

Abstract

Archival theory and practice still tend to hierarchize between audiovisual artefacts worth preserving and those that are not, and the increasing amount of images, screens, and interfaces in the digital sphere has only broadened the number of objects that risk disappearing without a trace. One of these lost audiovisual objects is the star wipe, a type of film transition that connects two images or sequences through a wipe in the shape of a star. Despite the excessive character of the star wipe, the editing gesture is no longer to be found in the current audiovisual field. Which leads us to a question: how to archive something that does not have a material substance, that exists only as a connection of two or more images? To postulate a sufficient answer, we need to create a theoretical perspective that views and understands digital artefacts as archivable. Through the figure of the fetishistic collector, based on Walter Benjamin's (1969) articulation of collecting, we aim to offer means for understanding the star wipe as a challenge to the prevailing epistemological biases of the archival world against immaterial, ephemeral, hybrid, and supposedly "low-brow" cultural elements.