

THE MOVEMENT MOVEMENT

Histories of Microanalysis
at the Intersection of Film,
Science, and Art

June 24 – 26, 2021

Philipps-Universität Marburg (Virtual Conference)

Organizers:

Henning Engelke and Sophia Gräfe,
DFG-Heisenberg-Project

“Transdisciplinary Networks of Media Knowledge”

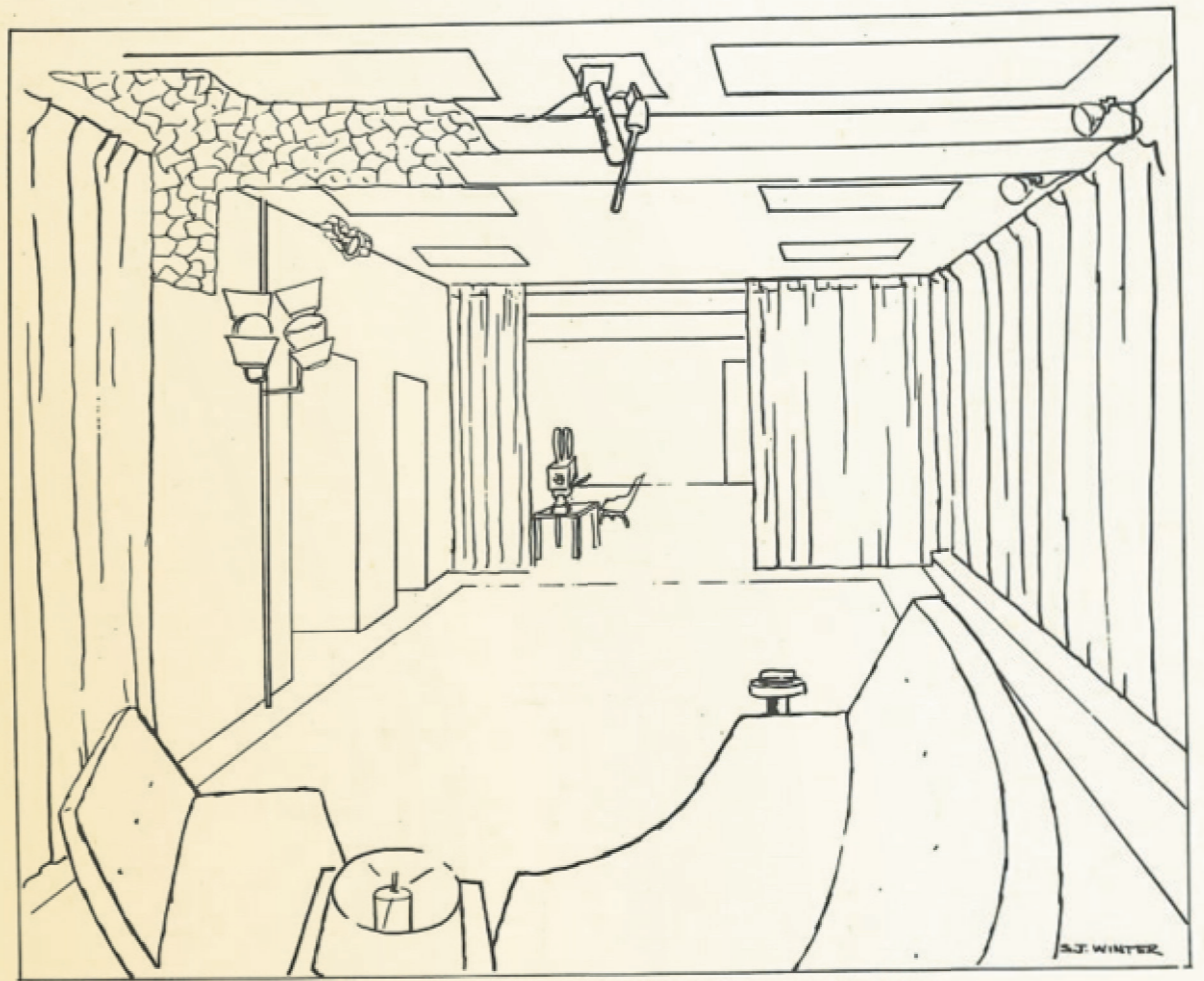


Figure 1

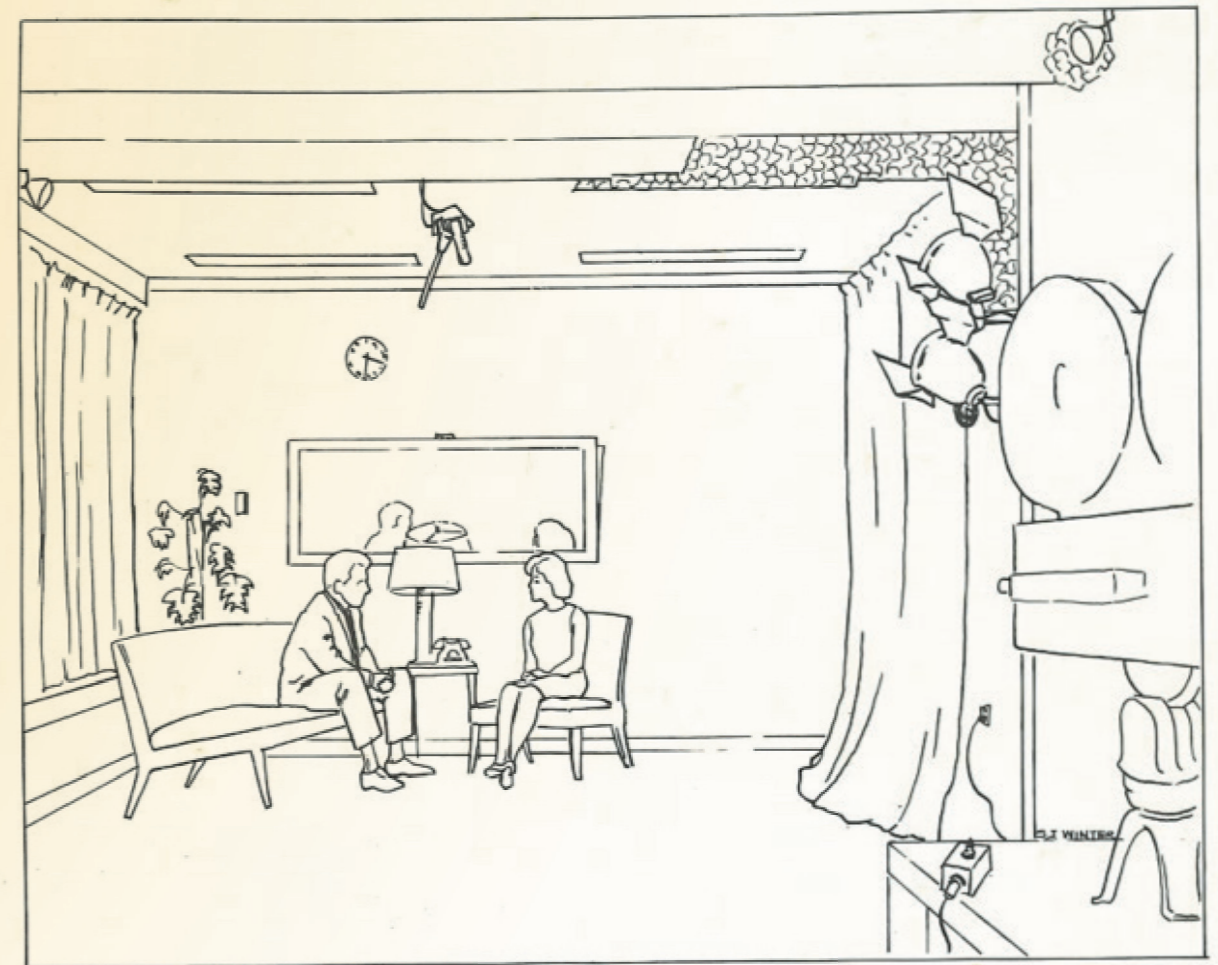


Figure 2

THE MOVEMENT MOVEMENT

Histories of Microanalysis at the Intersection of Film, Science and Art

The desire to study the motion of humans and other animals is deeply embedded in the technological, social and aesthetic histories of film. For a long time, the focus was on individual behavior and individual actors. This changed in the 1950s and 1960s when anthropologists, psychologists, linguists, sociologists and ethologists increasingly turned to film to analyze movement as an element in systems of social interaction.

Informed by cybernetics, systems theory and structural linguistics, researchers such as Ray L. Birdwhistell, Gregory Bateson, Nikolaas Tinbergen and Adam Kendon looked for patterns in what they regarded as the continuous, multi-sensorial stream of interaction/communication behavior. Film and later video became important tools to tap into this stream, to stabilize it and facilitate close attention to minute details through repeated viewings of brief stretches of interaction. Bringing to consciousness

“visible, yet unseen” phenomena that sometimes lasted for only fractions of a second, film promised to open a window onto the microtemporalities and processuality of social systems.

But such analysis also reflected back on the (micro-)temporalities of film itself. This point was not lost on experimental filmmakers like Hollis Frampton, who drew on studies of movement interaction in his theoretical and aesthetic reflections on film. The field of interaction studies also overlapped with developments in contemporary dance and performance art, drawing choreographers like Irmgard Bartenieff and Forrestine Paulay into the circles of communication research, while also influencing aesthetic approaches to dance and performance.

This conference aims at exploring these often overlooked intersections of social science, ethology, experimental film and the perform-

ing arts in the 1960s and 1970s across the disciplines of film and media studies, history of science, visual anthropology and art history. It addresses questions of science policy, epistemologies of the moving image, scales of observation, and interrelations between analytical and aesthetic procedures. It also addresses the question of how film was integrated, in various ways, into wider media assemblages/environments, including notational systems, viewing equipment, diagrams, and artistic performances.

Considering the entanglements of cinematic movement, movement interaction research and artistic practices, the conference seeks to open an historical perspective on recent debates on media change and the relocation of film.

The conference is part of the DFG research project “Transdisciplinary Networks of Media Knowledge” at Philipps-Universität Marburg.

Thursday, June 24, 2021

4:00pm – 4:15pm CET

Welcome Note

– Malte Hagener (Philipps-Universität Marburg)

4:15pm – 4:35pm CET

Introduction

– Sophia Gräfe and Henning Engelke
(Philipps-Universität Marburg)

5:00pm – 6:00pm CET

Session 1: Policies, Practices, and Experiences of Studying Microrealities

Keynote address

– Heather Love (University of Pennsylvania),
“Meticulous student of the real”: Goffman’s
Lessons for Queer Studies

9:00pm CET

Film Screening

Maring in Motion (Allison Jablonko, 1968, 16’) and footage from Allison Jablonko’s and Naomi Faik-Simet’s recent research in Papua New Guinea

10:00pm – 11:00pm CET

Panel discussion: Movement and Dance Research in Papua New Guinea: Lived Experience, Politics and Pedagogy

– Allison Jablonko (Independent Researcher, Keene, NH)
in conversation with
– Naomi Faik-Simet (Institute of Papua New Guinea Studies, Papua New Guinea)

Moderator: Henning Engelke
(Philipps-Universität Marburg)

Friday, June 25, 2021

1:00pm – 3:30pm CET

Session 2: Archiving Movement: the Göttingen Institute for Scientific Film (IWF)

- Igor Karim (Goethe-Universität Frankfurt),
Camera Movement as Exploration of the Body – or
How Gestures Construct Personhood During
Documentary Filmmaking
- Vinzenz Hediger (Goethe-Universität Frankfurt), Series,
Comparison, Nature: Biology of Human Behavior and
Cinematic Method in Irenäus Eibl-Eibesfeldt’s Human
Ethology Film Archive
- Oliver Gaycken (University of Maryland), *The Encyclo-
paedia Cinematographica* as Microanalytic Archive

Moderator: Malte Hagener (Philipps-Universität Marburg)

4:30pm – 7:00pm CET

Session 3: Politics, Gender, and Therapy

- Katie Joice (Birkbeck, University of London),
Mothering in the Frame: Cinematic Microanalysis and
the Pathogenic Mother 1945–67
- Whitney Laemmli (Carnegie Mellon University),
When Words Fail: Movement Notation,
Trauma, and Therapeutic Practice in the
Post-WWII United States
- Peter Sachs Collopy (California Institute of
Technology), “Pass Through the Barrier of the Skin”:
Video and Microanalysis at the Boundaries of the Self

Moderator: Erhard Schüttpelz (Universität Siegen)

8:00pm – 9:00pm CET

Artist Talk and Screening

- Hannes Rickli (Zürcher Hochschule der Künste),
Videograms of Experimentation:
Animal-Human-Media Constellations in Biological
Research Films

Moderator: Sophia Gräfe (Philipps-Universität Marburg)

Saturday, June 26, 2021

2:00pm – 4:30pm CET

Session 4: Movement, Art, and Cinematic Ecologies

- Stefanie Bräuer (Universität Basel),
Electronics in Experimental Animation:
Para-Cinematic Practices and Sites
- Ken Eisenstein (Bucknell University),
Row Roe Micro Your Tod:
Hollis Frampton and the Currents of Time
- Eszter Polonyi (University of Nova Gorica),
Between Film and Graphic Arrangement:
Thom Andersen’s Flicker

Moderator: Yvonne Zimmermann
(Philipps-Universität Marburg)

5:00pm – 7:30pm CET

Session 5: Media of Microanalysis

- Michael Lempert (University of
Michigan), Small Talk: Media and the
Microscopic Science of Conversation
- Seth Barry Watter (eikones, Basel),
Minimal Units and Good Vibrations:
The Work of Paul Byers

Moderator: Lena Trüper
(University of California, Los Angeles)

7:45pm – 8:30pm CET

Closing Discussion

Please register here, until June 21, 2021:
<https://tinyurl.com/9fe29xf>

Further information:
<https://tinyurl.com/4zy5nmjd>

Illustrations:
Jacques Van Vlack: *Filming Psychotherapy from the View-Point of a Research Cinematographer*. In: Louis A. Gottschalk/Arthur H. Auerbach (ed.): *Methods of Research in Psychotherapy*. New York: Appleton-Century-Crofts, 1966.

Design: Anne Krieger

Conference Assistants: Nora Neuhaus und Paul Egerlandt