Part 1: Practice and Theory of (Archival) Film

Published by

Fossati, Giovanna and Giovanna Fossati.
From Grain to Pixel: The Archival Life of Film in Transition.
Project MUSE. muse.jhu.edu/book/66608.

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In the first part of this book I discuss the transition from analog to digital technology, firstly from the perspective of film (archival) practice and, secondly, from that of film and new media theory. Here I also introduce a new theorization of archival practice.

In Chapter One I provide a snapshot of some of the most relevant changes in film production and film archival practice that are occurring at this time of transition from analog to digital technology. Such a snapshot will show how the combination of the new digital tools and the well-established analog ones has led to a high level of hybridization in technology and practices, both in film production and in film archiving. In this chapter some of the tensions and questions regarding the nature of film will start to take shape through the debates around the new technology, the new tools and, especially, their application in everyday practice.

In Chapter Two I focus on the debates around the nature of film by looking at how film and new media theories are reflecting on this transitional moment and, in particular, how theoretical studies are addressing the question around film ontology in view of the digital. Here I identify relevant frameworks and concepts as a basis for a new theorization of film archival practice. Such frameworks and concepts can serve as tools to analyze the transition from analog to digital in current film archival practice. This analysis will be carried out in the second part of this work where the interplay between practice and theory will be further developed.