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Titolo	How Film Histories Were Made : Materials, Methods, Discourses // ed. by Yvonne Zimmermann, Malte Hagener
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Nota di contenuto	Frontmatter -- Table of Contents -- List of Illustrations -- Introduction: Unpacking Film History's Own Histories -- I Models of Film Historiography: Philosophy and Time -- 1 The Aporias of Cinema History -- 2 What Next? The Historical Time Theory of Film History -- 3 Relativist Perspectivism -- 4 The Discovery of Early Cinema -- II Film History in the Making: Processes and Agendas -- 5 Consistency, Explosion, and the Writing of Film History -- 6 Defeats that Were Almost Victories -- 7 A Film-maker's Film Histories -- 8 Hans Richter and the "Struggle for the Film History" -- III Revisiting Film History: Institutions, Knowledge, and Circulation -- 9 Historicizing the Gulf Moving Image Archives -- 10 British Cultural Studies, Film History, and Forgotten Horizons of Cultural Analysis -- 11 The Rise and Fall of Secular Realism -- 12 What Was a Film Society? -- IV Rewriting Film History with Images: Audiovisual Forms of Historiography -- 13 A Televisual Cinematheque Film Histories on West German Television -- 14 The History of Film on Film -- 15 Audiovisual Film Histories for the Digital Age -- V Into the Digital: New Approaches and Revisions -- 16 Future Past within the Dynamics of the Digital Present Digitized Films and the Clusters of Media Historiographic Experience -- 17 Tipping the Scales of Film History -- 18 Representing the Unknown -- Select Bibliography -- Index
Sommario/riassunto	This book is specifically dedicated to film history's own history: It provides insights into the fabrication of film histories and the

discourses on their materials and methods in the past in order to better understand and reconsider film history today. The interventions unpack unspoken assumptions and hidden agendas that determine film historiography until today, also with the aim to act as a critical reflection on the potential future orientation of the field. The edited volume proposes a transnational, entangled and culturally diverse approach towards an archaeology of film history, while paying specific attention to persons, objects, infrastructures, regions, institutional fields and events hitherto overlooked. It explores past and ongoing processes of doing, undoing and redoing film history. Thereby, in a self-reflective gesture, it also draws attention to our own work as film historians.
