

CONFERENCES

all the conferences will be held in English

Susan Aasman

University of Groningen

Where are you? Home movie making and the construction of transnational family life

One of the more popular websites on the internet is "Where are you.net". Its main function is to make it possible to trace the whereabouts of loved ones going abroad. These 'on line diaries' are designed for travellers and expats to serve both the needs of those who stay home and those who left in sharing their experiences textual and visual. Shooting, uploading and then sending visual imagery seems like the new thing to do. But is it new?

According to the historian John R. Gillis we can see how in the 20th century the growing disintegration of the "*family we live with*" was compensated by the construction of the "*family we live by*". He states: "constituted through myth, ritual and image, they must be forever nurturing and protective, and we will go to any lengths to ensure that they are so, even it means mystifying the realities of family life".¹ Thus, families can be real and imagined communities at the same time. My thesis is that home movie making became an important ritual in constructing this "family we live by".

But how have people been able to keep a feeling of unity and kinship when living apart? In my presentation I would like to explore how amateur technology was used when families became deterritorialized because of migration. I will trace the history of home movie making as a particular way in keeping the family intact and analyse film collections in order to demonstrate how families used private made imagery to construct a transnational family life. Starting from the twenties in the 20th century I hope to demonstrate how changing technologies of cultural production (film, video or digital camera) have shaped new practices of recording, distributing and screening moving images across oceans.

Susan Aasman (1964) works currently as assistant professor for the History Department and the Department Arts, Culture and Media at the University of Groningen (the Netherlands). She teaches media history and the history and theory of fiction and non-fiction cinema. In her research she focusses on documentary film and amateur film. She wrote her thesis about home movies and is currently working on a project about the history of autobiographical documentaries and first person media in the Netherlands.

Leonora Bisagno

Artist

¹ John R. Gillis, *A world of their own making. A history of myth and ritual in family life*, Oxford 1997

oh! so popular!

The “Tourists and nomads. Amateur images of migration” call for paper made me instantly think of a series of 25 postcards, which I recently found at my mother’s house. These postcards were all sent by Mr. Wilhelm Juffenbruch, to his cousin Emma Bellwied, in-fact my great-grandmother, in 1905.

The cousin Wilhelm at that time was practicing his profession as a doctor through different countries such as Philippines, Sri Lanka, Yemen and his ‘professional’ displacement represents in some way a third way of deterritorialisation where choice and economic necessities blend (actually a space between tourists and migrants).

The postcard, surely not an amateur image, but the most popular and reproduced ‘image’ for a long time (anticipating the dream of circulating images of the digital era) represents a revolutionary and rather recent experience (the first postcard was patented in 1869), and it definitely shares some of the amateur images’ aims . Amateur images derive and develop the postcards’ ambition to join family members and eventually larger audiences, to cover long distances, to document ones’ personal experience and perception of the place and to document the new cultural, geographical environment.

Both postcards and amateur images (especially the tourists’ attitude) reflect a sense of appropriation of new places and the need to share this experience, to make it visible.

These found postcards evidently show the colonial gaze and the kind of exploitation exerted by the first settlers and might recall the attention of history, anthropology and gender studies. Very often amateur images have shown a possible lack of consciousness towards different cultural identities, migrants or natives’ exploitation (depending from where they were looked at) and basically towards representation and on the construction and definition of identity.

As an artist I am mostly interested on the shifting of significance recognizable in amateur images, on their availability and accessibility, on the subtle border which often exists between documentation and *mise en scène*.

Leonora Bisagno (1977) lives in Florence. After studying at the University of Bologna and the Fondazione Studio Marangoni, she has repeatedly worked with existing and found images. In 2009, she was in residence at the Centre national de l’audiovisuel as an artist selected by the “Pépinieres européennes pour jeunes artistes” and participated in the exhibition “A very Lux Feeling” at the CNA.

Dagmar Brunow

Halmstad University, Sweden / Hamburg University, Germany

Amateur Home Movies and the Archive of Migration: Sandhya Suri's I for India (2005)

Encompassing 40 years of immigrant life in Britain, Sandhya Suri’s filmic essay *I for India* (2005) is a collage of amateur home movies, British newsreels as well as film stock shot by the director herself. The home movie footage was filmed by Suri’s father who came to Britain as an immigrant doctor in the 1960s and who exchanged super8-films and

audio reels as cine-letters about his new life with his family in India. After having rediscovered the material on the attic of her family home, Sandhya Suri transformed it into her graduate thesis film at the The National Film and Television School in London. Dealing with memory, nostalgia and migrant experiences in Britain, *I for India* establishes a counter-history to the hegemonic national discourse in which migrant experiences are marginalized, objectified or rendered invisible.

My paper is going to examine the role of the amateur footage for reflecting on the ontology of the image and the materiality of the different film formats. How does the reception of the footage change in the course of its dissemination? In what way does the filmic montage in *I for India* contribute to challenging the dominant media discourse on Asians in Britain? I would like to argue that the amateur footage helps to counter the ethnographic, Eurocentric gaze on the new citizens and subverts the hegemonic use of images of migrants as a means of control and classification (Alan Sekula) or as a weapon (Susan Sontag). How do the amateur images migrate into the collective (national) visual archive? Finally, the example of *I for India* might also show that Zygmunt Bauman's binary opposition between tourists and nomads needs to be complicated.

Dagmar Brunow is a PhD student at the department of "Medienkultur" at Hamburg University and has been teaching film studies both at Halmstad University College in Sweden for the last ten years and at the University of Växjö (Sweden) since 2009. Her thesis deals with aesthetic strategies in Black British and Asian British avantgarde filmmaking as well as with questions of canonisation and diasporic memory. Her work as a literary translator comprises more than 30 books, among them Stig Björkman's interview book with Lars von Trier ("Trier über von Trier") and "The Ingmar Bergman Archives" (Taschen). She also works as a radio editor at the independent radio station FSK 93,0 in Hamburg and as a contributor to the critical journal of popular culture *testcard. Beiträge zur Popgeschichte*. Dagmar is a board member of *filmvet.se*, the Swedish Association of Film Studies, the co-founder of "Nätverk för postkoloniala filmstudier" (Sweden) and a member of NECS -Network of European Cinema Studies.

Peter Burleigh & Sophie Jung

(Peter Burleigh, University of Basel; Sophie Jung, artist)

Tourist Signatures: Explorations of Space and Place in Found Photographs

A collection of found black and white anonymous photographs from a junk shop in Basel dating from the 1930s to the 1950s pictures figures in landscapes; holiday-makers, tourists, hikers—the subjects vary. But one aspect is consistent: how the human figures are pictured in relation to the landscape. The photographs of course are a form of indexical key, a register of "*having being there then*", which can be reviewed and reactivated in the now. They have a history inscribed in them, a frozen moment from the past. This argument, we claim, is well established in the history of photography. Yet further and perhaps more interestingly, these fascinating images are an approach to a

personal signature. The individuals pictured in the landscape do not dominate, are not overbearing, rather they lay a claim to having been there while confirming that the place wherein they are pictured has a particular temporal and spatial existence. The tourists in these images confirm both their own place and placement in landscape while making that landscape foreign to them as distanced from their home space in which they reactivate being there when the photographed scene is gazed upon again by their or other (our) eyes.

In this reading, the visuality practiced around these photographs already then started to fill the non-place of tourist destinations that were to become ever-more present; yet such photographs from then are markedly different from tourist images today. In the past images we examine, the tourist marked their destination and return home with the signature of presence in a photograph where the focus nonetheless remains on the specificity of the place visited. Nowadays, however, the tourist themselves become the centre of attention as destinations and the return from them are more homogenized, uniform and undifferentiated. As Marc Augé argues, the appearance of non-places - symbolic spaces governed by text and symbols often experienced as transit— removed from lived experience is accelerating. In terms of visuality then we are moving further away from the “real” lived places represented in our found photographs which have been pushed aside by the non-places of today. A process reinforced by a visuality which focuses more on the individual experience and less on the place wherein that experience occurred.

Peter Burleigh, born in England, 1962, teaches English Language, Linguistics and Cultural Studies in the department of English, Basel University. His recent publications and lectures have been on representations of masculine spaces, photographic forms of the beach along with Sophie Jung, and print and space.

Sophie Jung born in Luxemburg, 1982, has studied at the Folkwang School, Essen, and is currently studying Photography at the ZHDK, Zürich. Her work has been exhibited in Zürich, Basel and Newcastle, England.

Ciara Chambers

University College Cork / Irish Film Archive

Capturing the Nation: 1960s Irish Travelogues

‘Capturing the Nation: Irish Home Movies 1930-1970’ is a collaborative project between the Irish Film Institute and University College Cork which aims to digitise and research non-professional material from the vaults of the Irish Film Archive. The IFA hosts a significant and varied range of amateur material on 16mm, Standard 8mm and Super 8mm (formats which have been largely inaccessible to the general public and widespread scholarly scrutiny due to obsolescent viewing equipment). A distinguishing feature of Irish amateur filmmaking is that, because of the lack of widespread economic wellbeing during the 1900s, films were often produced by the wealthy (at least until the introduction of the cheaper Super 8 film stock in 1965), by priests who received technical training by

the church, by cinema owners and members of film societies. Each group created a distinctive type of cinema, varying from recorded family events, public festivals and rituals, to attempts at recreating mainstream American and British genres. With the lack of a sustained indigenous film industry in Ireland during the period explored in this project (1930-70) many of the onscreen images produced in and for Ireland were constructions (for commercial distribution) of British and American filmmakers. The research undertaken in this project offers a unique opportunity to explore representations of Ireland from within and to contrast the notions of Irishness in these representations with mainstream images produced for audiences both within and outside Ireland. The Irish film archive contains many travelogues produced by local filmmakers, often edited with music and voiceovers. Much of the imagery produced depicts Ireland as a rural idyll but with occasional references to the political and historical. This paper will explore a specific collection of films covering locations throughout Ireland and displaying an interest in local history and folklore. A narrative will also be constructed around the aims and intentions of the filmmaker opening up discussion on how Irish identity is constructed in 'holiday' films.

Ciara Chambers (1978) is a lecturer and researcher with a PhD in Film Studies from University of Ulster, Coleraine (“Representations of Ireland in the Newsreels: 1910-1945”, 2007). She has worked on a wide range of projects for Belfast Exposed photography, Northern Ireland Screen, The Nerve Centre and Studio ON. Dr Chambers is an experienced facilitator and also a qualified drama teacher. She currently works as an archive research assistant at the University of Cork and is based at the Irish Film Archive in Dublin.

Guy Edmonds

Nederlands Filmmuseum

Conserving the unwieldy body – The cinematographic remains of Paul Julien

Paul Julien: Chemist, anthropologist, anthropometrist, haematologist, teacher, lecturer, writer, broadcaster, catholic, amateur, professional, photographer, filmmaker - 243 individual 16mm rolls from 0.5m to 157.7m in total over 10,000m or 20 hours from 1932 to the 1970s in black and white, Agfacolor and Kodachrome.

Dr. Paul Julien (1901-2001) was a doctor of chemistry and an enthusiastic amateur anthropologist amongst many other accomplishments. If, in terms of Bauman's distinction, he was a tourist rather than a nomad, he was a highly educated one with expert specialised knowledge. But like everything about Julien and the work he left behind, any kind of labeling is problematic. My colleague, Angeliki Koukoula, grapples with how to define his work in Film Historical terms. I wish here to address how these problems of definition and the additional problems presented by the body of work - its

physical abundance but lack of conventional filmographic form - complicate the archival life of the work, and what's more, the work of the archive.

I propose to describe the construction and progress of the project just beginning within the Filmmuseum to conserve Julien's films. A solution in part is to reach out to other 'memory workers' to help to position the cinematographic remains in relation to the wider body of work; his photographs, papers, diaries, books, radio programmes and (so far lost) audio recordings. How did his image making relate to his other activities? What was its audience? How do we present his chaotic film oeuvre to a new audience?

Guy Edmonds has worked at the Cinema Museum in London, Christie's Camera and Photographic auctions, and is now a Film restorer at the Nederlands Filmmuseum. He has organised two Home Movie Days in London and is advisor to the Home Movie Days at NFM. He has developed his research in early cinema, home movies and spiritualism into the Séance du Cinema performances event where spiritualistic mediums attempt to divine further information about the unknown protagonists of contextless found films. He has written on the subject of Home Movies and Amateur film for the academic journal, *Film History*, and the monthly film magazine, *Skrien*.

Kathrin Franke

Leipzig University

Female traveller and male gaze. - Artistic perspectives on the representation of a woman

Strolling through a town, Tobias Klich – a painter and friend of mine – found a plastic bag with approx. 100 slides and a projector on the sidewalk. The pictures show a female traveller from the former GDR. Judging from her clothes and the surroundings, she spent her holidays in Hungary in the 1960s. Because of the dim colours of the slides and the unspectacular motives, the pictures radiate melancholy. Having Zsuzsa Bánk's novel „The Swimmer“ in mind, they could also be interpreted as unintended illustrations of the depressed atmosphere in Hungary after the suppressed revolution in 1956.

The unexpected insight into the private life of an unknown person inspired Tobias Klich to create an independent work of art. The starting point was the projection of several overlapping slides, which lead to a surreal compression of the façade-like holiday reality. Shimmering between childhood sequences of a girl and holiday scenes of a woman, the paintings reveal not only a multidimensional spatial impression, but also an experience of temporal simultaneity. On the one hand, Tobias Klich's pictures assemble the fragmented reality of the slides by indicating chapters of a story, on the other hand they intensify the blurred and enigmatic atmosphere of the original material.

Beside time/space relations while being displaced from home and the perception of travelling as a journey to an „inner world“ or to the past, I will also discuss the tension between intimacy and superficiality of tourist pictures. At first glance, the woman seems

to be trapped in a standardized holiday machinery – or rather a stereotypical representation of it, whose main parameters are „beach“ and „bungalow“. She plays the role of a wife, who has been fixed by the camera eye of her husband. This creates a very stereotypical gender relation: The husband uses his wife as an eye catcher to liven up boring sceneries while he hides himself behind the camera and avoids exposing himself to *her* gaze.

In reaction to this imbalance, I reconstructed the gaze of the woman by writing a short story. The text confronts the superficiality of the slides with her inner world. In my presentation I will read some passages of the text and show a few slides to give an impression of the contrast between „male“ and „female“ gaze.

Kathrin Franke, M.A., born in 1977, studied Politics, Sociology and Eastern European Studies in Germany (Leipzig, Berlin) and at the University of Sussex (GB); doctoral assistant and lecturer at the Political Science Dep. at Leipzig University; PhD thesis on the transition of psychiatry in East Germany after 1989; editor of „Behemoth. A Journal on Civilisation“ (focusing on contested orders/orders beyond the state). Kathrin Franke published a book on „Women and women’s organisations in Serbia, Bosnia-Herzegovina and Croatia“ (together with Ulrike Reimann and Marijana Grsak) and articles on „spaces“ and „places“ in the Polish journal „Autoportret. Pismo o dobrej przestrzeni“. Currently she is writing the libretto for a musical theatre project on the daily life in a psychiatric hospital and is (together with Bertram Haude) working on a documentary film project on a small village and the social and emotional relationships among its inhabitants.

Martina Kleinert

University of Göttingen

Picturing Cruising

Contemporary circumnavigations may range between a tourist adventure-trip, a temporally limited “dropping out” from society or a permanent migration. Whether single-handed sailors, or the predominantly found couples sailing around the world on small yachts, they set off to a still highly individualistic venture, making a self-aware decision in favor, or against, specific lifestyles. As much as long-term cruising represents a way of traveling it is not mere an opposite of everyday working life, but an expression of mobility as a distinct, peripatetic way of life. Though the circumstances may be often extraordinary, the cruising life generally means enacting many ordinary routine. While “Western Sea Nomads”, as contemporary cruisers are termed by the anthropologist Rolf Scott, might be seen as a prototype of (late) modern individuals, corresponding to Zygmunt Bauman’s characterization of (post)modern lifestyles, both in their routes around the globe and in their motivations today’s “yachties” follow patterns of the first individual circumnavigators that date from the end of the 19th century. “Cruising” evokes certain images, and it seems to be an essential part of every circumnavigation to produce and reproduce pictures of “cruising”. On the basis of the actual photographs (and films) of yachties various questions can be asked. On the one

hand there is the recurrence of places, situations and poses as well as the apparent lack of visualizing certain aspects of cruising. On the other hand, there is the function – photographs as personal memories or means of sharing experiences with others. The options for distributing and presenting these photographs, mediating images also to a public audience, have definitely changed, e.g. with the possibilities of the internet and “blogging” yachties. However, a comparison of photographs from the early 1970es and today might indicate whether a fundamental change in the visual self-representation of circumnavigators has taken place, in accordance to the significant changes on board over the last decades, especially the simplified navigation, the increase in the size of the boats and amount of technical equipment, etc.

Martina Kleinert (1976). After studies of Ethnology and Cultural Anthropology/ European Ethnology , with a focus on Visual Anthropology, at the Universities of Munich and Göttingen, Martina Kleinert is currently working on a PhD in Cultural Anthropology: “Cruising between Adventure and Migration – Lifestyle and Narration Among Yachties Sailing around the World”, at the University of Göttingen.

Angeliki Koukoula

University of Amsterdam

The Visual Egodocuments of Paul Julien

Paul Julien was a Dutch professor of chemistry, lover of anthropology, traveler, explorer, writer, photographer, and maker of films. A man of multiple identities, he lived for 100 years, undertook 29 expeditions to Africa, numerous others to Asia, S. America and the Pacific, and documented this life on 16mm film.

In 2001, the year of Paul Julien’s death, his photographic and film material was deposited at the Nederlands Fotomuseum. His file included 20,000 negatives (formats: 6x6, 9x12, 8.5x8.5 and picture), 30,000 slides, impressions, albums and documentation, as well as 140 x 16mm films & 1 x 35mm film. In 2003, Nico de Klerk, researcher at the NFM, came across Paul Julien’s films and brought them to the NFM. In 2004, Paul Julien’s photographic archive was conserved and catalogued. To date, 2009, Paul Julien’s films are still unpreserved and unclassified, awaiting policy decisions.

In the context of the conference *Tourists and Nomads: Amateur Images of Migration*, I propose Paul Julien as a tourist and traveler, a temporary migrant, whose experiences of spatial displacement have been represented and communicated by self-made photographs and films. I position this paper within a wider field of interrogation of amateur film. I have revisited the terminology used to talk about amateur film through the case of Paul Julien. In search of a different language to accommodate Julien’s films, I found my cue from the Dutch historian Jacques Presser, who in the 1950’s coined the term “egodocument,” to describe the various life narratives, such as diaries, memoirs, personal letters, travel journals, and autobiographies. I proposed that this term be extended to include also films.

The language of the ‘visual egodocuments’ proposes the annexation of the amateur genre into the canon of film history. It sanctions amateur film as a valid genre. Yet, at the same time, this quest for inclusion does not profess to canonize amateur film – it is ordinary, it has flaws, it can be repetitive, or even remote from everyday concerns.

On the contrary, the aspiration of the ‘visual egodocuments’ is the brief mention. That brief mention in the canon, which will be testifying to the existence of amateur film by situating it in the micro-scale of daily practices. That brief mention, which will be allocating a space and voice to all the ‘unknowns.’ And that brief mention, which will be seeing amateur film as an open testament to the primacy of the “experience itself.”

This paper deals with the relationship between Paul Julien’s amateur images and micro-historical consciousness. Further, it explores the dynamics of the relationship between two intentioned memory workers: Paul Julien, as an amateur filmmaker and the Netherlands Filmmuseum, as a curator and inter alia disseminator of his moving images/films.

Angeliki Koukoura has finished a professional MA in Preservation and Presentation of the Moving Image at the University of Amsterdam in 2009 and currently works for CelloMedia broadcast corporations. She has also been a programmer for several festivals including the International Film Festival in Rotterdam or the International Buddhist Film Festival in Amsterdam

Christina Natlacen

University of Siegen

Self-Assurance As Photographic Practice

Tourist photography has always been influenced by some highly consistent stereotypes: The tourist searches for snap-shots of himself in front of the best-known sights of the world, he functions as a benchmark in landscape photographs or he reproduces all those views which are widely known from holiday brochures and postcards. Especially today, when amateur photography has been even multiplied due to digitalization, one has to raise the question why all these broadly known images have to be reproduced again and again.

One key term of amateur photography and maybe one possible answer to this question is the term of visual self-assurance. The most important impetus to take private photographs is to capture one’s current situation in a picture – be they festivities, travels



or family reunions. The photograph should represent a special moment of life. This aspect of self-assurance has its most important impact within the context of tourism: Especially within foreign cultures the camera offers safeness and familiarity for its user.

This paper is meant to find the roots of the photographic practice of self-assurance. It raises the question when individuals embedded themselves visually in their environment for the first time. From a historic point of view, the flâneur of the 19th century can be viewed as a preliminary figure of the modern tourist. They both experience the same apperception of the city. The flâneur is a highly individualistic figure who practices a very intense form of picture consumption. It is assumed that the ultimate objective of this way of collecting pictures is one's self-assurance.

It will be discussed in how far this practice has been pursued by the amateur photographer since the 1880s. At that period it was possible for the first time to take pictures inconspicuously with a hand-held camera. The aim of the snap-shooting city walker is to record the traces of his itinerary, the experienced closeness to others passersby and incidents which attracted his attention. This is how all these unique moments can be documented for remembrance.

On the basis of wide-spread photographic material of amateurs from 1880 until today the different forms of photographic self-assurance are analyzed. The question of self-assurance will be investigated with the help of pictures taken in cities because there the interconnection between individual and contemporary living environment is most evident. The aim of this paper is to clarify if those practices of visual self-assurance from the 19th century are still valid today.

Christina Natlacen (1976) has a Ph.D. in Art (thesis about the role of photography in the work of the Austrian artist Arnulf Rainer). She is currently doing research and conceptual work for her habilitation "Berlin's Passersby. A Media History of the Individual in Public Space (1880-1933)" (working title). Since 2008, she collaborates at the chair of Media History and Visual Culture (Prof. Dr. Susanne Regener) at the University Siegen, Germany. She was the organizer of the exhibitions "Fotogramme 1920 > now" in the Künstlerhaus Vienna within the framework of the European Month of Photography (in collaboration with Inge Nevole and Maria Schindelegger) (2006) and "Traveling Eye: fotografie im urlaub" in the Freiraum, Museums-Quarter Vienna (in collaboration with Gudrun Ratzinger and Ursula Gass) (2005).

Heather Norris Nicholson

Department of History, Manchester Metropolitan University

*Manchester's Moving Memories: Archive Film and Community
History-Making*

During 2009, a partnership between archive staff, academic research interests and an independent production company launched *Moving Memories*, a project using archive moving image to explore memories and experiences across different generations in two neighbourhoods of central Manchester, England. Combining professionally made regional BBC television footage with amateur footage by a local teacher both made in the later 1960s and 1970s, the project involved establishing links with people from neighbourhoods not usually in contact with the archive. We screened and discussed archive footage in venues that included churches, schools and other locations, met a range of individuals, and recorded people's responses to archive material and their recollections of migration and settlement from the Caribbean and Indian sub-continent during the 1960s and 1970s. Editing together old imagery, stills and material from contemporary interviews resulted in the half hour film **Moving Memories - Tales from Moss Side and Hulme** that will be shared in and beyond the participating communities during the later months of 2009.

After showing the film **Moving Memories - Tales from Moss Side and Hulme**, this presentation will reflect upon the project's wish to develop visual histories in urban neighbourhoods where later generations often lack the connectivity and earlier sense of community and collective experience of first generation migrants. Our roles as historian, archivist and producer are related to the three groups of 'intentioned memory workers', identified in Robert Rosen's contribution to *Mining the Home Movies* (Karen L. Ishizuka and Patricia Zimmermann, 2008) and the Call for Paper's guiding questions. How amateur images and professional archive materials complement each other and contribute to the sharing of memories and making of meanings is explored through this example of public engagement. Discussion considers the strengths and shortcoming of such visually based public outreach, how it has prompted subsequent outreach activities and its potential relevance to other areas associated with older and more recent migration histories.

The film: Moving Memories - Tales from Moss Side and Hulme, directed by Karen Gabay, is the result of taking BBC regional films - about the experiences of the first West Indian and Sikh families to come to Manchester in the 1960s to 1980s - back to the neighbourhoods where they were filmed, and recording interviews with people from different communities whose memories were sparked by the stories.

Heather Norris Nicholson is a Research Fellow at the Manchester Centre for Regional History and Manchester European Research Institute, Department of History and Economic History, Manchester Metropolitan University, England, UK. She works closely with the North West Film Archive and is writing "Visual Pleasure: Leisure, Society and Britain's Amateur Filmmaking, c.1927-1977" (Man. Un. Press, 2009). Film-related publications include *Screening Culture: constructing image and identity* (Rowman & Littlefield, 2003), chapters in *Film and Landscape* (Routledge, 2006), *Mining the Home Movie* (Un.Cal.Press, 2007) and *Moving Pictures/Stopping Places: Hotels and Motels on Film* (forthcoming, 2007/8) as well as articles in *Moving Image*, *Film History*, *History Workshop*, *GeoJournal*, *Area*, *Journal of Intercultural Studies*, *Tourist Studies* and *Landscapes*.

Gian Maria Tore

Université du Luxembourg

La déterritorialisation en image : du souvenir à la promesse

Comment définir ou saisir les « images de migration » ? Ont-elles d'autres caractéristiques outre le fait élémentaire et générique d'avoir été produites en occasion d'un déplacement ? Est-ce que leur seule origine suffit à produire une expérience différente par rapport aux autres images, et en quoi cette différence consisterait-elle ? Précisant et élargissant le propos du colloque en même temps, notre travail essayera de tirer le plus grand parti du constat que l'image d'un déplacement est l'expérience d'un « ailleurs révolu » : elle exprime un *autrefois* avec qui on se mesure, avec toutes les conséquences affectives et cognitives qui en découlent. Dans un premier temps, on considérera cet ensemble d'images dont les gens ordinaires sont les plus grands producteurs : les photos de voyages et celles de famille, qu'on peut rassembler sous l'étiquette de photos-souvenir. On commentera quelques-unes de ces photos, et on argumentera que cette catégorie de photos, outre avoir recours à quelques stéréotypes compositionnels, s'identifie notamment au fait de signifier toujours la possibilité d'une reconnaissance à travers/malgré le temps et les événements écoulés. D'où leur forte portée subjectivante et, surtout, leur fonction *pratique* : elles ne font sens que par (et *pour* !) l'activité de lecture de leurs protagonistes (i.e. ceux qui sont censés pouvoir re-connaître la figuration des images face à des tiers ou à soi-même). Ce sont donc des images sémiotiquement « précaires » (J.-M. Schaeffer) s'il y en a : elles sont dépourvues de valeur en soi (ratées esthétiquement, très insignifiantes pour des inconnus), ne fonctionnant que comme des prothèses pour une activité de re-production identitaire. Dans un deuxième temps, on se demandera si, pour autant, ces images ne peuvent pas être partagées par d'autres subjectivités que celles qui sont en jeu en elles. En fait, archivées par des tierces personés, elles changent entièrement de sens, puisque, précisément, elles perdent toute leur sémiotique subjectivante et n'acquièrent qu'une valeur documentaire (cf. E. Edwards & J. Hart (eds), *Photographs, Objects, Histories. On the materiality of images*, 2004). Elles fonctionnent dès lors scientifiquement : elles font-voir & raisonner une collectivité anonyme (*judge*) sur une certaine situation localisée (tel lieu, telle date, tels événements). Et, des photos privées, elles peuvent aussi se tourner en photos de reportage s'il y a un cadre institutionnel qui les reconnaît comme un ensemble d'images exemplaire de quelque chose. Par contre, exploitées artistiquement, elles peuvent retrouver leur sens puissance deux : donnant à des tierces personnes (*spectateurs*) la possibilité non pas de se re-trouver dans un ailleurs dont elles n'ont pas été protagonistes mais de se subjectiviser dans leur acte même d'arriver à appréhender les images mêmes : d'en apprendre la tonalité émotive, l'« accent » (cf. l'étude importante de H. Naficy, *Accented Cinema. Exiling and Diasporing Filmmaking*, 2001) et donc le sens en quelque manière « déplacé ». A l'aide du cas de Jonas Mekas, on argumentera donc que dans l'art, par certains procédés, les images d'une déterritorialisation peuvent transformer la nostalgie en puissance affective et cognitive du spectateur, le souvenir personnel en promesse de reterritorialisation.

Gian Maria Tore est assistant-chercheur en sémiotique à l'Université du Luxembourg, et enseigne également esthétique du cinéma à l'Université de Metz. Il a publié en langue française, italienne et espagnole sur la sémiotique théorique, le cinéma et les médias visuels. Il a coédité *L'expérience. En sciences de l'homme et de la société* (Pulim, 2006).

Vera Weisberger

Artist

Tumbling Dice - Luxembourg-Monténégro, 2003-2007

Entre 2003 et 2007, j'ai réalisé le projet documentaire, commandité par le MUDAM, qui a accompagné durant 3 années les vicissitudes d'un groupe de familles dans leur retour au Monténégro, ou dans un long processus de demande et obtention de résidence au Luxembourg. Après des années de travail intense, l'exposition intitulée « Tumbling Dice » a présenté un ensemble d'histoires ouvertes soulevant des questions sur ce qui se passe dans l'art, le citoyen, le musée et ses visiteurs lorsqu'il s'agit de s'approcher d'un « Autre » que l'on connaît de manière abstraite, comme figure légale (immigrant illégal, exilé politique, exilé économique...), des êtres humains sans visage.

Dans le projet, les enfants des familles réfugiées étaient les témoins et narrateurs de leurs histoires au Luxembourg et au Monténégro. Des milliers de photographies compilées au Luxembourg et envoyées depuis le Monténégro constituent le noyau de ce projet.

Pour une présentation dans le cadre de votre conférence je me ferai un plaisir de présenter le projet et d'en soulever des questions fondamentales en trois parties :

1. Le déroulement du projet :

- la mise en place de « l'atelier » dans les conditions données (besoins, contraintes, organisation, autorisations, suivi, ...)
- la transmission du message et de la mission aux enfants
- la parole des enfants et le décalage entre la « réalité » et les témoignages

2. Le rôle de l'artiste:

- la gestion de la responsabilité et de sentiments contradictoires
- la difficulté de maintenir l'indépendance tout en restant crédible
- la problématique du rôle de l'artiste (séparation entre le je-artiste et le je-citoyen ?)
- choix du discours face à la problématique

3. Les images et l'exposition :

- la gestion des milliers d'images
- le choix de présentation

Vera Weisgerber est une artiste luxembourgeoise qui participe régulièrement, depuis une quinzaine d'années, à des expositions nationales et internationales. Depuis sa résidence d'artiste à la Rijksakadémie à Amsterdam, les projets les plus intéressants

sont sa participation au projet Re-location (Luxembourg et Roumanie), sa contribution aux Semaines européennes de l'image au Havre, sa participation aux Rencontres internationales de la photographie en Arles et ses expositions individuelles « recurrables » à la Galerie Dominique Lang (Dudelange, L), « Xul revisited » au Cape (Ettelbruck, L), à « Locked in » au Casino ainsi que ses expositions récentes « Tumbling Dice » et « Who is where I am » au MUDAM (L).