Part 2: Theorizing (Archival) Practice

Published by

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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 study I have discussed the most recent changes in film (archival) practice and in film theory in this time of transition and I have proposed theoretical frameworks and concepts as a basis for a new theorization of film archival practice.

In the second part, by measuring the proposed conceptual tools against a number of case studies from the current film archival field, I will show how they allow deeper dynamics and logics, between the social groups involved and, especially, between theory and practice, to be made visible.

In Chapter Three I focus on the different approaches to film archival practice of a number of relevant social players, such as film archives, laboratories and funding entities. The frameworks offer a tool for addressing different film archival policies, whereas the concepts are useful in assessing film laboratory practices. In Chapter Four, by means of a comparative analysis between a number of relevant film restoration case studies, the power of the proposed new analytical tools emerges in the analysis of everyday film archival practice. I will also show how these tools reflect the transitional nature of film.