

**Movie: a journal of film criticism**  
**CFP: audiovisual approaches and the archive**

Videographic criticism is almost always concerned with the archive in one way or another. Jason Mittell has encouraged audiovisual essayists to consider the media objects they work with as “as an archive of moving images and sounds” and Chris Keathley has suggested that the most successful video essays are the ones that “borrow the aesthetic force of the moving images and sounds that constitute their object of study ... for their own critical work.” The part of the video essay field that is closest to found footage filmmaking or that which is most immediately inspired by documentary have other kinds of relationship to the archive. More specifically, Liz Greene, in [‘The Elephant Man’s Sound, Tracked’](#), found forms to animate different kinds of archive, especially Sound Mountain, the library which houses Alan Splet and Ann Kroeber’s sound effects. Lucy Fife Donaldson’s essay [‘Tracing the threads of influence: George Hoyningen-Huene and \*Les Girls\* \(1957\)’](#) draws on the archives of the Margaret Herrick library and a range of other materials to establish the varied and complex contributions of the eponymous color-consultant.

Submissions on the theme of **audiovisual approaches and the archive** are welcomed for a dossier planned for the next issue of *Movie: a journal of film criticism* (rolling publication through 2023 – deadline 25th September for inclusion this calendar year). Submissions could include audiovisual essays, written reflection, or approaches which extend or challenge these categories. All submissions will be subject to the journal’s peer review processes and authors should note the guidance for [submission](#) on the website.