

Culture and Heritage in the Digital Age, 27-28 March 2023

Archive Film Collage and the Mediation of Marginalised Places

Dr. Marc Bosward

The University of Derby

Photomontage, Archive Film, Animated Documentary, VFX



John Heartfield, 1936



Bill Morrison, 2010, *The Miner's Hymns*



Keith Maitland, 2016, *Tower*



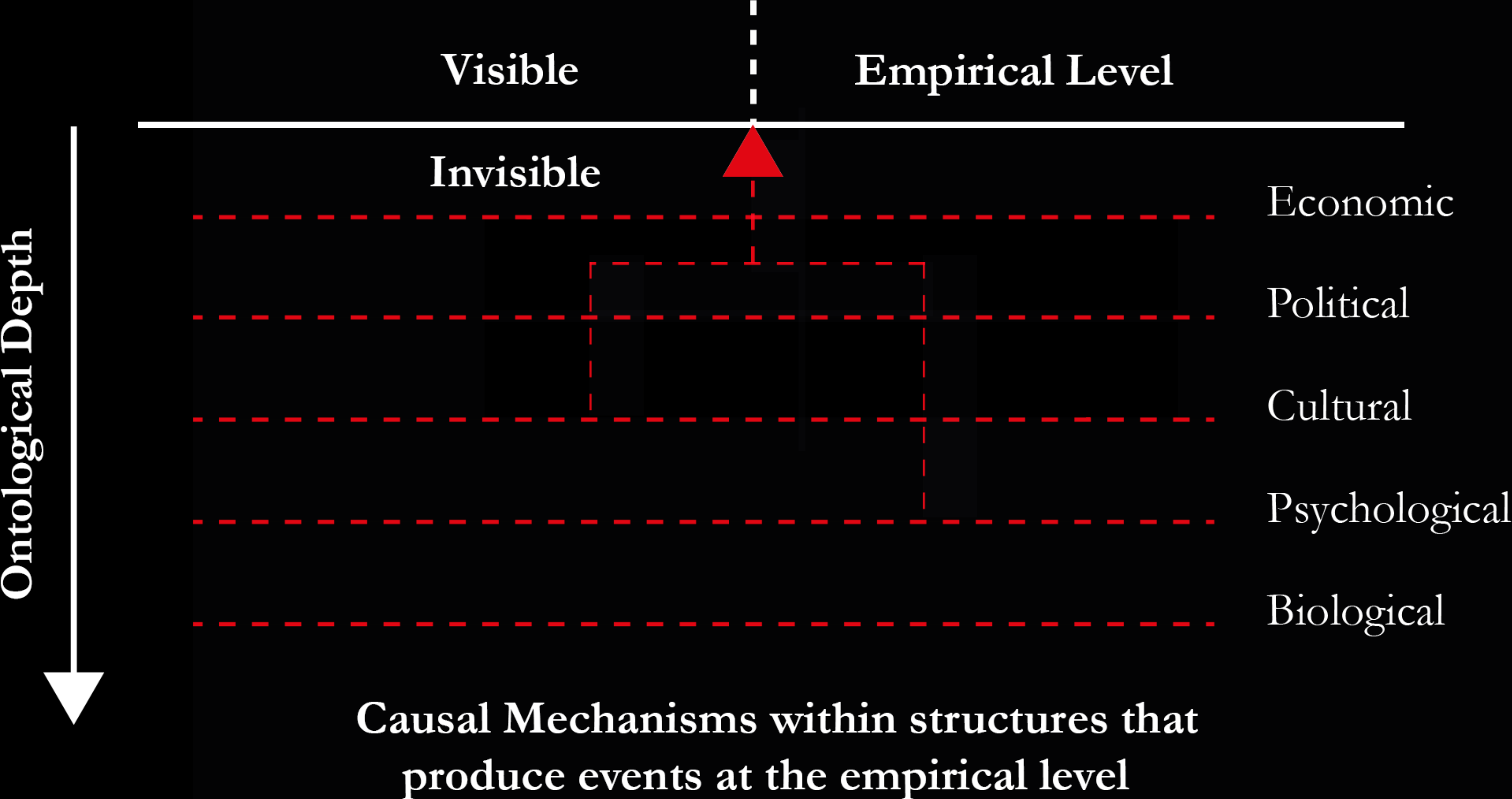
Joss Whedon, 2012, *The Avengers*

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Critical Realism





- Collage, montage and found footage film
- The politics of visual effects
- The problems of heritage
- Mediating and reanimating history
- The factual and mediated, the indexical and iconic
- Custodial aesthetics

Collage, Montage and Found Footage Film



John Heartfield, 1932



Hannah Höch, 1919

Collage, Montage and Found Footage Film

(Collage is) an important mode of theorizing and model building as well as art-making (Perloff, 1998)

...not just a physical technique (...) but rather as a philosophical attitude, an aesthetic position that can suffuse virtually any expressive medium (Hopkin, 1997)

Collage, Montage and Found Footage Film



Bill Morrison, 2010, *The Miner's Hymns*



Martin Wallace, 2013, *The Big Melt*



Paul Wright 2017, *Arcadia*

...cinematic versions of collage (Wees, 1993)

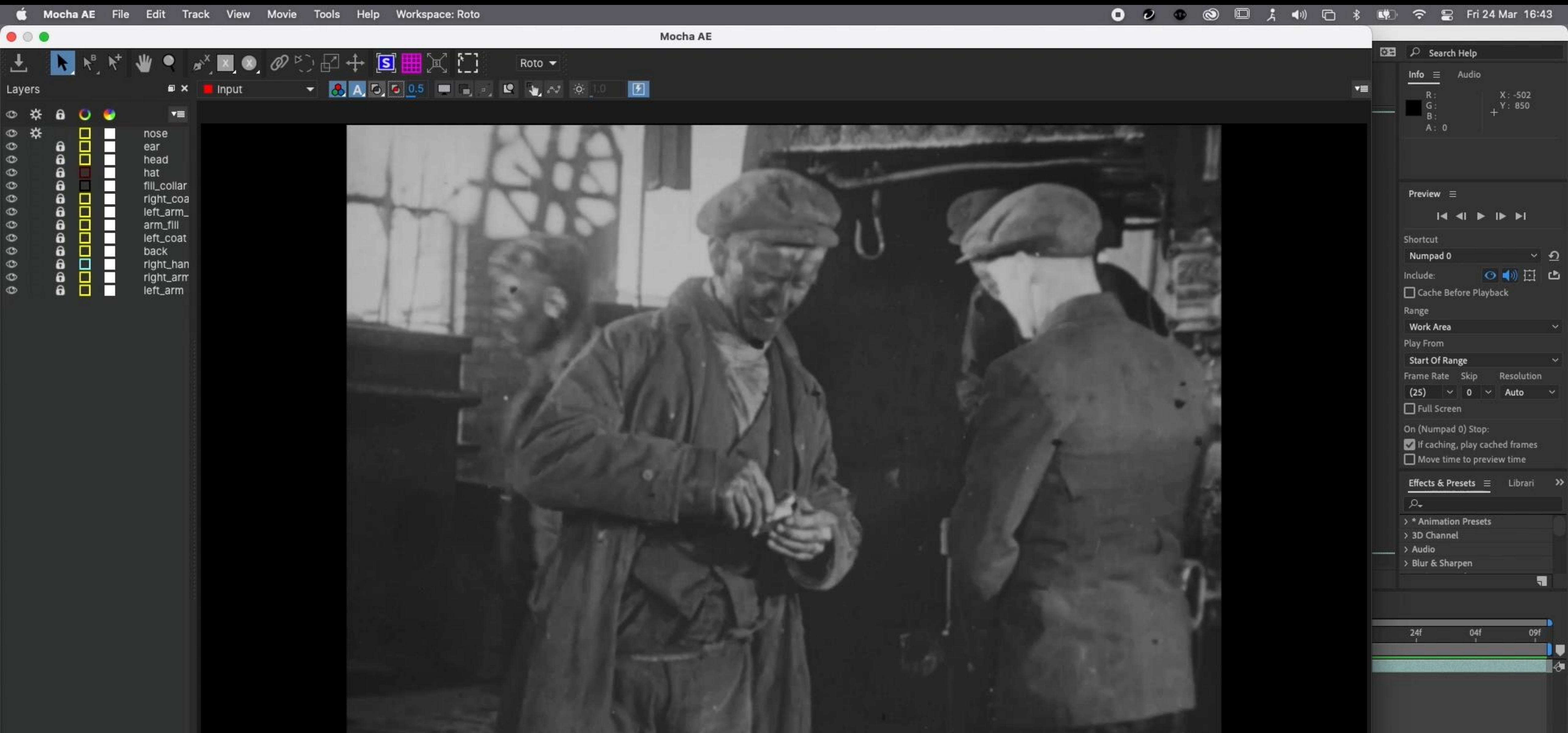
Collage, Montage and Found Footage Film



Esfir Shub, *The Fall of the Romanov Dynasty*, 1927

...rescue fact from oblivion and made it speak again in a new context (Chanan, 2007)

The Politics of Visual Effects



The Politics of Visual Effects



The Politics of Visual Effects

Once the aesthetics of representation are no longer perceived as aesthetics, they become transparent because the representation is read as if it were reality itself. This has important political outcomes since once representation is no longer seen as such, what is represented can be viewed as 'real' rather than cultural and constructed, thus making it 'invisible' and complicit with existing ideology (Ehrlich, 2021)

The Problems of Heritage



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The Problems of Heritage

...remembering certain traditions, events and origins and by forgetting their contingency, contestation or their embroilment in quite different narratives (Dicks and Van Loon, 1999)

The tendency is for them (artefacts) to be severed of such associations and to serve, instead, as vehicles for the nostalgic remembrance of sentimentalized pasts (Bennet, 1991)

The Problems of Heritage

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...lies in the hands of those who hold the material, those who research it and those who decide how and if it should be represented - which stories should be told, whose stories should be told (...) the script in the theatres of memories are written by the producers (Marks, 1999)

The Problems of Heritage

...often so mortgaged to the dominant culture that 'the people' are encountered usually only in those massively idealized and deeply regressive forms which stalk the middle class imagination (Bennet, 1988)

...attitudes to working people, rather than an attempt to reach, imaginatively, the feelings of their lives (R Williams, 1958)

...cannot be observed, which has to be consciously discovered (...) not only by factual enquiry but by very complex interpretation, discovering all kinds of new systems and modes (R Williams, 2003)



The Factual and Mediated, the Indexical and Iconic

...each element in the collage has a dual function: it refers to an external reality even as its compositional thrust is to undercut the very referentiality it seems to assert (Perloff, 1986)

...in semiotic terms, this opposition between objective and subjective is false. The photographic image (...) is both index and icon at the same time: an automatic rendering of the scene and a pictorial resemblance full of associations and connotations (Chanan, 2007)

Mediating and Reanimating History

A discipline that is empirical and speculative at one and the same time (White, 1989)

...formal and aesthetic aspects are foregrounded to become the generative element that releases history as a force acting on the present (Skoller, 2005)

‘Our’ context ‘here and now’ and ‘their’ context ‘there and then’ may be extremely similar (Baron, 2014)

...an experience of historical knowledge as something that is constantly in transformation, rather than as a static artefact from the past (Skoller, 2013)

Archiveology: Returning to the images of the past (...) and reviewing them for new ways of making history come alive in new forms (Russell, 2018)

Custodial Aesthetics

Wales, governed and dominated from the outside, shares with other marginalised cultures the need to salvage, to repossess a notion of authenticity (Bala, 1999)

(technologies) hold out the promise of attaining progressive social goals, and of doing so effectively and without discrimination - a promise built upon the persistent belief that technologies exist outside the frailty and selfishness of human politics (Gillespie, 2003)

...the realm in which such graphic rendition might make social forms available to knowledge (Leslie, 2014)

