

שאלה של טעם? לאצור קולנוע בין תיאוריה ומעשה

A Question of Taste? Film Curating between Theory and Practice

קורס (2 ש"ס), סמסטר ב' תש"ף 2020

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תקציר הקורס

אוצרות קולנוע (film curating/programming), או הפעולה של בחירה והצגה פומבית של טקסטים אודיו-ויזואליים, זוכה יותר ויותר למעמד בעל חשיבות בשנים האחרונות, הן בתעשיית הסרטים והן במחקר האקדמי. במסגרת זאת גוברת ההכרה במורכבות של פעולה זאת, כאקט יצירתי ואינטלקטואלי אשר מתעלה מעל טעם אישי לעבר מסגרות רחבות יותר של משמעות והשפעה. הקורס יבקש לבחון את מורכבות זאת דרך ביטוייה השונים במועדוני קולנוע, סינמטקים, תיאטראות ובמיוחד פסטיבלים, ולשם כך יישען על מאמרים תיאורטיים, קטלוגים ואתרים מקצועיים, ואף שיחות עם אוצרים/ות מקומיים/ות. בתום הקורס המשתתפים/ות יקבלו ידע מעשי ומושג תאורטי רחב על מערך הכוחות והאפשרויות שמשפיע על פעולה פשוטה לכאורה של בחירה.

לנרשמים/ות לקורס לפני סמסטר א', ואשר מתעתדים/ות להשאר במסגרתו, ניתנת גם אפשרות התנסותית לא מחייבת לקחת חלק בתהליך בחירה של מועמדים לזכייה ב European University Film Award. לקראת תחילת שנת הלימודים, המשתתפים/ות יצפו בחמישה סרטים באורך מלא שנבחרו על ידי צוות מקצועי ב Filmfest Hamburg, ובמסגרת דיון מיוחד שיתקיים במשותף יבחרו בשלושה הטובים ביותר. בנוסף, הפסטיבל יממן את נסיעתו/ה של אחד/אחת המדיינים/ות להמבורג כדי לקחת חלק בתהליך הבחירה הסופי של זוכה הפרס, ביחד עם נציגי אוניברסיטאות אחרות בעולם. לפרטים נוספים: <https://www.eufa.org/en/#about>.

Film curating or programming, which is the act of selecting and exhibiting audiovisual texts, is gaining greater importance in recent years within both professional and academic circles. As part of this shift, there is a growing recognition in the complexity that undergirds film curation, as a creative-intellectual endeavor that transcends personal taste towards broader spheres of meaning and influence. The class will investigate this complexity as it manifests in cine-clubs, cinematheques, art-house theatres, and especially film festivals. For this purpose, we will employ a variety of theoretical essays, event catalogs and websites, and even conversations with local

film curators, which provide the broadest practical and theoretical perspective on the set of constraints and possibilities inherent to a seemingly simple act of selection.

(For those enrolling to the class before the first term, and who intend to remain in the class during the second term, there is the optional opportunity of taking part in the selection process for the European University Film Award. Ahead of the school year, class participants will preview five feature length films selected by a professional jury at FilmFest Hamburg, and after special deliberations, will determine the top three finalists. In addition, one of the students will be flown to Hamburg at the expense of the festival in order to take part in final jury selections for the award together with other student representatives from various universities around the world. For more details: <https://www.eufa.org/en/#about>).

דרישות הקורס

נוכחות (עד שלושה חיסורים), השתתפות בדיונים, קריאת מאמרי ואתרי החובה, עמידה במטלת עבודת סיכום. אי עמידה בדרישות אלה עשויה להוביל להורדה בציון ואף לפסילת השתתפות.

מרכיבי הציון

עבודת סיכום : 100%

מפגשי הקורס

****מקורות הקריאה נתונים לשינויים****

*****בהתאם לקצב ההתקדמות בקורס, ייתכן ולא יתקיים דיון על חלק מן הנושאים הנ"ל*****

מפגש ראשון: מה זה אוצרות קולנוע?

קריאת חובה:

Peter Bosma, "Introduction" and "Reflection," in *Film Programming: Curating for Cinemas, Festivals, Archives* (London: Wallflower, 2015)

קריאת חובה (אוצרות):

Another Look: The Restored European Film Project (2015 + 2016 editions)

http://danchyutin.com/wp-content/uploads/2015/01/AnotherLook_catalog_2015_INTERACTIVE.pdf

http://danchyutin.com/wp-content/uploads/2016/01/AnotherLook_catalog_2016_INTERACTIVE.pdf

מפגש שני: סינפיליה ואתיקה

קריאת חובה:

Laura U. Marks, "The Ethical Presenter: Or How to Have Good Arguments over Dinner," *The Moving Image* 4.1 (Spring 2004)

קריאת חובה (אוצרות):

Film Forum: Marty and Jay's Double Features <https://filmforum.org/series/marty-and-jays-double-features>

50 Years-50 Directors-50 Films (Goethe Institute, Tel Aviv 2015)

מפגש שלישי: מועדון הקולנוע והסינמטק: חינוך קולנועי

קריאת חובה:

Malte Hagener, "Strategic Convergence and Functional Differentiation – The Film Societies and Ciné-Clubs of the 1920s and 30s," in *Looking Forward, Looking Back: The European Avant-Garde and the Invention of Film Culture* (Amsterdam: Amsterdam University Press, 2007)

קריאת חובה (אוצרות):

Microcinema <https://www.microcinema.co.il/he/about>

Left Bank Cine Club <https://www.facebook.com/LeftBankMC/>

Tel Aviv Cinematheque <https://www.cinema.co.il/>

מפגש רביעי: קולנועי אמנות ומופעי ניצול: בניית שוק על השוליים

קריאת חובה:

Dennis Nyback, "Art and Grind in Seattle," in *From the Arthouse to the Grindhouse: Highbrow and Lowbrow Transgression in Cinema's First Century*, ed. John Cline and Robert G. Weiner (Lanham: Scarecrow Press, 2010)

קריאת חובה (אוצרות):

Metrograph <http://metrograph.com/>

Grindhouse Planet <http://www.grindhouseplanet.com/>

מפגש חמישי: מעגל הפסטיבלים וסרט הפסטיבל: בין עסקים לאסתטיקה

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קריאת חובה (אוצרות):

International Film Festival Rotterdam <https://iffrr.com/en>

Venice Film Festival <https://www.labiennale.org/en/cinema/2019>

מפגש שישי: הקולנוע שלנו? הלאומי והטרנסלאומי בין מזרח למערב, דרום לצפון I

קריאת חובה:

Bill Nichols, "Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit," *Film Quarterly* 47.3 (Spring 1994)

קריאת חובה (אוצרות):

Cannes Film Festival <https://www.festival-cannes.com/en/>

Berlin Film Festival <https://www.berlinale.de/en/HomePage.html>

Jerusalem Film Festival <https://www.iff.org.il/he>

מפגש שביעי: הקולנוע שלנו? הלאומי והטרנסלאומי בין מזרח למערב, דרום לצפון II

קריאת חובה:

Nikky J. Y. Lee and Julian Stringer, "Counter-Programming and the Udine Far East Film Festival,"
Screen 53.3 (Autumn 2012)

קריאת חובה (אוצרות):

Far East Film Festival 2019 <https://www.fareastfilm.com/eng/>

מפגש שמיני: זהות קהילתית

קריאת חובה:

Cindy Hing-Yuk Wong, "Publics and Counterpublics: Rethinking Film Festivals as Public Spheres,"
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and Skadi Loist (London: Routledge, 2016)

קריאת חובה (אוצרות):

Asian American Film Festival <https://www.asiancinevision.org/aaiff/>

TLV Fest <http://tlvfest.com/tlv/he/he/>

מפגש תשיעי: אוצרות בין אקטיביזם וצנזורה

קריאת חובה:

Sonia M. Tascón, "Film Festivals: Activism and the Gaze," in *Human Rights Film Festivals: Activism
in Context* (London: Palgrave Macmillan, 2015)

קריאת חובה (אוצרות):

Solidarity Festival from Human Rights and Cinema <https://www.solidaritytlv.org/>

48mm Film Festival

<https://www.zochrot.org/uploads/uploads/d04f1be11da2d13c04d8d4dc0b37e74b.pdf>

מפגש עשירי: להתבונן בעבר: הארכיון ושאלת הקאנון

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קריאת חובה (אוצרות):

Il Cinema Ritrovato <https://festival.ilcinemaritrovato.it/en/>

Re: Film <https://bit.ly/2GJzRlm>

מפגש אחד עשר: להפעיל את הקהל: "קולנוע חי" ומרחבים פיזיו-ריגשיים

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קריאת חובה (אוצרות):

Giornate del Cinema Muto (Pordenone Silent) <http://www.giornatedelcinemamuto.it/en/le-giornate/>

Kino Arsenal Berlin <https://www.arsenal-berlin.de/en/home.html>

מפגש שנים עשר: מתאוריה לעשייה: שיח אוצרות

קריאת חובה:

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מפגש שלושה עשר: פלטפורמות חדשות ו"דמוקרטיה" של אוצרות

קריאת חובה:

Roderik Smits & E. W. Nikdel, "Beyond Netflix and Amazon: MUBI and the Curation of On-Demand Film," *Studies in European Cinema* 16.1 (2019)

קריאת חובה (אוצרות):

Mubi: <https://mubi.com/showing>

Doc Alliance: <https://dafilms.com/program>

קריאת רשות

מפגש ראשון: מה זה אוצרות קולנוע?

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- Tamara L. Falicov, "The 'Festival Film': Film Festival Funds as Cultural Intermediaries," in *Film Festivals: History, Theory, Method, Practice*, ed. Marijke de Valck, Brendan Kredell, and Skadi Loist (London: Routledge, 2016)
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Liz Czach, "Film Festivals, Programming, and the Building of a National Cinema," *The Moving Image* 4.1 (Spring 2004)

Joseph Palis, "Film Festivals, the Globalization of Images and Post-National Cinephilia," *The Pennsylvania Geographer* 53.2 (Fall/Winter 2015)

Janet Harbord, "Film Festivals: Media Events and the Spaces of Flow," in *Film Cultures* (London: Sage, 2002)

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מפגש שמיני: זהות קהילתית

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