



# Decolonizing the gaze. Reviving the anti-colonial archives.

2<sup>nd</sup> International School of Filmic and Visual  
Sociology

Genoa 11<sup>th</sup>-15<sup>th</sup> 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 of Concordia University (Montreal), as well as with the Contemporary Art Museum of Villa Croce (Genoa).

The school will be held in English and will develop, during five days (from June 11<sup>th</sup> to June 15<sup>th</sup>), a dialogue, 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 to manage and engage with this specific repertoire of images? How to read and use them in a present where domination, oppression and violence are still at stake and seem to define at the same time their updated actuality and failure? The assumption is that, in giving account of a crucial point in XX century's global history, those images send back to us a message which is arguably betrayed and yet still alive.

Main aim of the school is to provide participants with a whole set 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 and operators.

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 which is based upon the specific archives (of images, notes, impressions) collected during ethnographic fieldwork and research. And 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 by assuming their weight and failures as well as the promises and hopes they still express? At stake, in a peculiar Walter Benjamin's perspective, it is a kind of cross-fertilization: the possibility of a new and critical gaze which is focused both over 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 postcolonial present, insofar as to address postcolonial predicaments means to bear with 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.

Participants will attend every day two different set 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](mailto:laboratoriosociologiavisuale@gmail.com)

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

**Participation fee:** 250 euro

**Deadline:** may 9th 2018

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

**Key-notes speakers, filmmakers and visual researchers:**

Donna De Cesare (professor of visual journalism, University of Texas),

Tarek Elhaik (anthropologist and filmmaker, UCSD – University of California San Diego),

Erik Gandini (filmmaker, Sweden),

Lee Grieveson (visual culture historian, UCL – London),

Sara Guindani (philosopher, Collège d'études mondiales, Paris),

Miguel Mellino (anthropologist, Università Orientale di Napoli),

Sandro Mezzadra (political philosophers, New School of Social Sciences, NY),

Fiamma Montezemolo (filmmaker, UCSD – University of California San Diego),

Zahia Rahmani (curator of the exhibition "Sismographie des luttes", INHA - Institut National d'Histoire de l'Art – Paris),

Monika Salzbrunn (sociologist, Université de Lausanne),

Giovanna Zapperi (art historian, Université François Rabelais, Tours),

Masha Salazkina, Luca Caminati, and Joshua Neves (Concordia University, professors of Film Studies),

Luca Queirolo Palmas, Federico Rahola, Sebastiano Benasso, Massimo Cannarella, Enrico Fravega, Maddalena Bartolini, Francesca Lagomarsino. (sociologists, University of Genoa),

Carlo Antonelli e Anna Daneri (curators at Contemporary Art Museum Villa Croce - Genoa),

Diego Scarponi (researcher and filmmaker, Laboratorio Buster Keaton – UNIGE),

Lemnaouer Ahmine, Alessandro Bozzolo, Michele Ruvoli, Dagmar Thomann (filmmakers).