

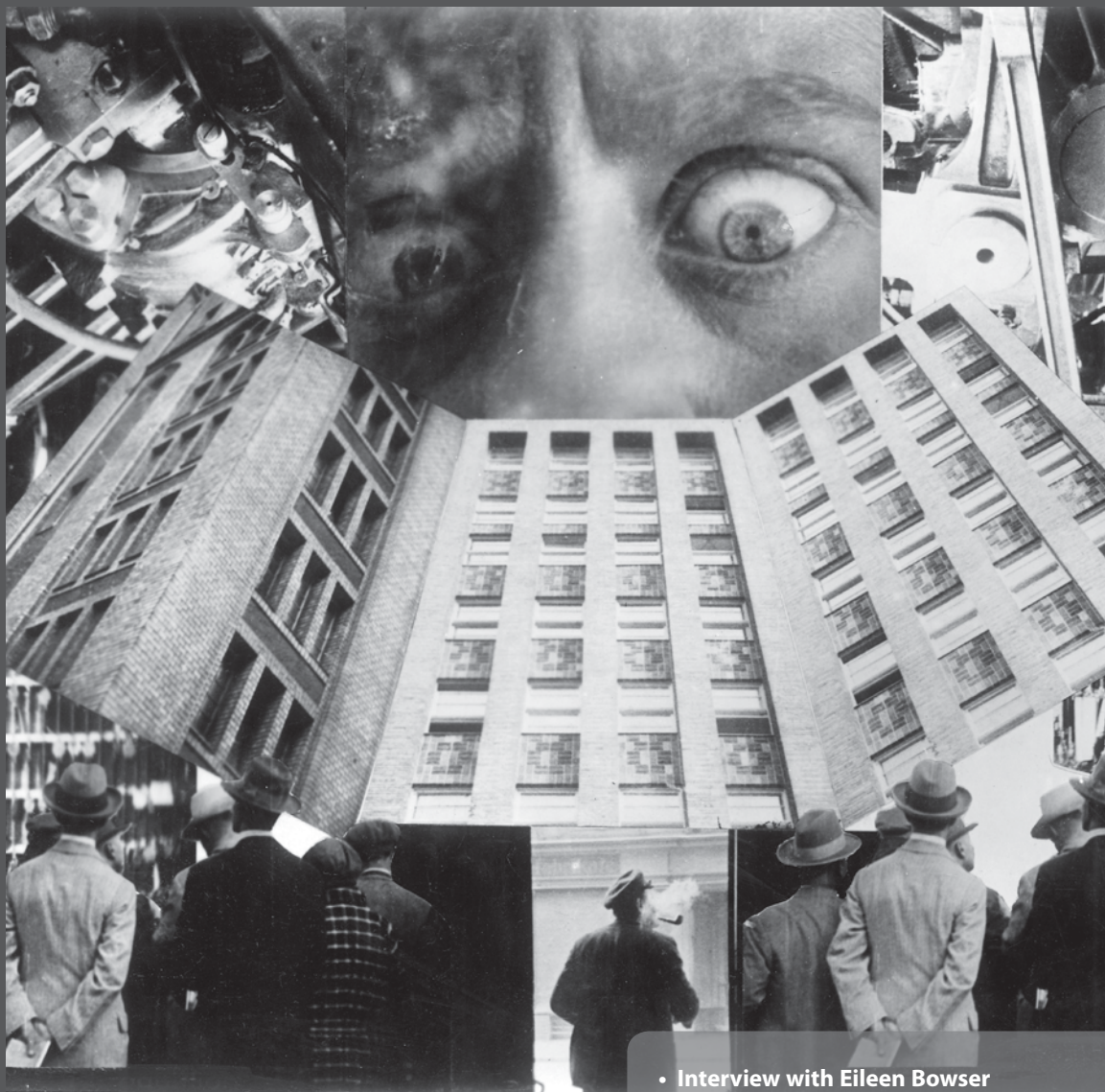
Journal of Film Preservation

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fiaf



- Interview with Eileen Bowser
- Catalogue Albatros
- Jerzy Toeplitz 100th Anniversary
- La Guerra filmada



Berlin - Die Sinfonie der Grosstadt,
Walter Ruttmann, Germany, 1927.
Courtoisie de la Cinémathèque
Suisse, Lausanne.

FIAF Awards

Martin Scorsese (2001)
Manoel de Oliveira (2002)
Ingmar Bergman (2003)
Geraldine Chaplin (2004)
Mike Leigh (2005)
Hou Hsiao-Hsien (2006)
Peter Bogdanovich (2007)
Nelson Pereira dos Santos (2008)
Rithy Panh (2009)

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Editorial

- 2 Lest we forget...
Wolfgang Klaue

Open Forum

- 5 Showing a Film Is not Enough – On Cinematheques in Western
Europe and North America
Jesper Andersen

Historical Column / Chronique historique / Columna histórica

- 25 Eileen Bowser – A Life Between Film History, MoMA and FIAF
Christian Dimitriu
- 47 Le Catalogue Albatros à la Cinémathèque française
Camille Blot-Wellens, Catherine Hulin
- 57 Four City Films
Donald McWilliams

News from the Archives / Nouvelles des archives / Noticias de los archivos

- 64 Tbilisi: The Georgian Film Heritage Protection and Archive
Department
Nino Dzandzava

In Memoriam

- 66 Anita Falk (1958-2009)
Jon Wengström
- 68 Francis Lacassin (1931-2008)
Éric Le Roy

Journal of Film Preservation



- Publications / Publicacions / Publicaciones**
- 71 *Stagestruck Filmmaker: D.W. Griffith and the American Theatre*
Eileen Bowser
- 73 *What Is Cinema?*
A new translation for André Bazin's *Qu'est-ce que le cinéma?*
Paolo Cherchi Usai
- 76 *La Corse, les Corses et le Cinéma.*
50 ans de cinéma parlant. 1929-1980
Michelle Aubert
- DVDs**
- 78 *Treasures IV – American Avant-Garde Film, 1947-1986*
Paolo Cherchi Usai
- 80 *Svenska Stumfilmsklassiker* (Swedish Silent Film Classics)
Clyde Jeavons
- 83 *Tout Ruttman*
Robert Daudelin
- 85 *La Guerra filmada*
Michel Cadé
- 88 *Markens Grøde*
Éric Le Roy
- 90 **Publications Received at the Secretariat / Publications reçues au Secrétariat / Publicaciones recibidas en el Secretariado**
- 94 **FIAF Bookshop / Librairie FIAF / Librería FIAF**

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Lest We Forget...

Wolfgang Klauke

Editorial

Jerzy Toeplitz aurait eu cent ans le 24 novembre. Wolfgang Klauke, qui fut président de la FIAF de 1979 à 1985 et qui l'a bien connu, profite de l'occasion pour rappeler l'extraordinaire carrière du professeur Toeplitz et sa contribution hors du commun à l'histoire de la FIAF.

Les premiers écrits de Jerzy Toeplitz sur le cinéma datent de 1928. Dans les années 30, il participe aux activités du groupe polonais Start dont il est l'un des fondateurs, mettant de l'avant un engagement social dans la critique. Travaillant à Londres de 1934 à 1937, il échappe ainsi à l'occupation allemande de son pays.

Fondateur et recteur de l'école de cinéma de Lodz, titulaire de la chaire Histoire et Théorie du cinéma à l'Académie polonaise des Sciences, conseiller cinéma auprès du gouvernement polonais, éditeur d'une revue théorique et auteur d'une histoire générale du cinéma en six volumes, Jerzy Toeplitz était également bien connu des téléspectateurs de son pays jusqu'à ce que son gouvernement (en 1968) lui retire toutes ses responsabilités. Polyglotte (il parlait couramment six langues et se débrouillait très bien dans plusieurs autres), il enseigna aux États-Unis et en Belgique, fut professeur invité dans plusieurs autres pays et, à l'invitation du gouvernement australien, créa l'Australian Film and Television School en 1973.

En 1946, alors qu'il dirige le service international de Film Polski, Toeplitz qui, avec quelques autres, travaillait à un projet d'archives du film à Varsovie, participe au congrès de la FIAF. En 1948 il est élu président de la FIAF, un poste qu'il occupera durant 24 ans, à une époque où aucune limite de temps n'était associée à cette fonction.

Doté d'un talent de diplomate

Jerzy Toeplitz would have been 100 in November 2009. Among the current generation of archivists, few are left who knew him. We last saw him at the FIAF Congress in Los Angeles in 1995. This was his last meeting with old friends from the now large FIAF family. He died a few weeks later.

Jerzy Toeplitz was born on 24 November 1909 in Kharkov, Ukraine, and studied law in Warsaw. From 1928 to 1934 he contributed articles on film to various Polish newspapers and in 1930 became a founder member of Start, a grouping of left-wing intellectuals committed to social criticism in the cinema. From 1934 to 1937 he worked in his cousin's film company in London and by good fortune survived the German occupation of Poland.

In 1946 Toeplitz attended the first FIAF Congress after the Second World War. At that time he headed up the overseas department of the state cinema agency Film Polski and, with others, conceived the idea of a film archive in Warsaw. From 1948 to 1972 – for 24 years – he was President of FIAF. At that time the statutes did not limit the term of office, as they do now. Toeplitz was an unusually creative personality and today the list of his positions, functions, and academic achievements still seems extraordinary. He was co-founder and rector of the film school in Łódź, head of the history and theory of cinema department at the Polish Academy of Science, publisher of a film theory journal, adviser on cinema to Polish government ministers, a familiar figure on television, member of a multiplicity of national and international committees and organizations, and author of a six-volume history of world cinema. He had teaching posts in the USA and Belgium and was a guest lecturer in many other countries. He founded and headed the Australian Film and Television School, spoke six languages fluently and could read and make himself understood in several others.

The period of his presidency of FIAF was a complicated one in several respects. It was the time of the Cold War between East and West, which naturally cast its shadow over FIAF; but it was also a time of internal conflict, thanks to the resignation of the Cinémathèque française and the



remarquable (le congrès de Berlin de 1967 ici évoqué en détails en est un exemple éloquent), Jerzy Toeplitz sut diriger la FIAF avec un doigté exceptionnel durant une période particulièrement difficile, aussi bien à l'extérieur (la Guerre froide) qu'à l'intérieur (le départ de la Cinémathèque Française) de la fédération. Son sens aigu de l'équilibre permit à la FIAF de s'ouvrir à des institutions qui ne se conformaient pas toujours au modèle dominant hérité des pères fondateurs mais qui ne se consacraient pas moins à la sauvegarde du patrimoine cinématographique.

L'idée de membre individuel, par opposition à celle de pays membre, mise de l'avant par Toeplitz au congrès de 1967, est la base même de la FIAF que nous connaissons aujourd'hui. Et Klaue de conclure : « Je l'admiraais pour sa capacité d'écoute, pour son respect des opinions d'autrui, pour sa volonté de trouver des compromis et d'établir des ponts : c'était un médiateur et jamais il n'imposait son point de vue. C'était une figure charismatique et un grand président : la FIAF lui doit beaucoup. Il ne faudrait pas oublier Jerzy Toeplitz. »

El 24 de noviembre se cumplirán cien años del nacimiento de Jerzy Toeplitz. Con esta ocasión, Wolfgang Klaue, presidente de la FIAF de 1979 a 1985, recuerda la carrera extraordinaria del profesor Toeplitz y su aporte excepcional a la historia de la FIAF.

Los primeros escritos de Jerzy Toeplitz sobre cine se remontan a 1928. En los años 30, participa en la fundación y las actividades del grupo polaco «Start», aportando una dimensión de compromiso social a la crítica. Toeplitz trabajó en Londres entre 1934 y 1937 y escapó a la ocupación alemana de su país.

Fundador y rector de la escuela de cine de Łódź, titular de la cátedra de Historia y teoría del cine de la Academia polaca de ciencias, consejero para el cine ante el gobierno polaco, editor de una revista teórica y autor de una historia general del cine en seis volúmenes, Jerzy Toeplitz también fue conocido por los telespectadores del país, hasta que, en 1968, el gobierno lo despojó

appearance of new archives following different models. Toeplitz steered FIAF through the choppy waters of the Cold War with great delicacy and diplomatic skill. The division of Germany, the Wall, the GDR boycott, Cuba crisis, anti-American movements, military confrontations between East and West – all made international relations more difficult and hampered the activities of international organizations. Toeplitz was a clever and brave helmsman, always striving to avoid confrontation and conflict, always patient and sensitive when searching for a compromise. His handling of the Cinémathèque française was a case in point. He rejected the urgings of hardliners, who demanded a complete break, and instead held the door open just a crack, maintaining a dialogue and seeking a way out of this complicated situation.

Toeplitz respected the realities of any given state of affairs without taking sides, and it was in no small part thanks to him that FIAF opened up to new kinds of archives, differing from the then dominant concept of a national archive. He was a fierce defender of the legitimacy of film archives which were a part of film institutes or other organizations and opposed the wholesale rejection of young archives which some saw as “film clubs with a film collection”, not yet mature enough to join FIAF.

Jerzy Toeplitz's landmark achievement, in opening the doors of FIAF to all institutions committed to the safeguarding and preservation of moving images, has proved of great service to the organization. Toeplitz found the way out of a politically charged situation and at the same time led FIAF into a new phase of its development.

In 1967, the FIAF Congress took place in East Berlin. Six years after the wall went up, international events of the kind were not everyday occurrences in the Eastern sector. The GDR was very anxious to improve its image and wanted to give a good account of itself at the FIAF Congress. And it certainly had something to show off: the newly-built technical facilities of its archive, then the world's most modern building for the storage and handling of films, “a Mecca among film archives”, as Professor Gesek from Vienna wrote in the guest book.

The desired harmony was, however, overshadowed by unplanned events. As luck would have it, it was this particular FIAF Congress, in the “capital of the GDR” (though the Western powers disputed that status), that was to decide whether or not to accept as a member the Stiftung Deutsche Kinemathek of “Berlin (West)”. Since its inception, FIAF had held to the principle of national membership, i.e., one archive per country. Many members at that period had an interest in maintaining their monopoly and thus defended the system. We had accepted a few absurdities. In Italy, for example, there were already three members. So each Italian archive was allotted a single vote, while countries with a single archive received three. We can imagine the problem that would have arisen if another country were now to be allowed two archives...

So now the Stiftung Deutsche Kinemathek of Berlin (West) came knocking at FIAF's door. Toeplitz, who came from a socialist “brotherland”, should have supported the concept which the socialist countries of the time called the “three-state theory”, according to which West Berlin did not belong to the Federal Republic (West Germany) nor, of course, to the GDR (East Germany). According to this philosophy, West Berlin was an “autonomous political unit”. The Soviet Union and the GDR were very sensitive to any violation

de todos sus cargos. Toeplitz era un políglota, que hablaba seis idiomas corrientemente y manejaba muy bien muchos otros; enseñó en Estados Unidos y Bélgica, fue profesor invitado en varios países y en 1973 fue llamado por el gobierno australiano para fundar la Australian Film and Television School.

En 1946, Toeplitz, mientras planeaba, junto con otros, un archivo fílmico en Varsovia, participó en el congreso de la FIAF como director del servicio internacional de Film Polski. En 1948 fue elegido presidente, cargo que ocuparía durante 24 años.

Dotado de un talento diplomático notable (del que es un buen ejemplo el congreso de Berlín de 1967, recordado aquí con lujo de detalles), Jerzy Toeplitz logró dirigir la FIAF con habilidad excepcional en un período muy difícil, en el contexto político de la guerra fría y en ocasión de la crisis provocada por la salida de la Cinémathèque Française. Su sentido agudo del equilibrio hizo que la FIAF pudiera abrirse a instituciones que, aunque se dedicaran a la salvaguarda del patrimonio cinematográfico, no siempre se ajustaban al modelo dominante heredado de los padres fundadores.

La idea de miembro individual, en oposición a la de país miembro, propuesta por Toeplitz en el congreso de 1967, constituye la base misma de la FIAF que hoy conocemos. Citemos las palabras finales de Klau: «Lo admiraba por su capacidad de escuchar, su respeto de las opiniones ajenas, su voluntad de encontrar compromisos y tender puentes: era un mediador que jamás imponía su punto de vista. Fue una figura carismática y gran presidente: la FIAF le debe mucho. No deberíamos olvidar a Jerzy Toeplitz.»

of this principle. Toeplitz realized he was facing an insoluble dilemma. He knew that the Eastern European archives were under oath to uphold the “autonomous political unit Berlin (West)” formula when discussing the possible acceptance of the Deutsche Kinemathek. But he also knew that there was not the slightest chance of the concept winning a majority vote in FIAF. He feared an unhelpful politicization of the organization, something he had skilfully avoided throughout the period of the Cold War. FIAF now risked being split. Consensus was impossible. Toeplitz sought a solution in his customary manner, via quiet diplomacy. During the period leading up to the Congress he conferred with Rath sack (Deutsche Kinemathek), Volkmann (Staatliches Filmarchiv), Pöschke (Deutsches Institut für Filmkunde), and the most influential members from both East and West. After these consultations he proposed a solution of stunning simplicity: the complete abandonment of national membership in favour of an individual membership system. In this way the Deutsche Kinemathek could be accepted – its nationality was irrelevant.

The proposal was radical, breaking with a 30-year tradition. There was opposition, but no alternatives were proposed. Several members were worried about losing their monopoly, others predicted that FIAF would become Americanized, flooded with US archives, while others feared their own influence would wane. But Toeplitz prevailed against the know-alls and the prophets of doom. The FIAF of today has its roots in this clever, brave, and far-sighted decision of Jerzy Toeplitz.

One year after this “Berlin compromise”, Toeplitz fell out of favour in Poland and was stripped of all his positions. Intellectuals, primarily Jewish, were being held responsible for the student unrest, demonstrations, and protests. There was also a danger that he would no longer be able to serve as President of FIAF. This risk was circumvented by Herbert Volkmann, director of the Staatliches Filmarchiv and member of the FIAF Executive Committee, flying to Warsaw and interceding, successfully, with the Polish authorities. Jerzy Toeplitz was able to continue as President of FIAF. But in 1972 he gave up the position. He left Poland, went to Australia and set up the Film, Radio and Television School in Sydney. In 1980 he returned to Warsaw and from time to time attended FIAF congresses. He gave lectures at the university in Warsaw and in many other countries. He wrote and published, remaining active until the end of his life.

I admired him for his ability to listen, to respect others’ opinions, to seek compromises and to build bridges. I never saw him angry or heard him shout. He was a mediator, who never imposed his opinions on others. He was a charismatic figure and a great President. FIAF has a great deal to thank him for. We should not forget him.

Showing a Film is Not Enough

On Cinematheques in Western Europe and North America

Jesper Andersen

Open Forum

It is fantastic that cinematheques exist. Otherwise the Swedish film world would be poor. The cinematheque is a ray of sunshine in my life. (Quote from a survey at the Swedish Cinematheque in Stockholm, 2007)

Henri Langlois, the legendary founder of the Cinémathèque française, believed that “The best way to preserve a film is to show it.” But how do film museums and cinematheques organize their programmes today? Jesper Andersen (the Danish Film Institute/Cinematheque) visited 13 film institutions across Europe and North America and spoke to 16 different programmers and curators about their everyday experiences and vision. Here he reports from his *tour de cinémathèques*.

FIAF became even more active after the Second World War and not least after the archive union's third Congress on September 1948 at the prestigious Hotel d'Angleterre in Copenhagen. The Congress also commemorated FIAF's 10th anniversary. There is a detailed account of this Congress at the Danish Film Institute library, including a presentation by 10 [film] archives that, at the request of Henri Langlois, emphasized that it was not only the role of the FIAF [film] archives to preserve film but also to widen the public's knowledge of film history and film art. Thus one of the Congress's declarations reads:

“It is necessary to remind and reiterate that members of the International Association of Film Museums are not just institutions that preserve film but are also, first and foremost, centres for film culture and promotion.”

Despite the fact that FIAF has emphasized the importance of archive screenings, at least since 1948, there has been almost no international exchange of experiences when it comes to programming, organization, and financing of public shows in archives and cinematheques. International co-operation between film archives has focused mainly on the exchange of information about preservation, restoration, the digitization of film heritage, and an agreement on the physical standards for access to archive material. Undoubtedly this has something to do with the fact that the first film archives were established in an attempt to preserve silent movies. There was a need for an international association able to develop the knowledge such a task needed. Silent movies were quickly forgotten in the transition to talkies, and Langlois and other archive pioneers realized that a large number of silent movies were being destroyed because they no longer had any commercial value. The very same experiences motivated Ole Brusendorff to suggest establishing a film archive in Denmark. When Brusendorff began his work on the book *The Film* (1941), he noticed that many silent movies from the Danish Golden Age had already vanished from the Nordisk Films Kompagni.



Ole Brusendorff at Nordisk, Copenhagen, 1940.



Ernest Lindgren at the FIAF Congress in Copenhagen, 1948.

Entre octobre 2007 et mai 2008, l'auteur, conservateur/programmateur au Danish Film Institute de Copenhague, a visité 13 cinémathèques d'Europe et d'Amérique du Nord y interviewant 16 responsables de la programmation sur leur expérience quotidienne et leur point de vue sur la question. Le texte ici publié est un résumé de cette vaste enquête.

Une résolution adoptée par le congrès FIAF de Copenhague en 1948 se lisait comme suit : « Il est nécessaire de rappeler et de répéter que nos membres ne sont pas uniquement des institutions qui conservent les films, mais aussi, d'abord et avant tout, des centres dédiés à la culture cinématographique et à sa promotion. » C'est en s'appuyant sur ce texte historique que l'auteur démarre son périple qui le conduira de New York à Madrid, en passant par Toronto et Paris, entre autres lieux.

L'enquête s'articule autour de 18 thèmes (de la définition même de la fonction de « programmateur » au prix des places) qui illustrent la diversité des approches aussi bien que la complexité des questions soulevées. S'il n'y a pas de « modèle » non plus que de définition universelle de la fonction de programmateur, nombreuses sont les expériences qui se recoupent – ce qui a récemment permis aux auteurs de *Film Curatorship, Archives, Museums and the Digital Marketplace* de proposer la définition suivante de la fonction de conservateur de cinéma : « L'art d'interpréter l'esthétique, l'histoire et la technologie du cinéma par le biais de la collection raisonnée, la conservation et la documentation des films et de leur projection dans le cadre de présentations de nature archivistiques. » Et c'est à cette définition que l'auteur confrontera implicitement ses interlocuteurs, obtenant autant de réponses, ou presque, que de lieux visités.

L'enquête examine notamment le statut des institutions (privées, publiques, intégrées à une institution plus large – un musée d'art, à Berkeley et New York par exemple), leur engagement et leur responsabilité vis-à-vis l'histoire du cinéma et les diverses approches pour en rendre la connaissance stimulante et non sclérosée.

La question des rétrospectives est longuement examinée, notamment

Curator or Programmer?

Therefore, there is neither in FIAF nor in any other association any established theories or practice in place regarding the work of programmers or curators at film museums. There is also no established discipline within film programming or curatorship. In contrast to this, the art world regularly holds seminars and courses, and publishes literature on the art of how to curate exhibitions.

And what are we, anyway, to call the people that are in charge of film programming and organizing public screenings? Laurence Kardish (The Museum of Modern Art) apparently hates the word “programmer”, as it is now mainly used in connection with jobs such as software-developer in the field of IT, while “curator” is a job description that has traditionally referred to the art world.

Indeed, it is very positive that the book *Film Curatorship: Archives, Museums, and the Digital Marketplace* (2008) opens the discussion on what being a curator or programmer at a cinémathèque/film museum entails (the “feature on programming”, which the periodical *The Moving Image* published in Spring 2004, was also a good contribution to this clarification). *Film Curatorship* summarizes discussions between four leading archivists/curators and is a welcome and nuanced contribution to understanding film as a medium. The writers of the book maintain that film is more than a container of content that remains the same no matter which format it is presented in. The four archivists reach – after long discussions – a definition of “film curatorship”:



Kirsten Poulsen, secretary at the Danish Film Museum and Henri Langlois at the FIAF Congress in Copenhagen, 1948.

“The art of interpreting the aesthetics, history, and technology of cinema through the selective collection, preservation, and documentation of films and their exhibition in archival presentations.”

In the book, a curator in the film world is defined as a person who is connected to a film collection and who has a holistic approach to all areas within a film museum. That is, according to Alexander Horwath and the three other editors, the most important difference between curatorship and programming. According to Horwath, a programmer is someone who

dans le contexte du débat très actuel : rétrospective complète vs rétrospective sélective. Les expériences récentes de Vienne, Toronto et Copenhague sont notamment mises à profit pour éclairer le débat.

La production nationale et sa place dans le programme des cinémathèques (Londres, Toronto, Copenhague) est aussi débattue, comme l'est la question souvent controversée des séries thématiques et des séries dite « géographiques », c'est-à-dire consacrées à un pays en particulier et qui, pour le meilleur et pour le pire, sont fréquemment bâties en collaboration avec les ambassades et les services culturels des pays sélectionnés.

Sont également abordées les questions plus générales de planification : de l'équilibre des programmes à l'identification des publics cibles, en passant par la périodicité du programme imprimé, à la répétition des séances (voire même la mise à l'affiche prolongée d'un film : une semaine, deux semaines), comme parfois pratiqué à Londres, Toronto et à l'American Cinematheque, au prix des billets et l'existence d'un abonnement. L'expérience de distribution (au sens strict du terme) du Filmmuseum d'Amsterdam, vu son caractère unique dans le paysage des cinémathèques, fait l'objet d'un chapitre particulier.

Enfin l'auteur examine les pratiques actuelles vis-à-vis les festivals, les musées et les salles commerciales; soulève la question du vieillissement du public de nos projections; du caractère de la programmation (populaire ou élitiste?) et fait état d'expériences récentes et innovatrices.

sits at a TV station, a cinematheque, or a festival and puts together a film programme. The curator, on the other hand, navigates all areas of a film museum.

The archivist does not need to know how to interpret what he keeps in the archives and the programmer does not need to have knowledge of a film's origin. The curator, on the other hand, interprets the collection to the audience and staff of the institution. To curate at film museums is to translate and interpret, says Horwath.

The view that a curator should both monitor a film collection and have a paternal, Olympian overview of all aspects of a film museum's activities is met with surprise at Cinematheque Ontario, as they don't have a film collection. There, the head of programming, James Quandt, organizes a large director-retrospective every second or third year, which tours 15-20 North American cities and which is also shown at European cinematheques. Subjects have included directors such as Robert Bresson, Kon Ichikawa, Kenji Mizoguchi, Shohei Imamura, and Mikio Naruse. For these retrospectives, Quandt has developed detailed monographs. The touring retrospectives are viewed as the strength of the cinematheque – especially in relation to FIAF. Quandt sees himself as a curator: "It is possible to be a curator of ideas and various film series without being connected to a collection," Quandt and his team claim.

The Austrian Film Museum programmes many films from their own archives, and 80% of the films screened at the Cinémathèque Royale in Brussels come from the large film archive in the Belgian capital. The Museum of Modern Art in New York also draws largely from its extensive film collection when programming. In Copenhagen only about 45% of the film prints screened are from our own archive. It is at even a lower percentage at other venues. Finally, as mentioned before, there are cinematheques not connected to any archive.

For many of the film archives and museums in Western Europe and the United States, cinematheques do not function as a window to a film archive. The majority of the programmed films come from other print sources rather than their own archive. In many archives, programming is a separate post, which as such brings our work as programmers closer to that of a curator at an art museum. There are so many different institution models when we refer to cinematheques and film museums that the definition of film curatorship offered by the book *Film Curatorship* will only be relevant to very few people in a very limited number of film museums and archives.

The job of programmer or curator at a cinematheque is different from the function of the curator at an art museum in that film programming is a continuous activity that takes place in a specific cultural institution. It is largely controlled by the need for versatility, comprehensiveness, and *balance* – certain historical periods, directors, and genres must be represented in the programme selection.

A curator at an art museum implements more idea-driven, subjective projects. On top of that, several curators within the field of visual art work as freelancers and as such are not tied to specific cultural institutions. Our most important function within the film world, whether we call ourselves curators or programmers, is to create a contextual experience for the audience – to place films in their right context.

Entre octubre de 2007 y mayo de 2008, el autor, conservador y programador del Danish Film Institute de Copenhague, visitó trece cinematecas de Europa y de América del Norte para entrevistar a dieciséis responsables de programación sobre la actividad que realizan y sus puntos de vista profesionales. Publicamos aquí un resumen de su amplia encuesta.

Una resolución adoptada por el congreso de la FIAF de Copenhague en 1948 afirma lo siguiente: «Es necesario recordar y repetir que nuestros miembros no son sólo instituciones que conservan películas, sino también, ante todo y sobre todo, centros dedicados a la cultura cinematográfica y su promoción.» Apoyándose en este texto histórico, el autor inicia un periplo que lo lleva de Nueva York a Madrid, pasando por Toronto, París y otras ciudades.

Su investigación se articula alrededor de 18 temas, que abarcan desde la definición misma de las funciones del «programador» hasta el precio de las entradas, ilustrando la diversidad de los acercamientos y la complejidad de los problemas. Aunque no exista un «modelo» único, como tampoco una definición universal de la función del programador, muchas experiencias coinciden. Es lo que ha hecho posible que los autores de *Film Curatorship, Archives, Museums and the Digital Marketplace* propongan la siguiente definición de la función del conservador de cine: «El arte de interpretar la estética, la historia y la tecnología del cine a través de una planificación de la colección, la conservación y la documentación de las películas y la proyección de las mismas como material de archivo.» El entrevistador recurre implícitamente a esta definición ante sus interlocutores, obteniendo casi tantas respuestas distintas como localidades visitadas.

La búsqueda se detiene en especial en el estatuto de las instituciones, que pueden ser privadas, públicas, integradas en una institución mayor (como por ejemplo, un museo de arte en Berkeley y Nueva York), en la manera en que éstas asumen sus responsabilidades ante la historia del cine y los enfoques empleados para hacer que su conocimiento sea estimulante y evitar el anquilosamiento.

Se dedica mucho espacio a la cuestión

Various Experiences and Programme Profiles

Most film museums and cinematheques are run as publicly-financed institutions on a national or regional level. There are historical, financial, geographical, and personal reasons why a specific film museum/cinematheque appears with a specific programme profile. Peter Konlechner and Peter Kubelka founded the Österreichisches Filmmuseum (henceforth referred to in this article as the Austrian Film Museum) in Vienna in 1964, before they turned 30, and were the museum's directors for 37 years. Kubelka was and still is a prominent avant-garde film director and, together with Jonas Mekas (who established Anthology Film Archives in 1964), is one of the few cinematheque founders and archive people active in films in such a way. Kubelka's background still informs the Austrian Film Museum, which features many experimental and avant-garde films and has a continuous programme entitled "Was Ist Film," which Kubelka curates, offering in 62 programmes an overview of the history of avant-garde and experimental films.

Another example is the Pacific Film Archive (PFA), which opened in 1971 with the support of Henri Langlois. The PFA in Berkeley deliberately chose other areas of focus than MoMA, George Eastman House, the Library of Congress, and UCLA Film & Television Archive. The new archive focused on avant-garde film (due to the strong avant-garde tradition in the San Francisco Bay area), Asian film, and pornographic film. No one else collected Asian film at the time and the then-director was convinced that porn films would one day be considered a part of film history. On top of this, several of the avant-garde film artists actually made a living from porn. Today, Pacific Film Archive has a weekly avant-garde and Asian film programme, which features very prominently in the programme selection. Porn films do not feature, however.

Many cinematheques, not surprisingly, experience financial difficulties. What is new is that important institutions, such as Pacific Film Archive and The Museum of Modern Art, have experienced a substantial decrease in public funding. Therefore more funding than before must be procured from private sponsors, who in recent years have in fact reduced their contributions.

Keeping Film History Alive

All cinematheques see it as a vital part of their job to keep film history alive, but they also regard film art as constantly changing. Therefore film history is viewed as something that must be continuously rediscovered and rewritten. The cinematheques mainly feature films that are "invisible" in ordinary film repertoires and in the media in general. They feature classics, silent movies, neglected historical cinematic works, quality foreign films that haven't achieved commercial distribution, exotic film traditions, and avant-garde and experimental films. Furthermore, the cinematheques produce background information on the films that are included in the programme and often comment on the considerations that went into the decision-making process.

Henri Langlois often gave a short introduction to the films screened at the Cinémathèque Française, but he wasn't too keen on the didactic cinema club tradition. He felt that viewers had to create the connections themselves. In the 1950s the first director of the Danish Film Museum, Ove Brusendorff, with his assistant Erik Ulrichsen, followed the same programme politics as Langlois, according to former director Ib Monty. They felt the film series should by no means become pedagogical. Ulrichsen always used the

de las retrospectivas, en especial en el contexto de un debate muy actual: ¿retrospectiva completa o retrospectiva selectiva? Para iluminar la discusión el autor examina sobre todo las recientes experiencias de Viena, Toronto y Copenhague.

También discute sobre la producción nacional y sobre el lugar que se le asigna en los programas de las cinematecas (Londres, Toronto, Copenhague) y asimismo sobre la cuestión, a menudo controvertida, de las series temáticas y de las series llamadas «geográficas», es decir, consagradas a un solo país y que, para bien o para mal, en general se organizan en colaboración con las embajadas y los servicios culturales del país seleccionado.

Además se encaran cuestiones más generales relacionadas con la planificación, desde el equilibrio de los programas hasta la identificación del público al que están destinados, lo cual abarca la periodicidad del programa impreso, la repetición de las sesiones (a veces durante un lapso

argument that one never expects a pedagogical framework from the Royal Theatre, insisting that it would cease to exist if it presented plays by the Danish/Norwegian playwright Ludvig Holberg in a series. Ib Monty also says that Ulrichsen, on principle, did not want to programme films that he himself had already seen. However, an important distinction of modern cinematheque practice is that the films shown are placed within a context. Ulrich Gregor, who in 1963 co-founded Freunde der Deutschen Kinemathek, said in 1972 in relation to the principle of FDK:

“What mattered was to provide specific education and information, which meant not to isolate films, but to present the individual work as part of a larger picture... Films, in this model, were not to be presented as just singular works of art, but as products of a medium, informed by specific factors – political, social, economic factors, factors of artistic tradition, or the very refusal of such traditions.” (Strathaus, p. 3)

Continuing this practice, the cinematheques often invite guests – directors, film critics, film historians – to introduce the films, and organize events and debates on historical and political film subjects related to the programme. DFI/Cinematheque develops 12-14 special events per month. These events have become increasingly important in order to maintain and attract an audience. Gwen Deglise from the American Cinematheque in Los Angeles emphasizes that “Showing a film is not enough”. Thus, many cinematheques consider cutting back on the number of films shown in exchange for further contextualization of the films, thereby creating an image for themselves in relation to commercial cinemas. Geoff Andrew, head of programming at BFI Southbank (long known as the NFT, or National Film Theatre) in London, points out a different purpose for this practice: “We are trying to expand peoples’ view of what a film is. The usual attitude is that film is comedy or action. There is very little awareness that film can be anything

other than that, and that even if a film is recorded in Mandarin, Portuguese, or Swahili and has subtitles, it doesn’t have to be pretentious and weird.” Andrew adds that whether because of globalization or an increased weariness of Hollywood’s formulaic films, we are today watching films from countries we haven’t been aware of before. “So when some pronounce that film is dead, it’s because they don’t look far enough out into the world.”

More cinematheques attach an increased importance to their role in defending film as an art form and contributing to a democratic debate. They emphasize that

cinematheques must be a critical and ethical tool – as expressed in the mission statement of the Austrian Film Museum:

“The Film Museum is opposed to a reduction of film and culture in



The delegates at the FIAF Congress in 1948 visiting Nordisk film studios.

de una o dos semanas), como se acostumbra en Londres, Toronto y la American Cinematheque, los precios de las entradas y la existencia de abonos. Le dedica un capítulo especial a la experiencia del Filmmuseum de Amsterdam en tema de distribución (en el sentido estricto de la palabra), por sus características únicas en el panorama de las cinematecas.

Por último, el autor examina las prácticas actuales en lo referente a los festivales, los museos y las salas comerciales; plantea la cuestión del envejecimiento del público de las proyecciones; se pregunta sobre el carácter de la programación, es decir, si es popular o elitista, y presenta experiencias recientes e innovadoras.

general to its economic, populist, or merely spectacular aspects. It is dedicated to promoting a cultural climate which is based on free access to knowledge and education, respect towards historical and contemporary alternatives to the status quo, a consideration of minority interests and democratic forms of debate.” (www.filmmuseum.at)

Presenting Film History

Several cinematheques have fixed slots for presenting film history – the most comprehensive selection is found at the Cinematheque Française. It is called “L’Histoire permanente du cinema” and runs once or twice a day. The selection is comparable to a permanent collection at an art museum. It is based on the original concept by Langlois, which seeks to combine programmes of different films from different time periods but without commentaries to connect them. In Paris, however, the concept has changed a little, according to the head of programming Jean-François Rauger, as they now sometimes show films that have “covert” or obvious connections to each other. However, there is still no structuring principle, and a mix of known and unknown works are presented – silent movies, classics, rare gems from the cinematheque’s collection, and newly restored films. First and foremost, the selection appeals to an audience that wants to explore all parts of film history and who are less interested in following a specific director’s career or in films from a specific period. At The Museum

of Modern Art in New York, their programme strand entitled “Still Moving” re-introduced the idea that parts of the film collection are always on display. And in 2000, Freunde der Deutschen Kinemathek in Berlin introduced the “Magical Film Tour” – a mixed film historical programme featuring one film a day. The film historical exhibitions at these cinematheques are almost exclusively based on their own collections. The Copenhagen collection is not large enough to present all of film history, and therefore there is no fixed slot to present it. During 2006-2008 the programme “Film History from A-Z” was screened, presenting around



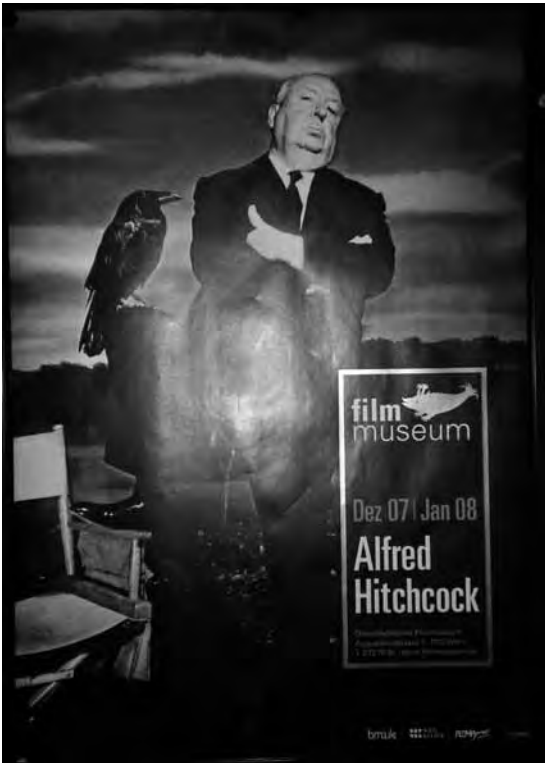
American Cinematheque, Los Angeles.

100 films in total, divided into genres and periods. In much the same way, this year’s programme includes several series on history and genres of documentary film.

Retrospectives

One of the recurring discussions within the programming work of cinematheques is whether or not to present complete or limited retrospectives. “There is a tendency – what I call the ‘completist tendency’ – that exists nowadays where you have to have a complete retrospective if you’re a programmer,” asserts David Francis (*Film Curatorship*, p. 71). This statement was not met with any sympathy at the cinematheques that I

visited. On the contrary, James Quandt from Cinematheque Ontario says: “There is a feeling that complete retrospectives belong in the past – an ideal that the cinematheques once maintained. This is obviously due to the difficulties that all cinematheques have in finding lesser-known films, and also the high costs of offering complete retrospectives. But it was in this way that I got to know marginal works by famous directors... so I’m still somewhat in favour of the complete retrospective.”



Filmmuseum Wien, Hitchcock Series.

At cinematheques outside Europe, there is a tendency to create limited retrospectives, whereas several European cinematheques still practise complete retrospectives. Several add an angle (a theme or a period) to a director’s career: for example, the American Cinematheque’s series “Ford at Fox”, featuring six John Ford films. The Cinematheque has two large theatres (the Egyptian Theatre in Hollywood with 616 seats and the Aero Theatre in Santa Monica with 425 seats) and needs at least 250 viewers per show and considerable financial contributions. Experience has shown that public interest in the Cinematheque’s retrospectives can only be maintained for longer than two weeks if they feature very popular directors such as Alfred Hitchcock and Billy Wilder.

Alexander Horwath in Vienna is on principle not interested in limiting the size of a retrospective. Even though the Austrian Film Museum has only one cinema (with 165 seats), they still presented a Western series in 2007 with almost 80 films, whereas BFI Southbank (with 3 cinemas) only showed 16 classics in their latest Western series. “It would be unsatisfactory for us not to present the richness of the genre at a time where anti-Americanism is high and where we have been warned against making a Western programme. At the moment, this genre has a lot to tell us,” says Horwath.



Alfred Hitchcock visiting the Danish Film Museum with the former director Ib Monty, Copenhagen 1968.

Larger retrospectives are often characterized by extensive projects including restorations and publications. The Austrian Film Museum, for example, has undertaken larger projects involving directors as different as James Benning, Dziga Vertov, and Jean Epstein. Each year the Filmoteca Española co-operates with the San Sebastián Film Festival on one large retrospective and publishes related and extensive monographs on selected directors – the latest concern Henry King and Mikio Naruse. And Cinematheque Ontario, as mentioned above, presents several “touring exhibitions”.

In Copenhagen we have obviously showcased many classical director series and have most of the time attempted to make them as complete as possible. However, we also discuss the scope of the retrospectives, for along with other cinematheques we must face the “*Mona Lisa syndrome*”, with audiences only seeking out

those titles familiar to them. A couple of years ago when we programmed an extensive Kurosawa series we were well aware that it would be *Seven Samurai* and *Rashomon* that collected large audience numbers and not, for example, the exciting contemporary films which Kurosawa directed from 1946 to 1949, describing Japan's paralysed condition following World War II.



Nederlands Filmmuseum, Amsterdam.

Several programmers relate that they try to enhance films they find of particular interest but which don't appear in the "public canon" of important works. When Cinematheque Ontario presented a Jacques Demy series they gave considerable attention to the neglected *Model Shop*; while the Oslo cinematheque has attempted to remedy the *Mona Lisa* syndrome by giving selected non-canonized films more text and a larger picture in their published programme, which according to Kjell Runar Jenssen has sometimes been successful.

A Commitment to the National Film Heritage

Most cinematheques feel a special commitment to national film history and in some cases public resources and support is conditional upon the cinematheque prioritizing national films in their programme. At the same time, it is a subject which is being debated in several film museums

and archives. Archive workers in particular emphasize that national art film be given consideration in the programming, no doubt due to the fact that many archives have a legal duty to collect and preserve national films. As Geoff Andrew says: "Some see the BFI as the 'British Institute of Films'. I see the BFI as the 'British Institute of Films' and believe that we have a duty to film art as a whole." Each year Cinematheque Ontario programmes a series, "Canadian Top Ten", which presents the ten best Canadian films selected by a large external jury. The series works as a festival, and the directors introduce the films, many of which never received distribution.

In Copenhagen it can be difficult to create an interest in retrospectives of Danish directors and actors, mostly because Danish films

have been shown in the cinema and often several times on TV. Still, we sometimes try, even though we are well aware that except for the shows where the film artists themselves are present, the audience for these series is limited. Every third Thursday in the month we show a Danish film with English subtitles, for English-speaking Copenhageners. Furthermore, quite frequently we have independent events where we present an older Danish film together with an historical introduction. We also often show previews of new Danish films.

Up until 2009, every January and February we annually screened the previous year's Danish film premieres, partly out of a sense of a duty,



Cine Doré at the Filmoteca española, Madrid.

though we knew beforehand that a number of the films would have a very limited audience. This year we changed the concept and allowed a film critic to choose his seven favourite films from the Danish premieres. A single director, whose film was not among those selected, criticized the new concept. He felt that the cinematheque, as a government-funded institution, had an obligation to show all or nothing. In general, though, the new concept was positively received. We had more press coverage than in previous years and the average number of visitors increased markedly.

Thematic Series

Are some film series more curated than others? If you spend two years with Roberto Rossellini, tracking down all the literature and film copies and programming a retrospective, is it not different from programming a film package that is acquired externally? It can be said that thematic or concept series are a result of a larger curatorial work in much the same way. About thematic series Alexander Horwath says:

“In such shows, the individual strength of a film is of little importance, as long as the ‘content-connections’ to the theme are there. In these cases, the curator-as-philosopher, curator-as-artist, curator-as-cultural theorist often uses films just as illustration for his or her social insight. To me, that’s not curatorship, but misplaced theorizing.” (*Film Curatorship*, p. 136)

René Wolf (Nederlands Filmmuseum) does not categorically reject thematic series but says that “the audience is not necessarily looking for a point of view in a programme, and a programme concept can sometimes block the communication between you as a programmer and the audience:

“For example, we once presented a programme on the transition from silent movies to talkies in co-operation with the Bologna Film Festival [Il Cinema Ritrovato]. It was a very interesting programme but the public was not particularly interested. We presented two versions of Hitchcock’s *Blackmail* – the silent one and the talkie – and made it financially advantageous to watch both films. Nevertheless we sold very few tickets, even though we normally have a big audience for Hitchcock. It was too much of a concept programme.”

On the other hand, both Alexander Horwath and René Wolf favour programmes with multiple layers. René Wolf points to Amsterdam’s 2008 summer programme focusing on Cary Grant. The angle in this case was “Becoming Cary Grant”:

“At first it seems to be about 25 Cary Grant films, but when you take a closer look at the programme, we only screen films that are significant to Grant’s development as an actor. It also focuses on five different directors, and by doing so it is also a celebration of these directors. We didn’t highlight these layers much when launching the series, but some of the audience has possibly noticed them.”

In Copenhagen we also have mixed experiences with thematic series – and by this I don’t mean “genre series” such as martial arts films, opera on film, or Westerns. A couple of months ago we programmed a series that we called “Hollywood Surrealism”, which praised the irrational, imagination, lust, and madness in Hollywood films – from *Duck Soup* (1933) to *Punch-Drunk Love*

(2002). The series was not a big success. One of the reasons could be that it was too constructed or “over-curated” and it was too unclear how the concept of surrealism was used. Many of the films would without a doubt have had a larger audience had they been framed in another, more classical setting.

In April 2007 we showed the series “The Last Cigarette – Smoking and Smoke in American Film”, which received positive press coverage and attracted a large audience. Made relevant by the implementation of the new Danish

smoking ban, which mainly prohibits smoking indoors in Danish offices and public buildings, we presented a small collection of American films featuring a direct smoking theme, with cigarettes and smoke as symbolic and stylistic elements in the overall expression. The series was also complemented by the many new “cigarette-films”, such as *Coffee and Cigarettes*, *Romance and Cigarettes*, *Good Night and Good Luck*, and *Thank You for Smoking*. Several old popular classics such as *Casablanca*, *Double Indemnity*, *Gilda*, and *To Have and Have Not* also fit the concept perfectly. The series, inspired by a similar series at the Oslo cinematheque, showed that a thematic concept could give a number of films more exposure than they otherwise would receive.



Jesper Andersen and Zhang Yimou at the DFI, 2002.

Geographical Series

The presentation of geographical series – often in co-operation with the embassies of the countries in question – is a regular feature in many cinematheque programmes, and they often have a very engaged audience. A couple of years ago we arranged a Chinese programme. We chose five excellent films that had been shown to the public at the Shanghai Film Festival, but in the final programme we also included seven films by Sixth Generation directors as well. None of these films were previously distributed in China, and were mainly financed by foreign distributors. The overall programme presented a broad range of contemporary Chinese films.

We probably should have predicted some of the cultural clashes, although just a couple of years earlier we had a visit from the Chinese Film Bureau and all had gone smoothly. To curate a film programme, to



Österreichisches Filmmuseum, Wien.

choose films, also means to take a position in the context of established



Egyptian Theatre, home of American Cinematheque, Los Angeles.

film history, and this obviously can get you in trouble as a programmer.

Anniversary Programming

Series based on “anniversary programming” are not favoured among the majority of programmers, as with the PFA’s emeritus curator Edith Kramer: “I hate ‘anniversary-programmes’; for example, to mark that a director turns 70, or would have been 100 years old. It can be a way to get press coverage, but it has nothing to do with the intellectual, philosophical aspects of programming. It is too easy.”

Edith Kramer compares programming to inviting guests home for dinner: “You must treat your audience the way you would treat people you invite to your home for dinner. You must treat them with respect, generosity, hospitality, and warmth. You want the meal to be filling, but not too much, because you want them to come back for more. They must go away feeling that they have been treated very well, and they can’t wait to come back to your home.”

Programme Planning

Everywhere, the key word in programme planning is *balance* – between classics, retrospectives, director series, short and documentary films, experimental films, new foreign films that haven’t been distributed, etc. Some cinematheques screen

every film only once (for example, at the Cinémathèque Royale in Brussels and at the Pacific Film Archive), but normally each film is screened twice. At the cinematheque in Stockholm, some lesser-known films are shown only once, because the authorities, when evaluating success, look at the average number of visitors. Some cinematheques have started giving three screenings to the films most requested by the audience, but are aware that by doing so they reinforce the existing canon. Many are preoccupied with the question of whether or not you compete with yourself when you use



Museum of Modern Art, New York.

two or three auditoriums, and whether you should try to reach different target groups with films shown at the same time. The new senior curator at The Museum of Modern Art, Rajendra Roy, would as far as possible like to move away from overlapping programmes, and sees it as an advantage that MoMA presents for two weeks only the festival “New Directors/ New Films”, with a total of 25 films. For the same reason, the yearly series “Documentary Fortnight” has expanded to create an entire documentary film month. Rajendra Roy’s approach to programming is somewhat in contrast to the general opinion that it is important to have a varied daily programme in order to reach as many different target groups as possible.

In an attempt to attract new audience groups, MoMA tries to create a more uniform programme so that the audience knows what *type* of experience they are likely to have in MoMA’s cinemas, though not necessarily which film to pick. In this way, they seek to create more anchor points and set programmes, such as “Modern Mondays”, dedicated to the avant-garde. The audience knows that there will be an opportunity to experience something new, a cutting-edge film with the artist present, and also an opportunity to socialize.

Twice a month the Cinémathèque Française presents a B-film double bill (“Cinéma Bis”). It has included for instance Italian Westerns from the 1970s, Kung Fu flicks, and horror films. The Cinémathèque also produces a small poster for each screening, and these posters have now become collectors’ items. Here again you don’t necessarily have to know which films will be presented, but you know what to expect. The idea of this kind of programming is to create continuity and regular points of entry for audiences, so they don’t always have to figure out what’s happening. This is also a way to try to change audience demographics, as older people can always make time to come, but if busy younger people have to think too much it becomes too complicated.

One, Two, or Three Months

A couple of years ago, the Pacific Film Archive changed from a monthly calendar to a two-month calendar for financial reasons: “Now I can’t understand how we could have managed the monthly programme with the deadlines so close to each other,” says Kathy Geritz. The programmers were afraid to lose flexibility when transferring to the two-month programme, but have experienced that it is actually easier and more suitable to spread a larger series over two months. Another advantage of the two-month programme is that you can present a very broad programme and thereby reach broader audiences: “We can keep more people consulting our calendar,” says Kathy Geritz. The Cinémathèque Française has a three-month programme, and like Berkeley they don’t experience – as might be expected – a decrease in the public’s interest towards the end of the period. At the Cinémathèque Française, series run consecutively, not simultaneously, and are marketed separately.

The published programme for Cinematheque Ontario covers two and a half months and is released four times a year. Apparently there are no problems with keeping the interest of the audience for this long a period. “It depends entirely on what films we show,” says James Quandt. Gwen Deglise



Poster announcing Cinéma Bis, La Cinémathèque Française, Paris.

(American Cinematheque), on the other hand, can't imagine changing to two- or three-month programmes. "If I publish a three-month programme, I can't guarantee an audience, and I can't secure a commitment from guests and speakers so far in advance of the programme."

Extended Runs

Several of the larger cinematheques, with more than one auditorium available, present selected films within the concepts of "extended runs" or "exclusively limited runs". These two concepts, which may originally signal something opposite ("extended" and "limited"), in reality mean the same thing: that a film is listed for daily runs, for typically a week or 14 days. With regards to the other film programmes, it is decided beforehand how

many runs a single movie is given. The reason why they break with the normal cinematheque principle – to screen a film only once or twice – is first and foremost because local distributors increasingly do not import a number of interesting foreign films. In this way, cinematheques contribute to expanding the cinema repertoire. In addition to this, the films shown every day for a week will in most cases get press coverage and be reviewed. In this way, the cinematheques hope to attract new audiences, who are also expected to take an interest in the rest of the programme. However, the cinematheques do not only show new films as "extended runs" but also re-released classics. Often extended runs of a classic or a new film are combined with retrospectives on the directors in question. In this vein, BFI Southbank presented *Some Came Running* in relation to a Frank Sinatra series; *The 39 Steps* as a prelude

to films featuring the actor Robert Donat; and *Jules et Jim* was shown for 14 days as part of a focus on Jeanne Moreau.

Furthermore, BFI Southbank was very successful with the re-release of Michelangelo Antonioni's *Professione Reportero/The Passenger*, which brought in £45,000 in two weeks – during the world football championships, too, when other cinemas sold very few tickets. BFI Southbank moves the films in question around their three auditoriums. The last two or three days of such BFI runs are shown in NFT 1 (450 seats), because experience shows that the public's interest peaks just

before the film is removed from the programme. Cinematheque Ontario in Toronto also has had good experiences with "exclusively limited runs" of both new and classic films. Alongside a Godard retrospective, the cinematheque successfully presented both *Pierrot le fou* and *La Chinoise* as "limited runs". In Toronto you don't buy the rights to the films in question;



Belgian Royal Film Archive (Cinemathek), Brussels.



Museum of Modern Art, New York.

you just rent them for the days during which they are shown, which is also true of most of the other cinematheques' "limited runs", as in MoMA's presentation of new Asian films.

The American Cinematheque uses the Steven Spielberg Theatre (78 seats) for "weeklong runs" of new films (programmed outside the other cinematheque shows) that are afterwards released on DVD. The fact that cinematheques are doing "extended runs" has apparently not caused conflicts with local distributors and cinemas.

In Copenhagen we have just started extended runs of one film a month – the first two films being *Tulpan* (August) and *Rachel Getting Married* (September), none of which have received distribution in Denmark. *Tulpan* had nine screenings in the cinematheque. It was reviewed in all the leading papers in Denmark and was also very well received by the audience.

The Netherlands Model

In the mid-1990s the Nederlands Filmmuseum received government support for importing and distributing new foreign films. Back then the museum distributed around 30 titles a year. Now, without support, the museum distributes 15-18 films, a third of which are classics, the others being new foreign films, often by debuting directors. Most of the films bought and distributed by the Filmmuseum are presented together with films by the same director or from the same country, or form part of the launch of a classics series. In connection with the 2008 summer series focused on Cary Grant, a new copy of *North by Northwest* was distributed and screened daily for two weeks. The Filmmuseum also acquired a copy of *His Girl Friday*, so the programming became further grounded in the collection of the archive. One important reason for continuing the Museum's distribution activities after it lost state support was distribution's importance for the Museum's film collection, both in terms of incorporating the classic works and in expanding the archive with new (rare) titles. The reason why the Filmmuseum shows a film for a longer period of time is that it also increases the possibility of getting reviews. For each title, the best way to launch and present it is considered.

René Wolf acquires films that other distributors in the Netherlands are not interested in, and he does not outbid other distributors should the film appear in Dutch cinemas. The only problem is that when commercial distributors buy marginal films, the deals don't necessarily lead to cinema distribution. They often buy films as part of a package for DVD sale only. For example, the Filmmuseum would like to acquire Aleksandr Sokurov's latest film, *Aleksandra*, which the Dutch distributor didn't intend to present in cinemas.

After long negotiations the Filmmuseum was finally allowed to acquire a Flemish-language copy which had been distributed in Belgium. Had the Filmmuseum itself acquired the film, however, four separate copies would have been received.

In addition to this, René Wolf presents films under the headline "previously unreleased". In this case, he does not buy distribution rights, but shows foreign quality films not distributed in the Netherlands. These films are



Cine Doré, Madrid.

presented with English subtitles for a week or 14 days – films like *This Is England* and *Savages*, for example.

Collaborating with Art Museums, Theatres, and Festivals

The cinemateques included in this report have expressed reservations about programme collaborations with art museums and theatres. This is first and foremost because it can be difficult to maintain a seamless union between separate and distinct programming visions. There is also a tendency for screenings attached to art exhibitions to be treated as an aside, and that films are only included for educational purposes or as illustration. This is obviously less true of cinemateques already connected to an art museum – for example, The Museum of Modern Art and the Pacific Film Archive, where the cinemateques obviously strive to create synergy between the film department and the art exhibitions. When I visited the Pacific Film Archive/Berkeley Art Museum, “The Clash of ‘68” was in focus, with a photo exhibition as well as a film series that complemented each other well. One of the projects at MoMA was a big Bauhaus exhibition, to which the film department added a series on Weimar films that, according to curator Jytte Jensen, brings a unique perspective to the period and does not just “fill in the blanks”.

Co-operating with art museums must make sense from a *filmic* angle, and many of the people I interviewed say that if there is an obvious connection it appears immediately. Interestingly enough, the cinemateques do not in general experience any audience crossover from art exhibitions to cinemas; nor, in the other direction, do art museums. The Pacific Film Archive successfully showed a retrospective of Kiarostami’s films, but his photographs in the galleries had few visitors. Art museums’ interest in bringing in film is often grounded in the belief that film “as a young modern medium” will make an art exhibition more popular and attract younger audiences. They often don’t consider how the films will become part of the exhibitions. Many programmers point out the problems of showing films as moving wallpaper, or on small monitors in a black box with a couple of benches in front – exhibition situations that quash any chance of the authentic, unique viewing experience that film needs and deserves.

Cinemateques also get enquiries from local theatres: “The Burgtheater, for example, asked if we were interested in presenting some Tennessee Williams films in connection with their staging of a Tennessee Williams production. It would be the same as if we asked the Burgtheater to present *Scenes from a Marriage* because of our own Bergman series. We always decline those kinds of enquiries,” says Alexander Horwath.

Most cinemateques co-operate with local festivals in the spirit of the motto, “If you can’t beat them, join them.” “There is something about the festival event that is more exciting than the everyday,” claims the PFA’s Kathy Geritz. If cinemateques don’t participate in local festivals they won’t receive any press coverage during the periods the festivals take place. The Pacific Film Archive insists on selecting the films they want to show when co-operating with the San Francisco Film Festival, for example, in order for the festival programme to appear as an extension of PFA’s general profile. Most other cinemateques also participate actively in the programme work whenever co-operating with a festival.

Langlois: War Film is Not Worth Preserving

During the FIAF Congress in Copenhagen 1948 Langlois became, according to the minutes in the library at the DFI, the spokesman for the claim that “war films are always bad and not worth preserving”. The comment is interesting, because Henri Langlois has always been cited for his far-sightedness during the development of the film archive in Paris.

François Truffaut writes in the introduction to Richard Roud’s *A Passion for Film*: “If Langlois was the best cinémathèque director, it was because, ever since his early days as a collector, he refused to select, to choose; and because he decided that every piece of exposed film should be preserved, precisely to save it from the capriciousness of judgements conditioned by a fashion of a period.”

Richard Roud claims the same: “One great difference between Langlois’ policy and that of the world’s other archives is that he did not believe in selection.” At the Congress in Copenhagen Langlois’ comment on war film was addressed by one of the other FIAF founders, Iris Barry, from The Museum of Modern Art: “Perhaps war films are not worth preserving from a moral point of view, but there are many exceptionally good artistic war films.” Apparently Barry’s comment didn’t make an impression on Langlois, who according to the minutes answered just: “No”. In 1948 the horrors of war were apparently still too present for Langlois to stick to the opinions he had become famous for.

The Ageing Audience

The increased variety of films on TV and the expanding market for new and older films on DVD has brought with it more competition among commercial cinemas in general, and not least for cinematheques and film museums, which have experienced a decrease in visitors. For cinematheques this means that the make-up of the audience is somewhat wider than that of the commercial cinemas, which mainly attract a young audience. Cinematheques appeal to students in particular, and the percentage of older visitors is higher than in mainstream cinemas. At New York’s Museum of Modern Art, 70% of visitors are of retirement age and above, and at several other cinematheques older audiences are in the majority. They started going to the cinematheques when they were young, and they are still in the audience. All cinematheques have a group of older dedicated cineastes, who watch as many films as possible. The size of this group has decreased over the years: “Before, we had a set audience of around 60 people, who came here almost every day. It is our impression that some of these people are now watching the classics and rare films at home on DVD instead. Today’s audience is more of an event-based audience than a cineaste-audience,” says Gwen Deglise of the American Cinematheque.

In his pompous, nostalgic, and melancholic contribution to the beautiful publication released to commemorate FIAF’s 70th anniversary, Peter von Bagh follows Susan Sontag in her article “The Decay of Cinema” (1996) by comparing the heyday of cinephilia with a present in which it is difficult to find – at least among young people – this special love for film. The difference between contemporary forms of cinephilia and a nostalgic view of the cinephilia of the 1970s does not lead to a revision of the cinephilia concept but to a declaration of its death: “Now, today’s students do not know a thing about classic films. Mention Welles, Pasolini, Eisenstein, Fritz Lang – very few even know the names, let alone a single movie. This is apparently due to the universal ignorance and illiteracy which have taken over.” (Peter von Bagh, p.15). In Copenhagen young people show a great interest in film. It is just no longer only connected to the cinema experience. Cinephilia has changed in the age of the Internet and DVD, and it represents a huge challenge for film museums and cinematheques. Jon Stewart made a joke when he hosted the last Academy Awards about watching *Lawrence of Arabia* on his iPhone. But there are millions of kids who don’t think this is funny, and would be happy to do just that. For film curators and archivists it’s the most blasphemous thing you could imagine, but for many young people it is a totally authentic way of watching a film. The low-resolution image of a videotape or the monitor of a computer has been an acceptable substitute for many film buffs, who however also go to the cinema or visit the local cinematheque (if there is one).

Mainstream Vs. Elitist

In Copenhagen, in April 2003, we showed a retrospective of the German director Tom Tykwer, and also presented in the same month a series featuring the American/Australian actress Nicole Kidman. On average, Tykwer’s films had twice the number of spectators as Kidman’s. Other cinematheques note that audiences are equally opposed to mainstream films: “The anti-Hollywood bias of the archive audiences sometimes plays tricks with the attendance of retrospectives of American directors, including even John Ford, whom we would like to screen more than the audience is ready to receive,” reports Antti Alanen (Alanen, p. 33).

The National Film Archive of London was represented at the FIAF Congress in Copenhagen in 1948 by Ernest Lindgren. Lindgren stressed the importance of preservation and restoration at this and later Congresses. His opinion was that you can't show anything until you have the money to make a copy. The film director Karel Reiz, who in the mid-1950s worked as a programmer at the BFI's National Film Theatre, once explained that it was easier for him to borrow copies – even of English films – from the Cinémathèque Française than if it was from the BFI's own archive. Langlois' policy was – in contrast to Lindgren – to show all. Langlois was not particularly concerned with the state of the copies and usually referred to lack of money when he was asked about preservation and restoration. He saved many silent films from destruction, but the copies piled up at the Cinémathèque Française and were kept in poor conditions. The two pioneers, Langlois and Lindgren, [comma] represented polar opposites in the debate on preservation versus showing. Nowadays archives and cinémathèques operate on both fronts. However, that there still exist left-overs from the opinions of the past is confirmed by the way the young senior curator Rajendra Roy experienced his first FIAF Congress after he was hired at The Museum of Modern Art in 2007:

"I was surprised that many of the older archive people had such a protectionist mentality. I consider film to be an experience art form, but there are people who to a larger extent consider them a tangible, physical art form. They almost care more about the film inside the metal box than about

When the cinémathèques receive those audience reactions, they are often based on the quality of the copies, the sound in the auditoriums, the framing, and not often on the actual programme selection. Reactions to the programming are often very general, and are either about the programme being too mainstream or too elitist. What one group perceives as conservative is seen differently by another, something evident from the following audience comments on our programme in Copenhagen:

"I think there is a tendency for the film selection to become more narrow, more exclusive, and more focused on a few dominant themes: aesthetic, psychology, and *cinéisme*. I miss themes such as history (film history being the exception), society, and social conflicts. I know what is 'hip' in the younger Danish cultural circles, but I think that the Film Institute has a public service obligation. It must include the special themes that dominate here and now, but also include other material and thus have a broader outlook.

"Before, there was a minimum of five-six films a month, where I thought to myself: these I've just got to see. Now I am lucky if there is just one. It has to be due to the fact that they stick to the canonized films – and rarely explore the random areas where film history really starts to kick in! This is true of both the thematic series and the director series, where there is plenty of interest for those who don't know anything about it beforehand, and that is positive. But to those who know a little (or a lot) – there is not much to show up for.

"Yesterday at the cinémathèque there was absolutely no reason to be enthusiastic. To begin with, there was a completely meaningless and superficial presentation, then AnimEigo's horrible DVD version of *Lady Snowblood* on a screen that was too large, and a hopeless audience. The small-talking cultural elite had luckily almost disappeared when an otherwise very fine cinema print of *Foxy Brown* was subsequently shown. Unfortunately, the film was – due to lack of frames and censoring cuts – reduced to approximately 75 minutes."

The problem with the cineaste audience, as is clear from the last quote, is that it defines itself as underground, and thus seeks its identity by being in opposition to the "small-talking cultural elite".

"The cineaste-audience can complain for a long time about us not presenting their favourite directors, and that they are not acknowledged. But then when we do present them, we are accused of catering too much to popular culture and that we haven't understood anything after all. It is a division that we must live with," says Jean-François Rauger (Cinémathèque Française).

A certain amount of scepticism can be detected at the cinémathèques over the value of audience questionnaires to the work of programming: "By trying to meet the often contrasting audience expectations it is easy to 'lose oneself'," says Alexander Horwath. "I am not much in favour of adjusting the programme to fit whatever audience you expect to have. We prefer to create an audience based on the programme we select."

Ticket Prices and Memberships

According to Catherine Gautier from the Filmoteca Española, "It is important to maintain that cinémathèques remain places where you can watch films

the projected moving pictures. It is a dangerous way to think and just as dangerous as the programmer who doesn't care what happens to the copy as soon as it has been projected on the large screen."

inexpensively." Cheap ticket prices are in general not something that creates much conflict with local distributors and cinemas. In Brussels, the ticket price is 1 euro for members and 2 euros for non-members. That the museum can operate with such low prices without coming into conflict with other cinemas in Brussels can be explained by the fact that the museum only shows every single film once. As a member of The Museum of Modern Art you pay \$75 a year, which entitles you to free entrance to all film shows and exhibitions. MoMA has 100,000 members. At the Cinémathèque Française a membership costs 120 euros a year or 10 euros a month, which gives access to all film shows and exhibitions. Also in Madrid, the ticket prices are very low – 2.50 euros for a ticket and 20 euros for 10 shows. This is without a doubt one of the reasons why the Filmoteca Española experiences a very high public audience compared to the rest of Europe. Other reasons include their cinemas, the exciting programming, and the altogether charming surroundings (including an open-air cinema in the yard) around the Cine Doré.

Some cinematheques have experienced a decrease in members but have still been able to maintain their audience numbers, as membership is considered less important by younger cinemagoers. They decide to go to the cinema when they feel like it, and don't appear to be put off by higher ticket prices. They are culture surfers and make fast decisions. Most cinematheques, however, estimate that membership deals are still important. In Paris, 60% of the visitors are members; at MoMA the percentage is even higher. Several cinematheques have special package deals for specific long-range series. The cinematheque in Oslo, for example, has special package deals for the "ABC of Film History" and the series "Skeiv søndag".



Filmoteca española, Madrid.

Evangelists of Film

"We are the evangelists of film. We must spread the message," declared an Asian delegate at the FIAF Congress in Buenos Aires. In the museum and cinematheque world there is some disagreement about what that message is, and, not least, how to spread it.

A couple of years ago, in Paris and London, new cinematheques with galleries and mediatheques were introduced; in London one auditorium is used only for digital projection. In Toronto, the very ambitious Bell Lightbox is under construction. This big film house will be equipped with five auditoriums, of which four will have permanent seats. The biggest auditorium (550 seats) will, according to the plan, be used as a drop-in exhibition cinema during the day. There will also be areas for installation and video art. At the Nederlands Filmmuseum in Amsterdam, a new building with four auditoriums will open in 2010. Several cinematheques re-arm themselves like this with new media and platforms in order to maintain and develop people's knowledge of, and interest in, film history. The film world is changing; so are the formats and, especially, the audience. Films must be kept in their original form, but can be shown in D-cinema formats (HD, 2K, etc.), according to a number of archivists and curators. To them the transition from 35mm to D-cinema is not a huge jump in principle.

Every copying has been an “interpretation” – from nitrate to safety, from orthochromatic to panchromatic film, from Technicolor, which is not made anymore, to similar colour formats, from VistaVision, which can’t be shown anymore, to ordinary 35mm. In the past the archives themselves – rumour has it – have copied from 35mm to 16mm, which they shouldn’t have done. What must be maintained is not the physical medium but the experience in the cinema.

In some cases a digital restoration can assist in recreating the original cinematic experience, says Geoff Andrew (BFI Southbank), among others: “For example, we have presented a colour-strong digital version of *Gone with the Wind*. It was without a doubt closer to the original version – to what the audience experienced in 1939 – than the 35mm copies that have been available in the last 30 years.” Other archivists are of the opinion that films must not only be kept in their original form but must also be shown in that form. They don’t want to present a digital version if a 35mm is available, or even if there is no longer any 35mm copy. “So many films have been lost in the annals of film history, so that I wouldn’t do. It is not about quality. All films are sharper now than before. A Dürer drawing can also be re-touched and made sharper than the original,” says Alexander Horwath. And Gabrielle Claes (Musée du Cinéma, Brussels) says: “The Museum of Cinema prefers to show a scratched and unsteady film print rather than a pristine DVD, with its clarity and steadiness, in the hopes of attracting audiences to the lively qualities of the original celluloid.” (Claes, p.26)

It is a matter of common knowledge that we now have better digital formats than DVD, and the question is, of course, whether a good digital projection is not a better representation of the art of cinema than an incomplete, damaged, or badly projected 35mm or 16mm print. But to Alexander Horwath and others it is not, as mentioned, a question of “quality” but about maintaining the physical medium and engaging the audience in the experience of film as film. Thus future archives and cinematheques may become museums for a past medium and a resting place for the historical practice of watching film on 35mm in a cinema. Apart from dedicated musicians, almost nobody plays the harpsichord anymore, but you can enter a music museum and experience a harpsichord being played. “It’s at least one possibility I see for film museums, and I’d have no problem with it if it were to become a reality,” says Horwath.

This article is based on conversations with:

Geoff Andrew (BFI Southbank, 24.10.07), Alexander Horwath (Österreichisches Filmmuseum/Austrian Film Museum, Wien, 15.01.08), Laurent De Maertelaer (Musée du Cinéma, Bruxelles, 20.01.07), Jean-François Rauger (Cinémathèque Française, Paris, 28.02.08), Rajendra Roy, Jytte Jensen, Joshua Siegel (The Museum of Modern Art, New York, 18.03.08), James Quandt, Andréa Picard (Cinematheque Ontario, Toronto, 20.03.08), Edith Kramer, Susan Oxtoby, Kathy Geritz, Steve Seid, Mona Saitz (Pacific Film Archive, Berkeley, 24-25.03.08), Andrea Alsberg (UCLA Film & Television Archive, Los Angeles, 27.03.08), Gwen Deglise (American Cinematheque, Los Angeles, 28.03.08), Kjell Runar Jenssen (Cinematket, Oslo, 22.04.08), Kajsa Hedström (Cinematket, Stockholm, 24.04.08), Catherine Gautier (Filmoteca Española, Madrid, 29.04.08), René Wolf (Nederlands Filmmuseum, Amsterdam, 02.05.08). *Where nothing else is cited, the quotes are from these conversations.*

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Advertisement



Eileen Bowser – A Life Between Film History, MoMA and FIAF

Christian Dimitriu

Historical Column

Chronique historique

Columna histórica

This is an interview with Eileen Bowser,¹ FIAF Honorary Member, conducted within the FIAF Oral History Project at Eileen Bowser's home in Greenwich Village, New York City, on 27 July 2009. The interview has been adapted for publication in the Journal of Film Preservation. Minor changes have been included with the agreement and help of Eileen Bowser. The illustrations come from the Eileen Bowser, Christian Dimitriu and FIAF collections.

It is a difficult task to do this after the important work Ron Magliozzi² has done a couple of years ago for MoMA. So, we'll try to cover other parts of your life, your preferences, and your feelings... My first question is a very large one. Part of it has also been covered by Ron's interview, but I think we could come a little bit back to that: Eileen Bowser, Who are you? Where do you come from? Who were your parents? Tell us a little bit about your childhood.

I should begin by saying that I have discovered that my memory is not reliable. Everything that I say should be taken with a grain of salt,

because I have often found that I have disremembered things. That said, I was born and raised in Ohio, USA, in a very rural area, in a large family, during the Great Depression, and there wasn't a nearby movie house and we couldn't afford to go to movies very often. I think my earliest movie experience was in a public park where they showed movies for free. This was the Depression, you understand... And I have little memory of those screenings (or maybe only one screening), except somehow I remember a lot of cowboys galloping around on horseback. I think they might have got hold of some grade-B movies for free somewhere, but nevertheless it was enchanting for me as a very small child.



Eileen Bowser at home in New York, July 2009.

Was it an experience you were sharing with your brothers and sisters? How many were you at home? Did you speak about movies at home? Do you have any sort of remembrance of what the Depression meant?

There were five children at home. The only thing I remember is my father had memories of going to see *The Birth of a Nation*. But on the rare occasions

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1 Eileen was born in Columbia Station, Ohio, USA, on 18 January 1928.

2 Ron Magliozzi is Assistant Curator at MoMA. He was editor of *Treasures from the Film Archives/a catalog of short silent films held by FIAF archives*, 1988, and the FIAF CD-ROM, and served as Chairman of the Documentation Commission in the 1990s.

that we drove to the nearest town to see a movie, I didn't like to hear my parents discussing the movie on the way home, as I wanted to remain in that dream state as long as I could.

Your family had to struggle in the Depression?

We were very poor but I was so young perhaps I didn't feel it really. We always had enough to eat.

That's happening again today with families. Where did you go to primary school?

In the town center of Columbia Station, Ohio; for 12 years I was at school there.

Do you have memories of those times? Do you still have friends in your home town?

No, I have no contacts from those days. No contacts at all. My class was very small; at graduation there were 18. People were with me probably for the whole 12 years, and I think all of them stayed there. I was the one who left. I no longer have any family there.

And college?

Marietta College, on the banks of the Ohio River, where I met my future husband, Bill Bowser, and after that the University of North Carolina, Chapel Hill, where we (my husband and I) attended graduate school. I have a few contacts from those days, but most have died by now.

I understand that you studied English and Art.

Yes. In college, it was English major and then Art minor. When I got to graduate school, it was the reverse: Art History major and English minor, at Chapel Hill.

I learned that you did your Master's thesis on the paintings of Tintoretto.

Yes, the ones in the Scuola di San Rocco. I did it without actually visiting those paintings in Venice (I did so several times in later years), but the particular thesis was probably easier to do from photographs because I could arrange them on a table (instead of lying on my back on the floor of the Scuola while tourists walked around my head) and examine the relations of movement among them. And that was the subject of my thesis.

I suppose that all of your sensitivity to images comes from there, even if you had it already with you.

I think that art history was a good training for film history. And there was of course no film history training in those days; no film courses at all. It wasn't really until very recently that I realized what was significant about the Tintoretto study in my career. It was the fact that it was all about movement within the paintings and from one painting to the next. That surely has a relationship to the film medium.

And when did movies become the center of your professional attention?

I wanted to work in an art museum, and after we finished our studies in Chapel Hill we came back to New York and I applied at every art museum in town. The first one which had an opening for me was MoMA, and for about a year and a half I worked at half-time jobs in different departments around

the museum.³ So, I got a general experience of the art museum, and then there was an opening in the Film Department as secretary to the curator, Richard Griffith.⁴

That is where you started your relationship with the curatorial aspects of cinema?

Yes. I came with no knowledge of cinema. But I think I got the best education in the world by working with a very great collection. In addition, I had a great boss in Richard Griffith, who encouraged me to expand my job way beyond the secretarial role; indeed, he provided the assignments.



Eileen on her father's lap with the rest of the family.

The fact that you were working for MoMA was certainly decisive for your idea that film is a form of art.

The Museum of Modern Art was founded⁵ with the idea that film is the modern art form of the 20th century. The modern art movement of the Twenties gave birth to that concept, and the Film Department (called the Film Library at that time) was a product of that concept, even though it took a few years after the founding before the Film Department could be established. The founding curator of MoMA, Alfred Barr,⁶ who was the moving spirit of the museum, had to convince the various trustees that film is an art. He took them to screenings; he showed

them Eisenstein and Dreyer to convince them that it was art and not just commerce. For us, cinema was always supposed to be about the art of film.

Many archives seem to collect films for other reasons – history, sociology, media studies, documentation, etc. – than only for art.

I know, that's true. But I think that all the founding archives of FIAF⁷ had the idea of trying to save film as an art from disappearing, as silent film was about to do. It was later that FIAF began to take in the larger idea that all film is important as cultural memory...

I come myself from an archive where the film as a form of art came before the general collection preservation policy. This latter was somehow subordinated to the film as art. We were collecting films as a form of art, as objects of art.

I was obliged to give reasons why we should acquire specific films. That was the tradition and still is the procedure at MoMA, to go before the trustee committee concerned with your department and you explain what it is about that work of art that you want to acquire and get their agreement.

I suppose that the collection policy was very much the choice of the curator of MoMA. Or was it yours?

It was the choice of the Film Department's curatorial staff. It was the choice

.....
3 Eileen started her job at MoMA in 1953, and entered the Department of Film in January 1955.

4 Richard Griffith (1912-1969), Curator/Director of the Film Department, 1949-1965.

5 MoMA was founded in New York on 7 November 1929.

6 Alfred H. Barr, Jr. (1902-1981) was an art historian and the first director of the Museum of Modern Art in New York.

7 FIAF was founded in Paris on 26 June 1938.

of the person who presented the proposed acquisition before the trustees, who was always a curator. In the case of film, most of the trustees had little knowledge about what we were doing. It takes much more time to look at a film than at a painting, at least for their purposes. Of course you can look at a painting, too, for many hours.

Did the different curators of the Film Department have the final choice?

If a MoMA curator brought before the trustees a Picasso that he or she wanted to acquire and they said: yes, fine, a trustee was supposed to speak up to provide the funds for that. They weren't prepared to do that for films and they didn't know the films. Although whenever I presented acquisitions to the trustees, I always cordially invited them to look at the films in question in our projection room. Normally they didn't take up that offer. So we tended to go our own way, more than the other departments of MoMA.



Around the table: Eileen Bowser, Vladimir Pogacic, Jacques Ledoux, Brigitte van der Elst, Jan De Vaal and Einar Lauritzen. Varna, 1975.

You started as associate curator in 1967 and you became full curator in 1976. And that's when you started also having much more to say about collection policy. Did the choice of

films you were collecting evolve with the different curators?

I would say so, yes. But also so much depends on circumstance and luck, because like all the film archives we depended a lot on getting donations, you know, and you take whatever is in them for the sake of the ones you want.

So we will deliberately skip over your career at MoMA.

It is pretty solidly covered in the MoMA interview. And there is much more there than just the published piece that Ron Magliozzi did: there are tapes which are freely available for researchers at MoMA.

You have been quite active also as an author; you have done research, and published *The Transformation of Cinema*,⁸ which was an important work in your career. Did you also write other things, I mean, literature...

I have an interest in writing poetry, but I have written very little of it. No, no. My efforts – and my interests – go to film history.

Did you in any way participate in filmmaking, directing, or producing?

No, I somehow never had any interest in doing that.

You were distinguished with the Jean Mitry Award.⁹ Was it for one of your publications?

No, the publication date of the book was 1990 and the Award was in 1989.

.....
8 Eileen Bowser, *The Transformation of Cinema*, Vol. II in the series *History of American Cinema*, Scribner's, New York, 1990.

9 The Jean Mitry Award was awarded to Eileen Bowser in 1989 by Le Giornate del Cinema Muto (Pordenone).

I was active in helping the Giornate del Cinema Muto¹⁰ in their early years. I lent some films, I think before other archivists were willing to trust them, and they were always extremely grateful for that. It was partly for that and partly for my work as an archivist and film historian.

The co-operation between MoMA and FIAF started early, at Brighton, or even before. For that, you have become an emblematic figure in FIAF, and FIAF has learned a lot from you...

I can say from the beginning that FIAF has been very important in my life, just as MoMA was. In the years of belonging to FIAF I became more of a professional at what I was doing. At the same time I think that FIAF itself grew more professional. FIAF was also growing during the years I was there. It's astonishing when I think of it...

When I came to a FIAF Congress the first time, I was asked to join the newly formed Documentation and Cataloguing Commission. The Preservation Commission had already been formed, I think fairly recently before I came, but then the new commission was the second step. I was invited by our Director at the time, Willard Van Dyke,¹¹ to go to the Congress in London, and I even didn't know why. That would be in 1968. I didn't know why I was there until I got there. The first day of the Congress we were selected to form the commissions and asked to go into another room and start organizing ourselves. And so I didn't really see that congress in action, because we were in another room trying to figure out what we were supposed to do.

After Langlois¹² left, between 1968 and 1973 several important things happened in FIAF. The Documentation Commission was created; the *Film Bulletin*, which later became the *JFP*, was created.

I think there were earlier efforts at a journal of sorts. It struggled a lot for years. It was a private publication for the FIAF members in the beginning. It was supposed to be like the Annual Reports, where you report not just your successes, but your failures and your problems.

Who influenced you most in those decisive years of intensive work in FIAF?

I started in FIAF on the Executive Committee.¹³ That was strange. So I've always had this kind of inside view of FIAF and not what it is like to be an ordinary member, because for 20 years I was on the EC. It was kind of an accident that I began that way: we held a Congress in New York in 1969; Willard Van Dyke was our Director then and our representative in FIAF. It was my impression that Willard and Jacques Ledoux¹⁴ were at odds. Nobody told me this. You just could see it when they talked to each other

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10 Le Giornate del Cinema Muto, the Pordenone Silent Film Festival, was founded in 1982.

11 Willard Van Dyke (1906-1986), filmmaker and photographer, Director of the Film Department at MoMA from 1965 to 1974.

12 Henri Langlois (1914-1977), co-founder and Secretary General of the Cinémathèque Française in 1936, co-founder of FIAF in 1938, and Member of the FIAF Executive Committee and Vice-President from 1966 to 1969.

13 Eileen Bowser was a member of the FIAF Executive Committee from 1969 to 1987, and served as Vice-President from 1977 to 1985. She was President of the FIAF Documentation Commission from 1972 to 1981.

14 Jacques Ledoux (1921-1988), Director of the Cinémathèque Royale de Belgique, 1948-1988, founder of the Musée du Cinéma in 1962. Member of the FIAF EC from 1959 to 1979, FIAF Secretary General from 1961 to 1978.

and got red in the face. So when it came to talk about the election of the next Executive Committee, Willard Van Dyke said no. He wasn't going to be a candidate for the Executive Committee this year because he didn't have the travel money, but actually it was because he was angry. So Jacques Ledoux said: "Well, then, what about Eileen?" This was in the presence of the whole Congress, and I was unprepared and embarrassed. I said, "I don't know whether I can accept to be a candidate or not." And Willard said:

"Yes, go ahead." So anyway, whatever the real causes were, to my surprise I was elected to the EC in 1969 in New York, and didn't leave until we instituted term limits and my term ran out near my retirement. When I went to my first meetings, Jerzy Toeplitz was the President. He was a very strong leader and a bit intimidating to me going to my first international meetings, but I got over that.

I suppose that most influential for me was Ernest Lindgren. To me it seems as though I knew him for a long time, but in fact it was not so many years before he died. At first he seemed to me someone pompous and stiff, but in the end, not at all. I came to admire and respect his point of view very much.



Sitting: Martin Scorsese and Lilian Gish;
standing: Eileen Bowser and William K. Everson.

David Francis in one of his articles,

actually on Harold Brown, also paid tribute to Ernest Lindgren. Ernest had very interesting points of view. He was a sort of leader in his way.

He talked at great length during meetings and wrote letters that were very long. And I was already familiar with these letters. I already knew them from the letters to MoMA. He was deeply involved in thinking about the policy of film archives and preservation.

There are many of these letters concerning FIAF: it is a quite unknown part of FIAF history to be investigated.

And there was Jacques Ledoux, of course, who was a very great influence from beginning to end of my career, really up to the point when he died. I was very fond of Jacques. Jacques had an incredible enthusiasm for archive work. We could never sit down to talk anywhere – and we did that over some wonderful meals, he knew and loved good food – without immediately diving into some point, some discussion about archival work, archival problems. He was obsessed with that. He was the kind of man who had to control everything, every detail. It must have been hard to work for him at the Cinémathèque. I couldn't have done that.

Did Jacques visit you often in New York?

Oh yes, many times. I had met him before I went to FIAF. I had met him, as well as Henri Langlois and Einar Lauritzen.¹⁵ These are the people I remember meeting in New York.

These were the pioneers and the immediate post-war generation. Did you have positive experiences with the younger generations?

Of course I was meeting people then in the commissions. This is where my

¹⁵ Einar Lauritzen (1912-2005), founder of the Swedish Film Archive, FIAF EC Member and Treasurer, 1953-1955 and 1958-1965, and Honorary Member of FIAF.

real work in FIAF began. I could take a position within FIAF because we were involved with the Periodical Indexing Project in those years. And this was a project I had to fight for over and over again in FIAF because we were always on the financial edge.

This is precisely one of the important things that happened in FIAF in those years. They were planned around '68 and carried out or started between 1968 and 1973. The same with the Periodical Indexing Project, the PIP.

I think they were activities that brought FIAF before the world in a way that it had not been before. It may have seemed to some outsiders to be some kind of private club...

Who was with you at the beginning of the PIP?

Brenda Davies¹⁶ was the Chairman of the Documentation and Cataloguing Commission. We were meeting in London, where she was head of the Documentation Department of the NFA/BFI. Karen Jones of the Danish Filmmuseum was the instigator of the PIP, which became the most significant accomplishment of our Commission. The Commission was both documentation and cataloguing to begin with. And I remember my dear friend Myrtil Frida¹⁷ from Prague was there; that's where I met him. The Commission split into two within a year or so because we found that the work did not have that much in common: cataloguing and documentation were separate departments in the archives, even though we worked in collaboration, and so we split up. I know the two Commissions have reunited these days. I am sure to forget exactly who was there from the first, but I think it was Wolfgang Klaue, Roger Holman of the BFI Cataloguing Department, Filip Acimovic from Belgrade, Dorothea Gebauer from Wiesbaden, Myrtil Frida, and they joined Cataloguing after the split. Karen Jones, Eberhard Spiess¹⁸ from Wiesbaden, Brenda Davies, Mr. Vimr from Prague, and myself joined Documentation. Jacques Ledoux managed to go back and forth between the Commissions, because he wanted to be part of everything. We met as a Commission twice a year, at least in the early years. We were thinking of projects that we could do in collaboration, because when we sat down together we discovered that archives were all doing the same tasks and sometimes we were duplicating each others' work. We discovered that there could be a real economy if we could collaborate on some of these projects. Of course the periodical indexes were the most important. But there were other things we did when we started, like indexing some periodicals or books that we all held that didn't have any index and sharing that with the other archives, or exchanging lists of periodical holdings for purposes of exchange, or to help complete runs. Later, there was the classification scheme for libraries of publications on film.

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16 Brenda Davies (1919-1996) was head of documentation at the National Film Archive/ British Film Institute, and served as the first Chairman of the FIAF Documentation and Cataloguing Commission (later, Documentation Commission).

17 Myrtil Frida (1919-1978) was head of the Národní Filmový Archiv in Prague and Member of the FIAF EC from 1969 to 1971.

18 Eberhard Spiess (1926-2007) was head of documentation at the Deutsche Institute für Filmkunde (DIF), Wiesbaden, and served as member and chairman of the FIAF Documentation Commission after Brenda Davies.

Now it's the Cataloguing and Documentation Commission. What do you think about it?

Oh, I think it was very necessary to be separate at the time, because they were really two such different activities. The staff members were specialists in one or the other. I don't know what the reasons for reuniting them were, but I suppose the goals have changed with the times. For me, in a small archive, I had to be involved with both cataloguing and documentation. So maybe if you are serving a small archive it makes sense to combine them. And even after I became curator I was still involved in cataloguing.



Vladimir Pogacic, Eileen Bowser, Jan De Vaal in Paris, 1988.

Another important project that started also in those years was the FIAF Summer School, initiated in East Berlin; and I think that you participated in the organization of the first specialist summer school outside Eastern Germany, in Copenhagen.

We did the first, and as far as I know, the only FIAF Documentation Summer School, which was organized in Copenhagen with teachers from the Documentation Commission, and the chief organizer was Karen Jones,¹⁹ who was the librarian in the Danish archive. It was a very successful event, in my opinion. I have to be sure to put in the record that I was the face of the PIP project to FIAF, so that I sometimes get more credit for it than I should. It was Karen Jones, her idea, her force, her hard work, her dedication. I was only the one who came along and helped enable the project to go. We were a team, but primarily credit should be given to her. Most of the projects undertaken by the Documentation Commission were her ideas.



Eileen Bowser and Einar Lauritzen in the late 1970s.

Do you remember when Michael Moulds took over the PIP? Did he work with you at the beginning? Did you have French-speaking participants in this project?

No, I can't remember exactly when Michael joined the Commission or took over the PIP. John Luijkk from Amsterdam and Frances Thorpe from London soon joined the Commission. A little later, we added

Anne Schlosser²⁰ at the American Film Institute Library, Milka Staykova from Sofia, Aura Puran from Bucharest, Alfred Krautz from East Berlin, Michelle Snapes (Aubert)²¹ from London. I hope I will be forgiven for not thinking of everyone; all were important contributors. Almost everybody in

19 Karen Jones, Librarian, Danish Film Archive, served on the FIAF Documentation Commission, and was editor of FIAF's Periodical Indexing Project, the PIP.

20 Anne Schlosser, Librarian at the American Film Institute.

21 Michelle Aubert was documentation officer at the National Film and Television Archive in London before becoming film curator at the CNC in Bois d'Arcy. She was a member of the FIAF Executive Committee from 1991 to 1993, and FIAF President from 1995 to 1999. She was active in the P.I.P. from its beginnings, and played a major role in its development in the late 1990s.

Cette interview a été conduite dans le cadre du projet « Histoire orale de la FIAF » au domicile d'Eileen Bowser, à New York, le 27 juillet 2009. Le présent texte a été revu et corrigé pour sa publication dans le JFP. Les modifications apportées à la transcription de l'interview ont été effectuées avec l'aide, voire la complicité amicale de l'interviewée.

Singulier parcours que celui d'Eileen Bowser : née à Columbia Station, Ohio, d'une famille nombreuse, dans une région agricole, elle garde un souvenir très lointain mais ému de son enfance, de ses dimanches au cinéma avec les membres de sa famille, à l'époque de la Grande Dépression. C'est à Columbia Station qu'elle suit sa scolarité et qu'elle rencontre son futur mari, Bill Bowser, avec qui plus tard elle s'installera à New York, dans le quartier du West Village. À l'Université de Chapel Hill, elle consacrera son travail de diplômé au Tintoret, et orientera sa sensibilité vers le monde de l'image. Riche de cette première expérience, elle pourra poser sa candidature dans plusieurs musées de New York et, en 1953, réussira à décrocher ses premiers jobs au célèbre MoMA, pour entrer dans le Département Film en 1955, devenir conservateur film adjoint en 1967, et conservateur titulaire en 1976. Elle prendra sa retraite en 1993.

Pendant les 50 années passées au MoMA, Eileen Bowser fut témoin et protagoniste privilégiée du développement du Musée et du Département Film. Elle y devint la grande spécialiste du cinéma des premiers temps aux États-Unis et y déploya son talent de conservateur à une époque où le cinéma acquit ses titres de noblesse grâce à la politique de sélection dynamique des dirigeants de l'institution, souvent inspirés par la sagesse d'Eileen Bowser. Sa trajectoire nationale connut son point culminant avec la publication de son livre *The Transformation of Cinema, Vol. II* de la série *History of American Cinema*, 1990.

Forte de la formidable expérience acquise au Département Film, Eileen réunissait les meilleures conditions pour représenter le MoMA dans les rencontres internationales au moment où les échanges entre cinémathèques offraient les meilleures perspectives de constitution des fonds d'œuvres du 7^{ème} Art. Sur le plan international, ses

the Commission was a librarian except me, so it's no wonder I took a back seat in the projects. I was the one that sold them to FIAF, so to say.

Right after the war, judging from the minutes, the official language was more French than English. I think that even Jerzy Toeplitz,²² though he was speaking English, exchanged official correspondence in French. And, of course, Langlois.

They resumed in French again when Raymond Borde²³ became Secretary General. Raymond and I had a funny kind of relationship because he wouldn't speak a word of English. And I had very little French when I started in FIAF. I improved some over the years but never became fluent in speaking French. After sitting there with Raymond during the Executive Committee meetings and listening to translations of what he would say, I began to come to understand his French at least, if not all the other French speakers. Raymond was passionate about FIAF, cinema, and film archives and film history, a wonderful man.

Raymond's French was very pleasant. He spoke very distinctively. He had always good anecdotes to tell, related to film history and not only to preservation work.

Another with language problems was Victor Privato from Gosfilmofond. He always traveled with translators. He was a grandfatherly sort of man at the time I knew him, and gave very thoughtful, considered opinions in the discussions. We spent some breakfasts together without a translator, smiling at each other, maybe saying "good morning" and "thank you" in each other's language. FIAF was one of those rare international organizations that was truly international across all political boundaries, and at the same time it was an organization that was working, that was achieving things, not just a figurehead. At that time it was rare among international organizations I knew anything about. During the Cold War, I was traveling to countries on the other side of the Iron Curtain, as we called it then, and had good friends in the archives everywhere. In a way, that fulfilled some of my youthful dreams about the world.

I think also that FIAF has been adapting to different situations, because it started like a socially high cultural event right before World War II, in New York, with the first Congress,²⁴ then it went on as a very exclusive club after World War II, and in further stages it has been adapting to different international situations.

I was thinking about all those years that we spent so much time talking about membership: defining membership, deciding what were the qualifications for membership, principles and policies. And I realized that what we were really doing was defining ourselves: who we were and what we were trying to do. That's why over and over again we have to keep discussing the same issues. We were changing. You can see the point, for example, in the 1980s when we really began to expand. And as the old guard died off or retired, more and more people wanted the expanded FIAF, the more inclusive FIAF,

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22 Jerzy Toeplitz (1909-1995), founder of the Łódź Film School. FIAF President from 1948 to 1971.

23 Raymond Borde (1920-2004), founder of the Cinémathèque de Toulouse. Member of the FIAF EC from 1966 to 1991.

24 The first FIAF Congress met for several days in New York, starting on Tuesday 26 July 1939.

capacités de conservateur de cinéma furent récompensées avec le Prix Jean Mitry à Pordenone en 1989.

Mais c'est dès 1969 qu'Eileen fit son entrée dans la FIAF par un concours exceptionnel de circonstances, et du coup par la grande porte. Son chef, le cinéaste Willard Van Dyke, ne voulant pas se présenter aux élections du Comité directeur, accepta l'invitation faite par Jacques Ledoux de proposer, au nom du MoMA, la candidature d'Eileen Bowser. C'est ainsi qu'Eileen commença une longue et exceptionnelle trajectoire en tant que membre du Comité. À partir de ce poste d'observation privilégié, elle participa très activement à de nombreux projets de la FIAF, tels que la création du P.I.P., le Journal of Film Preservation, la Commission de documentation et de catalogage. Elle fut également associée à de nombreux projets de conservation et de restauration, d'échanges de programmes, d'échanges de documentation et d'information et lança, avec d'autres collègues, le projet « Domitor ». L'activité rêvée d'Eileen dans les années 1950, celle de conservateur de collections de cinéma, était devenue une profession.

Après sa retraite, en janvier 1993, commence une nouvelle étape dans la vie d'Eileen Bowser : elle participe à de nombreuses activités de recherches universitaires, fait partie de jurys, voit les programmes offerts au public au MoMA et dans d'autres institutions de New York, à Pordenone et dans d'autres manifestations, aux États-Unis et ailleurs. Singulier parcours en effet que celui de cette fillette de famille nombreuse de l'Ohio, devenue une figure emblématique au sein de notre communauté des archives et musées du film.

that includes all kinds of film organizations. I know that it's really quite broad today compared to when I started.

Today, I'm very glad to see that *the* basic principles are still there, like this argument we are still having today about having to keep the nitrate, about having to preserve film as film, in the digital age. This is a constant struggle.

This is one of our basic tasks. It is a sort of pedagogical mission that FIAF has to carry on and achieve permanently.

We used to say when we were discussing a potential new affiliate: Well, let's add them as observers and let them see by coming to FIAF what they should be doing. It was an educational experience. We could influence the development of archives.

The categories of Affiliates have now changed, but the principles are always the same. This is now aimed at in the FIAF Code of Ethics.²⁵

That's all changed since my day, but of course, with the wider inclusion of membership it is not so important. When we were trying to restrict it to archives that fulfilled all these basic functions, preservation primarily, one had to be careful that in accepting a new archive you didn't get someone who you didn't know very well and who later proved to be unreliable. If they were interested only in showing films and not in preserving them, then films would become damaged or lost. If they would not respect the copyrights of the producers, we all would suffer from suspicion. So there was always a preliminary period.

I would say this is a quite demanding procedure. It reminds us of a symbolic initiation ritual, but of course there still remain some risks in not knowing who the candidate really is.

I can remember the severe struggles during the 1970s and early 80s: Some archives were trying to avoid this proliferation of film archives in their country on the theory that there were limited resources for the archives and they didn't want to spread them out among a group of archives. The USA was a leader in breaking through that, because we *had* multiple archives, and we could co-operate together instead of fighting for the resources. And we began to develop the concept that we had one national collection. It was simply stored in different archives, not just one.

There were very many different models of funding within our country: the Library of Congress and the National Archives were government-funded, but then there were also privately-funded organizations, like the George Eastman House, the Museum of Modern Art, or some university film archives which probably get some state support. But at MoMA, we never had any state support apart from occasional grant support for specific projects.

Things have changed a little since the specialized archives, regional archives, the city archives appeared. A city with an interesting archive would never contribute any sort of money to the safeguarding of a film deposited at a national film archive. But these kinds of archives might get significant sums to have their own films safeguarded. So, the more

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25 The FIAF Code of Ethics was inspired by ideas developed by David Francis and Ray Edmondson since 1993, and was adopted in its current version in 1998.

archives there are, the more resources are made available.

Jacques Ledoux was always, to the end, a bitter fighter against this. He was a purist about what a FIAF archive should be. A lot also depends on the personality of the archivists too, as to whether they can collaborate or not.

There is one important and dear subject to all of us: the *Journal of Film Preservation (JFP)*, in which you have invested so much knowledge, energy, and enthusiasm. You are really one of the four or five persons who are currently working a lot on it, and FIAF could never be grateful enough for what you have done for the *JFP*. What is your feeling about the evolution of the *JFP*?

I think it's become a serious publication. The last issue particularly,²⁶ is a journal that would be of interest to anybody in the field, not just to the FIAF archives. And considering that it grew from a simple newsletter among the archives, trying to keep each other informed as to the activities – it is impressive.

What is your feeling about what we're doing? About the diversity of our editorial choices?

I haven't had a very strong influence actually on the editorial policy. I am one of several sub-editors and I'm occasionally a contributor. Everything that happens in the world of cinema is of interest to the readers of our Journal; the problem is to find the guidelines to narrow it to our specialty, which is the art and science of film archiving.

In past years, we had the problem of not having a large choice of articles, but now we're getting to a point where we can choose.

I know it was always a struggle to get people to contribute. It is understandable when the language problem has always been there. While everybody in the field, I'm sure, can read some article in English, that doesn't mean they can write something in English or French or Spanish. I suppose that with the proliferation of film archives we have more people who are available.

Of course, you don't want to print something only because it's there. You cannot have an editorial policy that way. But there have been some good articles that have followed what FIAF was discussing in its Congresses, on very important issues. That truly is very useful, because it keeps it in people's minds between the Congresses, so that when they arrive at the Congress they know what is going on and are ready to join the discussion. That always was a problem: people on the Executive Committee were *au courant* about the issues, while the other members came to the Congress once a year. We had a hard time always in organizing Congresses trying to find a way to get people involved.

We work in better conditions than 20 years ago, also because we have the symposia, workshops, and other opportunities for choosing articles. How do you feel about the trilingual aspect of our Journal? Is it a genuine plus?

Of course. That immediately makes it possible for more people to contribute. The more you can spread the languages, the more people are capable of contributing, although there would be great difficulty in having a lot of

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²⁶ *Journal of Film Preservation* 79/80, May 2009.

languages. Those three seem to be just right. There is not so much Spanish, but it's growing. And I think that now we have so many Spanish-language members, there is a much more active participation. It was an important step when Spanish was made part of the official languages of FIAF.

What else could contribute to this expansion of the cultural scope of FIAF?

There was another thing that happened during my years, and that was the involvement with UNESCO, for which we should give, I think, the highest credit to Wolfgang Klaue.²⁷ He was always the most active worker in that field, which gave us a place on the world stage and gave us more power to influence policies, and indeed we were behind the UNESCO resolution on the Preservation of Moving Images.

The Recommendation for the Safeguarding and Preservation of Moving Images, announced in Belgrade in 1980.

And I was lucky enough to be a representative of FIAF at one of the early meetings, which also took place in Belgrade, the meeting that first discussed the subject with UNESCO,²⁸ but I was not at all the prime figure, for it was surely Wolfgang Klaue above all. And this was such an important document, because it could be used in the individual countries for archives to get more resources, more prestige, more standing in their countries on the basis of UNESCO.

It has become very difficult to do things together with UNESCO. In particular, there are many other international associations competing with us on a certain level.

We had to get out of membership of one of those organizations, the Council of Film and Television Archives. They had the Category B status in UNESCO and they were not being effective representatives at all of what we needed. So eventually we managed to leave that organization and become a Category B member on our own, which entitled us to apply for grants for projects. And we got quite a lot of support, though UNESCO doesn't have a lot of money, but we got financial support for a number of projects during the years.

Also for the fact that we are listed in UNESCO's list of associations that have a formal advisory status. Furthermore, we are committed to organizing common projects, especially the Joint Technical Symposium,²⁹ which we started together with IFTA/FIAT in 1983.

We have authority when there are questions about preservation of the world's moving image heritage; people will come to us for advice, which based on our experiences we are qualified to give. As for FIAT, it was just getting organized at that point. When they were founded, there was a great deal of debate as to what was our relationship to them, because some of our members were collecting film and television, and the majority

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27 Wolfgang Klaue was Director of the Staatliches Filmarchiv der DDR. A member of the FIAF EC from 1969 to 1989, he served as FIAF President from 1979 to 1985, and is currently a FIAF Honorary Member.

28 UNESCO Recommendation for the Safeguarding and Preservation of Moving Images, Belgrade, 1980.

29 The First Joint Technical Symposium took place during the FIAF Congress in Stockholm in May 1983.

Esta entrevista tuvo lugar en el marco del proyecto « Historia oral de la FIAF » en casa de Eileen Bowser, en Nueva York, el 27 de julio 2009. El texto fue revisado y corregido para su publicación en el JFP. Las modificaciones aportadas a la transcripción de la entrevista fueron efectuadas con la ayuda y la complicidad amistosa de la entrevistada.

Singular trayectoria la de Eileen Bowser: nacida en Columbia Station, Ohio, en una región agrícola, mantiene un recuerdo lejano pero emocionado de su niñez, de sus domingos en el cine con los miembros de su familia, en la época de la Gran Depresión. En Columbia Station va a la escuela y conoce a su futuro marido, Bill Bowser, con quién más adelante se instalará definitivamente en el West Village en Nueva York. En la Universidad de Chapel Hill, dedicará su diploma al Tintoretto, y orientará su sensibilidad hacia el mundo de la imagen. Esta primera experiencia, le permitirá presentar su candidatura a varios museos de Nueva York y, en 1953, obtendrá su primer empleo en el célebre MoMA, para ingresar en su Departamento de Cine en 1955, ser nombrada curadora de cine adjunta en 1967, y curadora titular en 1976. Eileen pasará a retiro en 1993.

Durante los 50 años de trabajo en el MoMA, Eileen Bowser fue testigo y protagonista privilegiada de la expansión del Museo y de su Departamento de Cine. Es ahí que se transforma en la gran especialista del cine de los primeros tiempos en los Estados-Unidos y que despliega su talento de curadora en una época en que el cine adquiere sus títulos de nobleza gracias a la política de selección dinámica de los dirigentes de la institución, a menudo inspirados por la sabiduría de Eileen Bowser. Su trayectoria nacional alcanzó un punto culminante con la publicación de su libro *The Transformation of Cinema, Vol. II* de la serie *History of American Cinema, 1990*.

Enriquecida por su formidable experiencia adquirida en el Departamento de cine, Eileen reúne las mejores condiciones para representar al MoMA en los encuentros internacionales en el preciso momento en que los intercambios entre cinematecas ofrecían las mejores perspectivas para la constitución de

were not. The BFI and the Library of Congress were important collectors of television material.

But we did finally find ways to collaborate with IFTA/FIAT. We could not accept the commercial television archives as FIAF members. The aims and principles were very different. The Joint Technical Symposiums were the solution for the most useful collaboration.

Let's come back to the contacts you had with colleagues in FIAF, in those times.

There were the pioneers, of course. I came in a generation after the pioneers. Some of them were already gone: Iris Barry³⁰ and John Abbott, Henri Langlois, Frank Hensel. I was lucky enough, as I said before, to know Ernest Lindgren,³¹ not so many years before he died. I remember that although we hadn't been particularly friendly or talked to each other all that much outside of meetings, when he developed a brain tumor and I think he knew that his death was probably imminent, at his last meeting he sat down beside me in a bus. I don't even remember what city or where we were going, but that was unusual for him, and he sat down and proceeded to talk to me about Iris Barry, and how important she had been as his mentor when he was starting out. And I thought at the time he was saying this to *me* as representative of Iris because I came from MoMA: I was really very touched by that and I thought that it makes a kind of chain if he was inspired by Iris, because I was inspired by him. I also remember that he was *the* authority on the English language for FIAF documents. He hated any American spellings or usage to get into the records. And once he died, guess who became the authority on the English language? Me! I had to say what was the correct way. Of course it switched over quite a bit to American usage and American spelling.

In which way was Iris Barry his mentor? And when did she move to Europe?

I think in imbuing him with the enthusiasm and the possibilities... She was a very important person in the EC when he first came to FIAF. He was not the first one to represent the London archive; it was Olwen Vaughn, I think. And so, he came as a young man to this little group of archivists of FIAF. Henri Langlois has also said that he regarded Iris as a mentor at that time. And then after she retired she was still our representative in FIAF. She retired to live in the South of France, and I think she remained our representative chiefly because Richard Griffith hated to travel; he was afraid of flying. He resisted going to FIAF. She was paid a small sum by MoMA to be our European representative, and then she would report back. It was of course not a good system, because we did not have a first-hand knowledge of what was going on in the world of archives. It was a mistake to not actually be there meeting the people and making contacts. Anyway, that lasted a few years. Richard went to some meetings, but not all of them. He was never very active in FIAF. So while Iris was in Europe she was still attending the EC meetings and the Congress, up to point when she died or became incapacitated.

30 Iris Barry (1895-1968) was Curator of the Film Department at MoMA, FIAF Secretary General in 1948, and Founder President from 1949 till 1968.

31 Ernest Lindgren (1910-1973) was Head of the National Film Archive, London, and served in several capacities as FIAF EC Member, most of the terms as VP, from 1946 to 1973.

fondos de obras del 7° Arte. En el plano internacional, sus capacidades de curadora de cine fueron recompensadas con el Premio Jean Mitry en Pordenone en 1989.

Pero es a partir de 1969 que Eileen se acerca a la FIAF por una coincidencia excepcional de circunstancias, y por la gran puerta. Su jefe, el director de cine Willard Van Dyke, quién no quería presentarse como a las elecciones del Comité ejecutivo en Nueva York, acepta la propuesta que le hace Jacques Ledoux de proponer como candidato del MOMA, a Eileen Bowser. Es así que Eileen comienza una larga y excepcional trayectoria como Miembro del Comité. A partir de ese puesto de observación privilegiado, participa de manera activa en numerosos proyectos de una FIAF en plena expansión, tales como la creación del P.I.P., el *Journal of Film Preservation*, la Comisión de documentación y de catalogación, y se ve asociada a numerosos proyectos de preservación, de intercambios de programas documentación e información, participando asimismo en la creación, con algunos colegas, del proyecto "Domitor". La actividad que soñaba Eileen en los años 1950, la de curadora de colecciones de cine, se había convertido en una nueva profesión.

Luego de su retiro, en enero 1993, se abre una nueva etapa en la vida de Eileen Bowser: participa en numerosos proyectos de investigación universitarios, forma parte de jurados, asiste a los programas ofrecidos al público por el MoMA y otras instituciones culturales de Nueva York, en Pordenone y otras manifestaciones en los Estados Unidos y el extranjero.

Singular recorrido, por cierto, el de esta niña de una familia numerosa del Ohio, transformada en una figura emblemática en el seno de la comunidad internacional de archivos y museos cinematográficos.

And that's when your contact with Ernest Lindgren started, during his last years...

Yes, and strictly through the EC meetings, I got to know him well. It's rather strange when you think the members of the EC met at that time maybe three times a year, later just two, but when we were together, we were together very intensively, from breakfast to bedtime; we were together for meals and we were talking all day at the meetings. So you did really get to know people very well. And to become good friends. Or, as many like to think of it, a family.

And from this period of EC meetings, who else were close friends?

Einar Lauritzen, who was there as an Honorary Member from the time I was there. He was a contrast to the other honorary members, because Einar was a bit shy about speaking in public and he got the idea, probably self-protective, that as an honorary member he wasn't really supposed to offer opinions, but just respond when occasionally he was asked something. While Herbert Volkmann, when he became an Honorary Member, he was still running the Preservation Commission, he took a constant and active position; he had an opinion on everything, and very strong ones indeed. Another good friend was Jon Stenklov of Norway. We made common cause over many issues in the EC because, as he said, sometimes we were the only two who had common sense! Who else? Vladimir Pogacic³² from Yugoslavia became a good friend. He was maybe not one of the great leaders, but he was very dedicated to the work, he loved to be part of FIAF, and there is no doubt about his sincerity and loyalty. And you know, you don't need a really strong President when you have a strong Secretary General; and Jacques Ledoux was that. But of course when Wolfgang Klaue became President he was a much stronger one. He could make me think of Toeplitz in a way; he did a lot to direct the way the FIAF was going. He was someone that I came to respect enormously.

Let me ask you about the Congress you organized in New York in 1985, which was in some ways your lifetime Congress, because, I mean, not everybody can organize two FIAF Congresses...

Willard Van Dyke was the organizer of the first New York Congress held during my tenure, but I did do a lot of work for it. The second one, I did really almost by myself. If I hadn't had Ron Magliozzi, who was extremely helpful, how I would have managed... I didn't have any secretarial help nor any kind of help. I go to other congresses and there is a whole staff of people who go around and do this, do that. I felt that I was all on my own.

What was the main contribution of this Congress to the FIAF community?

Above all it was the Slapstick Symposium, because that has had a lasting influence, I'm glad to say. This is quite what a historical symposium should do. And this is a topic which is still growing. You know that there was another slapstick symposium organized by Tom Paulus, called *Another*

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32 Vladimir Pogacic (1919-1999), theatre and film director. His film *Nevjera* was in Cannes in 1956; he was awarded the best filmmaker prize in Karlovy Vary in 1956 for *Veliki i mali*. Director of the Jugoslovenska Kinoteka in Belgrade (1954-1981), he was elected to the FIAF Executive Committee from 1960 to 1981. He succeeded Jerzy Toeplitz as FIAF President until 1978.

Slapstick Symposium, held in Brussels a few years ago, and the proceedings are to be published as a book this fall (2009) by the American Film Institute. I'm really glad to see that interest continues in a subject that still obsesses me.

What other personalities do you remember from FIAF? Let's not speak only about the positive ones...

I don't want to settle any old scores. Yes, I also knew the next generation, Robert Daudelin,³³ Eva Orbanz,³⁴ Peter Konlechner,³⁵ Peter Kubelka,³⁶ Anna-Lena Wibom,³⁷ and many others; all those I served with in the EC, as you know. There was also Jan De Vaal,³⁸ he was one of the pioneers. He was very genial but could be quite stubborn at times. He saved a lot of important films: he had the collector's mentality of the first film archivists. I always enjoyed his company, goodness knows. He worked hard for FIAF: sometimes he served as editor of the newsletter, other times as the FIAF Treasurer.

We were talking about your colleagues of the US, but there is one who is a double national in a certain way, David Francis.³⁹

Oh, yes. David Francis came to FIAF to represent the National Film Archive after Ernest died. We became very good friends and we are pretty close to this day, I would say. Everywhere we met, in any city, David would find a time, sometimes it would be very early morning, to run to the flea market

33 Robert Daudelin was born in Québec in 1939. A film critic closely associated with the Montreal International Film Festival, he was Director General and Curator at the Cinémathèque Québécoise in Montréal from 1972 to 2002. He was elected Member of the FIAF Executive Committee from 1974 to 1997, Secretary General from 1979 to 1985, and Président from 1989 to 1995. He has been an Honorary Member since 2005, and is Chief Editor of the *Journal of Film Preservation*.

34 Eva Orbanz was born in Berlin. She joined the Stiftung Deutsche Kinemathek (officially from 1973 to 2007, though continuing today) and was elected Member of the FIAF EC (1981-1995). She served as Vice-President (1987-1989), was elected Secretary General (1989-1995), and President (2003-2009) and a FIAF Honorary Member in 2009.

35 Peter Konlechner was born in 1936. He is the co-founder (in 1964) and co-director, with Peter Kubelka, of the Österreichisches Filmmuseum (from 1964 to 2001). Treasurer of FIAF (1971-1973), member of the EC (1997-2003), he is a FIAF Honorary Member since 2006.

36 Peter Kubelka was born in 1934 in Vienna. Pioneer of the Austrian avant-garde film movement, a leading personality in music, poetry, theatre, and academia, he is the co-founder (in 1964) and co-director with Peter Konlechner of the Österreichisches Filmmuseum (1964-2001). FIAF Honorary Member since 2006.

37 Anna Lena Wibom was Head of the International Relations Department of the Svenska Filminstitutet in Stockholm. She was elected to the FIAF Executive Committee in 1991, and served as FIAF President from 1985 to 1989 and as FIAF Treasurer from 1991 to 1993. She played a major role in the development of the Federation in the 1980s and 1990s.

38 Jan De Vaal (1922-2001), Founder of the Nederlands Filmmuseum (1946). Member of the FIAF Executive Committee (since 1949), successively Vice-Treasurer, Vice-President, Secretary General, Treasurer, and also Editor of the first FIAF Information Bulletin (ancestor of the *Journal of Film Preservation*). Honorary Member since 1988.

39 David Francis was born in London in April 1935. He joined the BFI in 1959 as Television Acquisitions Officer, became Deputy Curator of the National Film Archive in 1963, and left for the BBC in 1965. He returned to the BFI as Archive Curator in 1974, remaining until 1990. In 1990, he joined the Library of Congress (MBRS), and became Chief of the Division (1991-2001). Currently, he works as Research Associate at Indiana University.

and the secondhand bookstores, and I was always trailing along behind him.

When we met recently in Montreal, where we were invited by André Gaudreault to a presentation of his latest book and to talk about Brighton 30 years later, our hosts left us alone the day we arrived and even the next morning, and so we had plenty of time to go on our own and discover bookstores. But, of course, the big work we did together was the Brighton Symposium. David is another person who always has a lot of enthusiasm for discussion about archival matters. In the case of Brighton, which is coming to be a mythological event, he was the organizer of the FIAF Congress for 1978. And, it's funny, he told a story in Montreal that I hadn't heard before. The one reason the Congress was in Brighton instead of London was because David was having problems with his boss at the British Film Institute at the time and David went to Brighton to hold the

Congress in order to avoid interference from him. That was amusing to learn. Anyway, as the Congress was to be held in Brighton, David decided to organize a historical symposium on the filmmakers of the so-called Brighton School. We were talking about it together over lunch, and we decided that it should really be enlarged because the topic was too small. It wasn't international enough, and we decided to open it to films from all over the world during that particular period of the Brighton School, which was 1900 to 1906.⁴⁰ It was the very early period, which scarcely anybody had looked at in years. Of course a lot of the films had been unavailable to see. We also decided that what we needed to do was to look at the films that hadn't been seen and couldn't have been seen until the archives started preserving and copying them. When



Robert Daudelin and Eileen Bowser, London 1985.

the archives began to preserve films, understandably, I think, they started with the well-known features. It took a long time to turn our attention to all these unheard-of short films from before the First World War. I agreed to bring the North American scholars together, to hold advance screenings. That is another thing we thought had to be done to improve the historical symposium: we needed to arrange enough time to prepare the discussions. Our team of historians, one European, one North American, were to come together each on our side of the Atlantic, to look at the films, to discuss them together, and do the research and write papers about our discoveries. These turned out to be enormous discoveries for the group of North American film historians, a group I pulled together from such people as I knew were interested in this early history. Just people who perhaps had come to the archive for help, for research.

Making the archives work together with the scholars was certainly an important contribution to film studies.

Yes, I felt this was one of the vital things film archives had to do. We were

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⁴⁰ For further information, see *Cinema 1900-1906: An Analytical Study. Proceedings of the FIAF Symposium held at Brighton, 1978*. Vols. I and II. FIAF, Brussels, 1982.

preserving those films for a purpose. We had the resources that scholars needed to do their work. We needed the help of scholars to help us make our decisions about acquisition, preservation, cataloguing, and so on. I should say that I did know an interesting group of scholars because of Jay Leyda,⁴¹ the great film historian who was then in his last years teaching graduate courses at New York University. He had been teaching for some years a course on the Biograph films because they existed at MoMA and, to begin with, the early years were in the paper print collection at the Library of Congress. The paper prints had been copied onto film and become available (another factor in the renewed interest in this period), and Jay's students were going through the Biograph films of the Griffith

period, examining them chronologically, and then Jay would assign another year and get the students to work on that year. So, students started to come to MoMA for research. Anyway, that's getting into more detail than we need to, but I just wanted to say that Brighton had its origins in a number of things: one was the presence of Jay Leyda, another was FIAF itself. There was some discussion in FIAF about film history and the archives, and that we should do more about it.

Who was representing this point of view in FIAF?

Well, it came from Jacques Ledoux, Raymond Borde, Robert Daudelin, from myself, and from David Francis. I was the organizer of



Eileen Bowser and Wolfgang Klaue in Lausanne, 1981.

the symposium in Montreal, at a FIAF Congress, a couple of years before Brighton, on the methodology of film history, and I must admit that wasn't a terribly successful symposium. My fault. I invited a number of well-known, respected historians to speak about their work and about the methodology they were using, and they really didn't tell us a lot about their methodology, but at least we established the idea that there was international interest in film history, and that it was a matter of teamwork between film historians and film archives and between countries to get these tasks done. So while I organized the Brighton group in New York, David was supposed to organize the Europeans to do the same, but he could not get them together for a session like the one we organized. Nevertheless they did come together for the week before the Congress, and there was a delegation from the group in New York which also went to London to meet with them. And we submitted a lot of films to be seen there. The National Film Archive did a wonderful job of printing up films in their collection. So it was a meeting of the historians and archivists, within FIAF, that brought about a renewal of interest and a total revision of film history in this period. The new movement resulted in Domitor,⁴² the international group of scholars

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41 Jay Leyda (1910-1988), avant-garde filmmaker and film historian. He wrote and edited books about Melville, Dickinson, Mussorgsky, and Rachmaninoff, taught at Yale and Toronto during the 1960s and early 1970s, came to New York University in 1973, and held the Chair of Cinema Studies until his death.

42 Domitor was one of the names considered by the Lumière brothers for their first film apparatus.

who are dedicated to this period before the First World War, and it probably influenced also the founding of the Giornate del Cinema Muto. And now there are second-generation scholars involved, because those scholars who were part of the Brighton group all became college professors and trained a new generation of students, and developed new methods and different ideas about film history. Yes, it is one of the projects I'm most proud of having played some part in. In return, the historians of the Brighton Symposium greatly influenced my own work in film history.

This was certainly an important step, and had something to do with what we are doing in the archives, trying to get scholars and archivists to work together...

I remember we had a discussion in the EC one day about this need for film history in the archives, and there were people who didn't see why. They were just supposed to preserve films and show them, and let somebody else worry about film history. And so we decided that we would write papers on the topic for discussion at the next Congress in an Open Forum. I was the only who wrote a paper, a one-page statement on the reasons why film history was necessary in the archives. Nobody else did a paper. It seemed that interest in the topic had dropped off, so my paper was finally just distributed in the pigeonholes, and there was no discussion. But later a couple of people from different countries came to me and said: "Thank you for that paper; I used it to influence my authorities." They did; they went home and they said: this is why we need film historians in the archives. I still think it is essential, because I don't see how archivists can do their job without the knowledge of the history of the work that they are preserving and taking care of. And nobody has a better knowledge of the works, is in a better position to know, than people who are, for example, cataloguing films. They have been the ones who studied the facts about the films, the history of the films.

They can add new fields to what they are describing; they can develop the documentation section...

Anyway, I know that it is still sometimes not understood in some archives why it is necessary. It's the same idea about film cataloguing: people think you just sit down, look at the film, and just type some data. They don't understand it's a whole intellectual process deciding how to catalogue a film; how to make it most useful and accessible to people. That's all behind cataloguing. And if you don't do a good and interesting catalogue, that film is just a can on the shelf.

How do you now see the evolution of the archives? There seem to be several points that are critical, partly because of general politics, partly because of technological changes, and partly because there is what some people call a tendency towards the bureaucratization of archives.

I heard that word used for years about FIAF: "What happened to the old passionate film archivist? Just a bunch of bureaucrats..." I was recently re-reading some of the minutes of the EC meetings. It is true that it often looks like a lot of dry bureaucratic procedures. But it's not. All these hours we spent discussing qualifications for membership. There was a purpose behind that, but it might seem just bureaucratic time-wasting to someone on the outside. There was a real purpose: we were defining ourselves.

You often hear people say: “Nowadays the directors or curators don’t watch movies anymore.” If you don’t watch movies, you cannot get familiar with the history of cinema.

I must say I’ve never met anyone actually running the archives who was not a passionate lover of cinema. I really didn’t. There may be some people, but not those I knew, those who actually had the responsibility for the films. And no-one who didn’t long to find more time for film viewing. Me too. Some people didn’t express themselves in the same passionate,

emotional way as Henri Langlois or Jacques Ledoux. Some were more reserved, but that doesn’t mean they hadn’t the same dedication, the same love of cinema and of what they were doing.

Did you participate in Einar Lauritzen’s *American Film-Index*⁴³ project? Did you also participate in the index to the Index itself?

Yes, I contributed some information. The index was the work of Paul Spehr,⁴⁴ who should get all credit for that. But when Einar and Gunnar Lundquist were working on the original publication, I gave them help on the history of American companies, and Einar gave me credit for assisting with the English, but not for the real work I did. And he explained to me that was because he didn’t want me to be blamed for the errors that they made, but in fact what I really contributed was some of the history of pioneer companies, some of which were quite obscure.

It is a fantastic privilege to have a MoMA or a cinematheque nearby...

I’m lucky to live in New York. I’m sure that New York is one of the great film-viewing cities in the world. They used to say Paris. I think New York, because we have all these non-for-profit-type cinemas, in addition to the art cinemas. Not so many art cinemas now, but places like MoMA, Film Forum, the Walter Reade Theater, BAM, the Museum of the Moving Image, and others, the various film festivals. I am fortunate in

being always welcomed at MoMA. I still feel part of things there. People ask me if I’ve seen any good films lately. It is sometimes difficult for me to tell them which of the current films, but I have a wide choice of fascinating films to see: the New York Film Festival, New Directors and New Cinema, and then I go to Pordenone, of course, and revisit the silent film.

How do you now see the evolution of the film-watching experience? Today people are probably seeing many more films than in the past, but they are not in the original formats anymore. For that you have to go either to the cinematheques or to the film festivals. I love my DVDs and I have a small collection. But it’s a study collection. I think one of the first DVDs I bought was a set of Marx Brothers films, including one of the greatest, *Duck Soup*. This film is marvelous, but I couldn’t laugh all by myself. I was very disappointed that I couldn’t laugh. I noticed that with the slapstick films.

43 Einar Lauritzen and Gunnar Lundqvist, eds. *The American Film Index, 1908-1915 and The American Film Index, 1916-1920*.

44 Paul Spehr, former Assistant Chief of the Motion Picture Division of the Library of Congress, film historian, and author of *The Man Who Made Movies: W.K.L. Dickson*, John Libbey, 2008.



Jacques Ledoux and Eileen Bowser in Lausanne, 1981.

We did an educational course at MoMA last year, where I taught one of the classes. It only takes one person in the auditorium to start a laugh. Maybe he laughs at stupid things, but it's fantastic how it starts everybody else's. Nevertheless, if I'm writing about a film, it's wonderful to be able to go to the DVD and refresh my memory about something.

Now the festivals show films in digital format with very high resolution; they show restorations – for instance *Quai des brumes*, or *The Red Shoes*, or Jacques Tati's films.

It's a pity, because people's eyes get used to what they are looking at. You know, a trained eye to appreciate works of art comes from looking at them. If you've never seen a nitrate film on the screen and there is no nitrate print, then you don't have any way of judging what you're missing. Generations of people only know the television version and the DVD set at home.

And maybe even they are watching films on a screen on a wristwatch, or on a camera-phone...

That I cannot quite imagine. It is a great pity, but of course there are practical reasons: not everybody lives in a city like New York, for one thing. When people from out of town ask me what is interesting to see I have to tell them about films that will never reach their town. It is very expensive for a family to go to a movie, and drive the car and park it, or get baby-sitters when they are leaving the kids at home. The DVD is useful for family viewing at home. However, a lot is missing. I always believed that it is imperative that part of FIAF's mission be the preservation of the viewing experience.

This is also a problem, to see that we have very good technicians in many archives. But what are they actually restoring? Who chooses what they have to restore? I think that the original experience had already changed when we started copying films to 16mm for study purposes...

Yes, I really regret that a lot, but 16mm was much cheaper. We never preserved a 35mm film in 16mm, the master materials are always in the same gauge as the original, but the prints we were making available were often 16mm check prints for the quality of the lab work. We could make more films available for viewing. MoMA has long since that time (chiefly in the 1970s) made its projection prints in the same gauge as the original. The purist approach is often condemned today as being elitist, but I think of it as a search for the highest quality we can obtain. It's idealistic, but you won't reach the highest quality if you don't strive for the best.

Anyway, film has been struggling its way through comparison with other fine arts, like painting, sculpture, literature, etc.

I think a comparison with music is the clearest. With the high-fidelity recordings, great music and great sounds are available to everybody. But still there are concerts and orchestras. And there are live performances still going on, and still offering something that is very much treasured.

How do you see this evolution? What will the mission of the film archives be? What will be our task in the future?

I'm not a very good forecaster. I just think that the obvious goals are perfectly legitimate goals. And we come together as archivists because there is so much expertise that we can share, so much knowledge about

what we're doing, that we can have a multiplicity of goals in what our particular archives are doing. I don't expect every member of FIAF to be devoted to films as art, even though that was and is the goal of the Museum of Modern Art. I think there's room for all; there is room for the DVD at home, and for the big screen and the audience. What I'm rather worried about, of course, is that the audiences are beginning to see only the DVD, the digital version, and they don't know what the original should look like, so they don't know what they're missing. One of FIAF's missions is to see that this kind of experience stays alive.

There has been another important, not very well-known phenomenon that has also affected the perception of movies in earlier times: the light source is different. We passed from the voltaic arc to Xenon lamps. The quality of light has also changed, in a very precise aesthetic sense...

We don't have nickelodeons anymore. No, of course, it is ridiculous to think we can really recapture the past, but nevertheless there are parts of it we can, and that are worthwhile, because the past is *part* of us. The more we know and understand our past, the more we can understand ourselves.

In this sense, the ultimate aim for the archivists is to know their collections, what they keep, and the history of their collections.

One important goal for film archives today is to complete their catalogues. The lost films aren't in the attics or in the basements anymore. They are on the shelves in the archives, but nobody knows they're there.

I often have to smile when I'm told: "We have discovered a fantastic film." "Where did you find it?" "In the archive..." And I remember Gabrielle Claes⁴⁵ once mentioning that in every archive there is an important part of the collections we are keeping, about which we don't have a clue. Gabrielle was pointing at the fact that a large part of our collections are like an unknown continent.

I have had very pleasant experiences in recent years, since I have retired (now almost 17 years ago). In my time I was active in collecting the American silent slapstick films which were scattered all over the world. I acquired many of these films in the last stages of the decomposing or shrunken nitrate. We couldn't project them on a screen, but in the years since I retired the films have been copied and can be seen. Now there is a small group of dedicated enthusiasts for the silent slapstick films, including Steve Massa, who attended the Slapstick Symposium at MoMA as a young man, now at the Library for the Performing Arts at Lincoln Center, and Ben Model, who has long been providing music for silent films at MoMA and a lot of other places. They are both great experts, and MoMA arranged for them to see every slapstick film, every possible comedy short film MoMA has, and they have done an excellent job identifying the ones which only had foreign titles or no titles. They made discoveries and they pushed MoMA to show them. There were public showings this year, and they are hoping to do more in the future. And to me it gives a justification for work I

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45 Gabrielle Claes was born in Brussels. She works at the Cinémathèque Royale de Belgique, where she succeeded Jacques Ledoux as Curator of the Film Archive and the Museum in 1989. Elected FIAF EC Member (from 1995 to 1999), she served as Head of the Programming and Access to Collections Commission. She was President of the Association des Cinémathèques Européennes (1998-2004) and has been a member of its Executive Committee since 2004.

did back then that these films are now being pulled out of the archives into the light of day. I'm so happy to see that those films are being discovered and seen by our audiences.

The first FIAF Summer School⁴⁶ started in 1973. This means that they had probably been talking and preparing it a couple of years before.

Oh yes, there was very much discussion of training, since there were no schools teaching film archiving in those days. We had to hire people and train them afterward. The FIAF Summer School was a great help for us. My assistant, Jon Gartenberg,⁴⁷ at that time new in that position, attended the first or perhaps the second one. Our dear friend Jonathan Dennis⁴⁸ from New Zealand, who died too young, was at that Summer School, I think. I know that Ray Edmondson⁴⁹ was at the same one with Jon Gartenberg. Aside from the skills learned, it built valuable relationships between colleagues.

Now, fortunately, there are several training programs. I know that students at the Selznick School in Rochester are very well trained for working in an archive; they are at George Eastman House, and I think it is essential that such courses take place within the film archives. After I retired I taught a first course in film archiving at New York University. I think they wanted to try it out. Now they have a degree program, but at the time I found it a handicap that I was no longer working in an archive, in order to try to teach the practical side, with hands-on experience.

Which was the last FIAF Congress you have attended?

My last Congress was Montevideo. I went to all the Congresses until the time I retired, which would have been January 1993. Except for Lisbon. I missed that one because I fell on the way to the airport and broke my arm.

Composing programs, choosing films, preserving, making choices, has become a demanding and creative activity. You have been admirably active, and the many people who have known you can be considered privileged.

When you think about how it was pure chance, the way that I got into the field to begin with. And that I knew nothing and could learn everything in the course of my work.... It started as a hobby, indeed. The years I saw in FIAF were the real start of film archiving becoming a serious profession.

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46 The FIAF Summer School was created in 1973 in Berlin (East), at the initiative of the Staatliches Filmarchiv der DDR.

47 Jon Gartenberg was Assistant Curator at the Museum of Modern Art Department of Film from 1973 to 1991, and member of the FIAF Cataloguing Commission from 1982 to 1991. He is currently Director of Gartenberg Media Ltd in New York, USA.

48 Jonathan Dennis (1954-2002) was founder of the New Zealand Film Archive, and its first Director (1981-1990).

49 Ray Edmondson was born in 1943. He joined the Film Section of the National Library of Australia in 1968. In 1978 he became Director of the Library's Film Section. He served as Deputy Director of the National Film and Sound Archive from 1984 until 2001, when he was endowed as Honorary Curator Emeritus. Author of *A Philosophy of Film Archiving*, UNESCO. Currently Director of Archives Associates RTY Ltd in Kambah, Australia.

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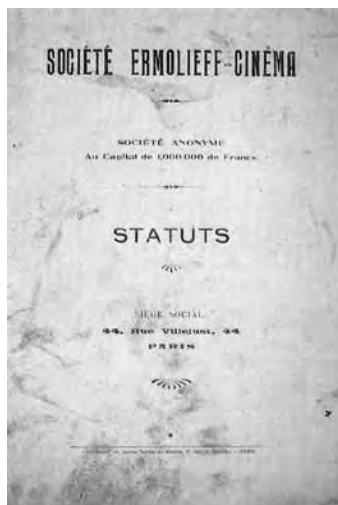
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Statuts de la firme Ermolieff.

Le catalogue Albatros est une collection particulière à bien des égards.

En premier lieu, Albatros est une maison de production atypique qui occupe une place particulière dans le cinéma français des années vingt. Ensuite le directeur d'Albatros et la Cinémathèque française entretenaient une relation étroite et cela dès la création de l'institution dans les années trente. Enfin le catalogue Albatros représente une exception au sein des collections de la Cinémathèque française : non seulement parce que les films figurent parmi les titres phares des collections, mais aussi parce que la Cinémathèque conserve la quasi-totalité des archives non-films de la firme et surtout parce qu'elle est ayant-droit de la quasi-totalité des films du catalogue.

C'est donc cette collection si particulière et cette situation non moins particulière que nous vous proposons d'aborder¹.

1. Bref historique de la société Albatros

Tout commence en Russie, quand Joseph Ermolieff, alors étudiant, est engagé par Maurice Hache et les succursales Pathé comme projectionniste. Il grimpe rapidement dans la hiérarchie et devient directeur d'une succursale à Bakou puis à Rostov. En 1911, il est nommé directeur général de la location Pathé et crée sa propre maison de location de films, avant de fonder un studio à Moscou deux ans plus tard.

En 1915, il attire à lui l'acteur Ivan Mosjoukine et le réalisateur Jacob Protazanov. Dans l'essor du cinéma russe au moment de la Première Guerre mondiale, Ermolieff acquiert de l'importance ; il compte alors sur Alexandre Volkoff, Nicolas Rimsky, l'actrice Nathalie Lissenko, entre autres.

« Le centre de production cinégraphique se trouvait à Moscou. C'est en cette ville que Joseph Ermolieff avait établi ses studios qui, produisant intensément, occupaient déjà un personnel considérable. Ce vétéran du cinéma avait, un des premiers, compris le merveilleux instrument de diffusion d'idées que peut être la « machine à refaire la vie », et, sous son impulsion, deux écoles de films se créèrent : l'une, mettant en valeur des artistes dramatiques ou chorégraphiques parmi les plus célèbres, l'autre, s'efforçant à une interprétation originale d'œuvres artistiques ou de grands événements de la vie et de l'histoire russes. (...) »²

Après octobre 1917, il se déplace à Yalta dans le Sud. Le repli des armées contre-révolutionnaires le surprend en plein tournage. C'est alors l'exil vers

1 Cet article reprend la présentation faite lors du Congrès de la FIAF qui s'est tenu à Paris en avril 2008. Les auteurs souhaitent remercier Jacques Ayrolles, Cécile Blanc, Sophie Cazes, Véronique Doduik, Vincente Duchel-Clergeau, Gilles Duffau, Caroline Flahaut, Jean-Philippe Jonchères, Laurent Mannoni, Régis Robert et Gaëlle Vidalie.

2 Juan Arroy, « Le Cinéma russe avant la guerre » in *Cinémagazine*, 17 octobre 1924, p. 104.

The Albatros collection is a highlight of the holdings of the Cinémathèque Française, which is the rights holder of most of the Albatros films and also the holder of the non-film collection of the company. This article relates the history of the Albatros production company and how its property came into the archive.

The company was founded in Paris in 1920 by the Russian *émigré* Joseph Ermolieff as Société Ermolieff-Cinéma (which became Albatros in 1922) and produced some of the most distinguished films of the 1920s. Ermolieff was already an important figure in pre-revolutionary Russian cinema. In Paris, he met Alexandre Kamenka, a banker, who found financing for the new company and became its president. Ermolieff sold his rights to the company and Kamenka became the major owner. The first film directors were Russian *émigrés* such as Volkoff and Tourjansky, but when they left in 1924 they were replaced by French directors such as Jean Epstein and Marcel L'Herbier, or, later, Jacques Feyder and René Clair. Production was much reduced in 1928 and Kamenka gave up the production studio in favor of single co-productions with companies in other countries. Kamenka remained active as a producer up to 1938. He met Henri Langlois and was persuaded to deposit his films and his non-film archives in the Cinémathèque Française. According to Georges Franju, these distinguished films formed the basis of the new film archive. Kamenka himself entered into close relations with the Cinémathèque, serving on the first administrative council. In 1940, in order to protect the archival interests when the laws against the Jews came into force, he resigned. At the Liberation, however, Langlois named Kamenka as honorary president, and he remained closely involved with the archive. He was elected founding president a year before his death in 1969.

Kamenka personally donated prints and nitrate negatives and posters from 1949 to 1960, and other films were acquired from directors, laboratories, and other archives. Unfortunately, many of the records of the Cinémathèque have been lost. It seems that the transfer of many of these elements is directly linked to

la France. À son arrivée à Paris, Ermolieff compte sur l'appui de Pathé qui lui loue un studio désaffecté de Montreuil.

En juillet 1920, c'est la naissance d'Ermolieff-Cinéma (Moscou-Yalta-Paris). Ermolieff apporte « le droit au bail d'un théâtre de prises de vues cinématographiques, à Montreuil-sous-Bois, concédé par la Société Pathé-Cinéma », « la promesse de vente que la Société Cinéma Pathé a consentie à M. Ermolieff de l'immeuble loué avec toutes ses dépendances, aux termes du bail », ses relations et « le personnel d'exécution, son propre concours et celui des diverses personnes appelées à devenir ses collaborateurs », « les négatifs des films exécutés et en travail au studio de Montreuil » et enfin « divers appareils, matériaux et produits pour la fabrication des films »³. La maison est alors très liée à Pathé qui distribuera presque tous ses films jusqu'à fin 1922 à travers Pathé-Consortium-Cinéma⁴.

À sa création, « la Société a pour objet : la fabrication, la vente, la mise en location des films cinématographiques, de même que l'établissement, la création ou l'exploitation commerciale des cinémas et de tous autres spectacles de même nature, en France, dans les colonies françaises, pays de protectorat et à l'étranger ; toutes opérations accessoires, la prise d'intérêts en tous pays et sous quelque forme que ce soit, dans toutes entreprises et Sociétés dont le commerce ou l'industrie serait similaire à ceux de la présente Société et de nature à favoriser les propres commerce et industrie de celle-ci, généralement toutes opérations industrielles, commerciales, financières, mobilières ou immobilières qui pourraient se rattacher directement ou indirectement à l'objet de la Société ou à tous objets similaires ou connexes.

La Société pourra faire toutes opérations rentrant dans son objet, soit seule, soit en participation, soit en association sous quelque forme que ce soit. Elle pourra, en outre, faire toutes exploitations, par elle-même ou pour le compte de tiers, soit par cession, location ou régie, soit par tous autres modes sans exception ; créer toutes sociétés, faire tous apports à des sociétés existantes, fusionner ou s'allier avec elles ; souscrire, acheter, vendre et revendre tous titres et droits sociaux ; prendre toutes commandites et faire tous prêts, crédits ou avances. »⁵

Le texte de fondation de la Société est très précis, surtout pour l'époque. Il est juridiquement très ouvert et semble indiquer qu'Ermolieff a une idée très claire de l'orientation qu'il souhaite donner à son entreprise. Quant à son fonctionnement, il travaillera sur le mode des maisons de production américaines, avec des réalisateurs, des techniciens, des acteurs sous contrat et sera très présent en tant que directeur autant dans le domaine économique qu'artistique.

En août 1920, Ermolieff fait une rencontre importante : Alexandre Kamenka. Fils de banquier, il accepte d'aider Ermolieff à trouver des capitaux pour développer sa production. En août 1920, Kamenka devient président du conseil d'administration de la société Ermolieff-Cinéma et apporte l'appui de la banque Azov-Don que dirige son père. Noé Bloch en est alors l'administrateur et Joseph Ermolieff l'administrateur délégué.

3 Article 6 des Statuts de la Société Ermolieff-Cinéma, p. 4 [ALBATROS 1 B 1].

4 A l'exception de *L'angoissante aventure* distribuée par Europa-Films et *La maison du mystère* distribuée par Eclipse.

5 Article 2 des Statuts, p. 3.

the liquidation of Alhambra in 1958. In the 1950s, the problems of Alhambra led to bankruptcy, and the liquidator sought an inventory so that he could proceed to an evaluation and to a sale. A contract was signed between the liquidator and Henri Langlois, in which the Cinémathèque purchased the materials and such rights as still adhered to the films to exploit them.

The article then explains French law concerning the rights of authors. The Cinémathèque had to obtain agreements to the transfer of rights from various authors, but was able to facilitate this work through the Société des Auteurs et Compositeurs Dramatiques (SACD). The situation varied from one film to the next, with many complications, but the archive worked for years to regularize the legal status of the exploitation rights.

The non-film documents were transferred to the Cinémathèque for the symbolic sum of one franc with the obligation that they must preserve them and they cannot give them away or sell them (similar to the obligations obtaining to the film materials). For such works as posters, the Cinémathèque is also obligated to obtain rights for their use from the designers.

The article describes the Albatros collection as it exists today, and how the archive makes use of it and how it permits access. A list of films still lost follows. Some materials were found for missing films in other FIAF archives following the Paris FIAF Congress. As an appendix, there is a list of clients of the Albatros company in 1925, according to the list of purchasers conserved in the collection.

L'angoissante aventure sortira en novembre 1920 et cinq autres films courant 1921 : *L'Ordonnance*, *La pocharde*, *L'enfant du carnaval*, *L'échéance fatale*, *Justice d'abord* et *Les Contes des mille et une nuits*. C'est-à-dire près de vingt mille mètres de film.

En 1922, Ermolieff décide de vendre ses parts (soit la moitié des actions en circulation) à Kamenka, Bloch et Maurice Hache pour rejoindre l'Allemagne. Peu après son départ, il achètera plusieurs copies de films, ainsi que des affiches et des photographies pour les distribuer en Chine et en Sibérie.

En août 1922, Ermolieff-Cinéma devient la société des Films Albatros. Le principe est le même, il ne s'agit en fait que d'un changement de nom. D'ailleurs les statuts de la Société Ermolieff-Cinéma seront conservés par Albatros jusqu'à sa liquidation dans les années cinquante. Rapidement Kamenka et sa famille deviennent les actionnaires majoritaires de la société.

En décembre 1922, *La Riposte* de Tourjansky est le premier film présenté comme une production Albatros « Ex-Ermolieff ». Et le film n'est pas distribué par Pathé, mais par les Films Erka. Cette année là, sont réalisés cinq autres films, dont deux à épisodes, *La Maison du mystère* et *La fille sauvage*. Cela représente plus de trente mille mètres de film.

En 1924, Kamenka rachète la maison de distribution Établissements Giraud qu'il transforme, avec Jean Epstein et Marcel Sprecher, en « Films Armor » pour distribuer les films produits par Albatros. La firme contrôle maintenant tous les stades et tous les aspects de la production cinématographique : la préparation, le tournage, le développement de la pellicule, le visionnage des rushes, le montage jusqu'à la distribution. *Les Ombres qui passent* de Volkoff est le premier film distribué par Armor. Par ailleurs, les éléments que Kamenka déposera plus tard à la Cinémathèque française nous permettent d'observer qu'Albatros commence à monter plusieurs négatifs, probablement pour alimenter les divers circuits de distribution. De plus, des listes d'acheteurs (datant probablement de 1923 ou 1924) conservées dans le fonds non-film montrent que les clients de la firme sont répartis dans le monde entier⁶.

Kamenka est très apprécié par la profession et la presse, comme le démontre l'article d'André Trinchant dans *Cinémagazine* : « Si les Américains avaient fait *Le Chant de l'amour triomphant*, *Kean* ou *le Brasier ardent* dans un studio équivalent à celui de Montreuil, l'univers aurait su que ces productions, qui comptent parmi les plus intéressantes et les meilleures de l'année, avaient été réalisées dans le plus petit des studios, dans les conditions et avec les moyens les plus simples, et l'univers aurait crié au miracle lorsqu'on lui aurait dit les prodiges d'ingéniosité réalisés par les metteurs en scène. »

Après de nombreux films réalisés essentiellement par des cinéastes russes : Alexandre Volkoff, Viatcheslav Tourjansky et Serge Nadejdine, 1924 est une année charnière. Elle marque le départ de Volkoff et de Tourjansky et l'arrivée de nouveaux cinéastes comme Jean Epstein ou Marcel L'Herbier, puis, un peu après, Jacques Feyder et René Clair.

Kamenka ne cultive aucun « esprit russe » dans sa maison de production – même s'il vient souvent en aide à des émigrés sans emploi –, il tient, au contraire, à affirmer que Français et Russes vont du même pas, en harmonie.

Entre l'arrivée d'Epstein, qui selon la presse « remplace Tourjansky » et 1927,

6 [ALBATROS 5 B 1] Liste disponible auprès de la Cinémathèque française.

La colección Albatros es uno de los tesoros más preciados de la Cinémathèque Française, que es titular de los derechos de la mayoría de las películas Albatros y a la vez propietaria de los materiales no fílmicos de la compañía. El artículo cuenta la historia de la compañía de producción y cómo sus materiales han llegado al archivo.

La compañía, fundada en París en 1920 por el emigrado ruso Joseph Ermolieff con el nombre de Ermolieff-Cinéma (luego llamada Albatros en 1922), produjo algunas de las películas más notables de los años 20. Ermolieff ya había sido un protagonista importante del cine prerrevolucionario ruso. En París encontró a Alexandre Kamenka, un banquero que obtuvo financiación para la nueva compañía y fue su presidente. Ermolieff vendió sus derechos a la compañía y Kamenka se convirtió en su principal propietario. Los primeros directores de películas fueron emigrados rusos como Volkoff y Tourjansky, pero cuando, en 1924, se marcharon, fueron reemplazados por directores franceses como Jean Epstein y Marcel L'Herbier y, más tarde, Jacques Feyder y René Clair. La producción se redujo mucho en 1928 y Kamenka cedió el estudio de producción dedicándose a coproducciones con compañías de otros países, pero siguió en la producción hasta 1938. Henri Langlois lo convenció de que depositara sus películas y materiales no fílmicos en la Cinémathèque Française. Según Georges Franju, estos materiales excepcionales formaron la base del nuevo archivo fílmico. El mismo Kamenka mantuvo relaciones estrechas con la Cinémathèque, como miembro del primer consejo de administración. En 1940 dimitió para proteger al archivo ante las leyes antijudías. Después de la liberación, Langlois lo nombró presidente honorario y Kamenka siguió ocupándose activamente del archivo. Un año antes de su fallecimiento, ocurrido en 1969, fue nombrado presidente fundador.

Entre 1949 y 1960, Kamenka donó personalmente impresiones y negativos en nitrato y afiches. Otras películas fueron compradas a directores, laboratorios y otros archivos. Desgraciadamente, muchos de los papeles de la Cinémathèque se han perdido. Parece ser que la transferencia de muchos de estos

Albatros produit une dizaine de films dont des chefs d'œuvres tels que *Le lion des Mogols*, *Feu Mathias Pascal* ou encore *Carmen*. Ces films importants, à gros budget, sont encensés par le public et la profession.

Cependant, à partir de 1927, la production se réduit notablement et retombe en dessous des dix mille mètres de film. Cette même année, Albatros loue une partie de son matériel électrique et en 1928, le bail du studio de Montreuil est résilié. Par ailleurs, le boycott mis en place par les Etats-Unis en faveur de l'Alliance Cinématographique Européenne (c'est-à-dire la UFA) qui compromet fortement la distribution des films français, et les menaces de l'avènement du film parlant, poussent Kamenka à renoncer à la production pour se limiter à l'étude de scénarii.

Dans ce cadre, Kamenka développe les co-productions avec d'autres pays : Wengeroff à Berlin, Julisar en Espagne, Svenska en Suède. Il continuera cependant son activité de producteur jusqu'en 1938, pour terminer avec *La Vie est magnifique* de Maurice Cloche.

C'est à peu près à cette période que se produit la rencontre, grâce à l'intervention de Pierre-Auguste Harlé, entre Alexandre Kamenka et Henri Langlois. Vers 1936, Pierre-Auguste Harlé convainc Kamenka de déposer des films à la future Cinémathèque française. À cette occasion le producteur dépose aussi toutes ses archives (lettres, scénarios, matériels publicitaires, affiches).

Comme le raconte Georges Franju lors d'un entretien avec Jean-André Fieschi et André S. Labarthe en 1963 : « Harlé nous a donné dix mille francs pour acheter des copies en perdition et nous a recommandés auprès d'Alexandre Kamenka, qui dirigeait alors la société Albatros. Différents stocks sont venus par la suite enrichir nos collections de la cinémathèque, mais le stock Albatros n'était constitué que de films de qualité : Epstein, Dulac, L'Herbier, Renoir, Clair, l'École russe de Paris : Volkoff, Mosjoukine, d'autres que j'oublie, ce dépôt capital, c'était la base de notre cinémathèque. »⁷

Kamenka entretiendra des relations très étroites avec la Cinémathèque française jusqu'à participer au premier conseil d'administration avec Jean Dréville, Marcel L'Herbier bientôt rejoints par Jean Renoir, Jacques Feyder ou René Clair. Dès le début de la guerre, sera créé un « bureau de guerre » où il sera nommé à la vice présidence avec Germaine Dulac. Afin de protéger la Cinémathèque au moment de l'entrée en vigueur de lois contre les juifs en 1940, Kamenka démissionne. Cependant, Langlois, soucieux de garder contact avec Albatros (afin de continuer à collecter des films de la firme), le charge du bureau de la zone libre dès 1942. À la libération, Kamenka sera nommé président d'honneur. Il continuera à déposer régulièrement des films, jusqu'en 1960. Kamenka fera toujours partie de la présidence de la Cinémathèque, jusqu'à son élection en tant que président fondateur, un an avant sa mort en 1969.

Kamenka aurait déposé à son nom les éléments suivants : six négatifs nitrato en 1949, cinq copies nitrato et trois copies safety en 1950, une copie nitrato ainsi qu'un lot d'affiches en 1953, quatre copies safety en 1957, une copie safety et deux bandes annonces en 1958, onze copies safety, une copie nitrato et deux négatifs nitrato en 1959 et enfin deux copies safety en 1960.

7 « Nouvel entretien avec Georges Franju » in *Cahiers du cinéma* (Novembre 1963), p. 2. Malheureusement, nous ne conservons pas la liste précise des titres concernés.

Nous avons aussi trois dépôts sans date concernant trois négatifs nitrates et une copie nitrates.

Kamenka n'est pas le seul dépositaire d'éléments d'Albatros à la Cinémathèque, il y a aussi des laboratoires, des réalisateurs ou des archives...

Malheureusement, de nombreuses archives de la Cinémathèque ont été perdues et il semblerait que certains dépôts attribués à Kamenka soient liés à la cession des éléments en 1958. Car la particularité de cette collection est directement liée à la liquidation d'Albatros en 1958 et au contrat de cession au profit de la Cinémathèque française qui en découle.

2. La liquidation de la Société Albatros

Dans les années 1950, la Société des Films Albatros connaît des problèmes qui la mèneront à la liquidation judiciaire. C'est dans ce contexte que Monsieur V. de Connor est nommé liquidateur de la Société. Il va donc être amené à faire l'inventaire des biens, à procéder à leur estimation et à les vendre.

Il peut être utile de rappeler que les œuvres cinématographiques sont considérées comme des biens et qu'elles ont donc une valeur patrimoniale assise d'une part sur le prix du support matériel (les négatifs, les positifs etc., en bon état ou en état usagé) et d'autre part sur le prix des droits d'exploitation des films.

Le 10 octobre 1958, un contrat de cession sera signé entre V. de Connor et Henri Langlois, au profit de la Cinémathèque française.

Le contrat ne porte que sur la propriété des films ou de divers documents en lien avec les œuvres cinématographiques ou la vie de la société Albatros.

3. Le contrat entre la Cinémathèque française et la Société des Films Albatros en liquidation en date du 10 octobre 1958

Par contrat, la société des Films Albatros cède à la Cinémathèque française, pour un montant total de trois millions de francs de l'époque, des copies de films, négatifs et lavandes dont elle est productrice, ainsi que l'ensemble des droits d'exploitation qui y sont attachés. Pour un franc symbolique, elle cède également un ensemble de matériel publicitaire.

Enfin, le contrat conditionne la vente au respect des obligations complémentaires à l'achat.

Les films

Les films achetés par la Cinémathèque n'ont pas tous le même statut juridique. En effet, à la date de la convention en 1958, les contrats de cession de droits d'auteur relatifs aux films et qui sont nécessaires pour leur exploitation étaient toujours en cours pour certains et expirés pour d'autres.

Il a donc fallu en premier lieu identifier les auteurs de chaque film. La législation française (article L 113-7 du code de propriété intellectuelle) reconnaît expressément cinq auteurs pour les œuvres audiovisuelles : le réalisateur ; le scénariste ; le dialoguiste ; l'auteur de l'adaptation et l'auteur des musiques originales s'il y en avait. Par ailleurs, si le film est issu d'une œuvre préexistante (comme un roman) l'auteur de l'œuvre originale est assimilé aux auteurs du film.

Par exemple, pour *Feu Mathias Pascal* qui est tiré du livre de Luigi Pirandello,



1.



2.



3.

1-3 Dessins de Lazare Meerson pour les décors de *Carmen*, Jacques Feyder, 1926.

elementos se conecta directamente con la liquidación de Alhambra en 1958. En los años 50, los problemas de Alhambra provocaron su bancarrota y el liquidador levantó un inventario para poder proceder a la evaluación y venta. Según el contrato entre el liquidador y Henri Langlois, la Cinémathèque adquirió los materiales y los derechos de explotación todavía vigentes para las películas.

El artículo explica más adelante la ley francesa del derecho de autor. La existencia de la Société des Auteurs et Compositeurs Dramatiques (SACD) facilitó los trámites de la Cinémathèque para obtener acuerdos de transferencia de los derechos de varios autores. La situación era muy compleja y variaba de una película a otra y el archivo hubo de que trabajar largos años para regularizar la situación legal de los derechos de explotación.

Los materiales no fílmicos fueron transferidos a la Cinémathèque por la suma simbólica de un franco, bajo condición de preservarlos y la prohibición de venta y de cesión (compromisos parecidos a los que valían para los materiales fílmicos). La Cinémathèque también tuvo que obtener los derechos de los diseñadores para poder utilizar obras como los afiches.

El artículo describe la colección Albatros en su condición actual, el uso el archivo hace de ella la usa y los mecanismos de acceso. Sigue una lista de las películas que todavía están extraviadas. Tras el congreso de París de la FIAF, fueron encontrados algunos elementos perdidos de películas. En apéndice, aparece una lista de los clientes de Albatros en 1925, tomada de la lista de compradores conservada en la colección.

il a été nécessaire d'établir un contrat de cession de droit pour l'adaptation cinématographique de l'œuvre littéraire; ainsi qu'un contrat de cession de droit avec l'ayant-droit du réalisateur et de l'adaptateur Marcel L'Herbier.

Ensuite, il a fallu vérifier l'état des droits car tous les films n'avaient pas le même statut juridique au moment de la signature.

Pour les films dont les droits commerciaux (ou droits d'auteur) ont expiré, il faut savoir qu'en 1958, seule la propriété mobilière des supports des œuvres cinématographiques a été cédée à la Cinémathèque française. Les copies usagées ont été cédées pour la somme forfaitaire de trois cent mille francs et les négatifs originaux d'époque pour la somme de sept cent mille francs.

Par exemple, pour *Gribiche* de Jacques Feyder (1925), l'acquisition portait sur quatre bidons de négatif, une copie de sept bobines et deux copies de huit bobines mais les droits d'auteur étaient expirés en 1958. La Cinémathèque s'est donc chargée d'identifier et retrouver l'ensemble des auteurs du film (à savoir Jacques Feyder en sa qualité de réalisateur et adaptateur et Frédéric Boutet, l'auteur de l'œuvre originale) puis de négocier avec eux ou leurs ayants-droit une nouvelle cession de droits permettant l'exploitation du film.

En France, de nombreux auteurs sont représentés par la SACD (Société des Auteurs et Compositeurs Dramatiques). Lorsque les auteurs des films Albatros ou leurs ayants-droit étaient représentés par la SACD, la procédure de renouvellement des droits d'auteurs échus a été facilitée. La Cinémathèque a pu conclure des contrats de cession de droits directement avec la SACD.

En revanche, certains auteurs ou ayants-droit n'ayant pas pu être retrouvés, ou leur succession n'ayant jamais été régularisée, la Cinémathèque française se retrouvait sans interlocuteur pour renégocier les droits. Elle a alors entrepris de déposer une requête pour l'attribution des droits en déshérence auprès du Président du Tribunal de Grande Instance pour qu'il désigne un mandataire judiciaire habilité à conclure des cessions de droit d'auteur. En France, c'est généralement la SACD qui est nommée mandataire et habilitée à conclure lesdits contrats.

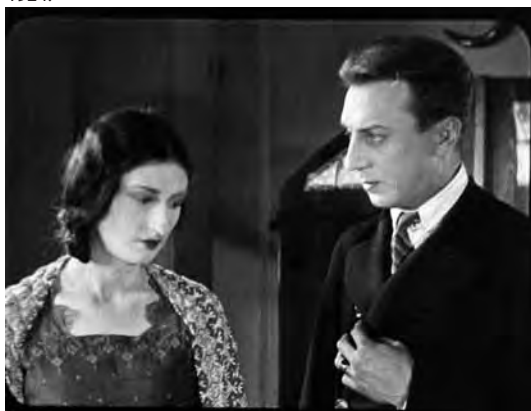
Pour comprendre le mécanisme de cette procédure judiciaire, il faut se référer à l'article L 121-3 du Code de la Propriété Intellectuelle : « en cas d'abus notoire dans l'usage ou le non usage du droit de divulgation de la part des représentants de l'auteur décédé visés à l'article L 121-2, le tribunal de grande instance peut ordonner toute mesure appropriée. Il en est de même s'il y a conflits entre lesdits représentants, s'il n'y a pas d'ayant-droit connu ou en cas de vacance ou de déshérence. »

Pour continuer avec *Gribiche*, l'auteur de l'œuvre littéraire homonyme, Frédéric Boutet, est décédé en 1951 et malgré de nombreuses recherches et enquêtes auprès notamment des sociétés d'auteurs, la Cinémathèque française n'a pas retrouvé d'ayant-droit. Mais l'œuvre bénéficiant de la protection légale en matière de droits d'auteur jusqu'en 2022 (soixante-dix ans après le décès de l'auteur – article L 123-1 du code de la propriété intellectuelle), la Cinémathèque, par l'intermédiaire d'un avocat, a entrepris des démarches auprès du Tribunal de Grande Instance de Paris afin de pouvoir exploiter le film. Par ordonnance du 17 août 1993, le TGI a autorisé

la Cinémathèque à conclure avec la SACD, désignée pour l'occasion mandataire judiciaire, pour la cession des droits d'auteur.



Photogramme de *Les Ombres qui passent*, Alexandre Volkoff, 1924.



Photogramme de *Feu Mathias Pascal*, Marcel L'Herbier, 1924.



Photogramme d' *Un chapeau de paille d'Italie*, René Clair, 1927.

La Cinémathèque a alors pu procéder à l'établissement et à la signature des contrats d'auteur afin d'acter dans la mesure du possible une cession de droits illimitée et de déterminer le pourcentage à reverser à l'auteur (ou l'ayant-droit) pour chaque type d'exploitation du film⁸.

Pour certains films, les droits achetés étaient illimités. Il faut entendre par cession de « droits illimités », telle que mentionnée dans le contrat de 1958, une cession portant sur la durée légale de protection des œuvres par la législation en matière de droits d'auteur (soit actuellement soixante-dix ans après le décès de l'auteur ou du dernier des co-auteurs – article L-123-1 du code de la propriété intellectuelle). Les copies de ces films ont été cédées pour la somme de cinq cent mille francs et les négatifs pour la somme de neuf cent mille francs.

Par exemple, les droits d'exploitation de *Le Lion des Mogols* de Jean Epstein (1924) ont été acquis pour toute la durée légale de protection (ils sont donc « illimités »). Le matériel acquis porte sur neuf bobines de négatif et huit bobines de positif.

Cependant, lors de l'achat du catalogue Albatros par la Cinémathèque française, aucun contrat de cession de droits d'auteur ne lui a été remis afin de justifier de l'exactitude de ces cessions de droits, de leur étendue, de leur durée, etc. La Société Albatros a uniquement garanti contractuellement en être le titulaire. Or dans le cadre de la législation française, une cession de droits doit être expresse pour être valide.

Afin d'être en conformité avec les dispositions légales françaises⁹, la Cinémathèque française a sollicité la signature d'un contrat régularisant la situation auprès des auteurs concernés ou de leurs ayants-droit.

Enfin, les droits sur certains films étaient toujours en cours au moment de l'achat du catalogue Albatros en 1958 puis sont venus à expiration au fil des années. Les négatifs et copies de ces films ont été cédés pour la somme de 400 000 francs.

La Cinémathèque française a donc eu à charge de renouveler les droits d'auteur, en temps et en heure. De la même façon que pour le cas précédent, la société des films Albatros n'a transmis aucun contrat attestant de la date d'échéance des contrats en cours. La Cinémathèque a donc entrepris un travail de régularisation juridique et a conclu des contrats en bonne et due forme avec les auteurs ou leurs ayants-droit.

⁸ C'est-à-dire pour l'exploitation en salles, télévision, vidéogrammes, etc., conformément aux dispositions de l'article L 132-25 du code de la propriété intellectuelle.

⁹ Article L 131-3 du code de la propriété intellectuelle : « La transmission des droits de l'auteur est subordonnée à la condition que chacun des droits cédés fasse l'objet d'une mention distincte dans l'acte de cession et que le domaine d'exploitation des droits cédés soit délimité quant à son étendue et à sa destination, quant au lieu et quant à la durée »

Par exemple, les droits d'*Un Chapeau de Paille d'Italie* de René Clair (1927), alors en cours, allaient arriver à échéance dans les années à venir. Le renouvellement des droits d'auteur a donc été effectué auprès de la succession de René Clair par la Cinémathèque française en 1992 pour toute la durée légale de protection par le droit d'auteur.

Parmi les films figurait un cas particulier : *Feu Mathias Pascal* de Marcel L'Herbier, qui fut traité séparément des autres films dans le contrat de 1958. S'agissant d'une coproduction Les Films Albatros / Cinegraphic (société de production de Marcel L'Herbier), seuls les 50% des droits détenus par la Société Albatros ont pu être cédés à la Cinémathèque, les autres 50% restant propriété de la société Cinegraphic.

La Cinémathèque a donc acquis pour un montant de soixante-quinze mille francs la cession des copies et négatifs du film et soixante-quinze mille francs, la cession des droits du film détenus par Albatros.



Photogramme de *La Tour*, René Clair, 1928.

A ce jour, la Cinémathèque française continue à exploiter ce film avec l'accord du co-titulaire des droits à hauteur de 50%, à savoir Madame Marie-Ange L'Herbier.

De façon plus générale, il faut noter que ce travail juridique de première régularisation des contrats d'auteur a pris 4 ans. Depuis, la Cinémathèque se charge de renouveler régulièrement les contrats qui arrivent à échéance. Il faut aussi noter que la Cinémathèque française a procédé au fur et à mesure à l'immatriculation des films et à l'inscription des contrats relatifs à ces films, auprès du Registre Public de la Cinématographie et de l'Audiovisuel (RPCA) du Centre National de la Cinématographie afin d'en assurer la publicité et de rendre les contrats opposables aux tiers.

Les documents non-film

Ils ont été cédés à la Cinémathèque française pour la somme forfaitaire d'un franc symbolique, à condition que la Cinémathèque s'engage à les conserver et qu'elle s'interdise de les céder à des tiers ou de les disperser.

Il faut cependant noter que la Cinémathèque n'a pas pu régulariser la cession de droits auprès de l'ensemble des auteurs d'œuvres non-film (tels les affichistes), ce qui implique qu'elle doit obtenir préalablement l'autorisation de l'auteur ou de ses ayants-droits ou représentant, comme l'ADAGP (Association des Auteurs des Arts Graphiques et Plastiques) pour bon nombre d'affichistes notamment.

En plus des affiches, photographies ou dessins de décors, le fonds non-film est constitué d'archives administratives (statuts, procès-verbaux des conseils d'administration, contrats, inventaires de copies et de matériel, coupures de presse, brochures, pièces comptables, etc.) et de documents relatifs à près de quatre cents films réalisés, inachevés ou en projet (documents scénaristiques, correspondance, archives de production, de distribution).

La Cinémathèque a effectué le travail d'indexation, de catalogage, de restauration et a conservé l'intégralité de ces documents, comme prévu contractuellement¹⁰.

.....
10 Malgré les incendies qui ont touché ce fonds à deux reprises, tous les documents ont été dupliqués et il n'y donc pas eu de perte d'informations.

Car le contrat de cession de 1958 prévoit aussi des obligations complémentaires à la charge de la Cinémathèque française :

- Elle s'engage à conserver, conformément aux fins prévues par ses statuts, les films Albatros. Elle est donc tenue de mettre tout en oeuvre pour les conserver dans les meilleures conditions, de les restaurer le cas échéant.
- Elle s'interdit de vendre à des tiers les copies, négatifs et lavandes acquis.
- Tous les dépôts effectués antérieurement à la Cinémathèque au nom de la société des Films Albatros seront annulés et transférés au nom de la Cinémathèque française.
- Il était expressément prévu qu'Alexandre Kamenka conserve l'autorisation de procéder à des projections des films soit à la Cinémathèque, soit dans un autre lieu mais dans le cadre de projections strictement privées, sans billetterie.

Afin d'honorer les obligations prévues dans le contrat, la Cinémathèque est soucieuse de valoriser la collection.

4. Exploitation des films Albatros

La Cinémathèque a acquis contractuellement auprès de la société Albatros les droits d'exploitation des films sur tout support pour les territoires du monde entier, pour des durées variables comme cela a été exposé ci-avant, pour des exploitations commerciales et non-commerciales.

En ce qui concerne les exploitations faites par la Cinémathèque, elles sont de deux types.

Sur le plan non-commercial, le service d'Accès et Valorisation des Collections de la Cinémathèque française est régulièrement sollicité pour le prêt de films Albatros. Les titres les plus demandés ces deux dernières années sont les films de René Clair *Les Deux Timides*, *La Tour* et *Le Chapeau de Paille d'Italie* ainsi que les films de Jean Epstein, notamment *Le Lion des Mogols*¹¹.

Depuis avril 2008, les films du catalogue Albatros sont à disposition du public, en format DVD, en médiathèque, pour consultation sur place.

Quant au fonds non-film, il est accessible sur rendez-vous, à l'Espace Chercheurs de la médiathèque¹².

Il faut aussi noter que l'exposition « Le Cinéma russe en exil : l'aventure des films Albatros » est consultable sur le site www.cinematheque.fr. Cette exposition retrace l'histoire de la firme et comporte un grand nombre de documents visuels provenant de nos collections (images fixes et extraits de films) qui viennent illustrer ou expliciter le texte.



Photographie de promotion de *Le Brasier ardent*, Ivan Mosjoukine et Alexandre Volkoff, 1923.



Photogramme de *La Vie est magnifique*, Maurice Cloche, 1938.

.....
11 Plusieurs films Albatros ont été montrés lors des XXVIIèmes et XXVIIIèmes Giornate del Cinema Muto à Pordenone et du Xème Festival Internacional de Cine de Valparaíso ou de la XXIIIème édition du festival Il Cinema Ritrovato à Bologne, mais également lors des trois dernières éditions du festival Entrevues de Belfort, et de la XIXème édition de CinéMed (Cinéma Méditerranéen de Montpellier)... Plus généralement, les festivals proposant une fenêtre patrimoniale sollicitent des prêts des films Albatros.

12 Le contenu de ce fonds est détaillé sur le site www.cine-ressources.net, ce qui permet d'identifier préalablement le ou les documents que le chercheur souhaite consulter.

Sur le plan commercial, les cessions sont peu nombreuses mais régulières. Ainsi, la Cinémathèque française est fréquemment sollicitée pour la mise à disposition d'extraits de films pour la réalisation de documentaires pour la télévision ou pour diffusion sur support DVD

La Cinémathèque française envisage également de co-éditer les films du catalogue Albatros en DVD.

Aujourd'hui les collections films Albatros à la Cinémathèque représentent soixante-dix neuf affiches, cent vingt-deux dessins de costumes et décors, cent-soixante pochettes de photos (soit plus de trois mille huit cent photos et photogrammes), quarante boîtes d'archives, représentant quatre cent quatre-vingt quatorze dossiers. En ce qui concerne les films, ce sont quarante-neuf négatifs représentant trente titres (cela comprend les versions courtes et longues et les différentes versions pour l'exploitation), trente-trois copies nitrate relativement complètes représentant vingt-neuf titres et cinquante-six éléments divers ou provenant de copies très incomplètes, ainsi que de nombreux éléments sécurité déposés par Kamenka, des laboratoires ou des archives...



Affiche de *Gribiche*, Jacques Feyder, 1925.

Grâce à l'appel lancé lors du Congrès de la FIAF réuni à Paris en avril 2008, nous avons pu localiser de nouveaux éléments et enrichir les collections de deux titres : *Lèvres closes* de Gustav Molander acquis auprès du Svenska Filminstitutet et *Justice d'abord* que nous sommes en train d'acquérir auprès du Nederlands Filmmuseum¹³.

Au jour d'aujourd'hui, sont toujours considérés comme perdus les films suivants:

L'Ordonnance de Tourjansky

L'Échéance fatale de Volkoff

La Pocharde d'Étiévant

La Fille sauvage d'Étiévant

Nuit de carnaval de Tourjansky

Tempête de Boudrioz

Il a été perdu une mariée de Joannon

La Femme invisible de Desagneux

.....
¹³ Nous souhaitons remercier vivement Jon Wengström du Svenska Filminstitutet ainsi que Mark-Paul Meyer et Catherine Cormon du Nederlands Filmmuseum.

Four City Films

Donald McWilliams

Historical Column

Chronique historique

Columna histórica

Le “city film”, un presque genre, a encore de beaux jours devant lui, si l’on en croit le texte que le cinéaste Donald McWilliams consacre à quatre films récents se réclamant de cette étiquette. Mais si *Berlin, symphonie d’une grande ville* (1927) de Ruttmann, considéré, sans doute à tort, comme le premier film du genre, fait le portrait d’une ville telle qu’elle était au moment où le film fut tourné, les films dont il est ici question font le portrait aujourd’hui d’une ville telle qu’elle fut autrefois.

Faisant lui-même fréquemment usage d’archives dans ses films, l’auteur examine les œuvres en question avec un œil intéressé autant que critique. Et il définit ainsi le défi qu’affronte le cinéaste : dépasser la surface des choses pour nous faire comprendre la réalité qui se cache dans ces images d’une autre époque.

Les trois premiers films dont nous parle McWilliams utilisent le cinéma en tant qu’histoire, non pas, comme le fait couramment la télévision, pour illustrer l’histoire. Qui plus est, ces trois films, exploration éminemment personnelle de l’histoire, sont l’œuvre de cinéastes sensibles et talentueux.

La Mémoire des anges (Luc Bourdon, Québec 2008) a été bâti à partir de 120 films (plus du matériel d’archives) produits par l’Office national du film du Canada dans les années 50 et 60. Savamment montés (avec alternance presque imperceptible du noir et blanc et de la couleur), sans commentaire, mais utilisant la bande sonore originale, ces films constituent un récit, à savoir : 20 ans de la vie de Montréal. La musique, notamment les chansons,

*We carry our human ghosts around with us.
As we grow we face the mirrors, and see*

*The spectre of a great-aunt, a vague look
Known only from sepia snapshots. The hands we’re used to –*

*Yes, these – their contours came by way of a long retinue
Of dust. We are photofits of the past,*

*And the future eyes us evasively as we eye ourselves.
We are the ghosts of great-aunts and grand-nephews.*

We are the ghosts of what is dead and not yet born.

From *Seven Types of Shadow* - Seven poems by U.A. Fanthorpe

Ruttmann’s *Berlin: Symphony of a City* (1927) is the most celebrated of the genre “the city film”, although it is far from being the first. Recently, part of a 45-minute film, *Living London* (1904), has been found. In the past year, three new city films have been released on DVD, and a fourth release features one that has long been unavailable. The first three are *La Mémoire des anges*, on Montréal, *Of Time and the City*, on Liverpool, and *Helsinki Forever*; and the fourth, *The London Nobody Knows*. The first three films share one important difference from those early city films. They were films made *then* on the city as it was *then*. These new films are films made *now* on the city as it was *then* – reflections by 21st-century filmmakers. Perhaps one impulse for these films is the greater accessibility of archives in recent years. That has been engendered in part by digital developments and the possibility of restoring and presenting old footage in greater fidelity.

I use a lot of archival material in my own films, and I do it nervously. I wonder if there is a certain “easiness” in the use of archives. Susan Sontag once wrote that “aesthetic distance seems built into the very experience of looking at photographs, if not right away, then certainly with the passage of time. Time eventually positions most photographs, even the most amateurish, at the level of art.” I think this also applies to old film footage. Removed from its context by many years, it becomes something else. In addition, one is often seized with an inexplicable nostalgia in the face of footage and images from the past; and then, there is the feeling, as Johan van der Keuken pointed out, that although these events were recorded in the past, the movement brings these events and people into the present – and so are happening now.

There is therefore the challenge to the filmmaker to get below the surface and give us insights into the events within that old footage. He must give us a reason for watching the footage that is not simply nostalgic (although that is not to be sneezed at!). What I see in these three films is something important. Film being used as history, not film being used to illustrate history as one might get from a conventional TV documentary. And this

est un élément déterminant dans la construction du film; le cinéaste affirme même avoir voulu faire un « musical ». De fait l'usage astucieux des chansons d'époque apporte une certaine légèreté aux moments les plus sérieux du film. Il n'y a pas de doute, Bourdon est un humaniste et il réussit à nous rendre proches de tous ces gens, souvent saisis dans leur quotidien et si magiquement filmés par les caméramen de l'ONF, artisans d'un âge d'or où invention et expérimentation allaient de pair avec un certain classicisme.

La Mémoire des anges, d'abord présenté sur grand écran (festival de Toronto, salle art et essai à Montréal) est désormais disponible en DVD; le film y est accompagné d'une entrevue avec le réalisateur et son monteur et de la version complète de deux des films abondamment utilisés dans le montage. Par contre on peut regretter l'absence d'un livret d'accompagnement, un outil qui aurait pu aider les spectateurs étrangers à découvrir ce film extraordinaire.

À l'opposé, l'édition DVD de *Of Time and the City* (Terence Davies, U.K. 2008) comprend un très bon livret d'accompagnement, en plus d'"extras" exceptionnels, notamment une séance de questions-réponses avec Davies après une projection du film et le merveilleux *Listen to Britain* (Jennings et McCallister, 1942), un film qui, selon les propos de Davies, l'a beaucoup influencé.

Of Time and the City est un film sur Liverpool, ville où Davies est né (en 1945) et où il a vécu jusqu'en 1973. Le film, constitué à 80% d'archives et un commentaire étourdissant (poèmes du cinéaste, de T.S. Eliot, etc.) lu par Davies lui-même et ponctué d'extraits sonores d'émissions de la BBC, conduit le spectateur à travers ce voyage éminemment personnel. Nous découvrons le Liverpool des taudis qui furent détruits dans les années 50 et 60 pour faire place à des tours d'habitation qui deviendront rapidement d'autres taudis. Ces images suscitent chez Davies des réflexions sur la vie et la mort, la royauté et la religion, le cinéma et son homosexualité. Comme Bourdon parlant de Montréal, Davies manifeste un réel amour pour ces inconnus qui peuplent les rues de Liverpool à la recherche d'un peu de bonheur.

history is a personal exploration, perhaps autobiographically inspired, by three sensitive and skilled filmmakers.

La Mémoire des anges (2008) is a production of the National Film Board of Canada. Director Luc Bourdon, his picture editor Michel Giroux, and sound editors Sylvain Bellemare and Frédéric Cloutier have constructed a film from 120 NFB films and archives, which date from the 1950s and 1960s. *La Mémoire* is not a series of clips. It is a narrative of 20 years in the life of the city of Montréal – a narrative different from the intent of the original narratives being constructed by the directors and cameramen in that period. There are overall themes, a celebration of the daily life of people, very many of whom are now living with the angels, which incidentally look down on Montréalers from the city's 100 churches; and that of change, inexorable change, which in those 20 years was very dramatic. There was change in the environment as the old buildings gave way to the new world of high-rises and highways; change as the good life spread; and change as the Québécois threw off the shackles of Anglo dominance. All this is presented by Bourdon with great subtlety – no narration, just sound tracks from that period (not necessarily from the footage we are looking at). And much music. Bourdon has said that he made a musical. Music, particularly song, is the thread on which the content hangs – whether romantic, nostalgic, or political. Even when the film is being very serious, there is a certain lightness of touch – never polemical, it focuses on people – in the streets, the shops, the hockey arenas, bistros, the national day parade, in the workplace, children playing in the streets, lovers hand-in-hand in the parks, the poor in the slums. Bourdon is a humanist, and he leads us to feel for these people caught so magically by NFB cameramen.

When Bourdon set out to make this film he was not certain of the period of the film and looked at footage from many decades before settling on these 20 years. It was a golden period of the NFB camera-eye. Startling imagery, shot with invention and experimentation yet still classical – no agitated camerawork here, even when the subject is agitated. It is footage, as Bourdon points out, impossible to get now. Quebec law now demands releases from all people filmed on the street, even accidentally as passers-by. Yet one wonders if the same curiosity exists now among filmmakers. Contemporary documentary seems more oriented to the personal, or full of talking heads or being about something. In this NFB film, one sees people as subjects, not means to an end.

The film sets up the theme of change immediately with the song *Jericho*, in which the walls come tumbling down; and we then meet Montréal, the Canadian gateway, through which pass goods and immigrants. In that harbour, we meet the two cultures in the workplace. After a screening of *La Mémoire*, a Québécois said to me that "the orders came down from the English and the French carried them out". *La Mémoire* does not treat its subject seasonally, as many films about Canada do. It moves through activities, wherever they happen. The cutting is exemplary, moving effortlessly (it seems) between black-and-white and colour. Frequently, since it is the memory of angels, transitions are shots looking down, sometimes ironically as near the end of the film, when we see a modern angel, a businessman looking down from his skyscraper window. Or, as another example, two lovers look out over the city from Mont Royal in

Helsinki, ikuisesti / Helsinki, Forever (Peter von Bagh, Finlande 2008) est fort différent des deux films précédents. Pourtant, comme Bourdon et Davies, von Bagh nous parle de changements, mais le commentaire attache plus d'importance au matériel d'archives en tant que tel. De plus, von Bagh ne se limite pas à utiliser du matériel d'archives; il utilise des séquences de films de fiction tournés à Helsinki et des tableaux (qui datent parfois d'avant l'arrivée du cinéma) qui apportent un élément de couleur manquant aux archives en noir et blanc. Comme chez Davies, le commentaire est fait d'emprunts multiples et de la musique des films de fiction cités, mais ce sont les réflexions de von Bagh sur le matériel d'archives et sur la fiction qui constituent l'élément le plus original de ce commentaire, notamment les passages sur la relation entre le présent et le passé.

Le film de Peter von Bagh est un film sur Helsinki, bien sûr, mais c'est aussi un film sur la magie des vieilles images. Et l'époustouflante séquence d'ouverture (un cargo fendant les glaces du port d'Helsinki au milieu des badauds eux-mêmes sur la glace) en constitue déjà la démonstration, comme le fera aussi magnifiquement la séquence qui clôt le film (le retour des troupes) et qui permet à von Bagh de terminer sa réflexion par ces mots : « L'histoire nous regarde ».

Le dernier des « city films » ici recensés est d'un mode fort différent. *The London Nobody Knows* (Norman Cohen, UK 1967) s'appuie sur un livre de Geoffrey Fletcher qui proposait de visiter des lieux de Londres disparus et oubliés, si ce n'est par leurs habitants. Il s'agit ici de filmer des lieux à la veille de disparaître : ainsi en est-il d'un théâtre du quartier de Bedford, finalement rasé deux ans après le tournage du film. Autre élément particulier : le film utilise un « guide » : James Mason, casquette plate et veste de tweed, nous promène en ces lieux de façon tout à fait convaincante. Enfin le commentaire, parfois ironique, insiste sur le fait que ce Londres-là, même en partie démolie, a encore une vraie vie de quartier.

P.S. Comme le signale l'auteur dans ses paragraphes de conclusion, le visionnement (et la projection sur grand écran) de ces films, tous d'une

the heart of the city and the film cuts to the downtown as night falls. Frequently, it is people that provide the cutting points: a look, a gesture.

The film ends in silence as an old man walks down a tunnel arch under some buildings and out of sight. The old must give way to the new. But there is a coda, in some ways strange, with the credits of the film, scenes from Expo 67. This hugely successful world exposition comes full circle from the beginning of the film, where Montréal is seen as the gateway to Canada. Here in 1967 Montréal is a gateway for Canada to welcome the peoples of the world. Expo is remembered with affection and pride across Canada – a moment when Canadians seemed to come together as a nation, filled with hope for the future. An irony, if one remembers the nationalist emotions on fire in Québec in 1967. For others, like myself, a sadness. The hope in that glowing colour footage seems diminished in Canada today.

I first saw *La Mémoire* with a Montréal audience. The result was electric, an audience moved to a profound silence. There has been debate as to how well the film will travel. We are not told the location, nor is there any set-up for, say, a viewer in Germany. I myself wonder if there should be a brief introduction, a text on the screen. I have now seen the film several times, and accept what must be Bourdon's position – that there is a humanity and experience common to all of us who live in Western urban environments. That commonality will deliver itself to all viewers who open themselves to this extraordinary film.

La Mémoire comes in two forms, an original French version and a subtitled English version. Rather cleverly, one can play the French version or the English one on the DVD, rather than hunting for the language option. In other words, not as is the usual practice, is there an original version with optional subtitles. One can switch to the extras in the same manner. The main extra is a shortish interview with the director and editor. For the English version one is presented with a different interview with the same people but in English, not subtitled. Unfortunately, and perhaps unsurprisingly, the English interviews are not as informative as the French, which give more insight into the process and the philosophy underlying the film. The end result is bit unsatisfying. There is a way in which extras have now become a bind for producers and distributors. Companies like Criterion and big studios (e.g., Warner Brothers) have raised the ante, and the public now expects more than a brief interview; and this is a problem, since extras cost money to make! There are, however, two very useful film extras with *La Mémoire*, *Inland Port* and *Parc Lafontaine*. Footage from both figures strongly in the film and one gets a first notion of Bourdon's editing process. This heightens my feelings that a whole richness of possibilities has been missed in the extras accompanying the film. Strangely enough, perhaps intentionally, *Inland Port* sets up *La Mémoire* for non-Montréal audiences admirably.

There is no printed documentation with the film. This is a pity. Luc Bourdon has been interviewed in print. There is a very enlightening interview with him in the Canadian film journal *24 Images*. I mention this because there is a good booklet with *Of Time and the City*. The extras with *Of Time and the City* are perfectly satisfactory. There is a process documentary with the two producers, Roy Boulter and Solon Papadopolous, the archive researcher, Jim Anderson, and Davies himself. This is enlightening, as is an edited Q & A with Davies from a screening of the film. I did wonder if there was

qualité exceptionnelle, soulève beaucoup de questions par rapport à l'usage des archives en cet époque du numérique. Ce n'est pas leur moindre intérêt.

El «city film», casi un género, todavía tiene un futuro prometedor ante sí, según el texto que el cineasta Don McWilliams consagra a cuatro películas recientes que proclaman su pertenencia a esta categoría. Pero si *Berlín, sinfonía de una gran ciudad* (1927) de Ruttman, que es considerada, convencionalmente, como la primera película del género, retrata una ciudad tal como era en el momento del rodaje, las películas que aquí se presentan evocan hoy una ciudad cual había sido en otros tiempos.

El autor, que recurre a menudo a los archivos en sus películas, examina las obras en cuestión con una mirada interesada y, a la vez, crítica, definiendo el desafío que enfrenta el cineasta como una forma de ir más allá de la superficie de las cosas para descubrir la realidad que se oculta bajo imágenes de otra época.

Las tres primeras películas comentadas por McWilliams recurren al cine como historia, y no, como sucede a menudo en televisión, para ilustrar la historia. Es más, las tres películas, exploraciones eminentemente personales de la historia, han sido realizadas por cineastas sensibles y de talento.

La Mémoire des anges (Luc Bourdon, 2008) está construida a partir de 120 películas producidas por el Office national du film de Canadá en los años 50 y 60 y de materiales de archivo. Montadas con habilidad, alternando de manera casi imperceptible el blanco y negro y el color, sin comentario, y manteniendo la banda sonora original, estas películas constituyen la narración de 20 años de la vida de Montréal. La música, en especial las canciones, es un elemento determinante en la construcción de la película y el cineasta llega a afirmar que se había propuesto realizar un «musical». Por cierto, el uso oportuno de canciones de época agrega cierta levedad a los momentos más serios de la película. Sin lugar a dudas, Bourdon es un humanista y logra acercarnos a

not just too much of Davies' explanations of the film and his rationale for some viewers. Some mystery has to be left. After all, there is very often a difference between what a filmmaker intends or thinks and what an audience sees and thinks. Yet, one of the strengths of such in-depth extras is that viewers are at liberty to dig as deep as they choose. There is one film extra, the wonderful *Listen to Britain*, directed by Humphrey Jennings and Stuart McAllister in 1942. This film is cited by Davies as an enormous influence on him.

Of Time and the City is a film about Liverpool. As in *La Mémoire*, change is a major theme. In this case the period is that of the life of the filmmaker, Terence Davies. Born in Liverpool in 1945, he left in 1973. Davies has made five semi-autobiographical films. The first three are a remarkable, low-budget black-and-white trilogy about childhood and growing-up, reminiscent in their honesty and seeming simplicity of the Bill Douglas trilogy; and the widely seen *Distant Voices, Still Lives* and *The Long Day Closes*. Davies is a singular voice, and like Douglas not one of those filmmakers to whom financiers run. After an eight-year absence from the big screen, he had the opportunity to return to Liverpool and make this commissioned documentary. Thankfully, Davies was given a free hand and unquestioning collaborative support. Around 80% of the film consists of archival material. The soundtrack is a narration written and read by Davies. The narration is an interweaving of original text, poems by Davies, and poetry by others such as T.S. Eliot, quotes, and snippets of sound from BBC radio. So well married are these elements that one does not really know where one ends and another begins. For my last viewing of the film, I watched it with the hard-of-hearing text switched on. I found myself appreciating even more the skill of the narration track. Like Bourdon in *La Mémoire*, Davies has used music as a thread. But, unlike Bourdon, Davies has not drawn the music from the original sources. It is really a galaxy of Davies' favourite music, used with great skill and sometimes in heartbreaking counterpoint to the imagery.

One sees a Liverpool of slums and a life where happiness is grabbed on the wing. These slums are demolished in a great step forward in the late 1950s and 60s. They are replaced by high-rise apartments, which themselves will become slums. This imagery is the visual timeline of Davies' ruminations in hindsight on topics such as mortality, joy, religion, monarchy, his homosexuality, and cinema. One senses in Davies a horror and anger at how people had to live, yet also a knowledge that even then there were magic moments of joy in street life or on the front stoop, a sort of joy which the high-rises eradicated. Speaking for myself, some of my happiest childhood memories come from the times spent in my grandmother's poor, condemned terrace house in Felling, in the north-east of England. Davies' ambivalence is a potent reminder that there is no causative connection between economic progress and happiness. Like Bourdon in Montréal, Davies' film shows a love for those unknown people on the streets of Liverpool as they wend their way between the two darknesses.

Helsinki Forever (2008) is very different from both *La Mémoire* and *Of Time and the City*. Like them, it tells a story of change. The narration, however, shows more interest in archival footage *per se*. Von Bagh used not just archival footage, but also sequences from fiction films shot in Helsinki, as well as paintings from before and after the advent of cinema that provide the colour missing from the black-and-white archival footage.

individuos a menudo enfocados en su vida cotidiana y filmados de manera mágica por los camarógrafos del ONF, artesanos de una edad de oro en la que la invención y la experimentación no estaban reñidas con cierto clasicismo.

La Mémoire des anges, que fue estrenado en pantalla (festival de Toronto, sala de arte y ensayo en Montréal), también está disponible en DVD. En esta versión, acompañan a la película una entrevista con el realizador y el montador y la versión completa de dos de las películas más explotadas para el montaje. Lamentablemente, falta un folleto ilustrativo que hubiera podido ayudar a los espectadores extranjeros a acercarse a esta película extraordinaria.

Al contrario, la edición en DVD de *Of Time and the City* (Terence Davies, Reino Unido 2008) comprende un hermoso librito, además de «extras» excepcionales, en especial una sesión de preguntas y respuestas con Davies después de una proyección de la película y de la maravillosa *Listen to Britain* (Jennings y McCallister, 1942), una película que, según Davies, lo ha influido mucho.

Of Time and the City es una película sobre Liverpool, ciudad en la que de Davies nació en 1945 y en la que vivió hasta 1973. La película está construida en un 80% con documentos de archivo y acompañada de un formidable comentario (poemas del cineasta, de T.S. Eliot, etc.), leído por Davies y puntuado con extractos sonoros de BBC, que guía al espectador a lo largo de este viaje muy personal. Descubrimos así el Liverpool de los tugurios que fueron destruidos en los años 50 y 60 para ser reemplazados por torres de departamentos que no tardarían en convertirse a su vez en otros tantos tugurios. Las imágenes suscitan en Davies reflexiones sobre la vida y la muerte, la monarquía y la religión, el cine y su homosexualidad. Como Bourdon cuando habla de Montréal, Davies manifiesta un amor tangible hacia los desconocidos que pueblan las calles de Liverpool en busca de un poco de felicidad.

Helsinki, ikuisesti / Helsinki, Forever (Peter von Bagh, Finlandia 2008) es muy distinta de las dos películas anteriores. De todos modos, como Bourdon y Davies, von Bagh habla de cambios,

The narration is not just von Bagh's thoughts, but also like Davies', comes from literary sources; and, of course, the soundtracks of fiction films. Von Bagh's meditations on the archival and fiction footage are the most notable element in the soundtrack. Right at the beginning, we are told "*The Past is more important than the Present*". Near the end of the film, we learn that "we don't live in the present alone. The past with all its memories, events, and experiences is alive in us. Often the past is more powerful than the present. For each colour image, there is a black-and-white image, like a shadowed memory."

The sentiment of *Helsinki Forever* is very much in the mood of the poem at the head of this article. It also reminds me of something I once read: that even if one has only lived one day in a place, one has changed that place forever. A bit of an exaggeration, for sure, but one gets the point. If von Bagh's film is nominally about Helsinki, on another level it is surely about the strange magic of the old image, in the sense mentioned by Susan Sontag. And von Bagh makes that case right at the start of the film, with an astonishing sequence. A large freighter breaks through the ice entering the Helsinki harbour. Hundreds of people are around the ship, running with it on the ice, witnessing its progress with not a care in the world as the ice shatters. And most surreal of all, a motorcyclist passes over the ice in front of the ship.

The closing sequence is also hypnotic. Troops are returning (from the 1918 war?). The camera is static. On one side of the frame is a line of soldiers marching towards the camera. On the other side of the frame is a crowd on the sidewalk. In between, civilians sandwiched and jostled between the two also walk towards the camera. I find it hard to describe this long take. It is a procession from the past. Or as the narration says, "*History looks upon us.*"

I did, however, leave *Helsinki Forever* with the same feeling I had after *La Mémoire* – wondering if there was sufficient context for non-dwellers. The film moves back and forth in time, and I found the historical aspect confusing, and also the geographical nature of Helsinki. This is prompted by several references to the different areas of the city. But, as with *La Mémoire*, I found the film a very rich experience, imaginatively made, and I was held by it.

We should be glad that there are archives, because if these films on Montréal, Liverpool, and Helsinki are any measure, the 1960s were the decade of the wrecking ball. *The London Nobody Knows*, now available on DVD, is a film from 1967 in which wrecking balls are bookends. The film is based upon a book of that name from the 1950s written by Geoffrey Fletcher, who takes us around parts of London forgotten in many cases by everyone except their denizens. One could describe this film as being a pre-archive archive film. The subject matter is that which is disappearing from the city in the moments before it disappears. For example, a disused theatre, the Bedford, "putrefying" as the narration puts it, was pulled down two years after the film's release. But the things disappearing are not just old buildings, but views – for example, St. Paul's Cathedral as it disappears behind new construction. And people, too: the busker, or full-time street entertainer. Sometimes, the film bemoans the passing of the old, but other times it is happy about it. Slums will go and children will have a better life.

The film was written by Fletcher and directed by the little-known Norman

pero el comentario atribuye mayor importancia al material de archivo en sí. Además, von Bagh no se conforma con utilizar material de archivo, sino que retoma secuencias de películas de ficción rodadas en Helsinki y cuadros (algunos de los cuales son anteriores a la invención del cine) que agregan un elemento de color del que por supuesto carecen los documentos en blanco y negro. Como en el caso de Davies, el comentario se construye con numerosos préstamos y música tomada de las películas de ficción citadas, pero las reflexiones de von Bagh sobre el material de archivo y la ficción son el elemento más original del comentario, en especial, las relaciones entre el presente y el pasado.

Por supuesto, la película de Peter von Bagh es una película sobre Helsinki, pero es a la vez una película sobre la magia de las viejas imágenes. Y la asombrosa secuencia inicial, con un carguero que rompe el hielo del puerto de Helsinki en medio de mirones que están sobre el hielo, es ya una demostración de ello, al igual que la magnífica secuencia final, con la vuelta de las tropas, que le permite a von Bagh concluir sus reflexiones con las palabras: «La historia nos mira.»

El último «city film» reseñado es muy distinto. *The London Nobody Knows* (Norman Cohen, Reino Unido 1967) se inspira en un libro de Geoffrey Fletcher que propone una visita a los lugares de Londres desaparecidos y olvidados en general por todos, salvo por sus habitantes. En este caso, se trata de filmar lugares que están por desaparecer, como un teatro del barrio de Bedford, que fue derribado dos años después del rodaje de la película. Otro elemento especial es el recurso a un «guía»: James Mason, con gorra de visera y traje de tweed, nos pasea de manera muy convincente por los lugares. Por último, el comentario, a veces irónico, insiste en el hecho de que este Londres, en parte devastado, sigue teniendo una verdadera vida de barrio.

PD. Como indica el autor en sus párrafos finales, la visión (y la proyección en pantalla grande) de estas películas, todas ellas de calidad excepcional, plantea muchas cuestiones relacionadas con el uso de los archivos en esta época de lo digital. Lo cual no es el menor de sus méritos.

Cohen with a most attractive quirkiness and style. There is a host, and a surprising one – James Mason in flat cap, tweed jacket, pullover, and furled broly. But he does not come across as a movie star slumming in a low-budget documentary. He seems genuinely interested, perhaps because he had a degree in architecture from Cambridge. The narration is by turns ironic, humane, sardonic. This London may be run-down, but still brims with street life. One startling aspect of the film now is the intensity with which it shows the poor, the homeless, the alcoholic – portraits held long enough to feel the pain. One sequence has Mason in a Salvation Army hostel interviewing residents, men “down-on-their-luck”. It is awkward, this meeting between a Hollywood movie star and the three poor yet unashamed men. But it feels real. And that side of our old cities is still with us. As with the other three films, music plays an important role – in this case, old music hall songs.

The overall feeling of *The London Nobody Knows* is encapsulated in the film's last lines, with Mason standing in front of a building being attacked by a wrecking ball:

“There is no need to be too sad about it because, after all, most of Victorian London was fairly hideous. And we can also console ourselves with the knowledge that the same fate attends our least favourite modern monstrosities.”

There are no DVD extras with *The London Nobody Knows*. It is packaged with another film from that period, a short 1968 romantic comedy, *Les Bicyclettes de Belsize*. Since there are no extras, I explored the Internet and discovered a lot of references to *The London Nobody Knows*. It gained a minor cult status during its years of being hard-to-find. There are sites which, for example, debate the identities of characters who appear unidentified in the film. Despite the Internet discussion, I think it would have been enlightening if the distributors had included some background in the actual DVD package.

As has been discussed elsewhere in these pages and in several issues of this journal, the digital revolution is affecting both the archival and screening worlds. I have seen *La Mémoire des anges* in the theatre in HD, and it looks and sounds splendid. I first saw *Of Time and the City* in Montréal at a film festival. The screening was horrendous, the sound continually breaking up. I saw it a second time some months later on release in Montréal. This time the sound was fine, but the picture was unsatisfactory. I am not going to blame the producers. Complaints about cinema digital projection are widespread. Some cinemas even project DVDs. However, I did find on the Internet a note from Michael Brooke of the BFI, where he quotes a comment made by the technical supervisor of the digital *Of Time and the City*:

“*Of Time and the City* was produced through the Digital Departures Initiative by Hurricane Films in association with Northwest Vision and Media, Liverpool 08, BBC Films and UK Film Council. For reasons of a micro-budget and the basic fact that the film relied so heavily on footage from regional archives (only available in SD), the film was produced PAL standard definition and delivered on Digibeta.”

Which brings us to a quandary faced by all of us who work with archives, the necessity of getting the best possible quality sources, always with the supposition that our films may make it to the big screen; and then to the very real question about the digital projection facilities in theatres. As an

aside, one archive in the USA told me that they knew this was the age of HD, but regardless of that, and unapologetically, they only supplied Beta SP.

These four city films are a fascinating experience, and they link up with each other in all sorts of ways. They are an archival treasure trove, and as Luc Bourdon points out in the interview with him, such films as his could be made about cities throughout the world.

La Mémoire des anges. A Film by Luc Bourdon. Colour and black & white. DVD, Region 1; 80 minutes. French and English versions, with extras. Montréal: National Film Board of Canada, 2008.

Of Time and the City. A Terence Davies Film. Colour and black & white. DVD, Region 2, aspect ratio 1.77:1; 74 minutes. English, with optional hard-of-hearing subtitles, with extras and 21-page illustrated booklet. London: British Film Institute, 2008.

Helsinki, ikuisesti / Helsinki Forever. Screenplay and Direction by Peter von Bagh. Colour and black & white. DVD, Region 2, 75 minutes. Finnish, with English and Swedish subtitles. Helsinki: Illume Oy, 2008.

The London Nobody Knows. Directed by Norman Cohen. Plus *Les Bicyclettes de Belsize*, directed by Douglas Hickox. DVD, Region 2, aspect ratio 1.33:1; colour; 46 + 27 minutes; English. London: Optimum Releasing.

Tbilisi: The Georgian Film Heritage Protection and Archive Department

Nino Dzandzava

News from the Archives

Nouvelles des archives

Noticias de los archivos

The Film Heritage Protection and Archive Department was founded at the end of 2005 by the Georgian National Film Center, which was itself established in 2001 on the model of the Centre National de la Cinématographie (CNC) of France, and aims to provide State support and co-ordination for the development of Georgian cinema.

The activity of the Department involves the study of old Georgian cinema, the development of a database, and the elaboration of the film archive project.

Following the collapse of Soviet rule, Georgia has undergone numerous convulsions: civil wars, economic devastation, and a state of anarchy. By the end of the 20th century the vaults of films and film-related materials, as well as film equipment, had been depleted and plundered. In 2005 fire destroyed the most important vault of feature films in Georgia at the Georgian Film Studio, which kept the films' magnetic and optical negatives.



When our Department started to operate it turned out that there was no data concerning the stored films, nor their whereabouts, to say nothing of their state. It took a lot of time and effort to find the data, which as yet has not been completely analyzed.

Today, if we wanted to hold a serious retrospective show of Georgian cinema (which turns 100 this year), we would be unable to do that with the existing materials in our country. One of the reasons is the fact that all negatives up to 1990 are stored at Gosfilmofond near Moscow. Gosfilmofond produces for us copies of Georgian films only according to the international price list, and we are unable to control the quality of the process. On top of that, after the war of 2008 the relationship with Moscow, which had not been warm before, was terminated, and no travel to and from Moscow is possible.

At first sight, the situation with documentaries seems even worse than the situation with feature films. The documentaries' negatives (including the nitrate films) are stored at the film, photo and audio archive of the

Créé à la fin 2005, le Film Heritage Protection and Archive Department relève du Centre national du cinéma Géorgien, organisme d'État institué en 2001 sur le modèle du CNC français; son activité principale comprend l'étude du cinéma géorgien ancien, la constitution de bases de données (aucune information n'existait au moment de la création du Department) et l'élaboration d'un projet archivistique.

Au moment des événements tragiques de la fin du XXe siècle en Géorgie, les entrepôts de films, comme les équipements cinématographiques, furent pillés et détruits. Qui plus est, en 2005 un incendie détruisit les studios géorgiens et les entrepôts de conservation.

Tous les négatifs de la production géorgienne de fiction antérieure à 1990 sont toujours conservés au Gosfilmofond et les événements de l'été 2008 ont rendu impossible tout voyage à Moscou. La situation de la production documentaire est encore pire, les films étant conservés dans des conditions tout à fait aléatoires, sans possibilité d'effectuer des travaux de restauration.

Conséquemment il serait urgent de confier l'ensemble des films de la production nationale à une même institution; une démarche officielle en ce sens est déjà commencée. Simultanément le Department travaille à une base de données exhaustive qui sera accessible sur Internet. Une bibliographie du cinéma géorgien est également en chantier.

La promotion du cinéma géorgien étant un autre but du Department, un programme de films géorgiens muets (copies neuves tirées avec l'aide de l'UNESCO) a été présenté dans le cadre du 9^e Festival du film de Tbilisi. Cette activité devrait éventuellement s'étendre à l'extérieur du pays.

Enfin, en juin et juillet 2009, le Department a présenté cinq films d'Ingmar Bergman dans une petite salle de Tbilisi devant un public aussi nombreux qu'enthousiaste.

State Department of Archives. Storage conditions are far from desirable. Elementary technical conditions for the films' restoration and the printing of new copies are provided neither at that archive nor at other sites used to store the films (mainly the Georgian Film Studio, Georgian Public Television and Radio, the State Museum, and the Mematiane studio for documentary films). The situation is extremely complicated.

Based on the above, we think that if the films were gathered in one common institution the problem of studying and taking care of the films in Georgia and making them available would be resolved under better conditions. Preliminary agreement about that has been achieved among the above-mentioned organizations. Furthermore, the established archive's vaults will provide enough space for the films to be brought from Gosfilmofond, even in the form of duplicate negatives.

The Film Heritage Protection and Archive Department has developed a proposal for the foundation of the National Film Archive in order to re-emphasize the urgency of the problems related to the archive's establishment.

At the same time, the Department has been working on the creation of an exhaustive database of Georgian Cinema, to be placed on our internet site. This will serve as a basis for a printed filmography in the future. The database is currently being translated into English (only its Georgian version is available on the Internet). The development of the bibliography of Georgian cinema, initiated by the Film Heritage Protection and Archive Department last year, is continuing, along with the study of Georgian movie posters. The information to be published by the Film Heritage Protection and Archive Department will be unique, for there is as yet no Georgian filmography. There will be open access to the bibliography on the Georgian cinema website (www.geocinema.ge).

El Film Heritage Protection and Archive Department, creado a fines de 2005, depende del Centro nacional georgiano del cine, instituido en 2001 según el modelo del CNC francés. Su actividad principal abarca el estudio del cine georgiano antiguo, la constitución de bases de datos (puesto que no había informaciones disponibles en el momento de su creación) y la elaboración de un proyecto de archivo.

En ocasión de los trágicos acontecimientos de fines del siglo XX en Georgia, los depósitos de películas, así como los equipos de cine, fueron saqueados y destruidos. Por añadidura, en 2005 un incendio arrasó con los estudios georgianos y los depósitos de conservación.

Todos los negativos de la producción georgiana de ficción anterior a 1990 siguen en el Gosfilmofond y los acontecimientos del verano de 2008 han vuelto imposibles los viajes a Moscú. La situación de la producción documental es aún peor, porque las películas se conservan en condiciones aleatorias, sin posibilidad alguna de emprender su restauración. Por lo tanto, sería urgente confiar el conjunto de la producción nacional a una sola institución; en este sentido, existe ya un trámite oficial a tal efecto. Al mismo tiempo, el Departamento ha puesto en marcha una base de datos exhaustiva que será accesible en internet. También se ha emprendido una bibliografía sobre el cine georgiano.

Puesto que la promoción del cine georgiano es otra de las finalidades del Departamento, ha sido presentado un programa de películas mudas georgianas (tirajes nuevos, realizados con el aporte de UNESCO) en el marco del 9^o Festival de cine de Tbilisi. También se plantea la difusión de esta actividad en el extranjero.

Por último, en junio y julio de 2009, el Departamento ha presentado cinco películas de Ingmar Bergman en una pequeña sala de Tbilisi ante un público tan numeroso como entusiasta.

Anita Falk (1958-2009)

Jon Wengström

In Memoriam

Anita Falk, conservateur au Swedish Film Institute de Stockholm, est morte suite à un cancer le 6 mai 2009, à l'âge de 50 ans. Jon Wengström, au nom de tous ses collègues de l'Institut, lui rend ici un ultime hommage.

Anita Falk s'était jointe à l'Institut en 1996, suite à plusieurs années de travail dans un laboratoire commercial. Son expérience était particulièrement précieuse alors que l'Institut venait de recevoir une subvention spéciale pour travailler à la restauration des longs métrages couleur de la production suédoise de 1952 à 1979. Son influence sur l'équipe de la section Archives fut immédiate et elle prit à sa charge trois des projets de restauration les plus complexes : *En Djungelsaga* (1957) d'Arne Suckdorff, *Expedition Röda Havet* et *ABBA-The Movie* (1977).

En 2003, au moment d'organiser le congrès FIAF conjoint Stockholm-Helsinki, il fut décidé de confier à Anita l'organisation du symposium consacré à la restauration des films couleurs. Et tous les participants se souviennent assurément des deux journées stimulantes que tous vécurent sous sa direction enthousiaste.

Mais l'intérêt d'Anita ne se limitait pas aux films couleurs : ses responsabilités incluaient tous les aspects du travail de restauration qu'elle abordait avec un esprit ouvert, toujours disposée à partager ses expériences et ses nouveaux acquis.

Plus qu'une collègue, dont l'immense compétence va nous manquer, c'est une amie que nous avons perdue, une amie dont le charme et la gentillesse étaient une inspiration pour tous ceux qui ont travaillé avec elle.



Preservation officer Anita Falk of the Swedish Film Institute in Stockholm died of cancer on 6 May 2009, at the age of 50. Her colleagues at the Archival Film Collections miss a highly respected colleague and a dear friend.

Having had many years experience working in a commercial laboratory, Anita Falk joined the Archival Film Collections of the Swedish Film Institute in 1996. This was at a time when the Institute, after many years of lobbying, had been granted extra funding from the government for the preservation of

Swedish feature-length films shot on colour stock during the period 1952-79, which were subject to severe colour fading. As soon as she joined the archive, Anita became a very influential member of the staff, immediately showing a high level of dedication and commitment to the safeguarding of the Swedish film heritage. Arne Suckdorff's documentary classic *En djungelsaga* (1957), the 1956 *Expedition Röda havet* (the first Swedish underwater feature-length film), and the stereophonic music film *ABBA – the Movie* (1977) were three of the preservation projects most dear to her, as they provided some of the most difficult challenges.

When the Swedish Film Institute was appointed to co-host the 2003 FIAF Congress with the Finnish Film Archive in Helsinki, it was decided that the theme of the Stockholm symposium would be the preservation of colour films. And who better suited than Anita to be the organizer of the symposium – a task she handled with efficiency and expertise, resulting in a memorable and highly informative two days. During the preparation stages, she was also closely involved in the overall organization of the congress, which benefitted from her many international contacts, first fostered when she attended the FIAF summer school in Rochester in 1998, and developed further by her many visits to congresses and festivals.

Anita was always eager to learn more, and was soon assigned a wide variety of preservation tasks aside from colour films. She was never afraid to question and challenge habitual practices, which very much furthered the level of work carried out by the archive. Anita was a thoroughly

Anita Falk, conservadora del Swedish Film Institute de Estocolmo, falleció de cáncer el 6 de mayo de 2009, a la edad de 50 años. En nombre de sus colegas del instituto, Jon Wengström le rinde aquí el último homenaje.

Anita Falk se había incorporado al Instituto en 1996, tras haber trabajado varios años en un laboratorio comercial. Su experiencia fue especialmente bienvenida porque el Instituto acababa de recibir un subsidio especial para emprender la restauración de los largometrajes suecos de 1952-1979. Su influencia en el equipo de la sección de archivos fue inmediata y Anita asumió tres de los más complejos proyectos de restauración: *En Djungelsaga* (1957) de Arne Suckdorff, *Expedition Röda Havet* y *ABBA – The Movie* (1977).

En 2003, para el congreso conjunto de la FIAF en Estocolmo y Helsinki, fue confiada a Anita la organización del simposio dedicado a la restauración de las películas de color. Y todos los que participaron seguramente recordarán las dos jornadas estimulantes vividas bajo su entusiasta dirección.

Pero el interés de Anita no se limitaba a películas de color, pues sus responsabilidades incluían todos los aspectos de la labor de restauración, que abordaba con espíritu abierto, siempre dispuesta a compartir sus conocimientos y sus nuevas experiencias.

Más que a una colega, cuya inmensa competencia echaremos en falta, hemos perdido a una amiga, una amiga cuyo encanto y amabilidad eran motivo de inspiración para todos los que hemos trabajado con ella.

generous individual, always willing to share experiences and information. Her commitment and skills also made her a highly respected member of the board of Fotoklubben, an association of Swedish technicians and cinematographers.

Anita was first diagnosed with cancer in August 2004. It was a devastating blow to us all to learn of her illness, but Anita was determined to fight the disease, and when she returned to work in January 2006 it seemed she had won the battle. She continued to work at the archive throughout the year, but a check-up in December showed that cancer had returned; this time it was a lot more aggressive. After surviving a critical moment in the autumn of 2007 she was able to leave hospital to return home, but in January 2009 her condition had deteriorated to the point where she had to be re-admitted.

We have not only lost a colleague whose immense knowledge and devotion to her work will be deeply missed, but a friend whose kindness, wit, and charm was an inspiration to us all.

This text was written on behalf of all former and present colleagues at the Swedish Film Institute.

Francis Lacassin (1931-2008)

Éric Le Roy

In Memoriam

Francis Lacassin was well known in many FIAF archives as a tireless researcher. He was passionate about the work of archives, rediscoveries, restorations, and revaluations, and especially knowledgeable about cinema of the first years, the 1920s, and animation.

In Lyon in the early 1960s, he became a friend of Bernard Chardère of *Positif* and Raymond Chirat, film historian and compiler of the French filmography, and produced some short films with Raymond Bellour. With Alain Resnais, he founded a club dedicated to the animated film, and in 1972 he became the first Chair in animation film history at Paris I. He is credited with inventing the term "the Ninth Art" in his essay *Pour un neuvième art: la bande dessinée* (1971).

He made his publishing début in 1964 in Paris, where he wrote for the review

Francis Lacassin est décédé voici un an, le 12 août 2008. S'il ne travaillait pas dans l'une des institutions de notre fédération, il faisait néanmoins partie de notre famille : passionné d'archives et de recherche, il était de toutes les cinémathèques par son approche non-conformiste de l'histoire du cinéma. Très discret, masqué comme Fantômas, nombreux sont celles



et ceux qui l'ont croisé à Bologne ou Pordenone sans le connaître. Parcourant inlassablement le chemin de l'étude, s'interrogeant sur les collections filmiques, visionnant à Paris, Bruxelles, Londres, Toulouse ou Prague, s'inquiétant de la disparition d'un film, de l'identification d'un autre, de la restauration d'un primitif retrouvé, Francis Lacassin nous a laissé l'image d'un féru du cinéma des premiers temps, mais son intérêt et son érudition étaient bien plus étendus.

Celui qui gravitait *Sur les chemins qui marchent*¹ avait plusieurs visages, différentes vies, de nombreuses passions, et toujours

la persévérance, le désir de transmettre, le plus souvent par l'édition. Son écriture était aisée, captivante, jamais apprêtée et ses connaissances faisaient de lui un modèle pour tous les chercheurs et archivistes.

Né le 18 novembre 1931 dans le Gard, il entame des études de droit, d'histoire du Moyen-âge, de psychopathologie, de psychologie de la vie sociale et de médecine avant d'être journaliste, cinéaste, éditeur, écrivain, scénariste pour le cinéma et la télévision. Reconnu internationalement comme l'un des plus grands spécialistes de la littérature populaire, il a publié notamment l'œuvre intégrale de Jack London, y compris des textes inédits aux États-Unis.

Il vit à Lyon entre 1960 et 1962, se lie d'amitié avec Bernard Chardère (rencontré en Algérie et fondateur de *Positif* et de l'Institut Lumière) et Raymond Chirat (historien et auteur de la monumentale filmographie du cinéma français), réalise et produit deux courts métrages avec Raymond Bellour (*Prière pour Robinson*, 1960, *Satan, mon prochain*, 1961) et *Mon ami Mandrin* (1960), ainsi que *L'histoire de Jeanne* (1962) produits par Chardère

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1 Titre du premier tome de ses mémoires, *Sur les chemins qui marchent* (Le Rocher, 2006).

Bizarre and contributed to *Magazine Littéraire*, specializing in the literature of fantasy and detective fiction. In 1971, after some time as a journalist, he became literary advisor at Christian Bourgois, working on the Juillard series and for the collection "10/18" until 1990. From 1982 until 2000, he directed the Bouquins series for Laffont, producing critical editions of the works of Eugène Sue, Gustave Le Rouge, Maurice Leblanc, H. P. Lovecraft, Jack London, Léo Malet, etc. He contributed at least 500 prefaces to the works of his favorite authors, and rediscovered such figures as Simenon, Lewis Carroll, Casanova, and Blaise Cendrars for French audiences.

Lacassin was an expert in early cinema studies and the 1920s, valued especially for his interviews with Alice Guy, Henri Fescourt, Louis Feuillade, Alfred Machin, Musidora, Victorin Jasset, Jean Durand, Joe Hamman, and his contributions to *Griffithiana*, *Cinémathèque*, *Ciné Nice*, 1985, and *Sight and Sound*. His book *Pour une contre-histoire du cinéma* (1972) served as a veritable reference to the cinémathèques, bringing to light the forgotten and unknown films neglected by Sadoul, Mitry, Jeanne and Ford, and Bardèche and Brasillach. A new, revised edition was published in 1994 by Actes Sud/Institut Lumière.

In 1997 Francis Lacassin donated his library to the Institut Mémoires (IMEC), a legacy of more than 35,000 books and 12,000 files.

Muchos archivos de la FIAF conocían bien a Francis Lacassin como un investigador incansable. Era un apasionado de la labor de los archivos, apasionado por descubrir, restaurar y revalorizar, además de ser un experto excepcional sobre el cine de los primeros años, de los años 20 y de animación.

En León, en los primeros años 60, estrechó amistad con Bernard Chardièrre de *Positif* y Raymond Chirat, historiador del cine y compilador de una filmografía francesa, y produjo algunos cortos con Raymond Bellour.

et sa société *Les Films du Galion*². Avec Alain Resnais, il fonde en 1962 le Club des bandes dessinées, avant d'occuper à partir de 1971 la première chaire d'histoire de la Bande dessinée à l'université Paris-I : on lui attribue l'expression le neuvième-art pour désigner cette pratique. Il avait fait ses débuts d'éditeur à Paris en 1964 chez Jean-Jacques Pauvert où il a publié la revue *Bizarre* et participé aux débuts du *Magazine littéraire* dont il était le chroniqueur de référence pour la littérature fantastique et policière. En 1971, après une activité de journaliste à *L'Express*, puis au *Point*, il devient le conseiller littéraire de Christian Bourgois, aux éditions Julliard et pour la collection "10/18" à laquelle il collabore jusqu'en 1990. Simultanément, à partir de 1982 et jusqu'en 2000, il dirige une série d'éditions critiques dans la collection "Bouquins" chez Laffont, notamment les œuvres d'Eugène Sue, Gustave Le Rouge, Maurice Leblanc, Lovecraft, Jack London, Léo Malet, etc. On lui doit au moins 500 préfaces d'œuvres et d'auteurs qu'il affectionnait et qu'il contribue souvent à faire redécouvrir sous un jour nouveau : Simenon, Lewis Carroll, Casanova, Blaise Cendrars, Léo Malet... Durant toutes ces années il fait découvrir des inédits, republie des ouvrages oubliés qu'il présente et annote avec des références. Citons par exemple les écrits de la journaliste et cinéaste Titayna, plongée dans le gouffre de l'histoire, qu'il exhume dans plusieurs ouvrages. En parallèle, ce touche-à-tout érudit publie ses travaux de recherches dans divers domaines : la littérature populaire, le fantastique, la bande dessinée ou le roman policier. On lui doit notamment un essai intitulé *Pour une neuvième art : la bande dessinée* (1971), un remarquable essai sur Tarzan : *Tarzan ou le Chevalier crispé* avec une préface de Burne Hogarth (1982), deux volumes essentiels de la *Mythologie du roman policier* (1974), une indispensable *Mythologie du fantastique* (1991), etc.

Pour tous ceux qui affectionnent le cinéma des premiers temps et des années vingt, Francis Lacassin est l'un des maîtres incontestés de la redécouverte, de l'étude, de l'analyse d'une période délaissée et mal étudiée. Nous lui devons de nombreuses publications novatrices sur Alice Guy qu'il rencontre et interviewe, Henri Fescourt, Louis Feuillade, Alfred Machin, Musidora, Victorin Jasset, Jean Durand, Joë Hamman et des collaborations exemplaires à *Griffithiana*, *Cinémathèque*, *Les Cahiers de la Cinémathèque*, *Ciné Nice*, 1895, *Archives*, *Sight and Sound* et des programmations à Bologne, Pordenone ou Paris...

Après de nombreuses années à hanter les cinémathèques (Toulouse, Bruxelles, Paris, Lausanne et bien d'autres...) sa cinéphilie nomade l'a porté à éditer *Pour une contre-histoire du cinéma* (en 1972), véritable livre de référence pour de nombreux cinémathécaires : à l'inverse d'une histoire du cinéma imprégnée par la politique, l'esthétique, et les grands mouvements officiels, il y développe une approche radicalement historique, humaine et thématique, rompant avec les usages et les codes habituels. Ainsi pour la première fois, une histoire du cinéma aborde des oubliés, ces inconnus qui n'ont pas les honneurs de Sadoul, Mitry, Jeanne et Ford, Bardèche et Brasillach et de ceux qui les ont inlassablement recopiés. Lacassin rassemble ses écrits et lance un pavé dans la mare avec un titre qui s'apparente à un appel insurrectionnel.

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2 Plus tard, il participera à la production du *Cercle des passions* (Claude d'Anna, 1982) et *Partenaires* (Claude d'Anna, 1984). Francis Lacassin a fait une apparition dans *Je t'aime, je t'aime* (Alain Resnais, 1967), a été scénariste pour le *Judex* de 1963 signé Georges Franju et adaptateur de romans de Simenon pour la télévision.

Con Alain Resnais, fundó un club dedicado a los dibujos animados y en 1972 dio el primer curso de historia del film de animación en la Universidad de París I. Se le atribuye la invención del término «novenno arte» por su ensayo *Pour un neuvième art: la bande dessinée* (1971; «Para un noveno arte: el dibujo animado»).

Dio sus primeros pasos como editor en París en 1964, donde publicó la revista *Bizarre* y colaboró con *Magazine Littéraire*, especializándose en la literatura de *fantasy* y las ficciones policiales. En 1971, después de un tiempo como periodista, fue asesor literario para la editorial Christian Bourgois, para la serie *Juillard* y la colección *10/18*, con la que colaboró hasta 1990. Entre 1982 y 2000, fue director de la serie *Bouquins* para Laffont, es decir, de las ediciones críticas de las obras de Eugène Sue, Gustave Le Rouge, Maurice Leblanc, Lovecraft, Jack London, Léo Malet, etc. Escribió por lo menos 500 prefacios sobre sus autores favoritos y descubrió a escritores como Simenon, Lewis Carroll, Casanova y Blaise Cendrars.

Lacassin fue un experto en la historia del cine de los primeros años y de los años 20, muy apreciado, en especial, por sus entrevistas a Alice Guy, Henri Fescourt, Louis Feuillade, Alfred Machin, Musidora, Victorin Jasset, Jean Durand, Joe Hammond, y sus escritos aparecidos en *Griffithiana*, *Cinémathèque*, *Ciné Nice*, 1985, *Archives*, *Sight and Sound*. Su libro *Pour une contre-histoire du cinéma* (1972) fue un verdadero manual de referencia para las cinematecas. Allí aparecen películas olvidadas o desconocidas, que no han sido reseñadas por Sadoul, Mitry, Jeanne y Ford, Bardèche y Brasillach. Una nueva edición revisada fue publicada en 1994 por Actes Sud / Institut Lumière.

En 1997, Francis Lacassin donó su biblioteca al Institut Mémoires de l'édition contemporaine (IMEC), un legado de no menos de 35 000 libros y 12 000 ficheros electrónicos.

Ce livre, réédité et complété en 1994 aux éditions Actes Sud/Institut Lumière, est une étude incontournable et un éloge de la recherche historique basé sur une méthodologie scientifique, mais également un hommage au travail des cinémathèques. Dans cet ouvrage, né de sa rencontre avec le cinéaste Henri Fescourt³, il évoque ainsi le cinéaste : «...mais il continue d'inspirer l'étrange entreprise de réhabilitation que je me suis imposée : elle tient à la fois de l'enquête policière, de la fouille archéologique et du travail de fourmi ». Ce précepte sera le sien toute sa vie, avec rigueur, passion et engagement.

En 1997, Francis Lacassin a confié l'ensemble de sa bibliothèque (www.evene.fr/tout/bibliotheque) à l'Institut Mémoires de l'édition contemporaine (IMEC [www.evene.fr/tout/imec]), un legs qui compte pas moins de 35.000 livres (www.evene.fr/livres/) et 12.000 dossiers et journaux, *plus d'une centaine de boîtes d'archives et de manuscrits. Il laisse derrière lui un certain nombre de travaux à éditer dont une Pour une contre histoire du cinéma n°2 et 3 et d'autres inachevés : la Société des Cinéromans, Joë Hamman.*

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3 Voir *Adieu à Henri Fescourt*, Cinéma 66, n°110, novembre 1966. Francis Lacassin travaillait à une monographie, restée inachevée.

Stagestruck Filmmaker: D.W. Griffith and the American Theatre

Eileen Bowser

Publications

Publications

Publicaciones

The Giornate del Cinema Muto, held in Italy each October, has now completed more than a decade of The Griffith Project. This project, dedicated to the showing of all of the master's films, has resulted in a remarkable film-by-film in-depth study by an international group of scholars, published by the British Film Institute in 12 volumes and edited by Paolo Cherchi Usai. On this solid ground the scholarship on D. W. Griffith continues to expand. David Mayer, the author of *Stagestruck Filmmaker*, contributed his expertise as a theater historian to The Griffith Project and now offers us his view of Griffith as a filmmaker immersed in the popular theater of the early 20th century.



David W. Griffith directing.

Historien du théâtre, collaborateur de l'édition Griffith du BFI, David Mayer nous livre ici un portrait du grand cinéaste comme artiste plongé dans le théâtre populaire du début du XX^e siècle.

Les premiers écrits sur le cinéma ont fréquemment insisté sur les différences entre théâtre et cinéma de manière à prouver que ce dernier était une forme d'art entièrement nouvelle, correspondant à l'âge moderne. L'essai de Nicholas Vardac (*Stage to Screen*, 1949) et, plus récemment, celui de Ben Brewster et Lea Jacob (*Theatre to*

Early writers on cinema often sought to differentiate theater and cinema in order to establish that the latter is an entirely new art form of the modern age. The never-ending debate on the relationship of film and theater was addressed in 1949 by Nicholas Vardac, who argued in *Stage to Screen* that theatrical trends in the late 19th and early 20th century in the direction of spectacle and illusionism led to the formation of cinema because of its superior capacity to exploit these qualities. In more recent times, Ben Brewster and Lea Jacobs' *Theatre to Cinema* (1997) looked to pictorialism in theater as a major influence on *mise-en-scène* in cinema, especially in the period when the feature film began to arrive. David Mayer, an accomplished theater historian, chose to write about just

one filmmaker, albeit a very important one, to show us how he was formed by the popular theater of his youth, and influenced by it to the end of his film career.

Mayer gives us a thorough description of the theater in America as it existed during Griffith's young days and as he might have witnessed it, a history that will be useful to all film historians of that period, not only Griffith scholars. He describes the origins and traces the routes of the popular theater over the fast-spreading railroad lines in the late 19th and early 20th century. In Kentucky, Louisville became an important railroad destination and one of the active centers of theatrical life. Mayer speculates on the plays, managers, and players Griffith may have known as an adolescent in Louisville. He explores Griffith's theatrical experiences and contacts as he struggled with a none-too-successful acting career, and he also describes Griffith's little-known excursion into vaudeville and his efforts as a playwright.

Cinema, 1997) ont examiné des aspects particuliers de ces rapports entre les deux arts. David Mayer, lui, a choisi de nous parler d'un seul cinéaste, et pas le moindre, et de nous montrer comment le théâtre de sa jeunesse l'a formé et a influencé son travail de cinéaste tout au long de sa carrière.

L'auteur décrit en détail le théâtre américain tel qu'il existait durant l'adolescence de Griffith; imagine quelles pièces il a pu voir; quels responsables de tournées et quels acteurs il a pu rencontrer. Il s'arrête également sur les tentatives de Griffith de devenir acteur, son incursion (peu connue) dans le vaudeville et ses essais de dramaturge.

Il s'attarde ensuite sur la carrière de cinéaste de Griffith, à partir de ses films à la Biograph, portant une attention particulière aux films inspirés directement d'œuvres théâtrales. Au passage, il signale l'intérêt du cinéaste pour la danse contemporaine et l'influence de cet art sur son travail.

Compte tenu de l'attention que porte l'auteur aux conflits inhérents à la culture au lendemain de la Guerre civile et de la Reconstruction, comme aux sources (théâtrales et littéraires) qui ont inspiré Griffith, le livre de Mayer devrait nous aider à mieux comprendre les origines de *The Birth of a Nation* et à admettre la réalité du passé des États-Unis.

In retelling Griffith's much more important film career beginning with the Biograph Company in 1908, Mayer traces the threads from specific sources in the popular theater to Griffith's films, all the way from the short films through to the last of his feature films, limited chiefly to the films where Mayer has found specific theatrical sources. In addition, Mayer tells of Griffith's interest in contemporary dance and the way it is reflected in his films.

Someone searching for an analysis of Griffith's contributions to the art of cinema should probably look elsewhere. Here, instead, is a very detailed account of the important influence of the contemporary theater on Griffith. These days it is difficult for some to think clearly about what Griffith's contributions were, beclouded as his history is with racial attitudes that are no longer acceptable, nearly 100 years after *The Birth of a Nation*. David Mayer consequently pays a lot of attention to explaining traditions and attitudes in America and the conflicts in the culture after the Civil War and the Reconstruction, and, particularly valuable, the theatrical and literary sources that fed Griffith's world view. At times Mayer's own struggle to give us this portrait reveals itself in a hint of distaste for the man who is his subject. Nevertheless, this book should help us to understand where *The Birth of a Nation* came from. Perhaps it will help us to accept the reality of the American past.

Stagestruck Filmmaker: D. W. Griffith and the American Theatre, by David Mayer, Iowa City: Iowa University Press, 2009.

David Mayer, historiador del teatro y colaborador de la edición Griffith del BFI, nos ofrece aquí un retrato del gran cineasta como artista compenetrado con el teatro popular del principio del siglo XX.

Los primeros escritos sobre cine a menudo han insistido en las diferencias entre teatro y cine, al fin de demostrar que éste era una forma de arte enteramente nueva, adecuada a la edad moderna. El ensayo de Nicholas Vardac (*Stage to Screen*, 1949) y, más recientemente, el de Ben Brewster y Lea Jacob (*Theatre to Cinema*, 1997) han examinado aspectos particulares de las relaciones entre las dos artes. En cambio, David Mayer ha preferido hablarnos sólo de un cineasta, y no de los menores, para mostrarnos cómo el teatro de su juventud lo formó e influenció su actividad a lo largo de toda su carrera de cineasta.

El autor describe con lujo de detalles el teatro estadounidense en la época de la adolescencia de Griffith; imagina las obras que habrá podido ver y a los responsables de giras y a los actores que habrá podido encontrar. También se detiene en las tentativas de Griffith de ser actor, en su incursión, poco conocida, en el *vaudeville* y sus ensayos como dramaturgo.

Luego describe detalladamente la carrera de cineasta de Griffith, comenzando por sus películas para Biograph y examinando con mayor atención las películas inspiradas directamente por obras teatrales. De paso, señala el interés de Griffith por el ballet contemporáneo y la influencia de este arte en su trabajo.

Teniendo en cuenta la atención que el autor dedica a los conflictos vinculados con la cultura estadounidense inmediatamente después de la Guerra de Secesión y la reconstrucción, y también a las fuentes, teatrales y literarias, que han inspirado a Griffith, la obra de Mayer puede hacernos comprender mejor el origen de *The Birth of a Nation* y a admitir la realidad del pasado de Estados Unidos.

What Is Cinema?

A new translation for André Bazin's *Qu'est-ce que le cinéma?*

Paolo Cherchi Usai

Publications

Publications

Publicaciones

Bien que publié il y a maintenant plus de cinquante ans, le célèbre *Qu'est-ce que le cinéma?* d'André Bazin n'a pas encore eu droit à une édition critique.. C'est ce que propose cette nouvelle traduction en langue anglaise due au traducteur-éditeur-professeur de cinéma montréalais Timothy Barnard.

L'appareil critique (quelque 60 pages!) qui complète le texte de Bazin comprend aussi bien de brèves biographies que des textes théoriques, parfois polémiques, sur des questions aussi fondamentales que, par exemple, la différence entre *montage* et *découpage*.

Deux ajouts particulièrement importants de cette édition sont constitués par un essai sur Jean Painlevé, publié dans l'édition française originale de 1958, mais jamais traduit en anglais, et l'hypothèse, mise de l'avant par Barnard, que le Rosenkratz, mentionné par Bazin dans son article de 1937 « Théâtre et cinéma », ne serait nul autre que Siegfried Kracauer...

Voici donc la traduction de Bazin en langue anglaise la plus juste, la plus réfléchie et la plus inspirée à ce jour. Et la masse d'informations proposée par le texte de présentation et par l'appareil critique en font un ouvrage encore plus exceptionnel.

P.S. Contrepoint ironique : pour de mystérieuses raisons de droits d'auteur, ce livre que souhaitera posséder tout chercheur en cinéma ne peut être acheté, semble-t-il, que sur le territoire canadien...

More than 50 years since its first publication in 1958, there is still no critical edition of André Bazin's *Qu'est-ce que le cinéma?*, one of the most widely recognized classics of film theory and criticism. This realization provides the rationale for a new English translation of the book, a bold editorial venture with virtually no precedent in the field. Timothy Barnard, a professional translator from Montréal with a strong background in film – he is the author of an outstanding essay on the role of the projectionist in early cinema, published in 2002 for the scholarly journal *Framework* – has taken the role of a film studies maverick by presenting his own annotated version of Bazin in a beautifully produced volume designed by himself and distributed by a publishing company of his own, Caboose Books.

Often regarded as a mere contracted worker for academic projects, the translator takes center stage and claims full responsibility for the interpretation of a creative work. This alone would make this version of *What Is Cinema?* a remarkable achievement, the long overdue vindication of an unsung hero of the printed word. But there is more: Barnard has taken up the multiple challenge of cleaning up the apparent mess created by previous English versions of Bazin's work, commenting upon a number of key passages and concepts, and making Bazin's prose more accessible and enjoyable than ever before. The result is a passionate, idiosyncratic mixture of scholarship and subjectivity, and – in a strange, fascinating way – a political statement on the uses and misuses of language.

Not many readers may be aware, for instance, that Canadian English is a language with its own distinctive features, "a modern and dynamic but at the same time traditional and elegant hybrid" of American style and vocabulary, and British punctuation and spellings. Barnard admits that Canadian English is "a fast-disappearing species", and it shows: the use of terms such as "present" ("the present volume", "the present translator") are likely to sound odd to the majority of English-speaking readers; similarly, one wonders how to treat Barnard's self-deprecating admission that his notes to the text should be taken as "a grab-bag of perfunctory remarks".

The truth of the matter is that the extensive notes compiled for this book are far from being "perfunctory" (in the English or American sense of the word). In more than 60 pages (almost one-fifth of the whole book) Barnard has covered a dazzling array of topics, from brief biographies of the people mentioned in Bazin's original to a breathtaking discussion – 22 pages in all – of the difference between *montage* and *découpage*, including a stern critique of Noël Burch, David Bordwell, and their definition of the term *découpage*. In a generous but ultimately perplexing move, Barnard has also decided to repeat some of the notes from one chapter to another, "in anticipation that [Bazin's] essays will sometimes be read separately"; which means, for instance, that we are treated with the very same definition of the *Commedia dell'arte* no less than five times within the notes section. Unfortunately, the same kind of user-friendly approach had not been adopted in the Index of Names, which covers Bazin's text but not the notes themselves.

Aunque el célebre libro de André Bazin *Qu'est-ce que le cinéma?* haya sido publicado hace más de cincuenta años, aún no ha sido objeto de una edición crítica. En cierto sentido, es lo que propone la nueva traducción inglesa de Timothy Barnard, traductor, editor y profesor de Montreal.

Un aparato crítico de alrededor de 60 páginas completa el texto de Bazin e incluye biografías y ensayos teóricos, a veces polémicos, sobre cuestiones tan fundamentales como, por ejemplo, la diferencia entre *montaje* y *guión definitivo*.

Dos elementos importantes de esta edición son un ensayo sobre Jean Painlevé, cuyo texto francés, publicado en 1958, nunca había sido traducido al inglés y la hipótesis, propuesta por Barnard, de que el Rosenkratz mencionado por Bazin en su artículo «Théâtre et cinéma» (1937), sería nada menos que Siegfried Kracauer...

Es ésta, pues, la traducción inglesa más precisa, meditada e inspirada de Bazin. Y la cantidad de informaciones que figuran en el texto de presentación y el aparato crítico la convierte en una obra del todo excepcional.

PD. Contrapunto irónico: por razones misteriosas de derechos de autor, parece ser que este libro, que todo investigador de cine desearía poseer, puede ser comprado sólo en territorio canadiense ...

I hasten to add that getting accustomed to the translator's unusual methodology is amply rewarded by at least two important items. The first is Bazin's short essay "On Jean Painlevé", included in the first volume of *Qu'est-ce que le cinéma?* published in 1958 but never translated into English (another essay, on Jacques Tati, also reproduced in the book, had previously appeared in what Barnard calls "an obscure reference volume", Lucy Fischer's *Jacques Tati: A Guide to References and Resources*, published in Boston by G.K. Hall in 1983; translation by Walter Albert). The second item may constitute Barnard's most intriguing discovery. In the second part of Bazin's essay "Theatre and Film" there is a reference to an article on the same subject, allegedly published in 1937 in the journal *Esprit* and signed "M. Rosenkrantz". Barnard points out that the essay actually appeared in 1934; "M. Rosenkrantz" (Bazin had misspelled the name) was probably a pseudonym, but the real identity of the author is still unknown.

After having assumed that "M. Rosenkrantz" had something to do with Bertolt Brecht, or at least with his theory of "spectatorial 'alienation'", Barnard has come up with strong circumstantial evidence that the author of the *Esprit* essay may have been no less than Siegfried Kracauer. By the translator's own admission, this evidence surfaced only a few weeks before the book went to press, and it therefore requires a much closer and more extensive scrutiny; however, the arguments brought forward by Barnard are compelling indeed (with deadpan understatement, Barnard admits that his hypothesis may be "sheepishly stricken from future editions" of the book in the event that "M. Rosenkrantz" actually existed).

"Canadian" or not, this is the most accurate, thoughtful, and inspired translation of Bazin (or, for that matter, of any French film theorist) into English we have seen in a very long time. Barnard's own nationality and his bilingual status have given him the technical resources required to transfer Bazin's language in a faithful and yet transparent prose, a rather uncommon feature in the recent literature on film theory. What makes the book so unique, however, is the sheer mass of information contained in the foreword and in the book's critical apparatus. We will discover, among other things, that Bazin's quote from André Malraux in "Ontology of the Photographic Image" does not exist in any of Malraux's published works, hence raising many conjectures on its origins; speaking of Malraux, he is quoted as having written in 1940 that "the average shot length today is ten seconds" (Barnard, p. 255): an astonishingly precise estimate, given that Barry Salt had later determined – with a much more sophisticated set of analytical tools – that the average shot length of an American film of the period 1946-50 was 10.5 seconds (*ibid.*, p. 284)!

In an ironic twist of fate, due to the intricacies of current copyright laws (also exposed by Barnard in his foreword), this version of *Qu'est-ce que le cinéma?* can apparently be bought only in Canada. Any serious film scholar interested in theory – and, for that matter, any film library – should make the extra effort necessary to obtain a copy of the book, as this edition of Bazin's *What Is Cinema?* is likely to be remembered for its unusual (and immensely enjoyable) critical apparatus as much as for its core text. Make no mistake: Timothy Barnard should be given a place of honor within the editorial team in charge of the comparative edition he so passionately advocates.

André Bazin, *What is Cinema?* Translated by Timothy Barnard. Montréal: Caboose, 2009, 338 pages, hardbound. ISBN 978-0-981 1914-0-9; www.caboosebooks.net.

La Corse, les Corses et le Cinéma. 50 ans de cinéma parlant. 1929-1980

Michelle Aubert

Publications

Publications

Publicaciones



Avec cette nouvelle publication sur l'histoire du cinéma, Jean-Pierre Mattei dévoile la construction de son œuvre, fondée sur le « croisement de deux passions : celle du cinéma et celle de la Corse ». Conscient de l'intérêt de son sujet, il a réuni patiemment tout au long de sa vie, les documents et les films s'y rapportant. Il les étudie dans cet ouvrage et comme dans les deux précédents, de même facture et chez le même éditeur (*La Corse et le cinéma: première époque, le muet (1897-1929)* et *Napoléon et le cinéma*, ouvrage collectif, dont Mattei a assuré la

direction), il nous fait partager le fruit de ses recherches.

Here is the third book in the series edited by Jean-Pierre Mattei on Corsica and the cinema, covering the sound period, 1929-1980. The earlier two volumes, also published by Alain Piazzola, were *La Corse et le cinéma: première époque, le muet (1897-1929)* and *Napoléon et le cinéma*.

Mattei, a researcher, collector, and archivist, has devoted himself to Corsican film culture.

He employs an innovative method for his presentation of Corsican life and cinema, by dividing this work into three parts, which the reviewer calls "a waltz with time," repetition without redundancy: the themes of Corsican history, its musical contributions, the myths of the Vendetta and of Napoleon; the geostrategic location of Corsica through the images of its films; images of Corsican life, questions of its insular identity, socio-economic problems, and social debates.

Mattei has worked for a long time to build a public structure for his collections. La Cinémathèque Corse officially opened in 2003 at Porto-Vecchio. The series of books on Corsica and its film history that he has edited calls our attention to the great value of regional efforts in the struggle to safeguard the film culture of a country.

En érudit qui maîtrise parfaitement ses sources et sa documentation, Mattei adopte une méthode innovante pour décrire l'histoire de « la Corse, des Corses et du Cinéma ». Dans cette valse à trois temps, ne se trouve, en effet, aucune redondance mais une information de première main, savamment glanée et distillée, dont le lecteur se trouve enrichi.

La première partie présente les thèmes les plus représentatifs d'une île « terre d'images » : la Corse à travers la musique avec des artistes interprètes de renommée internationale, Tino Rosi et José Luccioni, des compositeurs comme Henri Tomasi et les groupes musicaux contemporains ; les mythes de la Vendetta et de Napoléon. La position géostratégique de la Corse en Méditerranée est une autre source d'inspiration : « La Corse offre une riche palette de visions géographique, humaine, historique, à travers la variété de films de fiction, de courts métrages et de téléfilms produits », d'où les conflits humains et internationaux ne sont pas exclus, qu'il s'agisse de la Deuxième Guerre mondiale ou de la décolonisation française.

La deuxième partie du livre, « Images de la vie en Corse dans le court métrage », aborde la question de l'identité insulaire, les problèmes socio-économiques et les débats de société. Ces questions ont nourri une riche filmographie documentaire, produite par des structures insulaires, dont Mattei dresse un tableau passionnant. Laurent Mannoni souligne dans sa préface combien il aimerait en revoir certains, comme « *De la piaghja a la muntagna*, qui représente la vie d'une famille de bergers durant les années 1970 ». Ce film produit en Corse, réalisé par une Corse, Noëlle Vincensini, interprété par des Corses, poursuit-il, « est l'un des chefs-d'œuvre du "Riacquistu". C'est dans ce genre de productions locales que se cache le vrai "cinéma corse" ».

Au chapitre suivant « La Corse dans l'économie du cinéma », l'auteur révèle ses atouts à partir d'enquêtes biographiques menées au fil des années. Son

Es éste el tercer libro de la serie editada por Jean-Pierre Mattei sobre Córcega y el cine, que cubre el período del sonoro (1929-1980). Los dos tomos anteriores, publicados con Alain Piazzola, son *La Corse et le cinéma: première époque, le muet (1897-1929)* y *Napoléon et le cinéma*. Mattei, investigador, coleccionista y archivero, se ha dedicado a la cultura fílmica corsa.

Mattei pone en práctica un método renovador para la presentación de la vida y el cine corsos, al dividir su obra en tres partes que el autor de la reseña define como «un vals con tiempo», repetición sin redundancia: los temas de la historia de Córcega, sus aportes musicales, los mitos de la *vendetta* y de Napoleón; la localización geoestratégica de la isla a través de las imágenes de sus películas; imágenes de la vida corsa, cuestiones relacionadas con su identidad insular, sus problemas socioeconómicos y los debates sociales.

Mattei ha trabajado mucho tiempo para que sus colecciones fueran acogidas por una estructura pública. La Cinémathèque Corse abrió sus puertas en 2003 en Porto-Vecchio. La serie de libros sobre Córcega y la historia fílmica que ha cuidado muestran el gran valor de los esfuerzos regionales en la lucha por la salvaguardia de la cultura fílmica de un país.

foisonnant « Lexique des Corses au cinéma : un vivier de personnalités » offre des notices sur les talents corses reconnus au plan international – réalisateurs, journalistes, producteurs, affichistes, acteurs et actrices –, mais témoigne aussi des talents d'interviewer de Mattei. En tant qu'insulaire et fin connaisseur du milieu du cinéma, il a noué avec chacun d'eux des liens de confiance. Les informations uniques sur leurs origines et leurs parcours, qu'il a ainsi obtenues, sont empreintes de pudeur et de discrétion. Une filmographie détaillée de plusieurs centaines de films (courts et longs métrages) avec générique, résumé et notes, illustrée de nombreuses reproductions d'affiches et de photos, complète ce panorama unique du cinéma, qui bénéficie d'un index complet.

Chercheur, collectionneur, cinémathécaire et archiviste amateur au sens noble du terme, Jean-Pierre Mattei a longuement œuvré pour l'édification d'une structure publique, réunissant l'ensemble de ses collections. La Cinémathèque Corse a officiellement ouvert ses portes à Porto-Vecchio, en 2003. Elle assure sur l'île l'ensemble des missions habituelles de valorisation du patrimoine cinématographique. Ce dernier ouvrage de la production éditoriale de Mattei nous offre un voyage magnifique à travers Corse et son histoire, parmi les Corses et dans le cinéma. Il nous incite également à mieux prendre conscience de la richesse des approches régionales, des collections réunies par les cinémathèques en région et de leur rôle patrimonial unique.

Jean-Pierre Mattei, *La Corse, les Corses et le cinéma. 50 ans de cinéma parlant 1929-1980*. Éditions Alain Piazzola, 1 rue Sainte Lucie, 20000 Ajaccio, mail : piazzola.a@wanadoo.fr, 352pp, illus. couleur, photos, affiches, relié. ISBN 978-2-915410-55

Treasures IV – American Avant-Garde Film, 1947-1986

Paolo Cherchi Usai

DVDs

Traditionnellement projeté en des lieux dits non-commerciaux, le cinéma expérimental a été victime de la domination bien connue du cinéma de fiction et de sa séance de deux heures. Mais ce cinéma, qu'on disait marginal, fait désormais partie de l'histoire et les films d'avant-garde sont projetés dans les festivals, les musées et les symposia, souvent sous forme de compilations (90 minutes de Hollis Frampton, 2 heures de surréalisme français, etc.), dans un contexte bien éloigné de celui d'origine des œuvres en question.

Les responsables du 4^e volume du National Film Preservation Foundation ont à l'évidence été très conscients de ce défi : loin d'eux la prétention de nous présenter une histoire synchrétique du cinéma d'avant-garde américain (contrairement à la collection *Unseen Cinema* parue en 2005); ici le plaisir de découvrir l'emperte sur l'exhaustivité. Ainsi plusieurs cinéastes de premier plan ne sont pas nécessairement représentés par leurs films les plus célèbres et il n'y a pas d'ordre strict (genres, styles, etc.) dans la présentation des films.

Un autre aspect important de cette édition est la qualité des textes de présentation – qui s'adressent autant au spécialiste qu'au cinéophile curieux – et leur rapport à chaque film individuellement. Quel bonheur de lire ces notes (biographiques, historiques, esthétiques), puis de plonger dans le film!

Les 26 films composant le coffret témoignent du travail de cinq archives du film : l'Anthology Film Archive, collection majeure pour le cinéma expérimental aux Etats-Unis, l'Academy Film Archive, le Museum of Modern Art, le Pacific Film Archive et le New York Public Library's Donnell Media Center. Enfin la musique d'accompagnement de John Zorn est en tous points remarquable, dans sa subtilité autant que dans sa diversité.

One of the great tragedies of experimental cinema – aside from its inherent fragility as a cultural and material entity – is the fact that it has existed in a world dominated by feature-length film exhibition practice, with a two-hour slot focused upon a single main attraction. True, avant-garde films have mostly been screened in non-commercial venues; their proud marginality from the mainstream circuit is dependent, among other things, upon an *a priori* rejection of the conventional modes of public presentation. But now that the experiments have become history, they tend to be displayed in a context (festivals, museums, conferences) that is profoundly alien from their original purpose as individual, discrete entities. In programming terms, this means that avant-garde cinema is often shown in the form of compilations: 90 minutes of Hollis Frampton, two hours of French surrealism, an evening with the Structuralists, and so on.

However, these films were rarely meant to be seen as part of anthologies or systematic surveys: you would see Joseph Cornell's *Rose Hobart* (1936) and then do something else, perhaps listen to a poem or to a music performance. By all accounts, a 120-minute presentation of Stan Brakhage films is a sheer torture for the audience, and an insult to the filmmaker. A similar kind of risk is implicit in the presentation of shorts in a DVD set, not only due to the natural tendency to play them all at once, but also because of the very nature of the package, necessarily geared towards completeness and subject to the predictable logic of chronological order.

This premise is necessary to understand the significance of the fourth installment in the National Film Preservation Foundation's landmark series on American cinema. Taken at face value, this elegantly designed 2-disc sampler does not even attempt to provide a concise history of avant-garde filmmaking in the United States, a far cry from Image Entertainment's massive collection *Unseen Cinema* (2005). An impressive number of major artists are included in *Treasures IV*, but not necessarily through their major works; even the styles and tendencies represented by the 26 titles selected for the occasion are not arranged in a strict order, and they do not cover the entire spectrum of experimental cinema in America in the mid-20th century. The point is that this seemingly idiosyncratic approach is a blessing in disguise, as the authors of the project – working under the guidance of NFPF's Jeff Lambert, a longtime expert in the field – have achieved what a good film programmer should always aim at: an exciting roadmap for intellectual discovery, rather than a complete but unsurprising chart.

An eloquent proof of this is the relationship between the individual films reproduced on DVD and the corresponding program notes. Each title is treated on its own terms, as a distinctive mirror of its era, thus requiring proper explanation at all levels – archival, historical, aesthetic, biographical. One of the most precious rewards of *Treasures IV* comes from the gradual process involved in reading an introductory text, getting to know the artist

Un coffret à consommer lentement, un titre à la fois. Interdisez-vous d'appuyer sur le bouton «Play all films»!

El cine experimental, que se proyecta por excelencia en lugares no comerciales, ha sido la víctima del consabido predominio del cine de ficción y sus sesiones de dos horas. Pero este cine, que llamábamos marginal, ya forma parte de la historia y las películas de vanguardia se proyectan en los festivales, museos y simposios, a menudo bajo forma de compilaciones (90 minutos de Hollis Frampton, dos horas de surrealismo francés, etc.) en contextos muy alejados de la idea original de esas obras.

Evidentemente, los responsables del cuarto volumen de la National Film Preservation Foundation han sido muy conscientes del desafío y están lejos de pretender presentar una historia sincretista del cine de vanguardia estadounidense (contrariamente a la colección *Unseen Cinema* publicada en 2005): aquí, el placer del descubrimiento prevalece sobre la exhaustividad. Varios cineastas famosos no están necesariamente representados por sus películas más célebres y en la presentación de las películas no hay un orden estricto por géneros, por estilos, etc.

Otro aspecto importante de esta edición es la calidad de los textos de introducción, que se dirigen al mismo tiempo al especialista y al cinéfilo curioso, y su relación con cada película por separado. Es un placer leer las notas, biográficas, históricas y estéticas, y luego dejarse llevar por la película.

Las 26 películas que componen el estuche atestiguan el trabajo de cinco archivos fílmicos: el Anthology Film Archive (la mayor colección para el cine experimental en Estados Unidos), el Academy Film Archive, el Museum of Modern Art, el Pacific Film Archive y el New York Public Library's Donnell Media Center. Por último, la música de acompañamiento de John Zorn es, desde todo punto de vista, notable, por su sutileza y diversidad.

Un estuche que hay que consumir lentamente, una película a la vez, sin pulsar el botón «Play all films».

and the circumstances leading to the preservation of his or her work, and then plunging into the film with confidence and an enhanced sense of curiosity. *Treasures IV* has received ample praise in its early reviews, but few commentaries have stressed the most innovative aspect of this endeavor, the determination to be accessible to a non-specialized viewer.

The consideration for the needs of a diverse constituency of users is evident in the language adopted for the booklet, seamlessly blending information and insight of equal value for the specialist, the student, and the cinephile. There is so much more here than a traditional introduction to each film: there are some little gems of storytelling, such as in the inspired text accompanying Joseph Cornell's untitled film known as *By Night with Torch and Spear* (1940s?). No one skimming through these two pages can resist the temptation of looking at this film before anything else in the set. Throughout the book, there is no attempt to mythologize or intimidate the reader with rhetorical or arcane terminology; instead, there is a consistent effort to bring the life and work of the artist closer to our sensibility, paying equal respect to the imperatives of historical accuracy and conceptual clarity.

The compilation highlights the work of five American archives and museums: Anthology Film Archives (deservedly taking center stage with more than half of the titles in the compilation), the Academy Film Archive, the Museum of Modern Art, the Pacific Film Archive, and the New York Public Library's Donnell Media Center, and all should be praised for their dedication in presenting the best available versions of the films, sometimes in multiple versions. The choice of John Zorn as the composer of the music for the alternate tracks (and for the films originally meant to be shown as silent) should be especially applauded, given the subtlety and expressive range of his compositions. Those in search of so-called "masterpieces" will be pleased to encounter objects of breathtaking beauty, such as Frampton's *nostalgia*, a paean to memory and to the ephemeral nature of the reproduced image; those who wish to celebrate celebrity can enjoy Andy Warhol's 1964 portrait of drag performer Mario Montez in *Mario Banana (No.1)*. But the real pleasure of *Treasures IV* is in its overall package, a triumph of curatorship under the cover of an educational sampler. This is a treat to be enjoyed slowly, one title at a time. Don't pick the "play all films" option.

Treasures IV: American Avant-Garde Film 1947-1986. Twenty-six works by Harry Smith, Jonas Mekas, Bruce Baillie, Chick Strand, Jane Conger Belson Shimane, Robert Breer, Hollis Frampton, Larry Gottheim, Lawrence Jordan, Owen Land, Standish Lawder, Paul Sharits, Storm De Hirsch, Pat O'Neill, Wallace Berman, Saul Levine, Joseph Cornell, Stan Brakhage, Christopher Maclaine, Shirley Clarke, Marie Menken, Ken Jacobs, Ron Rice, Andy Warhol, George Kuchar, Robert Nelson, and William T. Wiley. National Film Preservation Foundation / Image Entertainment, 2009; 312 minutes, Region 0, NTSC format; alternative versions and soundtracks, with new music by John Zorn; 2 DVDs, with a 72-page booklet (foreword by Martin Scorsese).

Svenska Stumfilmsklassiker (Swedish Silent Film Classics)

Clyde Jeavons

DVDs

Publié à l'occasion des 70 ans du Swedish Film Institute, ce magnifique coffret propose six titres de la période 1917-1924 dans une restauration impeccable. Bien que ne couvrant qu'une période de sept ans et se limitant aux œuvres de trois cinéastes, le coffret n'en confirme pas moins la suprématie du cinéma suédois en ces années : une véritable révélation pour quiconque découvrirait cette production à travers ce coffret.

Sjöström, représenté ici par deux films (*Terje Vigen*, 1917, et *Körkalen / La Charrette fantôme*, 1921), est le colosse incontestable du cinéma suédois : un géant du cinéma, à l'égal de ses contemporains Griffith et Gance. Adapté d'Ibsen, *Terje Vigen*, histoire de la lutte d'un homme contre la mer, constitue un véritable référent du tournage en extérieurs, alors que *Körkalen* transforma la structure même du cinéma suédois et lui assura une réputation internationale – le film permit par ailleurs à son réalisateur de poursuivre sa carrière à Hollywood. (Les suppléments nous permettent, entre autres, de voir Ingmar Bergman diriger Sjöström, dans *Les Fraises sauvages*).

Mauritz Stiller, moins bien servi par l'histoire que Sjöström, si ce n'est pour avoir amené Garbo à Hollywood, est représenté ici par trois véritables chefs-d'œuvre (*Herr Arnes Pengar / Le Trésor d'Arne*, 1919, *Erotikon*, 1920, et *Gösta Berling Saga / La Légende de Gösta Berling*, 1924), qui le confirment comme l'un des cinéastes les plus innovateurs et influents de l'époque muette. Chantre de la nature, personne mieux que lui n'a su filmer les paysages nordiques où l'homme affronte la nature.

Häxan (1922) du danois Benjamin Christensen complète cette riche sélection. Objet unique dans l'histoire

Is it too fanciful to suppose that original DVD box-sets might one day become as coveted by collectors as rare vinyl recordings or literary first editions? Just in case, you would be wise to hang on to this treasury of silent classic movies from Sweden's *sui generis* "guldåldern" – golden age – defined as the period 1917 to 1924. Conceived by the Swedish Film Institute, in collaboration with Svensk Filmindustri, to mark and celebrate the SFI's 70th anniversary, this important and elegant production brings together six undisputed, undiluted masterpieces of Swedish silent cinema, impeccably restored, which can also be seen collectively and opportunely as a consummation of the recent resurgence of Scandinavia's film-making past. Although confined to seven (albeit fecund) years and just three representative directors – Victor Sjöström, Mauritz Stiller and Benjamin Christensen – as confirmation of Swedish cinema's pre-eminence at the time, the films in this set are shrewdly chosen. To anyone coming fresh to this corner of national production, they will be a revelation of some magnitude.

Sjöström remains the colossus of Swedish cinema, one of the great actor/directors and a giant of the art, whose mastery of soul-searching, narrative melodrama, driven by national angst, climate and landscape, was unmatched in scale and intensity even by his formidable contemporaries, D W Griffith and Abel Gance. Sjöström had already shifted the thematic boundaries in 1913 with his realistic social drama, *Ingeborg Holm*, about a single mother losing custody of her children. With the two films of his in this collection, *Terje Vigen* (1917) and *Körkalen (The Phantom Carriage)*, 1921), he transformed both the structure and the international reputation of Swedish film-making, the latter masterpiece taking him to Hollywood and his crowning American achievements, *The Scarlet Letter* (1926) and *The Wind* (1928), both starring Griffith's protégé, Lillian Gish. *Terje Vigen*, adapted from Henrik Ibsen's epic poem about a man's vengeful struggle against the sea, set the standard for location film-making, the interaction of art and nature, whilst *Körkalen*, an international triumph and arguably Sjöström's greatest film – a dark fantasy of alcoholism and death, entirely studio-shot – astounded audiences with its complex mix of realism and the supernatural, conveyed through haunting special effects. Equally astounding is how neglected the film had become outside Sweden in recent years until its restoration and revival in festivals and retrospectives, especially as it was the film which most profoundly influenced Ingmar Bergman, who paid homage to both the film and its director, his mentor Sjöström, with his echo-resounding *Smultronstället (Wild Strawberries)*, 1957). The special features on the *Körkalen* disc – footage of the shooting of *Wild Strawberries*, showing Bergman directing an ageing Sjöström clearly besotted by his young co-star Bibi Andersson; the building, during 1920-21, of the new Råsunda Studios, where *Körkalen* was shot; and a 1980 interview with Bergman, speaking in depth about Sjöström – are alone worth the price of the box set.

du cinéma muet, ce curieux mélange de didactisme, de reconstitution et d'images érotiques où le diable, interprété par Christensen lui-même, intervient au besoin, en a longtemps fait un objet de scandale. Avec le recul le film apparaît comme une œuvre exceptionnellement originale et novatrice.

Préparé sous la direction de Jon Wengström, conservateur film du Swedish Film Institute, ce coffret constitue un travail exemplaire de conservation, préservation et restauration de haut niveau. Les procédés de couleur originaux sont respectés et chaque film a fait l'objet d'une partition musicale nouvelle de Matti Bye. Tous les films ont des intertitres suédois et français; plusieurs proposent même des titres en français, allemand, espagnol, italien et portugais. Enfin chaque film est accompagné d'un livret de très belle tenue comprenant des essais, des notes biographiques et des détails sur sa restauration.

Ce précieux coffret est d'ores et déjà un objet de collection : à quand une suite?



Terje Vigen, Victor Sjöström, 1917.

Film history has perhaps been less kind to Mauritz Stiller, who gets the lion's share of the SFI's box set with three of his peak-career films: *Herr Arnes Pengar* (*Sir Arne's Treasure*, 1919), *Erotikon* (1920) and *Gösta Berlings Saga* (1924). Stiller is remembered principally as Greta Garbo's Svengali, lured into taking her to Hollywood and then cruelly neglected and rejected. Again, it has taken the act of physical rehabilitation of his films to show his mature versatility and to restore him to the Pantheon of accomplished, innovative and influential film-makers of the silent era where he properly belongs. Proof is in this trio of *chefs d'oeuvre*, which range from his two energetic adaptations of epic stories by Selma Lagerlöf, both of which glory in winter landscapes, to the stately, sophisticated comedy of manners and infidelity among the upper classes, *Erotikon*, a genre with which Stiller is more commonly associated, his sharp and amused view of "sexual interchange" in high society being compared favourably with Bergman's social comedies, such as *Sommarnattens Leende* (*Smiles of a Summer Night*, 1955). But it is clear from the juxtaposition of these three films that Stiller was at his best out of doors, amongst the Nordic landscape, showing Man coming to terms with Nature, his own and that of his surroundings; by comparison, his drawing-room films, though beautifully and ironically observed, appear indulgent and slow. It is equally apparent that *Herr Arnes Pengar*, a stirring spectacle about greedy Scottish mercenaries in wintry 16th-century Sweden, is his supreme achievement and a film deserving of wider recognition. Nevertheless, Garbo inevitably gets some prominence in this collection in relation to her breakthrough film, *Gösta Berlings Saga*, and a flurry of fascinating extras shows her, pretty, plump, gauche and outgoing, in what is left of an early feature, *Luffar-Petter* (*Peter the Tramp*, 1922), and some Stockholm commercials – and later, now a Hollywood star and global celebrity, looking nervous and introverted on board ship in a 1929 newsreel.

What, then, of the sixth title in this collection of Swedish classics, Benjamin Christensen's *Häxan* (*Witchcraft Through the Ages*, 1922), which seems to sit awkwardly alongside the more venerated work of Sjöström and Stiller? In fact, it is in retrospect the most original and innovative of all the Swedish films made in this period. Older cinéphiles will remember it as a faithful repertory warhorse on the arthouse circuit in the 1960s and 70s, when its quasi-documentary style still looked startlingly novel and its Satanic theme quite shocking, but a film largely neglected since – which makes it all the riper for re-appraisal. The only film of Danish director Christensen to become widely known outside Scandinavia, it is an odd mixture of didactic lectures, suggestive

dramatic recreations and erotic imagery, punctuated with scenes of nudity and torture, purporting to explain medieval perceptions of witchcraft, with Christensen himself playing the devil. Unsurprisingly, the film was cut by the censors and condemned by the Catholic church, and it failed at the box-office. It remains unique in silent cinema, and a singular testament to the artistic freedom (and generous budgets) which Swedish cinema enjoyed during its "golden years" and which spawned so many masterpieces.



From the shooting of *Herr Arnes pengar*, Mauritz Stiller, 1919.



Häxan, Benjamin Christensen, 1922.

Overseen by Jon Wengström, Curator of the Film Collection at the Swedish Film Institute, this set of discs is an exemplary demonstration of archival conservation, preservation and restoration taken to the highest standards of picture quality and integrity (*Gösta Berlings Saga*, for instance, is presented in two parts, as originally intended) leading to public access, and an affirmation of the art of silent cinema at its finest. Many of the films recreate their original tinting and toning, expertly graded. All of them have empathetic music scores composed and played by Matti Bye and his ensemble, well known for their live performances at silent film galas. Each comes with a dedicated booklet, packed with concise, authoritative essays, biographies and detailed restoration notes, beautifully and uniformly designed using original art deco poster images. And besides Swedish and English intertitles as standard, several offer a choice of French, German, Spanish, Italian and Portuguese as well.

Svenska Stumfilmsklassiker, as a celebratory anniversary edition, is undoubtedly destined to become a collector's item, to be cherished and enjoyed, but its very excellence inevitably begs the question: When can we expect more of the same?

Svenska Stumfilmsklassiker. 6-DVD set with illustrated booklets. AB Svensk Filmindustri and the Swedish Film Institute, Stockholm, 2007. PAL. Region 2. 654 minutes + extras (interviews, shorts, fragments and photo galleries).

El magnífico estuche, publicado para los 70 años del Svenska Film Institut, ofrece seis títulos que van de 1917 a 1924, restaurados de manera impecable. Aunque abarque tan sólo un lapso de siete años y contemple la obra de tres cineastas, el estuche no deja de confirmar la supremacía del cine sueco de la época, hacia que será para muchos una verdadera revelación.

Sjöström, representado aquí por dos películas, *Terje Vigen* («Había una vez un hombre», 1917) y *Körkalen* («La carreta fantasma», 1921), es el coloso indiscutible del cine sueco: un gigante, como sus contemporáneos Griffith y Gance. *Terje Vigen*, adaptado de Ibsen, narra la lucha de un hombre contra el mar y ha sido un verdadero referente en las tomas de exteriores; a su vez, *Körkalen* transformó la estructura del cine sueco, asegurándole reputación internacional y permitiendo, entre otras cosas, que el realizador continuara su carrera en Hollywood. Los suplementos nos permiten, además, ver a Ingmar Bergman mientras dirige a Sjöström en *Smultronstället* («Las fresas salvajes», 1957).

Mauritz Stiller, que respecto a Sjöström ha sido descuidado por la historia, salvo por haber llevado a Garbo a Hollywood, está representado por tres verdaderas obras maestras que confirman su papel de cineasta innovador e influyente en la época del cine mudo: *Herr Arnes Pengar* («El tesoro del señor Arne», 1919), *Erotikon* (1920) y *Gösta Berlings Saga* («La saga de Gösta Berling», 1924). Cantor de la naturaleza, nadie ha sabido filmar mejor los panoramas nórdicos en los que el hombre enfrenta la naturaleza.

Häxan («Brujas», 1922) del danés Benjamin Christensen completa esta valiosa selección con un objeto único en la historia del cine mudo, mezcla extraña de didactismo, reconstitución e imágenes eróticas en las que el diablo, interpretado por el mismo Christensen, interviene de vez en cuando, y que ha sido considerado durante mucho tiempo un objeto de escándalo. Con el transcurso del tiempo, la película se revela como una obra extremadamente original e innovadora.

El estuche, que ha sido preparado bajo la dirección de Jon Wengström, conservador del Svenska Film Institut, es el resultado de un trabajo ejemplar de conservación, preservación y restauración de muy alto nivel. Los procedimientos de color de los originales han sido respetados y para cada película Matti Bye ha preparado una nueva partitura musical. Todas las películas tienen intertítulos en sueco e inglés; algunas los tienen también en francés, alemán, español, italiano y portugués. Acompaña a cada película un folleto muy bien presentado, con ensayos, notas biográficas y detalles sobre la restauración.

Este estuche es verdadero un objeto de colección y auguramos que tenga una continuación.

Tout Ruttmann

Robert Daudelin

DVDs

The DVD dedicated to the film works of Walther Ruttmann between 1921 and 1931 is a remarkable archival accomplishment, in terms of the restoration, the rarity of the documents, and the quality of information.

Best known for *Berlin, Symphony of a Great City*, Ruttmann was an experimental filmmaker of high rank, as this DVD eloquently demonstrates. Ruttmann began making films as a natural extension of his work as an artist, beginning with the body of films known as *Opus* (1921-1925), a set of very short abstract films. The high quality of the restoration is equalled by the care taken with the musical accompaniment. The little advertising films that Ruttmann made for Julius Pinschewer come as a surprise. Although commissioned, these films were also experimental in nature, notably with various methods of "colorization," often within the same frame.

Ruttmann was equally fascinated by the element of rhythm in cinema, which would become the major element in *Berlin, the Symphony of a Great City*. Evidently influenced by Vertov, Ruttmann gave life to the city through montage, and a musical structure underlined by the accompaniment composed by Edmund Meisel for the premiere of the film in 1927. Rhythm is also the key element in *Melodie der Welt* of 1929. The first feature film in the German talkie period, this was a sort of hymn to the diversity of the inhabitants of our planet. The clever montage is nevertheless a bit grandiloquent, making one think about the future of the director in the service of the Hitler regime: Ruttmann died while filming German troops on the Eastern front in 1941. The film has been subject to a very complex restoration.

Consacré à la production de Walther Ruttmann entre 1921 et 1931, le numéro 39 de la précieuse Edition Filmmuseum est en tous points remarquable : travail de restauration exceptionnel, rareté des documents, qualité des notes informatives, etc.

Bien connu des cinéphiles pour son « film symphonique » (c'est son expression) *Berlin, symphonie d'une grande ville*, Ruttmann fut d'abord un cinéaste expérimental de premier plan – ce que nous rappelle éloquentement la présente édition DVD. Peintre et dessinateur (27 œuvres sont incluses dans les suppléments), Ruttmann découvrit le cinéma avec la conviction que « Au fond, on peut réduire l'ensemble du travail cinématographique à un jeu de lumières sur écran, comparable à la composition de l'image en peinture ». C'est de cette conviction que naquit la série des *Opus* (1921-1925), très courts films abstraits mettant en mouvement tantôt des formes géométriques, tantôt des coups de pinceau, dont la couleur est en perpétuelle transformation. Présentés dans une restauration de grande qualité (jamais a-t-on vu ces films avec de telles couleurs), les *Opus* de Ruttmann, bénéficiant ici d'accompagnements musicaux très réussis (si on le souhaite, les films pouvant toujours être vus en muet), n'ont pris aucune ride : leur liberté graphique est totale et il s'en dégage un plaisir très particulier, lié, me semble-t-il, à la magie même d'un cinéma très pur (comme on le disait à l'époque).

Quelle surprise de voir que ces acquis Ruttmann les intègre allègrement aux petits films publicitaires qu'il réalise entre 1921 et 1926 pour le producteur Julius Pinschewer. Comme l'explique avec précision le livret d'accompagnement, ces films de commande n'en étaient pas moins autant de nouvelles expériences, notamment avec les divers systèmes de « colorisation » utilisés, souvent pour un même cadre, et qui ont impliqué un travail de restauration aussi long que savant – travail bien décrit dans la brochure d'accompagnement.

Mais l'autre élément qui fascine Ruttmann quand il découvre le cinéma et ses possibilités artistiques, c'est « l'étude du rythme, l'alternance successive de points noirs et de points blancs ». Déjà très présent dans les petits films abstraits, le rythme devient l'élément déterminant de *Berlin, die Sinfonie der Großstadt*. Plastiquement très recherché, composé par l'œil d'un peintre, le film trouve néanmoins sa vraie force dans son montage. À l'évidence influencé par Vertov, Ruttmann n'a de cesse de donner vie à la ville par ses rapprochements et ses oppositions qui s'enchaînent harmonieusement en une véritable construction musicale – un aspect que ne manque pas de souligner la musique composée par Edmund Meisel pour la première du film, le 23 septembre 1927. Ici aussi il faut souligner le sérieux du travail de restauration et la qualité du transfert numérique.

Rythme aussi est le mot-clé dans *Melodie der Welt* de 1929. Premier long métrage parlant allemand, sorte de chant unanimiste célébrant la diversité des habitants de notre planète et leur nombreux points de rencontre, ce film de montage (quels raccords!), souvent très habile, est néanmoins un

The bonus materials include *Weekend* (1930), *In der Nacht* (1931), 24 photo montages and posters for *Berlin*, 27 reproductions of Ruttmann's paintings and drawings, 22 photos of the congress of independent cinema at La Sarraz (1929), a lengthy radio broadcast of 1987 on Ruttmann in German, and finally, a ROM section.

This exceptional release is an eloquent testimony to the collaboration of film archives.



La producción filmica de Walther Ruttman entre 1921 y 1931 ha sido objeto de un DVD excepcional por la búsqueda de archivo, el nivel de las restauraciones, la rareza de los documentos y la calidad de la información.

Conocido sobre todo por *Berlín, sinfonía de una gran ciudad*, Ruttman fue, como demuestra elocuentemente el DVD, un notable cineasta experimental. Su producción cinematográfica inició como una prolongación natural de su obra artística como demuestra el conjunto de películas abstractas muy cortas, conocido con el nombre de *Opus* (1921-1925). La alta calidad de la restauración incluye el cuidado del acompañamiento musical. Sorprendentes son las breves películas publicitarias que Ruttman hizo para Julius Pinschewer. No obstante hayan sido rodadas por encargo, estas películas son de naturaleza experimental, en especial por sus distintos métodos de coloración, a veces en el mismo fotograma.

La fascinación de Ruttman por el elemento rítmico en el cine, es una de las características más destacadas de *Berlín, sinfonía de una gran ciudad*. Bajo el influjo evidente de Vertov, Ruttman dio vida a la ciudad a través del montaje y de una estructura musical valorizada por melodías compuestas por Edmond Meisel para el estreno de 1927. El ritmo es asimismo la palabra clave de *Melodie der Welt* («Melodía del mundo», 1929), el primer largometraje alemán del período sonoro, que es una suerte de himno a la diversidad de los habitantes del planeta. El montaje es inteligente, aunque algo pomposo, y uno se queda pensativo sobre cuál habría podido ser el futuro del director al servicio del régimen hitleriano. Ruttman falleció en 1941 mientras filmaba las tropas alemanas en el frente oriental. La película ha sido objeto de una restauración muy compleja.

Los extras incluyen *Weekend* (1930), *In der Nacht* (1931), 24 fotomontajes y pancartas, 22 fotos del Congreso del cine independiente de La Sarraz (1929), una larga emisión de radio en alemán sobre Ruttman (1987) y una sección ROM.

Esta edición excepcional es un testimonio elocuente de la colaboración entre archivos fílmicos.

brin grandiloquent et laisse un peu rêveur au vu de l'évolution ultérieure de son créateur – réalisateur au service du régime hitlérien, il mourut en filmant les troupes allemandes sur le front de l'Est en 1941. Le film a fait l'objet d'une restauration et, en partie, d'une reconstruction complexe qui ont le grand mérite de nous le rendre à nouveau accessible, dans une version de très près comparable à la version modifiée distribuée en 1930.

En plus des films abstraits et des publicitaires déjà mentionnés, les bonus suivants viennent compléter ce précieux ensemble : *Weekend*, film « aveugle » de 1930, « une étude de montage sonore », selon les termes du cinéaste; *In der Nacht* (1931), tentative de mettre en image une œuvre pour piano de Schumann; 24 photo-montages et affiches, notamment de *Berlin, Sinfonie*; 27 dessins et peintures (lavis) de Ruttman; 22 photos du Congrès du cinéma indépendant de La Sarraz (1929) auquel participait le cinéaste; une longue émission de radio de 1987 (86 minutes) sur « Walther Ruttman – Der Visionär bewegter Rhythmen », en langue allemande; et, enfin, une section ROM.

Réussite exceptionnelle, cette édition Ruttman est aussi un témoignage éloquent de la capacité de collaboration des archives du film : de Moscou à Lausanne, en passant par Copenhague, Stockholm, Washington, Amsterdam, Prague et Londres, sans parler des archives allemandes, de nombreuses archives ont participé à ce grand projet que tout cinéophile voudra désormais avoir dans sa collection.

Walther Ruttman, Berlin, die Sinfonie der Großstadt & Melodie der Welt. Deux DVD, avec livret trilingue (20 pages). Edition *filmmuseum München/ Bundesarchiv Berlin/ZDF-Arte Mainz*. 2009. 4.3 PAL (toutes régions), son Dolby Digital 2.0. Sans dialogue. 114 minutes + 155 minutes de suppléments.

La Guerra filmada

Michel Cadé

DVDs

The release of *La Guerra filmada*, a DVD set from the Cineteca Española, is an event for historians of the Spanish Civil War as well as the general public, in Spain and abroad, for whom the conflict remains one of the key events of our time. The 4 discs contain 37 films, the longest being *España heroica*, a German film with nationalist tendencies, while the shortest is an extract from *España al día: La independencia checoslovaca*. The discs total 7 hours and 45 minutes of viewing time. The Cineteca Española has worked for three decades to assemble, preserve, and analyze the films, and to make them available to researchers, thus fulfilling the double mandate of the archive to protect and to show.

The project began in the 1980s, with a comprehensive exhibition of all of the archive's holdings on the subject on the occasion of the 50th anniversary of the war. It was an astonishing event, with 44 programmes revealing many films suppressed during the old regime. This was followed by the compilation of a touring show of 30 programmes, printed in 60 copies, yet the demand for the films could not be completely filled. Subsequently, under the direction of the expert Alfonso del Amo García, with the collaboration of María Luisa Ibáñez Ferradas, the Filmoteca published the monumental *Catálogo General del cine de la Guerra civil*. For the 70th anniversary of the war, the Filmoteca organized another exhibition, which became the basis of the four DVDs.

The archive gained the cooperation of film archives in other countries and Alphonso del Amo García assembled programs to represent the various

La parution de *La Guerra filmada* constitue un événement pour tous ceux qui s'intéressent à la Guerre d'Espagne, historiens des sociétés comme historiens du cinéma et de façon plus générale l'immense public, en Espagne et ailleurs, pour qui ce conflit demeure une des clefs pour comprendre notre temps. Quatre DVD donc, divisés chacun en 2 programmes, 37 films de durée diverses, 82' 40" pour le plus long *España heroica*, film allemand, de tendance nationaliste (de Fritz C. Mauch, Paul Laven et Joaquin Reig-Gozalbes) qui constitue le programme 2 ; 1' 13" pour le plus court, un extrait d'*España al día. La independencia checoslovaca* dans le programme 7. D'une durée totale de 7 heures 45 minutes, cette édition met à la disposition de tout un chacun un corpus d'importance. Elle est le résultat d'un effort de trois décennies de la Filmoteca Española pour rassembler, conserver, analyser et mettre à disposition des chercheurs, comme du plus grand nombre, tout le matériel filmique retrouvé ayant trait à la Guerre d'Espagne, illustrant de façon magistrale la double fonction d'une archive, sauver-conserver / montrer.

L'aventure a commencé avec la volonté de la Filmoteca Española de rassembler l'ensemble de ce qui a été filmé sur et durant La Guerre d'Espagne. Pour le cinquantième anniversaire du début de la Guerre civile ses dirigeants décident de montrer l'ensemble des archives filmées entre juillet 1936 et avril 1939 qu'ils conservent : 34 séances inoubliables pour une manifestation unique, un choc à la vision d'images occultées pour la plus part depuis 1939 et redécouvertes dans une Espagne ayant fait retour dans le concert des démocraties. L'intérêt suscité amène la Filmoteca Española à concevoir 13 programmes itinérants d'une heure 30 chacun, composés à partir de 60 copies complètes. Le succès dépasse les espérances et la Filmoteca Española ne peut satisfaire toutes les demandes. Parallèlement, sous la direction d'Alfonso del Amo García, certainement le meilleur connaisseur du sujet, avec la collaboration de María Luisa Ibáñez Ferradas, la Filmoteca publie en 1996 le monumental *Catálogo General del cine de la Guerra civil*, effort gigantesque pour recenser tous les films ayant été produits pendant et après la Guerre civile espagnole et traitant du sujet. Les films disparus ne sont pas oubliés, la localisation des survivants indiqués, chaque occurrence comprend une fiche technique très complète et un synopsis, ce qui fait du *Catálogo* l'outil de base pour tout chercheur qui veut aborder le terrain de la Guerre d'Espagne au cinéma.

En 2006, dans le cadre de la commémoration du 70^{ème} anniversaire du début de la Guerre civile, la Filmoteca Española construit un important programme d'œuvres d'époque, sans interprétations ou montages ultérieurs, divisé en 8 chapitres, c'est à partir de ces émissions qu'a été fabriqué le coffret *La Guerra filmada*, avec quelques améliorations en matière de bande son ou de durée, mais en gardant inchangé le principe du refus de toute altération, se prétendit-elle positive, du film original.

La sortie des 4 DVD de *La Guerra Filmada*, sous la direction du même auteur que celui du *Catálogo*, constitue l'ultime avatar, mais pas dernier on

political points of view of republicans, anarchists, communists, socialists, autonomous Basques and Catalans, and the nationalists, and the conflicts that would lead to the international conflagration of the Second World War. Julián Casanova, professor of contemporary history, provides an introduction and a preface for each film, providing context. However, it is possible to use these programs in a variety of ways, depending on the purpose of the viewer.

The quality of the reproductions is perfect, and texts are available in English, French, and Spanish. The supplements are particularly valuable for the historian because each work is accompanied by detailed data, a synopsis, and a series of stills from the film, tools that are equally useful for the specialist researcher and the amateur.

We wish all archives would follow this fine example of sharing archival resources with the public.

La publicación de *La Guerra filmada*, un estuche DVD de la Filmoteca Española, es un acontecimiento no sólo para los historiadores de la Guerra civil española, sin también para el público en general, es decir, para todos los que consideran que el conflicto sigue siendo uno de los acontecimientos decisivos de nuestros tiempos. Los cuatro discos, que totalizan 7 horas y 45 minutos de proyecciones, contienen 37 películas. La más larga es *España heroica*, una película alemana de tendencia nacionalista, mientras que la más breve es un extracto de *España al día: La independencia checoslovaca*. La Filmoteca Española, que ha trabajado durante tres décadas para reunir, preservar y analizar las películas, ha logrado hacerlas accesibles a los investigadores, cumpliendo así su doble mandato: proteger y mostrar.

El proyecto comenzó con una muestra de todos los materiales del archivo sobre la guerra, al celebrarse el 50º aniversario de ésta. Fue un acontecimiento memorable: 44 programas que revelaron muchas películas suprimidas por el antiguo régimen. Siguió luego una muestra itinerante con 30 programas, de la

l'espère, de cette ouverture au plus grand nombre des archives filmées de la Guerre civile espagnole entreprise par la Filmoteca Española. Il correspond à l'émergence d'une individualisation du partage des archives, à travers le net et/ou le numérique qui est en plein essor mais à laquelle toutes les archives du film sont loin de participer avec telle absence de préjugé « conservateur », d'autant que l'objet mis à disposition des acheteurs est d'une grande pertinence et d'une extraordinaire qualité.

Les choix qui ont présidé à la construction du corpus, un peu orientés, il est vrai, par la qualité de conservation des copies, ont tenté de respecter un équilibre entre les deux grands protagonistes du conflit, les républicains de toutes obédiences, anarchistes, communistes, socialistes, autonomistes basques et catalans, et les nationalistes rassemblés par Franco, équilibre qui n'est pas posé a priori mais reflète la production cinématographique espagnole et étrangère d'alors. Il faut souligner le recours aux films étrangers, français, soviétiques, allemands ou portugais selon les camps, qui rappelle que le conflit espagnol ne fut pas seulement une guerre civile mais constitua aussi les prémices d'un conflit européen, puis mondial, dans un cadre alors vécu essentiellement comme idéologique. Les auteurs ont pris le parti d'une lecture chronologique du conflit, ce qui me paraît, dans un cadre chronologique limité, s'imposer tant pour la clarté de l'exposé que pour assurer une bonne compréhension des enjeux et de leur évolution. Rien n'interdit à chaque utilisateur, à partir du corpus ainsi organisé, de fabriquer sa propre grille de lecture, par genre, les films de propagande pro-républicains, pro-nationalistes, par thème, les batailles, la vie quotidienne, les autonomies, etc.

Après une présentation générale de Julián Casanova, professeur d'histoire contemporaine, chaque programme est présenté par celui-ci, filmé en couleurs dans un contexte « cinémathèque », devant des appareils ou dans une salle de projection, de façon rapide mais avec une grande clarté. Ces présentations offrent deux avantages : donner au spectateur une idée précise du contexte politique, militaire, social des images qu'il va voir, et rappeler que, même si ce qu'il voit a parfois la force brute d'une actualité immédiate, trois quarts de siècle nous en séparent.

La qualité d'image des œuvres est parfaite, la possibilité de combiner un panel de langues et de sous-titres les rend accessibles à tous, à tout le moins à ceux qui parlent espagnol, français ou anglais. Surtout, suppléments très précieux pour l'historien, chaque œuvre est accompagnée d'une fiche technique, d'un synopsis et d'une série de photogrammes extraits du film, indispensables instruments de travail pour le chercheur comme pour l'amateur éclairé. Pour résumer, l'on peut dire que cette édition est d'une grande générosité pour ses utilisateurs et, ce n'est pour tous les DVD le cas, tout fonctionne à merveille. Un seul petit reproche : dans le programme 7 (*L'Espagne vivra*), dont la copie est sans générique, le nom de son auteur, Henri-Cartier Bresson, n'est pas mentionné, alors que cette indication se trouve dans n'importe quel ouvrage traitant du cinéma et de la guerre d'Espagne - oubli ou respect religieux de la copie ?

La mise sur le marché ou plutôt la mise à disposition de ce corpus permet de prendre conscience d'éléments qui, à la vision d'une œuvre isolée, n'apparaissent pas de façon évidente. Par exemple, la confiance faite par les opérateurs républicains à l'image face au commentaire quand celui-ci l'emporte dans les œuvres franquistes, ainsi dans le face à face, dans

que se hicieron 60 copias, que no fueron suficientes para hacer frente a la demanda. Al mismo tiempo, bajo la dirección del experto Alfonso del Amo García y con la colaboración de María Luisa Ibáñez Ferradas, la Filmoteca publicó en 1966 el monumental *Catálogo General del cine de la Guerra civil*. Para el 70º aniversario de la Guerra, la Filmoteca organizó otra muestra, que es la base de los cuatro DVD.

El archivo contó con la colaboración de los instituciones fílmicas de otros países y Alfonso del Amo García realizó programas que mostraron los distintos puntos de vista de republicanos, anarquistas, comunistas, socialistas, autonomistas vascos y catalanes y nacionalistas, conflictos que conducirían a los conflictos internacionales de la Segunda Guerra Mundial. Julián Casanova, profesor de historia contemporánea, ha realizado una introducción y un prefacio para cada película, con detalles sobre su contexto. Es posible usar los programas de muchas maneras, según la finalidad de los usuarios. La calidad de las reproducciones es perfecta y los textos están disponibles en inglés, francés y español. En especial, los suplementos son valiosos para el historiador, porque cada obra está complementada por instrumentos útiles para el investigador y el aficionado: esto es, datos detallados, una sinopsis del argumento y una serie de imágenes tomadas de la película.

Expresamos el deseo de que todos los archivos compartan sus recursos con el público, siguiendo este hermoso ejemplo.

le programme 4, entre *Defensa de Madrid* d'Ángel Villatoro et *Madrid !!! Cerco y bombardeamiento de la capital de España*. Chacun pourra ainsi mieux comprendre la rhétorique de la propagande dans chaque camp, s'appropriier les techniques utilisées, par exemple, dans le reportage, entre commentaire et son plus ou moins direct, entre images brutes et mises en scène, en un mot se faire son idée propre et ainsi mieux s'emparer du discours des historiens ou essayistes, mieux comprendre les traces écrites laissées par les témoins.

Cet accès largement partagé des sources de la Filmoteca Española est un signe de maturité de l'institution mais aussi en amont d'un travail de recherche, sauvegarde, classement des films qui seul donne l'indépendance d'esprit nécessaire à l'ouverture. Souhaitons que dans un avenir proche d'autres cinémathèques - il en est déjà- pratiquent la même générosité dans la mise à disposition du public d'une partie de leur ressources sur des sujets historiques dont le cinéma a été l'acteur.

La Guerra filmada, coffret de 4 DVD édité par la Filmoteca Española, accompagné d'un livret de 116 pages, sous la direction de Alfonso del Amo García avec la collaboration de Petri Serrano. Format 4 :3. PAL (Zone 2).2009.

Markens Grøde

Éric Le Roy

DVDs

On the occasion of the 150th birthday of Knut Hamsun (1859-1952), the Norsk Filminstitutt has released a DVD of the little-known Norwegian silent classic *Markens Grøde*. Hamsun, a celebrated novelist and Nobel Prize winner, became a pariah after the war for his pro-Nazi position.

Markens Grøde, directed by Gunnar Sommerfeldt in 1921, has a major place in the birth of the Norwegian cinema, at that time mostly composed of peasant dramas and popular comedies, and chiefly limited to domestic distribution.

The rediscovery of this film owes much to the restoration by the Norsk Filminstitutt and the use of the original music.

Long considered lost, *Markens Grøde* reappeared in the United States in 1971 in a 16mm copy, probably conforming to the version released in New York in 1929. This English-titled version ran only 60 minutes. Twenty years later a 35mm nitrate tinted copy of 1800 metres with Danish titles was discovered during an inventory in the Nederlands Filmmuseum. In 1992, the film was restored by the two archives as part of the Lumière Project, and presented at the FIAF Congress at Mo i Rana in 1993. However, the intertitles were still far from the spirit of Knut Hamsun. A new version has been made by the Norsk Filminstitutt, based on the original scenario, the Swedish intertitles, and the original novel. After prolonged study, it was determined that the Dutch copy had suffered numerous cuts, certain scenes were out of place, and that it had been stretch-printed. In 2009, with digital technology, the original speed has been restored and other problems corrected.

The DVD has very little bonus material: only a 5-minute item on the recording of the music and articles on the restoration, whereas the booklet (in Norwegian and English) that accompanies the DVD already provides the same information.

À l'occasion du 150ème anniversaire de la naissance de Knut Hamsun (1859-1952), le Norsk Film Institutt (Oslo) édite le DVD de *Markens Grøde*, un grand classique du cinéma norvégien muet quasiment inédit hors de ses frontières.

Nobel de littérature en 1920 pour le roman éponyme, Hamsun devint un paria en Norvège après avoir été un auteur célébré dans son pays puis tombé en déchéance après la guerre en raison de ses positions pronazies.

Réalisé par Gunnar Sommerfeldt en 1921, le film est l'une des œuvres incontournables du cinéma norvégien naissant, qui comporte essentiellement des drames paysans et des comédies populaires. Ces productions, à cette période du muet, sont principalement limitées au marché national et exploitent le thème récurrent de l'homme contre les éléments naturels et la vie de communautés isolées sur le territoire national.

L'édition du DVD est une production novatrice pour plusieurs raisons. Il s'agit d'un film muet méconnu hors de Norvège et le travail éditorial en plusieurs langues (anglais, français, espagnol, allemand et russe) est de grande qualité formelle, avec une sobriété égale à celle du film. La reconnaissance du film doit beaucoup à sa restauration par le Norsk Filminstitutt et à l'emploi de la musique d'origine enregistrée spécialement pour cette diffusion.

Longtemps considéré perdu, *Markens grøde*¹ est réapparu aux États-Unis en 1971 dans une copie 16 mm, probablement conforme à la version éditée à New York en 1929. Cette copie, endommagée, souffrait de coupes (la version montée et intertitrée est signée d'un certain Benjamin de Casseres) et ne durait que 60 minutes. Vingt ans plus tard, l'inventaire des collections aidant, c'est au tour du Nederlands Filmmuseum d'identifier dans ses fonds une copie nitrate 35 mm de 1800 mètres, teintée et comportant des intertitres en danois. En 1992, le film est restauré par les deux institutions dans le cadre du projet Lumière² aux Pays Bas. A cette occasion, une copie comportant des intertitres en norvégien fut tirée et le film présenté au Congrès de la FIAF à Mo i Rana en 1993. Cependant, il s'est avéré que ces intertitres étaient éloignés de l'esprit de Knut Hamsun : c'est ainsi qu'une nouvelle version, plus proche de l'originale fut établie par le Norsk Film Institutt en employant le scénario original retrouvé, les intertitres suédois et bien entendu le roman éponyme.

La copie du Nederlands Filmmuseum n'est pas complète et, après étude approfondie des nombreuses coupes qui parsèment l'élément, on s'aperçoit que le film a été élagué de vingt à trente minutes uniquement pour des questions de durée : certains plans se sont retrouvés déplacés sans raison, donnant une structure incohérente à l'œuvre. Le langage était aussi parfois incompréhensible, employant plusieurs formes linguistiques. Il a donc été

1 *The Growth of the Soil, Segen der Erde, La bendición de la Tierra, L'Éveil de la Glèbe* et le titre russe.

2 Voir *The Lumière project, The European Film Archives at the crossroads*, edited by Catherine A. Surowiec, 1996, p.126.

Para los 150 años del nacimiento de Knut Hamsun (1859-1952), el Norsk Filminstitut ha publicado un DVD de *Markens Grøde* una película clásica noruega poco conocida. Hamsun, célebre novelista y ganador del premio Nobel, fue drásticamente marginado después de la guerra por haber tomado posición a favor de los nazis.

Markens Grøde, dirigida por Gunnar Sommarfeldt en 1921, ocupa un lugar destacado en el nacimiento del cine noruego, que en esa época consistía sobre todo en dramas campesinos y comedias populares y cuya distribución rara vez franqueaba las fronteras del país.

El redescubrimiento de esta película debe mucho a la restauración del Norsk Filminstitut y el recurso a la música original.

Markens Grøde, que durante muchos años fue dada por perdida, reapareció en Estados Unidos en 1971 en una copia de 16mm, probablemente conforme a la versión estrenada en Nueva York en 1929. Esta versión, subtitulada en inglés, duraba sólo 60 minutos. Veinte años más tarde, durante un inventario en el Nederlands Filmmuseum, apareció una copia de 1800 metros, en nitrato de 35mm, coloreada y subtitulada en danés. En 1992, la película fue restaurada por los dos archivos como parte del Proyecto Lumière y presentada en el congreso de la FIAF de Mo i Rana (1993). Sin embargo, los intertítulos seguían muy alejados del espíritu de Knut Hamsun. Una nueva versión ha sido realizada por el Norsk Filminstitut, a partir del guión original, los intertítulos suecos y la novela original. Después de estudios detenidos, se ha llegado a la conclusión de que la copia holandesa había sufrido numerosos cortes, tenía algunas escenas fuera de lugar y había sido imprimida con un paso distinto al del original. En 2009, gracias a la tecnología digital, se ha logrado corregir, entre otros problemas, el de la velocidad original.

Los extras no son muchos: cinco minutos de grabación de la música y artículos sobre la restauración, mientras que el folleto, en noruego e inglés, que acompaña el DVD ofrece la misma información.

décidé de se baser sur la langue du roman et de reconstruire le film dans un esprit de compréhension, proche de l'écriture cinématographique norvégienne et danoise des années vingt, puisque le film est véritablement le fruit d'artistes de ces deux pays. Certains choix peuvent être contestables, mais il était indispensable aux yeux de l'équipe de restauration de donner au film la structure adaptée au public en respectant tous les aspects, techniques, historiques et formels. En 2009, c'est la technologie numérique qui a pris en charge cette approche, en rénovant les images remises dans la cadence d'origine. A partir des deux copies existantes, un internégatif avec les indications en danois a été réalisé, scanné sur un fichier en 2K (1566x2048 pixels). La plupart des défauts inhérents aux deux copies ont été corrigés, les intertitres en norvégien intégrés, la vitesse mise à 16 images/seconde (avant l'ajout de la musique pour la diffusion du film en DVD), le tirage de copies numériques (DCPs), et enfin le tirage des copies en 35 mm. La qualité de reproduction est de parfaite qualité, la compression ne se fait jamais sentir, les différences entre les deux éléments d'origine ne sont pas totalement gommées et donnent, en quelque sorte, une traduction de la restauration menée sur le film. Le grain, ainsi que la picturalité des images de l'opérateur George Schnéevoight gardent leur valeur.

Pour l'édition DVD, les intertitres en 5 langues ont été intégrés à chacune des versions, avec la même calligraphie sobre et sans fioritures.

Afin d'illustrer musicalement *Markens grøde*, chronique régionale sur la survie d'un couple atypique dans les montagnes isolées de Norvège, luttant contre les éléments et la société, il était tout aussi naturel d'adapter la musique originale, la première de l'histoire du cinéma norvégien à cette période. Signée Leif Halvorsen (alors âgé de 24 ans et ayant déjà un beau palmarès à son actif), la musique est inspirée par la nature et l'esprit du film, les instruments choisis se marient aux images, au rythme, au décor, aux couleurs du film, parfois de manière un peu démonstrative mais très souvent avec grâce surtout dans les scènes intimes et familiales. Nous en sommes alors aux balbutiements de la musique de film, aussi il est à remarquer que la qualité de la partition est étonnante de modernité. Pour l'édition numérique, l'enregistrement de la musique a été réalisé par l'orchestre de la radio NRK dirigée par Frank Strobel. L'écoute de la musique donne du relief au film sans le détruire, et, pour peu que l'on ait du matériel de lecture de haute qualité, la découverte du film est passionnante³.

Par contre, les bonus sont faibles : cinq minutes sur l'enregistrement de la musique et les articles sur la restauration du film et la musique. Le livret (bien sûr dominé par la couleur verte) comporte les mêmes précieuses indications sur la restauration du film par Kjell Billing et sur Leif Halvorsen, par l'historien musicologue Ivar Roger Hansen. Il est accompagné d'illustrations, l'ensemble en norvégien et en anglais⁴. Il reste à nos amis norvégiens de poursuivre sur leur lancée pour nous faire découvrir leur patrimoine !

Markens grøde. Norsk Film Institutt, Oslo, 2009.

3 Le DVD est en Dolby digital -Stéréo 2.0

4 Il aurait été souhaitable, vu le travail accompli en 5 langues pour le film, que le livret soit aussi multilingue.

Publications received at the FIAF Secretariat in Brussels

Publicacions reçues
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Books and Periodicals

A cuarenta años de: Lucía / Memorias del Subdesarrollo / La primera carga al machete (selección de textos), Cinemateca de Cuba / Instituto Cubano del Arte e Industria Cinematográficos, La Habana, 2008, Spanish, 56pp., black & white ill.

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Aventuras de Juan Quin Quín (Julio García Espinosa, 1967), from the collection *Clásicos del cine cubano*, Instituto Cubano del Arte e Industria Cinematográficos, 1-DVD, 2008, NTSC, 110 min., 4:3, black & white, Spanish, with subtitles in Spanish, English, French, Dutch, Italian, and Portuguese.

Cinema Cinemas, la collection (d'après l'émission télévisée d'Anne Andreu, Michel Boujut et Claude Ventura), Institut National de l'Audiovisuel / Tapioca Films, 4-DVD set, 2008, PAL, 12 episodes of 60 min., black & white and colour, mono, French, with 163-page booklet.

Cuba: caminos de revolución – la revolución cubana, collection of 7 DVDs, including: *Vol.1 - Che Guevara, donde nunca jamás se lo imaginan*; *Vol.2 - Antes del 59*; *Vol.3 - Los 4 años que estremecieron al mundo*; *Vol.4 - Una isla en la corriente*; *Vol.5 - Entre el arte y la cultura*; *Vol.6 - La Solidaridad internacional*; *Vol.7 - Momentos con Fidel*, Instituto Cubano del Arte e Industria Cinematográficos / Impulso Records / Granvíamusical, 7-DVD set, 2004, PAL, 1128 min., 4:3, black & white, Spanish, with several extras.

La Guerra filmada, Filmoteca Española, 4-DVD set, 2009, PAL, 4:3, 430 min., black & white, Castilian, Catalan, English, French, and Russian, with 116-page booklet.

Lucía (Humberto Solás, 1968), from the collection *Clásicos del cine cubano*, Instituto Cubano del Arte e Industria Cinematográficos, 1-DVD, 2008, NTSC, 159 min., black & white, Spanish, with subtitles in Spanish, English, French, Dutch, Italian, and Portuguese.

Mai 68, Les images de la télévision (Hugues Nancy, 2008), Institut National de l'Audiovisuel, 1-DVD, 2008, PAL, 180 min., 4:3, black & white and colour, mono, French, with 8-page leaflet.

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Cinematográficos, 1-DVD, 2008, NTSC, 104 min., black & white, Spanish, with subtitles in Spanish, English, French, Dutch, Italian, and Portuguese.

Primera Antología del Cine Mudo Argentino, Colección Mosaico Criollo, Museo del Cine Pablo Ducrós Hicken / Instituto Nacional de Cine y Artes Audiovisuales, 3-DVD set, 2008, PAL, 403 min., black & white, with 82-page booklet.

Selections of Excellent Chinese Films, China Film Archive, with the support of the State Administration of Radio, Film and Television, 5-DVD set, 2008, PAL, c.400 min., colour, Chinese, with subtitles in English, French, Spanish, Arabic, Japanese, Russian, German, Italian, and Portuguese. This collection contains the films *Assembly*; *Riding Alone for Thousands of Miles*; *The Knot*; *Postmen in the Mountains*; and *Kekexili*.



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This book's 720 pages offer texts by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources. Editor: Roger Smither, Associate Editor: Catherine A. Surowiec. FIAF 2002, 720 p., color illustrations, 60€

Cinema 1900-1906: An Analytical Study

Proceedings of the FIAF Symposium held at Brighton, 1978. Vol. 1 contains transcriptions of the papers. Vol. 2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372 p., 44€

The Slapstick Symposium

Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser. FIAF 1988, 121 p., 24€

Manuel des archives du film / A Handbook For Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper. / Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. FIAF 1980, 151 p., illus., 30€ (either French or English version)

50 Years of Film Archives /

50 Ans d'archives du film 1938-1988

FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. / Annuaire de la FIAF publié pour son 50ème anniversaire, contenant une description de ses 78 membres et observateurs et un compte-rendu historique de son développement. FIAF 1988, 203 p., illus., 27€

Rediscovering the Role of Film Archives: to Preserve and to Show

Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143 p., 30€

American Film-Index, 1908-1915.

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Glossary of Filmographic Terms

This new version includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149 p., 45€

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Subject Headings Film (7th Ed. 2001):
123 p., 25€

FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2nd ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 50€

Bibliography of National Filmographies

Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80 p., 25€

Règles de catalogage des archives de films

Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné, AFNOR 1994, 280 p., ISBN 2-12-484312-5, 25€

Reglas de catalogación de la FIAF para archivos

Traducción española de "The FIAF Cataloguing Rules of Film Archives" por Jorge Arellano Trejo. Filmoteca de la UNAM y Archivo General de Puerto Rico, 280 p., ISBN 968-36-6741-4, 25€

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Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation de la FIAF

A user's manual on practical film and video preservation procedures containing articles in English and French. / Un manuel sur les procédés pratiques de conservation du film et de la vidéo contenant des articles en français et en anglais. FIAF 1993, 192 p., 66€ or incl. "Physical Characteristics of Early Films as Aid to Identification", 90€ Includes a CD ROM in Spanish and English.

Handling, Storage and Transport of the Cellulose Nitrate Film

Guidelines produced with the help of the FIAF Preservation Commission. FIAF 1992, 20 p., 17€

Preservation and Restoration of Moving Image and Sound

A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268 p., illus., 42€

Physical Characteristics of Early Films as Aids to Identification

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of early film producing companies. Written for the FIAF Preservation Commission 1990, 101 p., illus., new reprint, 30€

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The Advanced Projection Manual

by Torkell Saetervadet

This book is designed to provide cinema engineers and projectionists with the necessary technical know-how and hands-on advice. The book, 300 pages, can be ordered on-line at www.nfi.no/projection.

Editor: Norwegian Film Institute and FIAF, 300 pp., color illustrations, 55€ (hardback) Discounts for FIAF affiliates and quantity purchases. ISBN 2-9600296-1-5

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Special issue of the **Journal of Film Preservation**, # 55, Dec. 1997: 15€

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Newsreels in Film Archives

Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to new film collections. Edited by Roger Smither and Wolfgang Klauwe.

ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49€

A Handbook for Film Archives

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper, New York, 1991, 200 p., 29,50€, ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514, USA

Archiving the Audiovisual Heritage: a Joint Technical Symposium

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, & IASA

30 papers covering the most recent developments in the preservation and conservation of film, video, and sound, Berlin, 1987, 169 p., 23€. Available from Deutsches Filmmuseum, Schaumainkai, 41, D-60596 Frankfurt A.M., Germany

Archiving the Audiovisual Heritage: Third Joint Technical Symposium

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192 p., 40 US\$. Available from George Boston, 14 Dulverton Drive, Furtzon, Milton Keynes MK4 1DE, United Kingdom, e-mail: keynes2@aol.com

Image and Sound Archiving and Access: the Challenge of the Third Millennium: 5th Joint Technical Symposium

Proceedings of the 2000 JTS held in Paris, organised by CNC and CST, CD-ROM 17,70€, book 35,40€, book & CD-Rom 53,10€, available from JTS Paris 2000 C/O Archives du Film et du Dépôt légal du CNC, 7bis rue A. Turpault, F-78390 Bois d'Arcy, jts2000@cst.fr

Il Documento Audiovisivo:

Tecniche e metodi per la catalogazione Italian version of "The FIAF Cataloguing Rules of Film Archives". Available from Archivio Audiovisivo del Movimento Operaio e Democratico, Via F.S. Sprovieri 14, I-00152 Roma, Italy

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