



# CAMERA AS CULTURAL CRITIQUE

*Juxtaposition, Intervention and Co-creation*

International Conference  
Aarhus University & Moesgaard Museum

25-27 May 2016



AARHUS UNIVERSITY



EYE & MIND  
Laboratory for Visual Anthropology

MOMU

MOESGAARD MUSEUM

## CAMERA AS CULTURAL CRITIQUE

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### Three public keynotes

Free and open to all

**WEDNESDAY 25 MAY 17:30-21:00**

*Ost for Paradis, Paradisgade 7, 8000 Aarhus C*

17:30-17:45 | Welcome by the organizers of CCC

17:45-19:00 | *The Politics of Forms and Forces*

**Trinh T. Minh-ha** | Opening Keynote  
Professor, University of California, Berkeley

Power relations lay at the core of normative representations. In the tuning in with the forces of a life event, one can say that form is attained only to address the formless. Reality in its social and historical dimension is not a material for artistic reflection or political commitment; it is what powerfully draws one to cinema and yet cannot be captured without dissolving itself in its fragile essence when one approaches it without subtlety and vulnerability.

19:00-19:30 | Drinks / reception

19:30-21:00 | Screening of the film *Reassemblage* (Trinh T. Minh-ha 1982, 40 minutes) followed by discussion with the director

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**THURSDAY 26 MAY 13:00-14:15**

*Moesgaard Museum, Main Auditorium 4240-020*

*The Hum of Co-creation: Anthropology Remix*

**Jennifer Deger** | Public Keynote  
Associate Professor, James Cook University

The Aboriginal people I make films, exhibitions, and books with in Australia's northeast Arnhem Land have a sophisticated—and realistic—appreciation of collaboration as a potentially fraught process. Whether such relationships are played out between families and clans in local rituals, or between institutions and individuals in international art projects, they know from experience how an

idealising discourse of shared purpose and unity works to conceal the often-bruising push-and-pull of lived relationships shaped by uneven access to power, resources, and knowledge. And yet, over and over, they insist on the value of doing things together as a collective unified in creative purpose and social intent—and on incorporating my research projects into such configurations. Why? How?

This presentation explores collaboration as an affective and multisensory process: an art of activating a particular quality of relationship between people, places, images, and what I gloss here as *the forces of creation*. Drawing examples from projects by our collective, Miyarrka Media, I will share my friend and collaborator Paul Gurrumuruwuy's vision for a *new anthropology* in which Yolngu and non-Aboriginal people work together to tap the pulsating hum of creation as a force infused with moral, political and social transformative potentiality. His children, marking their generational status and their own particular concerns about the viability of a shared, intercultural future, simply call such work *remix*.

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**FRIDAY 27 MAY, 9:00-10:15**

*Moesgaard Museum, Main Auditorium 4240-020*

*Archiveology: Walter Benjamin and Archival Film Practices*

**Catherine Russell** | Public Keynote  
Professor, Concordia University

In contemporary media culture, fragments of filmed history are constantly being reassembled into new films and videos to create new audio-visual constructions of historical memory. Building on traditions of found footage and compilation films, digital media has made this practice proliferate. As the status of the archive has been transformed from the closed institution to open access, so too have its aesthetics and politics. Archiveology is a critical method derived from Walter Benjamin's cultural theory, which, I will argue, provides valuable tools for grasping the implications of the practice of re-mixing, recycling, and reconfiguring the image bank. At the same time, contemporary archival film practices arguably make Benjamin's legacy more legible.