

## Screen Advertising Workshop in Sigtuna, Sweden

### Abstracts

Sema Colpan

#### **Reflections of Fordism: Advertising films and the imagery of industrial modernization**

The electrical retailer played it safe. Within the two minutes of their advertising film from 1957, they showcased rather conventionally the services the store offers, such as professional purchase advice and product demonstrations. But the film starts off by offering no less than paradise, a heaven for teenagers and music lovers. The fictional narrative at the beginning of “Er möchte so gern ins Paradies” will be used to discuss the range of phantasies and ideas disseminated in advertising films and their relation to Fordism, the dominant economic and social system at the time.

Lydia Nsiah

#### **Film Art as Vision in (Non-) Use**

Forms and practices of early Useful Film range between the visions of the so-called historical film avant-gardes, the advertising branch and experimental psychology studies on advertising effectiveness and consumer habits. In this regard films by artists such as Mary Ellen Bute, Hans Richter, (and later) Peter Kubelka or Joyce Wieland stand for multi-disciplinary and often abstract concepts of ‘modern’ industries, capitalist knowledge production and their affective charge. However, their critical, visionary concepts and film works often failed (although commissioned) to find their way into the advertising sector, leaving behind the art work as such. With view on a possible exchange of use between ephemeral advertising and canonised art purposes – as being productive in both ways – studies on a dynamic ‘Medienverbund’ are challenged by the potential surplus values of failure and refusal in art and advertising.

Joachim Schätz

#### **Frugal spectacle, orderly speed: „Photomontage“ advertising films in Vienna, 1936–41**

In 1936, on the pages of trade publication *Reklame-Presse*, Viennese short film producer Hans Ludwig Böhm lists three main types of advertising films for use during commercial cinema screenings: animation, live-action, and – „photomontage“, meaning montages of, mostly pre-existing, live-action footage. This underexplored type of advertising film was certainly not unique to Vienna at the time. But while the name „photomontage“ broadly places those films within a contemporaneous visual culture of crafty recycling and compulsive ordering, the „photomontage“ mode also, more narrowly, answers to conditions of advertising film production and presentation in that time and place.

Nico de Klerk

**A case of reframing**

On the basis of a small example, a 7' Dutch trailer for a French feature film about the French resistance during World War II, I will talk about an appropriative measure to adapt the film to the fast changing perception of the (Dutch) resistance in the postwar years (besides such commonly invasive measures as translation or cuts demanded by censors). This measure is worthy of notice, because variants of advertising films are commonly made centrally rather than locally.