Contents

1. Introduction — 1
   1.1 Mediated memories: the transcultural turn and its epistemological challenges — 2
   1.2 Memory communities and the audiovisual archive: whose memory is it? — 6
   1.3 Aims – Methods – Structure — 14

2. Theory — 21
   2.1 Conceptualising transcultural and transnational memory — 21
      2.1.1 The notion of transculturality — 21
      2.1.2 Transculturality and its discontents — 24
      2.1.3 Transnational memory: using the insights of transnational film studies — 27
      2.1.4 Conclusion — 32
   2.2 The Archive — 34
      2.2.1 The archive in memory studies — 34
      2.2.2 Archive theory: power, knowledge and materiality — 37
      2.2.3 Archival interventions: remediation and curatorship — 38
      2.2.4 Conclusion: the archive as agent — 40
   2.3 Remediation — 41
      2.3.1 Remediation within media studies — 41
      2.3.2 Remediation within memory studies — 45
      2.3.3 Remediation and intermediality — 46
      2.3.4 Remediation and its discursive frameworks — 49

3. Mediatized memories in a global age: the transcultural turn? — 52
   3.1 Remembering Turkish-German labor migration (Fatih Akin’s We Forgot to Go Back/Wir haben vergessen zurückzukehren) — 53
      3.1.1 Mediating the cultural memory of migration — 57
      3.1.2 Migrant memories and national frameworks — 60
      3.1.3 Countering essentialism: aesthetic strategies — 62
      3.1.3.1 Transnational urban spaces — 66
      3.1.3.2 Transnational sonic spaces — 68
      3.1.4 Migrant memories: transnational approaches — 69
3.2 Transcultural memories: post-punk Manchester in times of urban regeneration — 71
3.2.1 The memory boom around 1980s post-punk Manchester and its gender dimensions — 77
3.2.2 Feminist filmmaking practice as intervention (Carol Morley’s The Alcohol Years) — 83
3.2.3 Translating cultural memory: gentrification and subcultural nostalgia — 90
3.2.4 Conclusion: multidirectional memories and the notion of transculturality — 98

4. Reworking the archive — 100
4.1 Archival interventions: excavating the cultural memory of video art and activism — 105
4.1.1 The cultural legacy of video collectives: film historiography as memory work — 109
4.1.2 The practice of the video collectives: production, distribution and exhibition — 112
4.1.3 Archival practice in times of digitization — 118
4.1.4 Conclusion: video collectives, archival politics and digitization — 124
4.2 Filmmaking as archival intervention – reworking cultural memory in the essay film (Handsworth Songs) — 126
4.2.1 Recoding news footage: television, whiteness and national memory — 131
4.2.2 Sonic interventions – remixing cultural memory — 140
4.2.3 The archive as inventory: traces and links — 142
4.2.4 Conclusion: essay filmmaking, auteurism and canon formation — 146

5. Remediation: reappropriations in digital media and in the essay film — 149
5.1 Remediating the cultural memory of migration: reappropriating the audiovisual archive of the Windrush — 151
5.1.1 Media specificity and the construction of the nation: The Pathé newsreel of the arrival of the Windrush (1948) and its Eurocentrism — 152
5.1.2 Premediation and the discursive context of remediation — 155
5.1.3 Digital archives of migration: reappropriating and reworking mediated memories on YouTube — 158
5.1.4 Remediation and its discursive frameworks — 165
5.2 Remediation and intermediality: media specificity and the discursive context (*Looking for Langston*) — 166

5.2.1 Contemporising the past: intermediality and transtemporal dialogue — 175

5.2.2 The discursive frameworks of media specificity: reworking photography — 182

5.2.3 Discursive frameworks: the context of the 1980s — 190

5.2.4 Remediating cultural memory: from ‘memory matter’ to mnemonic discourses — 192

6. Conclusion — Mediated cultural memory in a digital age — 194

6.1 Transculturality — 195

6.2 The archive — 197

6.3 Remediation — 198

6.4 Outlook — 200

Bibliography — 203

Index of Names — 239

Index of Titles — 247

Index of Terms — 251