

In celebration of

UNESCO WORLD DAY FOR AUDIOVISUAL HERITAGE

THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS STUDENT CHAPTER AT NYU

presents

ARCHIVES AT RISK: PROTECTING THE WORLD'S IDENTITIES

NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS / SATURDAY, NOVEMBER 7, 2015 / 3:00 PM

INTRODUCTION by Eddy Colloton, AMIA Student Chapter at NYU, Chair

"Archives at Risk: Protecting the World's Identities"

What does that mean? Members of the AMIA Student Chapter, including myself, were scratching our heads when we read UNESCO's theme for its 10th annual World Day for Audiovisual Heritage (WDAVH).

As an M.A. candidate studying Moving Image Archiving and Preservation at New York University, my first thought of "archives at risk" conjured images of films decaying, tapes developing mold, or equipment covered in dust. But through the process of programming this screening, and working with archivists, librarians, and artists to realize today's event, I more clearly understand the theme of WDAVH 2015. Granted, the physical instability of the carriers of moving images (tapes, films, hard drives) is a threat to our cultural and historical record. However, the works you will see today are safeguarded for the time being. Thanks to the efforts and expertise of the New York Public Library, Human Rights Watch, and the members of XFR Collective, these materials are available to the public today. The greatest threat to these materials is not warm temperatures or a high relative humidity, but ambivalence.

If Joseph Houseal and his team had not hiked for miles off-road to document dance rituals in Bhutan, if the members of XFR Collective had not volunteered their time to repair and maintain obsolete video playback equipment, if members of Human Rights Watch had turned a blind eye to atrocities on the other side of the world, if the New York Public Library had not risen to the challenge of preserving and cataloging thousands of independently produced films—this material would not exist. There would be no way for a high school student in the Midwest to watch, on her laptop, a sacred Bhutanese ritual, practiced from 1687 until today. There would be no way for an art student in Europe to stream the works of Felicia Telsey or Mitch Corber. We may have never known first-hand of the CIA's horrific treatment of Libyan detainees. I would have never known the story of Oliver, Ken, Eli, and K.K., their heartwarming friendship, their inspiring resolve to always be better, and their sweet-ass dance moves.

We are here today to stand against ambivalence. To resist the casual assumption that corporations and governments can define our history, or ignore our identity. To celebrate the archives of those who have resisted a cynical indifference and recorded their own voice and their own perspective. Thank you for joining us in celebrating World Day for Audiovisual Heritage 2015.

PROGRAM

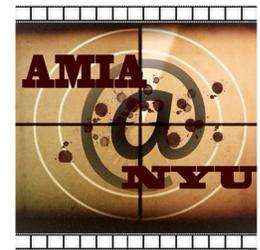
WELCOME by David Callahan, Principal Librarian, New York Public Library

OPENING REMARKS by Eddy Colloton

SHINJEY YABYUM AND MANG CHAM DANCES FROM THE BHUTAN DANCE PROJECT, 2004-2006 (excerpts from two recordings, 3:00 min, digital video, with live accompaniment by Andrew Vilchez and Luke Moses)

Expedition Leader: Joseph Houseal / Technology Director/Cameraman: Jessie Horton / Director of Production in Bhutan/Cameraman: Karma Tshering / Excerpts edited by Eddy Colloton
Courtesy of the New York Public Library Jerome Robbins Dance Division

Landlocked in the eastern Himalayas, adjacent to Tibet, between China and India, and with entry by foreigners strictly controlled, Bhutan is an isolated sanctuary of nature and ancient culture where dance is integrated into every aspect of life. The Bhutanese practice monastic dances, lay religious dances, masked dances, and other sacred dance rituals. Dance is a form of meditation, communication, and information. During the years 2004, 2005, and 2006, Core of Culture, a non-profit organization that intervenes on behalf of ancient dances and their practitioners, dedicated resources to expeditionary work throughout the Kingdom of Bhutan. A total of 24 months were spent on the ground documenting Bhutanese dance, resulting in 500 hours of high-definition footage, 10,000 photographs, 800 database entries, and 11 ethnographic notebooks.



NO HATE IN SPACE, 1992 (1:31 min., VHS transferred to digital video, with live accompaniment by Andrew Vilchez and Luke Moses)

By Felicia Telsey

Courtesy of XFR Collective

Felicia Telsey's uplifting animation offers a different perspective on international identity, focusing on humanity's commonalities, rather than our differences. This hand-drawn animation typifies the mission of XFR Collective: providing online access to unique, exciting, independently produced work that would otherwise be marginalized or entirely unseen.

APARTHEID ASIDE, 1986 (8:52 min., analog video transferred to digital)

By Mitch Corber

Courtesy of XFR Collective

Mitch Corber has dedicated his career to production for NYC public access cable TV, working closely with Colab TV and the MWF Video Club. This footage features colorized intense city footage, going from black and white to color, and back; workers with a hand truck; city cops at a barricade; a Peace to Apartheid demonstration; city cops moving pedestrians; and black-and-white footage shot on bicycle.

XFR
COLLECTIVE

INTRODUCTION to documentaries recently produced by Human Rights Watch
Nicole Martin, Multimedia Archivist and Systems Manager, Human Rights Watch

TORTURE AND RENDITION TO GADDAFI'S LIBYA, 2012 (3:27 min., digital video)

Produced by Human Rights Watch

Courtesy of Human Rights Watch

The United States government during the Bush administration tortured opponents of Muammar Gaddafi, then transferred them to mistreatment in Libya, according to accounts by former detainees and recently uncovered CIA and UK Secret Service documents. This footage reveals and documents the scope of that abuse.

FINDING FOSSO, 2015 (1:00 min., digital video)

Produced by Human Rights Watch

Courtesy of Human Rights Watch

Amid the carnage, killing, and looting tearing apart the Central African Republic, photojournalists Jerome Delay and Marcus Bleasdale, along with Human Rights Watch emergencies director Peter Bouckaert, rescued photographer Samuel Fosso's archive from being looted on February 5, 2014. Award-winning and internationally acclaimed photographer Fosso is known for his self-portraits, dressed in the guise of various African and African-American leaders.



THE NATIONALIST, 1973 (~10 min. excerpted from 28:00 min., 16mm, with live accompaniment by M. Malonado)

Produced by Human Rights Watch

Courtesy of Human Rights Watch

This documentary chronicles the activities of the Puerto Rican Nationalist Party in the 1950s. Includes also the background to the shooting incident in the U.S. Capitol's House of Representatives (March 1, 1954) by four Puerto Rican nationalists: Lolita Lebrón, Rafael Cancel Miranda, Irving Flores, and Andrés Figueroa Cordero. The film was made for WNET's "Realidades," the first bilingual series for educational television in the U.S. and Puerto Rico.

ELECTRIC BOOGIE, 1983 (30:00 min., 16mm)

Directed by Freke Vuijst / Produced by Tana Ross

Courtesy of New York Public Library Reserve Film and Video Collection



New York
Public
Library

The Electric Boogie Boys is a group of four teenagers, who perform their dance routines on the streets of the South Bronx. This film shows the group practicing and devising new routines, playing basketball, relaxing at home and competing in a local dance contest.