Reviving the anti-colonial archives.

2nd International School of Filmic and Visual Sociology

Genoa 11th-15th June 2018

The 2018 edition of the School in Visual Sociology will be organized in Genoa by the Visual Sociology Lab, together with the Faculty of Film Studies and the Global Emergent Media Lab at Concordia University (Montreal).

The school will be held in English and will include, during five days (from June 11th to June 15th), alternating theoretical lectures, roundtables and speeches in the morning, and practical workshops in the afternoon. The current edition is specifically dedicated to visual archives, their use and possible re-interpretation. Particularly, it will address a peculiar kind of historical archive, one based on visual narratives and documents concerning anti-colonial struggles and movements.

A whole series of questions arise here: how can we manage and engage with this specific repertoire of images? How can we read and use them in a present where domination, oppression and violence are still at stake and— at the same time—seem to define their updated actuality and failure? The assumption is that, in giving account of a crucial point in XX century's global history, these images relay back to us a message which is arguably betrayed and yet still alive.

The main aim of the school is to provide participants with a range of both theoretical and practical tools in order to work on those specific visual archives, by reading, materially deconstructing, re-editing and reviving them. In a multi or trans-disciplinary engagement, participants will be supported in such a collective attempt by sociologists, anthropologists, visual scholars, artists, filmmakers and visual researchers.

In sociological documentaries and films, editing does not represent a mere technical function. Rather, even without a predetermined screenplay or plot, it corresponds to an act of writing, one that is based upon the specific archives (of images, notes, impressions) collected during ethnographic fieldwork and research. It is a crucial, creative and po(i)etic moment, frequently under-recognized in visual social sciences. What does it mean to edit or re-edit a sequence of historical images, assuming their weight and failures as well as the promises and hopes they still express? At stake—in the Benjaminian sense—is a kind of cross-fertilization: the possibility of a new and critical gaze which is focused on the past, by projecting it on and comparing with contemporary predicaments, as well as over the present, by re-telling and reopening hidden and betrayed histories and promises of different futures. Eventually, to address and (re)edit anti-colonial archives is a way of talking about, and dealing with, the postcolonial present—addressing postcolonial predicaments means to bear witness to (and take charge of) anti-colonial tensions and aspirations.

In Genoa, we will gather a group of scholars, artists, and students, who will have a chance to collaborate on a series of unsolved issues linked with the anticolonial heritage: neocolonialism, decolonization, dislocation, migration; more generally, problematics generated by the uneven geography of contemporary globalization, and their genealogies in the recent de-colonial past. The event will be structured around a permanent dialogue between theory and practice, between makers (artists, curators, filmmakers, etc.) and thinkers (scholars, researchers, students, etc), all involved in critical visual studies and practices.

Every day, participants will attend two different sets of activities. In the morning, lectures held by keynote speakers and roundtables will address theoretical issues related to the role of images and archives in anticolonial and postcolonial movements and struggles. In the afternoon sessions, a set of parallel workshops held by filmmakers and researchers will tackle—together with participants—the challenge of editing and reviving visual archives, by directly intervening on them.

To subscribe to the Visual and Filmic School:

Send an e-mail to: laboratoriosociologiavisuale@gmail.com

We will accept a maximum of 30 participants. English language/skill is requested.

Participation fee: 250 euro

Deadline: May 20, 2018

Organization and direction of the school by teachers and researchers of the Visual Sociology Laboratory at DiSFor – UNIGE.

Funding for this project come from the Università di Genova; Concordia University's International Office; the Concordia Documentary Centre; Canada Research Chair and Director of the GEM Lab, Prof. Joshua Neves; Concordia University Research Chair in Transnational Media Arts and Cultures, Prof. Masha Salazkina;

Key-notes speakers, filmmakers and visual researchers:

Maddalena Bartolini (sociologist, Università di Genova),
http://www.laboratoriosociologiavisuale.it/lab/?page_id=17

Sebastiano Benasso (sociologist, Università di Genova),
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Luca Caminati (film scholar, Concordia University, Montreal),
https://www.concordia.ca/finearts/cinema/faculty.html?fpid=luca-caminati

Massimo Cannarella (sociologist, Università di Genova),
http://www.laboratoriosociologiavisuale.it/lab/?page_id=17

Donna De Cesare (documentary photographer/educator, University of Texas at Austin),
https://journalism.utexas.edu/faculty/donna-decesare

Enrico Fravega (sociologist, Università di Genova),
http://www.laboratoriosociologiavisuale.it/lab/?page_id=17

Erik Gandini (filmmaker, Sweden), http://www.uniarts.se/english/people/co-workers/erik-gandini

Lee Grieveson (film scholar, Univerrsity College - London),
https://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/people/lee-grieveson

Sara Guindani (philosopher, Collège d'études mondiales, Paris),
http://www.fmsh.fr/en/chercheur/sara-guindani

Francesca Lagomarsino (sociologist, Università di Genova),
http://www.disfor.unige.it/node/430

Miguel Mellino (anthropologist, Università Orientale di Napoli),
http://docenti2.unior.it/index2.php?user_id=mamellino&content_id_start=1

Sandro Mezzadra (political philosopher, Università di Bologna/New School of Social Sciences, NY), https://www.unibo.it/sitoweb/sandro.mezzadra/en

Fiamma Montezemolo (artist/anthropologist, University of California, Davis), http://arts.ucdavis.edu/faculty-profile/fiamma-montezemolo

Joshua Neves (film scholar, GEM Lab director, Concordia University, Montreal), https://www.concordia.ca/finearts/cinema/faculty.html?fpid=joshua-neves

Luca Queirolo Palmas (sociologist, Università di Genova), http://www.disfor.unige.it/node/642

Zahia Rahmani (curator of the exhibition "Sismographie des luttes", INHA - Institut National d'Histoire de l'Art – Paris), https://www.inha.fr/fr/_plugins/mypage/mypage/content/zrahmani.html

Raphaela von Weichs (anthropologist, University of Lausanne) http://erc-artivism.ch/rvw/

Federico Rahola (sociologist, Università di Genova), http://www.disfor.unige.it/rubrica/321

Masha Salazkina (film scholar, Concordia University, Montreal), https://www.concordia.ca/finearts/cinema/faculty.html?fpid=masha-salazkina

Monika Salzbrunn (sociologist, Université de Lausanne), https://www.unil.ch/issr/home/menuinst/chercheurseuses/salzbrunn-monika/page-en-anglais.html

Diego Scarponi (researcher and filmmaker, Laboratorio Buster Keaton – Università di Genova), http://www.disfor.unige.it/rubrica/160

Neelam Srivastava (historian, University of Newcastle), https://www.ncl.ac.uk/elll/staff/profile/neelamsrivastava.html