Contents

A	cknowledgements	13
G	eneral Introduction	17
	Media Archaeology: Foucault's Legacy	
	Film History as Media Archaeology	17
	Is Media Archaeology a Supplement to or a Substitute for Film	
	History?	22
	Walter Benjamin and the Modernity Thesis	26
	Noël Burch and "Primitive Cinema"	30
	The Legacy of Michel Foucault	32
	Media Archaeology by Default as well as by Design	35
	Media Archaeology and the Digital Turn	38
	Four Dominant Approaches	44
	Media Archaeology and the Museum World	46
	The Amsterdam Media Archaeology Network	48
	The Deep Time of Media, or the Place of Cinema in (Media) History	56
	The Archive: Crises in History and Memory	58
	The Crisis in Narrative: Transmedia Studies and Participatory Culture	60
	The Limits of Media Archaeology	65
Ī	Early Cinema	
l.	Film History as Media Archaeology	71
	Introduction	71
	Early Cinema as Key to the New Media Paradigms?	74
	The Cinema of Attractions: Early Cinema, Avant-garde, Post-	
	Classical, and Digital Media	77
	Media Archaeology I: Film History between Teleologies and	
	Retroactive Causalities	80
	Media Archaeology II: Family Tree or Family Resemblance?	86
	Media Archaeology III: What is Cinema, Where is Cinema, and	
	When is Cinema?	94

2.	The Cinematic Dispositif	101
	(Between Apparatus Theory and Artists' Cinema)	
	"M" is for Media Archaeology	101
	The Dispositif Cinema: Conditions of Possibility, Definitions	106
	The Cinematic Apparatus Between High Theory and Media	
	Archaeology	107
	Dispositif Mark 1: What was Cinema?	115
	Dispositif Mark 2: Early Cinema Dispositif Mark 3: Installation Art and the Moving Image Dispositif Mark 4: Encounter and Event	120
		124 127 130
	The Dispositif as Interface?	
	Vanishing Points: Infinity versus Ubiquity	134
11	The Challenge of Sound	
3.	Going 'Live'	139
J.	Body and Voice in Some Early German Sound Films	00
	A System of Double Address	139
	DAS LIED EINER NACHT: Modernism versus Modernization	141
	Horror Vacui or Ontological Vertigo?	145
	Radio and Cinema	147
	Going Live as Staying Alive	151
4.	The Optical Wave	155
	Walter Ruttmann in 1929	
	The Film Industry and Avant-garde	155
	International Cooperation against National Profiling	158
	Painting with Time: Ruttmann and the Physiognomy of the Curve $$	170
	"Sound film is the topic of the day"—the pivotal years: 1929-30	176
	1929 MELODIE DER WELT	178
	The Film Author and the Commission: Ruttmann and the Industry	183
	Ruttmann Believes It	185

III Archaeologies of Interactivity

5.	Archaeologies of Interactivity	191
<i>J</i> .	The "Rube" as Symptom of Media Change	-9-
	Attention – Problem or Solution?	191
	The Rube Films: Towards a Theory of Embedded Attention	198
	The (Extra-)Diegetic Spaces of Early Cinema	203
	The Return of the Rube	205
	Towards a New Reflexivity	207
6.	Constructive Instability	209
	or: The Life of Things as Cinema's Afterlife?	_
	Here-Me-Now	209
	Constructive Instability	211
	Performed Failure: Narratives of Collapse	213
	The HONDA COG	214
	DER LAUF DER DINGE	216
	Around the World in Eighty Clicks	219
	Cluster and Forking Path "Rube Goldberg"	220
	Cluster and Forking Path "Pythagoras Switch"	221
	Cluster and Forking Path "Domino Day" and Celebrity TV	222
	Between Epiphany and Entropy	223
IV	Digital Cinema	
7.	Digital Cinema	231
	Delivery, Event, Time	
	Deconstructing the Digital	231
	Digital Delivery and Film Production	232
	Cinema: The Art and Act of Record?	237
	Television and the Media Event	240
	Cinema as Social Event and Site	243
	The Digital Media as Event	247
	The Digital as Cultural Metaphor	250

8.	Digital Cinema and the Apparatus	253
	Archaeologies, Epistemologies, Ontologies	
	Can Film History Go Digital?	2 53
	It's Business as Usual	254
	As Usual, It's Business	255
	The Digital: Technological Standard or Epistemological Rupture?	257
	Cinema: An Invention that Has No Origins	258
	Film in the Expanded Field	26 3
V	New Genealogies of Cinema	
9.	The "Return" of 3D	269
	On Some of the Logics and Genealogies of the Image in the Twenty-	
	First Century	
	Trains of Thought	269
	Digital 3D: Case Already Closed?	270
	The Counternarratives	273
	The Tail Wags the Dog	273
	Playing Catch-up to the Revolution in Sound?	278
	The Many Histories of 3D—and a Different Genealogy for Cinema	280
	What is an Image Today?	287
	To Lie and to Act: Operational Images	293
	Enlarging the Cast of Actors, Interacting	297
10.	Cinema, Motion, Energy, and Entropy	301
	A Different Media Archaeology of Cinema?	301
	Cinema and Energy: A Multiple Agenda	303
	Movement: Analytic and Synthetic	306
	Still/Moving	308
	Five Types of Energy	309
	Assemblages (of Man-Machine-Metropolis)	314
	Energy Exchange: Physical, Physiological, Psychological?	314
	Towards a Holistic Theory of Energy: Humans and Things	316
	Cinema and Entropy: The Human Motor and Fatigue	317
	Workers Leaving the Factory: Cinema, the Disease of which	
	it Pretends to be the Cure?	322
	From Energy to Information: Attention, Affective, and Perceptual	
	Labor	324

VI Media Archaeology as Symptom

11. Media Archaeology as the Poetics of Obsolescence	331
Media Archaeology: Making the Past Strange Again	333
Obsolescence as Meta-Mechanics	334
The Ends of History or the Borders of History?	337
Media Memory as a Challenge to History	339
Obsolescence Begets Scarcity, and Scarcity Creates Value	341
The Museum: A Politics of Obsolescence	343
The Artist: A Poetics of Obsolescence	346
12. Media Archaeology as Symptom	351
Media Archaeology as Crisis Management	360
Alternative Genealogies: Friedrich Kittler	365
Two Kinds of Media Archaeology	369
Mobility, Portability, Commodity	373
Geometrical Optics and Physiological Optics	376
Media Archaeology as the Ideology of the Digital?	383
Media Archaeology – Selected Bibliography	
Index of Film Titles Index of Key Words	