropriations of amateur films constitute a central question in this action research project.

In terms of intentionality and relationship to the source film, the E-Dem-Film project raises two corollary questions:

- How do the various actors on the platform elucidate the intentions of amateur films in their contexts of origin ?
- How do the various actors on the platform elucidate the intentions of amateur films in their contexts of origin ?

..... **Pascal Laborderie** has PhD in cinematographic and audiovisual studies from the Paris 3 Sorbonne Nouvelle University. He is a lecturer, accredited research director, in Information and Communication sciences, at the University of Reims Champagne-Ardenne, where he co-directs the Center for Studies and Research on Jobs and Professionalization. In the field of cultural mediation and cinema, he has published *Le cinéma éducateur laïque* (L'Harmattan, 2015) and *Éducation populaire, laïcité et cinéma. Une médiation culturelle en mouvement* (L'Harmattan, 2021). He has also co-directed *La Ligue de l'enseignement et le cinéma. Une histoire d'éducation à l'image* (with L. Souillés-Debat, AFRHC, 2016), *Les ciné-clubs à l'affiche* (with D. Auzel, Bizational, 2018) and *Images et réceptions croisées être l'Algérie et la France* (with H. El Bachir, ESBC, 2020, <https://scienceetbiencommun.pressbooks.pub/imagescroisees/>).

## A (possible) handbook for the creative re-use of home movies

### Gianmarco Torri and Karianne Fiorini (*Re-framing Home Movies*)

*Re-framing home movies* is a networking, educational, training and production project started in 2016 from the convergence of interests and objectives between Italian professionals and archives - Cineteca Sarda (Cagliari), Superottimisti (Torino), Cinescatti (Bergamo) – devoted since almost twenty years to the preservation and valorisation of the home movie and amateur film heritage.

The project was carefully designed to promote a conscious and creative re-use of home movie collections by a new wave of artists dealing with archival material.

The presentation will focus on the details of the training path, highlighting the main ideas in the background of the curatorial process, and illustrating the outlines of the creative works developed by the participant artists along the three editions of the project.

We conceive the *Re-framing home movies* project as a conceptual and practical toolbox and a (possible) handbook for artists and archivists for the creative presentation and re-use of the home movie heritage.

**Karianne Fiorini** is an independent home movie archivist and curator. Since 2003, she has run different home movie projects and has been a frequent contributor to international meetings and symposia, and she has published numerous articles and essays on the subject of home movies and amateur films.

Since 2016 she has been the co-curator of the educational and training project *Re-framing home movies* and she is the co-founders of the homonymous Italian association, of which she is currently the President. In recent years she was among the curators of the *Home Movie Day and Night: The 24-Hour Marathon* (Center for Home Movies, 2019), she co-curated the *International Media Mixer* project (Chicago Film Archives, 2017-2018), and she curated a national survey on home movie archives in Italy with the *Istituto Centrale per gli Archivi* (2016-2020).

Formerly she was among the founders of the first Italian Home Movie Archive, in Bologna, where she was *Manager of Film Collections and Cataloguing* for twelve years (2003-2015).

**Gianmarco Torri** is a film curator. He works in the field of documentary and experimental cinema, home movies and amateur films – and their intersections.

He is co-curator of the networking and educational project *Re-framing home movies*, and he is co-founder and *General Secretary* of the homonymous Italian association.

Since 2015 he has been a member of the *Scientific Committee* of the *Mostra Internazionale del Nuovo Cinema* in Pesaro, where he has been devising and curating different festival sections and film programmes, and for which in 2021 he curated the ebook *Open Access Cinema – Re-thinking Film Curatorship in the Digital Space*.

He is in charge for the documentary and nonfiction audiovisual collections of *CTU - University of Milan*.

He is currently *General Secretary* of *INEDITS / Amateur Films – Memory of Europe*.

Formerly he was co-founder and co-curator of the first Italian home movie archive in Bologna (2003-2014).

## **Avery LaFlamme and Justin D. Williams (University of Chicago)**

### **The South Side Home Movie Project, *Spinning Home Movies*, and the Ethics of Creative Reuse**

The *South Side Home Movie Project* (SSHMP) is a research and archival initiative to collect, preserve, digitize, exhibit and research small-gauge home movies created by residents of Chicago's South Side neighborhoods. In April of 2020, SSHMP partnered with Arts + Public Life at the University of Chicago to launch *Spinning Home Movies*, a program inviting Chicago artists to curate original compilations of home movies drawn from the SSHMP collection, set to original soundtracks. The result is a complex and open-ended mediation on the rich and multiple histories, presences and futures contained within home movie recordings. In this presentation, we offer an account of the *Spinning Home Movies* program from its inception through its various transformations. We will trace the trajectory of a home movie collection from its donation to the archive to its exhibition during a *Spinning Home Movies* live premiere. Ultimately, we offer *Spinning Home Movies* as an ongoing experiment in how the creative reuse of archival materials plays a fundamental role in their preservation.

**Avery LaFlamme** is a Ph.D. student in the Department of Cinema and Media Studies at the University of Chicago. His work focuses on Black film history and historiography, as well as Black nonfiction filmmaking. He works as a graduate fellow at the South Side Home Movie Project, supporting archival initiatives and public programming.

**Justin D. Williams** is the Archivist and Project Manager of the South Side Home Movie Project. Justin works closely with families to preserve and share their home movies as well as the artists, students, researchers and community members who seek to creatively engage and reuse these incredible documents of personal documentation. Justin has worked with Kartemquin Films, the Logan Center's Digital Storytelling Initiative, Community Film Workshop of Chicago, Storycorps, and City Bureau.

■ **Efrén Cuevas (University of Navarre)**

**Filming History from Below: Family Archives as Source for  
Microhistorical Documentaries**

In my presentation, I will analyze the role played by family archives in the narration of the past offered by “microhistorical documentaries,” a specific filmic approach to the study of history I have posed in my recent book *Filming History from Below: Microhistorical Documentaries*. These films often rely on family archives, mainly snapshots and home movies, a type of archival material that is very well suited to a microhistorical approach, as it involves a reduced scale of observation and makes human agency a central focus. Filmmakers can reuse these family archival documents in various ways to construct their microhistorical narratives, respecting their original meaning or exploring their contradictions, but always emphasizing their value as historical sources for a narrative that provides an alternative or complementary vision of public history. I will also explore how these different reuses are visible in films with diverse microhistorical approaches: *The Maelstrom*, *Something Strong Within*, or *For My Children*.

..... **Efrén Cuevas** is Professor of Film Studies at Universidad de Navarra. His main research interests include documentary cinema, autobiography, and home movies. On these topics, he edited the book *La casa abierta. El cine doméstico y sus reciclajes contemporáneos* (2010), and co-edited *The Man without the Movie Camera: The Cinema of Alan Berliner* (2002), and *Landscapes of the Self: The Cinema of Ross McElwee* (2008). He has also contributed to books such as *Amateur Filmmaking: the Home Movie, the Archive, the Web* (2014), and *The Cinema of Me* (2012). His latest book, published by Columbia University Press, is *Filming History from Below: Microhistorical Documentaries* (2022). He is leading the research project «*Preservation, Circulation and Appropriation of Home Movies in Spain*», financed by the Spanish Government.

## From book to film: Algeria 1954-1962, soldiers as filmmakers

**Jean-Pierre Bertin-Maghit (University Paris 3-Sorbonne Nouvelle)**

This paper aims to evoke the questions that accompanied me throughout during the making of the documentary *Algérie 1954-1962, des soldats à la caméra*. This film was part of a more general project presented to the candidature of the Institut universitaire de France, which first step was the publication of a scientific book. This research is based on a corpus of amateur films made by soldiers during the Algerian War. Between 1954 and 1962, conscripts and active soldiers became amateur filmmakers, preferring the movie camera to the still camera - even if some of them had both. The paper tries to answer two main questions. The first one, as a preamble, is about the reuse of these amateur films. What is their status in the documentary? Furthermore, how to represent, through film writing, the device I conceived for the book? I questioned the memory of these soldiers by asking them to (re)view, to (re)visit their films in my presence and tell me their memories. The documentary had to represent this confrontation: today's views (their memories) vs yesterday's (their films), and also to explain my approach as a historian.

**Jean-Pierre Bertin-Maghit** is professor emeritus in film studies at the Sorbonne-Nouvelle University (Paris), and member of the research laboratory IRCAV. He is an honorary member of the Institut Universitaire de France. He has published numerous articles and books and co-directed three documentaries on French cinema during the Occupation. His recent research focus on propaganda cinema, the writing of history through documentary and amateur cinema. He published : *Une histoire mondiale des cinémas de propagande* (2008, reedited in 2015), *L'Insurrection médiatique. Médias, histoire et documentaire dans le cinéma de Peter Watkins* (co-edited with Sébastien Denis, 2010), *Lorsque Cléo s'empare du documentaire* (2011), *La guerre d'Algérie et les médias* (2013) and *Lettres filmées d'Algérie (1954-1962)*. *Des soldats à la caméra* (2015). From this last book, he directed in 2019 the film *Algérie 1954-1962. Des soldats à la caméra*. He is also a photographer. His latest work, *Les leçons de ténèbres*, was presented at the Avignon Festival 2022, and will be published by the end of 2022 (Ed. Cassis Belli).

## ■ The Open Memory Box Collection : intentions and tensions of memory work with 415 hours of east german home movies

**Laurence McFalls (University of Montréal)**

*Open Memory Box* (OMB) is an online collection home movies from East Germany. Intending to rekindle memory in a context where the East German past had become media stereotyped and politically polarized, OMB also sought to exploit digital technologies to challenge archival authority and to make the collection accessible to broader publics. Beyond the inherent tensions of addressing historical debates by drawing on private and entirely visual documentation, OMB has faced the competing ethical, esthetic, legal, economic, and technical challenges of presenting digitized materials to diverse publics. For example, OMB's innovative Anti-archive of 3000+ curated two-second fragments offer as many entry points into the huge collection, but their playful presentation can lead to as much decontextualization as can rigid archival categories. Similarly, OMB's short films based on interviews with film-contributing families draw exclusively on their personal narratives, yet montage inevitably distorts their stories. OMB has also had to balance complete open access with legal protections and economic imperatives in the age of illusions about digital democracy.

UCLA and Harvard graduate, **Laurence McFalls** is professor of Political science at Université de Montréal, where he is also director and co-founder of the Centre canadien d'études allemandes et européennes (CCEAE). Specialist in the history and memory of the GDR, his research also focuses on the social theories and epistemologies of Max Weber et Michel Foucault, and on the critique of neoliberal, humanitarian, and therapeutic power. He is co-creator, with Alberto Herskovits of Open Memory Box. Herskovits is an independent filmmaker and producer in Stockholm. Trained in theater arts and visual anthropology Herskovits has produced several award-winning documentaries in international competition, notably for his feature film **Familia**.



## ■ **The Silver Cord: Re-activating Memory in the Family Archive** **Alyssa Grossman (University of Liverpool)**

My presentation will discuss my ongoing work with a collection of 16mm home movie footage that was shot in the 1920's and 1930's by a family of Eastern European Jewish immigrants to the US. The footage was taken by my great-grandfather's brother, who was an amateur filmmaker and owned a Cine-Kodak, one of the first available home movie cameras. Returning to this material nearly a century after it was originally captured, I am now repurposing and re-editing it into a new film. As a visual anthropologist, I approach this archive not as a tool for documenting or reconstructing my family's history, but as a means of instigating new practices of individual and collective remembrance. The work engages with broader anthropological debates investigating the entangled relationship between domestic archives, personal memory, and collective history, giving new filmic form to the roles and potentials of visual media in understanding the processes of viewing, reflecting upon, and communicating the past.

*Alyssa Grossman is a visual anthropologist addressing issues of cultural memory, critical heritage, material and visual culture, ethnographic filmmaking, and the intersections between anthropology and contemporary art. Her work involves creative and experimental approaches to academic research, often incorporating audio-visual, trans-disciplinary, and artistic methodologies. She has conducted fieldwork in Romania, Sweden, and the US, investigating everyday objects, landscapes, images, and discourses of memorialization, amateur filmmaking and family remembrance work, and decolonizing practices of classification in ethnographic museums and archives. She is currently a Lecturer in the Department of Communication and Media at the University of Liverpool.*

## ■ Documenting migrants' journey to Europe with their own images: James Bluemel's film *Exodus*

**Anthony Blanc (University Sorbonne Nouvelle)**

The paper will focus on a case study: the documentary entitled *Exodus: Our Journey to Europe*, directed in 2016 by James Bluemel, whose main subject is the «exodus» of migrants from the southern shore of the Mediterranean to Europe. For this film, the production team gave mobile phones equipped with cameras to people trying to cross borders illegally, so that they could produce footages of them attempting to cross the borders illegally. These images, shot in the first person, replace those of professional cameramen. Yet can we say that we are dealing with 'amateur' practices? We will first analyze the situation of these 'amateur' images, whose meanings depend on their context of creation and their uses in the constrained framework of documentary. Finally, we will question the enunciative dimension of these images - in particular the subjectivity of testimonies.

..... **Anthony Blanc** is a PhD student at the University Sorbonne Nouvelle (Paris), in the research laboratory "IRCAV", under the supervision of Guillaume Soulez. His PhD is entitled: «Images at the borders. When migrants are filming their crossing of the Mediterranean Sea: production and uses». His research focuses on images and discourses produced in the migration context over the last fifteen years. He teaches cinema and audiovisual at the University Sorbonne Nouvelle and the Université de Picardie Jules Verne. He is specialized in the field of documentary cinema, reception studies and semio-pragmatics.  
.....

## ■ A journey in colour. Marcella Pedone's visual micro-narratives between documentation of reality and private memory Mirco Melanco and Romina Zanon (University of Padova)

Mirco Melanco and Romina Zanon present some audiovisual fragments based on the creative re-use of the film archive of the photographer and experimental cinematographer Marcella Pedone (Orbetello, 1919): nine thousand metres of 16mm reversal colour film (Ferrania) which aimed at telling the story of the profound changes in Italian society and landscapes in the second half of the 20th century. Produced between the end of the 1950s and the beginning of the 1960s in order to conduct experimental studies on colour cinema, his films respond to three types of narrative intervention: ethno-anthropological, lyrical-poetic, and linked to family memory. Through a language balanced between «self-taught» experimentation and aesthetic-formal research, Pedone's collection is significant for the historical and testimonial value of the images, amplified by the absence of the manipulative intervention of editing and by the Zavattinian shooting technique aiming at achieving the identification between reality and its cinematographic representation.

*Mirco Melanco teaches Cinema of the real and History of Screenwriting at the University of Padua. He is the scientific director (since 1991) of the Documentary Production Laboratory, which is attended by 1400 students who have produced some 300 research papers in video format. He has published six monographs on cinema, both fictional and documentary, and more than sixty essays in specialised magazines. He has also produced over 80 documentaries and video-museum installations.*

*Romina Zanon is an artist and PhD student in «History, Criticism and Conservation of Cultural Heritage» (University of Padua). Between 2018 and 2020 she collaborated in the research project «Traveling Identities» of the Department of Cultural Heritage of the University of Padua. Since 2018, she has published numerous essays in academic journals in cinema, contemporary history and visual culture. She has co-published, with Mirco Melanco, *Il neorealismo di Marcella Pedone. Fotografie e filmati di un viaggio identitario nei paesaggi di un'Italia perduta* (Casadei Libri, 2020)*

## ■ **Activate the Records: The Artists and the Archivist.** **Artistic Research (Re-)using the Film Museum's Amateur Film Collection**

**Hanna Schimek (multimedia artist) and Raoul Schmidt (Austrian Film Museum)**

In the artistic research project *On the margins: the city, Vienna in private films* Hanna Schimek and Gustav Deutsch conducted preservation, presentation and educational activities which aimed to explore how the outskirts of Vienna were pictured in private films. Collecting films, re-using and activating archival materials from the Film Museums holdings the artists created temporary branch offices, "Außenstellen", of the Museum in the outskirts of the city. There they organized film workshops, storytelling and public history events. Less discussed during the public display has been the perception of the archivist in its context. Situated between the donors, the users, scholars and the artists, the archivists are agents of mediation and translation and the ones who carry out practical archival work. Exploring the net of mutual relationships between film materials, archivists, artists and communities this contribution discusses how archival holdings can be activated through artists and used as spring board to urban history.

*Raoul Schmidt is film archivist at Austrian Film Museum; holds a diploma of experimental photography, Academy of Fine Arts Vienna; is currently in charge for access to the Film Museum's film collection. He served as Film Museums local project administrator in the EU project I-media-Cities, and was project coordinator in Wien: bewegt! - the Museums collection initiative on Viennese home movies. 2013 to 2016 held a position as Resident fellow at the Ludwig Boltzmann Institute for History and Society. Currently PhD-candidate at the University for Art and Design Linz with a thesis on the preservation of private films in European media archives.*

*Hanna Schimek is a multimedia artist and curator. She studied painting at the École Nationale Supérieure des Beaux Arts, Paris. Her field of work includes painting, photography, installations, artistic interdisciplinary projects, artistic research and curator ship in visual media and film. The emphasis of her work lies in art in sociocultural contexts. Since 1985 she has realized numerous collaborative projects with Gustav Deutsch. 2017/2018 and 2019 she co-directed together with Gustav Deutsch on the margins: the city, Vienna in private films, a project of the Austrian Film Museum in which private moving images were collected, shown, and preserved. Her art has been presented and exhibited in Austria and internationally.*

**Documentary reuse and patrimonialization of home movies and amateur films**

**Pascal Génot (Cinémémoire)**

Documentary reuse, particularly for television documentaries which are an important source of funding for audiovisual archives through the purchase of rights, strongly determines the heritage status of home movies and amateur films. This documentary reuse also takes place within the framework of cultural projects financed by local authorities who see in these projects a tool for building and asserting their territorial identity. In this case, how does valuation determine patrimonialization ? It is to this specific case that we will be interested, through the reflexive description of the reuse of home and amateur films for a web-documentary designed within the association Cinémémoire: *À l'ouest de la Provence* (2021).

*Pascal Génot has a PHD in Information and Communication Sciences from The University of Corse (Pasquale Paoli). His research focuses on the cultural heritage of cinema and the social construction of collective identities. He taught audiences sociology in the Performing Arts department of the University of Montpellier (Paul Valéry) from 2012 to 2019. He has published, among others, La Corse au regard du film amateur (Éditions Alain Piazzola et Cinémathèque de Corse, 2003). He works mainly as a speaker and trainer in image and media education and, since 2010, he collaborates regularly as an expert and author with the association Cinémémoire, cinemathèque of amateur films, in Marseille.*

# Organization memberships & Laboratory

## Presentation of the LIRCES

Since its creation, the **LIRCES** (Interdisciplinary Laboratory on Narratives, Cultures and Societies) has been involved in an inter and transdisciplinary scientific project that brings together Psychology, Anthropology, Ethnology, Arts, Civilizations and Literatures, Gender and Cultural Studies, Information and Communication Sciences, and Visual and Film Studies, around the unifying theme of narrative, and more precisely, narrativity understood as a universal mode of narrative.

## Organizers

**Christel Taillibert** is Associate professor, accreditate research director in Information and Communication Sciences at the University Nice Côte d'Azur. Her research, developed within the LIRCES laboratory (Interdisciplinary Laboratory of Narratives, Cultures and Societies), concerns, in a historical and contemporary perspective, the relations between cinema and education, and in particular: the history of educational cinematography, festivals, cinephilia, and cinephile video on demand. Her latest research interests also includes the platformization of the audiovisual sector and the recent socio-economic changes in the film and audiovisual industry. Within the LIRCES, she directs, with Sophie Raimond, the research programme «Contemporary reuse of amateur film».

**Sophie Raimond** is « Professeure agrégée » of Modern Literature, qualified as a lecturer in Visual and Film Studies, at the Université Côte d'Azur. Doctor in Information and Communication Sciences, she is a member of the LIRCES laboratory where she conducts research on visual creation, artistic practice of re-use and image/text relations with a particular focus on the aesthetic and political issues of Jean-Luc Godard's work. Within the LIRCES, she directs, with Christel Taillibert, the research programme «Contemporary reuse of amateur film».

**Aloïs Déras** is a PhD student in Sciences of Communication at the University Nice Côte d'Azur. Attached to the LIRCES, he is working in a thesis directed by Christel Taillibert and Bruno Cailler, on the questions of the contemporary transformations of advertising rhetoric on the digital social medias.



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## For more informations



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