CALL FOR PROPOSALS

Early Popular Visual Culture, Special Issue
"Object Lessons, Old and New: Experimental Media Archaeology in the Classroom"

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In 2013, Andreas Fickers and Annie van den Oever called for an "experimental media archaeology" rooted in the idea that "doing historical re-enactments with old media artifacts is a heuristic approach that will offer new sensorial experiences and reflexive insights into the complex meanings and functionalities of past media technologies and practices" ("Experimental Media Archaeology," 274). This special issue takes up that call with an eye to teaching pre-1914 film and media history. At least since the digital turn in the 1990s, archival film and media artifacts have gained new pedagogical currency. Museums and galleries are homes to what Erkki Huhtamo calls "media archaeological artworks" that stage wondrous educational encounters with lost or forgotten media pasts ("Resurrecting the Technological Past," 1995). Scholarship in film and media studies has also seen an increased interest in novel approaches to making use of archives and collections, largely in an effort to adapt traditional historiographical methods to broader conversations about new media and the digital humanities. These trends have tremendous implications for experimentation in teaching, but conversations about their pedagogical values are only beginning to take shape.

This special issue is a Domitor-affiliated project that aims to foster such conversations by asking how those who teach film studies, media history, art history, and cultural studies might use *creative practice*— e.g., media art, production, re-enactment—pedagogically to engage students in new ways of thinking about old media. Our focus is on the vast archive of "devices of wonder" that are central to early cinema studies and media archaeology. There is a long history of using devices like philosophical toys and the magic lantern in the classroom to demonstrate principles (customarily scientific or religious) or to bring lessons closer to home (such as the once widespread use of stereoscopy in geography classrooms) by having students learn with objects and images. How can we resurrect these "object lessons" along with the material devices in our teaching? What specific forms—e.g., projects, exercises, etc.—might experimenting with optical toys and archival materials take in the classroom today? How can these be balanced with rigorous historical inquiry to create experiences that are productive and impactful for students? And, given recent trends in higher education, media studies, and the digital humanities, what roles can new media and "making," "interactivity," "collaboration," and "creativity" play in how students learn about old media?

We invite proposals from scholars and media artists alike who are interested in exploring how (re)making, (re)using, and playing with old media in the classroom can foster intellectual or affective encounters for students with film and media history. Possible topics include but are not limited to:

- Hybrid media history and media production courses
- Creative uses of early films and archival materials—e.g., film prints and the Paper Print Collections—in class exercises and assignments
- Recreations, re-enactments, and remixing with "old" and "dead" media in the classroom
- Engagements with the rise of "critical making" in the digital humanities from within the fields of early cinema studies and media archaeology
- The integration of hands-on encounters with chronophotography, magic lanterns, peep boxes, stereoscopy, and related philosophical toys in traditional history courses
- History courses that are specifically designed to connect students "experientially" to museums, galleries, archives, historic sites, or collections

- Innovative digital experiments—e.g., digital stereographs, 3D printed zoetropes, virtual reality systems—aimed at connecting students to media history

A range of historical and theoretical approaches are welcome. We are particularly interested in proposals for contributions that are pedagogically useful. Proposals that are international in scope are also strongly encouraged. Final manuscripts will be in the range of **4000-5000** words, including notes and references. **Please email inquiries and proposals (300 words) to Patrick Ellis (pgellis@gatech.edu) and Colin Williamson (cwilliamson@pace.edu)**. Review of proposals will begin on **December 1, 2018**. First drafts of articles will be due **August 15, 2019** with publication in **2020**. More information on *Early Popular Visual Culture* can be found here.