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Brief History of the Indonesian Film

H. Misbach Yusa Biran

Open Forum

Indonesia

Editor's note: In March 1999, the Fukuoka City Public Library Film Archive held a one-day seminar devoted to Indonesian cinema. Here are two important contributions from this seminar. May our colleagues from Fukuoka be thanked for making these essays available.

En mars 1999, la Fukuoka City Public Library Film Archive organisa un séminaire consacré au cinéma indonésien. Grâce à nos amis de Fukuoka, nous sommes en mesure de publier deux contributions importantes au séminaire.

En marzo 1999, la Fukuoka City Public Library Film Archive organizó un seminario dedicado al cine indonesio. Gracias a nuestros amigos de Fukuoka hemos podido publicar aquí dos contribuciones importantes al seminario.

Until the middle of the 20th Century, Indonesia was a Dutch colony. The last regions were Aceh and Bali. The Dutch colonial period ended with the invasion of the Japanese Army in 1942. In 1945, two days after the Allied Forces defeated the Japanese, Indonesia proclaimed its independence. The Dutch, however, tried to regain their authority in Indonesia, as a result of which fighting flared up until 1949, when the Dutch finally recognized the independence of Indonesia. Under Dutch colonization, the Indonesian people had no chance to develop their creative capabilities. At the end of the Dutch hegemony, the number of literate people was less than 10%. Most Indonesians made their living by farming and small traditional trading.

Film Comes to Indonesia

Films were shown for the first time in Indonesia by the Dutch. They were projected in mobile theatres or rented houses. Later on the film business was dominated by the Chinese. In 1925 they owned most of the movie theatres in Indonesia.

Film-making has been known in Indonesia since 1911, beginning with documentaries made by film crews from Europe, initiated by the Dutch, G. Kruger and F. Carli among them.

The First Feature Films

The first films were made in Indonesia in 1926 by the Dutch citizens G. Kruger and L. Herveldorp, soon followed by F. Carli.

Although high-tech films from Hollywood and Europe had frequently entered Indonesia, indigenous film-making was still primitive. The marketing of domestic films was quite difficult. The Chinese became involved in the film business in 1928. Their first aim was to upgrade the quality of home-made films. Their boldness and determination withstood the challenge, while the Dutch, despite being the pioneers, soon gave up.

Terang Bulan (Full Moon) was produced in 1937 by Albert Balink, a Dutch journalist who had joined the Wong Brothers, a Chinese company. It was an imitation of the Hollywood "South Seas" film *The Jungle Princess* (*Laut Selatan*), starring Dorothy Lamour in her first sarong role. *Terang Bulan* incorporated songs, which were popular with the Indonesian audience. The film suited the public taste and was a big hit, inspiring dreams of a more hopeful life. The success of the film reached as far as the Malacca Peninsula, where the title song, "Terang Bulan", became very popular. In 1957 it was adopted as the Malaysian national anthem.

The First Boom

Terang Bulan proved that film-making in Indonesia could be a

Colonie hollandaise jusqu'en 1949, c'est aux Hollandais que l'Indonésien doit ses premières productions cinématographiques dès 1911. Si les spectacles cinématographiques furent d'abord le fait de projectionnistes itinérants, voire même de projections dans des maisons privées, cette situation changea dans les années 20 alors que les Chinois devinrent la force dominante de ce marché nouveau, au point de posséder la majorité des salles du pays en 1925. Si ce sont deux hollandais, Kruger et Herveldorp, qui tournent le premier film indonésien en 1926, les industriels chinois du cinéma deviennent à leur tour producteurs dès 1928.

Les années 30 voient l'apparition du premier grand succès du cinéma indonésien. Tourné en 1937, *Terang Bulan* constitue un modèle maintes fois imité : chansons, histoires d'amour et beaux paysages sont au service d'un couple de vedettes chères au cœur du public.

La domination japonaise qui succède au départ des Hollandais marque un brusque arrêt de la production : un seul long métrage est alors réalisé, la production étant surtout constituée d'actualités et de films d'information. C'est pourtant à cette époque que naissent deux écoles de cinéma et qu'est créée la société Perfini qui insiste sur l'importance de l'identité nationale dans les films.

Le régime communiste des années 60 est caractérisé par le boycott des films américains et la fermeture de plus de la moitié des 750 salles du pays. Un décret de 1964 met pourtant de l'avant le développement d'un cinéma national.

À compter des années 70, de nouveaux noms apparaissent identifiés à des films de qualité, alors que la télévision et le cinéma « de sexe » constituent une compétition redoutable. Mais la situation générale demeure difficile et la qualité technique des films est souvent approximative.

Un espoir apparaît dans les années 90 avec la réussite que constitue *Daun di atas bantal* de Garin Nugroho couronné dans plusieurs festivals et la co-production récente avec la France de *Telegram* de Selamat Rahardjo.

profitable business. Newly established film companies raced to produce films by applying the *Terang Bulan* formula, using action, songs, romance, beautiful panoramas, and movie-star couples. The Star System was introduced into Indonesian film-making. The most popular actors of the time were Rukiah and Rd. Mochtar, the stars of *Terang Bulan*.

The emergence of a production boom was followed by a boom in audiences. Young politicians, who were struggling for Indonesia's independence, urged the indigenous Indonesian middle class to see *Terang Bulan*. They called upon them to promote the use of domestic products, including Indonesian films. This boom period ended in 1942 with the arrival of the invading Japanese. All film studios were closed on the grounds that the then-dominant film producers, all Chinese, would not understand the function of film in the new era. The number of Chinese in Indonesia who paid attention to non-business matters was very limited. The generals did not understand the culture, politics, and development of progress in this country. They would thus not understand the Japanese idea of motivating the nation to support the establishment of *Dai Toa* ("Greater East Asia") by strengthening the sentiments of national independence.

New Orientation

The Japanese organized all arts activities as a device to strengthen *Dai Toa* and to conduct anti-West propaganda. This concept was the basis of the only full-length feature film made during the Japanese Occupation, *Berjoang* (Struggle, 1943), produced by Nippon Eiga Sha, the only company the Japanese allowed to operate. Otherwise, the main Indonesian productions during the war years were news and information films, since resources were very limited. Many films on warfare, imported from Japan, were shown in Indonesia. These films were of high quality, containing hidden propaganda.

The new concept was different from the production ethos Indonesia was used to – i.e., that film was only for entertainment or escapism, like most of the films imported from Hollywood. The concept attracted young Indonesian artists, who saw that film could fulfill an important mission. However, they were given no opportunity to make films during the Occupation. Instead, cultural innovation and renewal arrived via the theatre, notably in the work of the poet and playwright Usmar Ismail, who adapted Molière and explored modern problems, and became the focal point of a group of young artists and intellectuals.

For the most part, film activities seemed unimportant during the post-war period of revolution against the Dutch, and cinemas in the capital were closed. What was the most significant, however, was the changing of orientation towards film media by intellectuals and artists. Usmar Ismail and his group, now involved in the revolution against the Dutch, came to appreciate the value of film as a medium, and were active in holding film discussions and initiating training courses.

Before the war educated people did not consider film a branch of the arts, disdaining it as sheer entertainment for the uneducated masses. This claim actually appeared when film-making opportunities were reopened, after the conflict with the Dutch was over. But with the new

Republic came a new spirit of nationalism, with a renaissance in domestic film-making led by Usmar and his followers.

Breakthrough Idea

After the Dutch acknowledgement of the Republic of Indonesia in December 1949, the situation was stable again. Usmar Ismail and others left military service and established the Perfini film company, with one idea: to effect a radical breakthrough in Indonesian film-making. Usmar did not want to make films without a clear identity and simply for entertainment, as before the war. His films would have artistic integrity and reflect a national identity.

Usmar's first film, *Darah dan Do'a* (The Long March, 1950) received praise from the press. However, Usmar's ideals at that time were not supported by most of the film community. Many of the revived producing studios which belonged to the Chinese still followed the pre-war pattern. Their films, cheaply made simply to pander to the taste of the populace, dominated Indonesian film.

As a result, Indonesian cinema was ignored by the intelligent middle class. The serious press did not want to write about Indonesian films, and Usmar Ismail's efforts were buried in domestic terms, even though the films won prizes at international festivals. Finally, in 1957, Usmar's studio was seized by the bank for debt payment.

Indonesian films were shown only in popular cinemas, competing with imported Malayan, Philippine, and, later, Indian films, which came to dominate the market. Since 1952 producers had called upon the government to protect domestic film production from various internal problems and foreign competition. The government, however, was preoccupied with political and security matters. On 17 March 1957, in protest against the glut of imported films, the producers' organization asked all its members to stop production. The government promised to give more attention to national film-making, and the producers went back to work on 26 April.

The Battle of Ideologies

When the producers' organization repealed its statement, the Indonesian film situation had changed, partly because of a loss of confidence. Many film workers had quit the studios, while the Communist sector was manipulating film as a means of cultural invasion.

The Communists, whose power was growing, began openly to confront established film figures, including Usmar. The film community was split, and an ideological battle ensued. The Communists claimed that Usmar and his associates adhered to the American concept, whereas the Communist arts belonged to the common people.

The conflict coincided with the country's economic decline, worsening domestic film-making conditions even further. All the film studios were closed from 1962, and shooting was done at residential houses, using lightweight equipment. Annual production slumped, and in 1965 the Communists boycotted American films. Most of the films shown were Indonesian Communist. In a short time, half of the existing 750 movie theatres closed down.

Colonia holandesa hasta 1949, Indonesia debe a Holanda las primeras producciones cinematográficas, a partir de 1911. Durante los primeros años, la mayoría de los espectáculos fueron organizados por proyeccionistas itinerantes, aunque también se proyectaban filmes en casas particulares. La situación cambió a partir de los años 20, cuando los chinos llegaron a ser la fuerza dominante de este nuevo mercado y, en 1925, acabaron por ser dueños de la mayoría de las salas de cine del país.

La primera película indonesia fue realizada en 1926 por dos holandeses, Kruger y Herveldorp, mientras que los industriales chinos comienzan a producir en 1928.

En los años 30 aparece el primer gran éxito del cine indonesio. *Terang Bulan*, rodado en 1937, es un modelo que será imitado a menudo: canciones, historias de amor y paisajes hermosos puestos al servicio de una pareja de estrellas amadas por el público.

La dominación japonesa, que sigue a la partida de los holandeses, provoca una interrupción brusca de la producción, pues se realiza un solo largometraje, mientras que se siguen produciendo sobre todo noticiosos y películas de información. Sin embargo, por esos mismos años, nacen dos escuelas de cine y se crea la sociedad Perfini, que remarca la importancia de la identidad nacional en los filmes.

El régimen comunista de los años 60 se caracteriza por el boicoteo de las películas estadounidenses y la clausura de más de la mitad de las 750 salas de cine del país, a pesar de que un decreto de 1964 destaque especialmente el desarrollo del cine nacional.

A partir de los años 70, aparecen nombres nuevos que se identifican con películas de calidad, mientras que la televisión y el cine "de sexo" se convierten en competidores temibles. En general, la situación sigue siendo difícil y, a menudo, la calidad técnica de las películas es escasa.

En los años 90 surgen nuevas esperanzas con el éxito de *Daun di atas bantal* de Garin Nugroho, premiado en distintos festivales, y con la reciente coproducción con Francia de *Telegram* de Selamat Rahardjo.

Producers tried to find a way out of the ideological conflict. Many good films were made during these hard times, for example, *Pejoang* (Warrior / The Revolutionary, 1960), by Usmar, awarded the best actor prize at the Moscow International Festival in 1961, and *Pagar Kawat Berduri* (Barbed Wire Fence, 1961), directed by Asrul Sani.

This dark period ended in September 1965, when the Communist *coup d'état* failed. The Communist Party was banned in Indonesia, and its ideology wiped out. From 1966, the country entered another phase, the New Order Era.

Re-awakening

In 1964 a Presidential Decree assigned the task of developing national film to the Information Ministry. The Communists refused to accept the regulation, so it was not implemented until two years after the Communists' demise.

Meanwhile, the authorities had allowed poor-taste, sexual, and sadistic films to be imported to revive the empty theatres. As a consequence, domestic producers asked for more licence and Indonesian films declined in taste and quality.

Only a handful of names could command respect, such personalities as Wim Umboh and Asrul Sani, academic Syuman Djaya, and theatre expert Teguh Karya. Asrul Sani's *Apa Jang Kau Tjari, Palupi?* (*What Are You Looking For, Palupi?*) was selected as the best film at the Asian Film Festival of 1970.

Survival Tactics

Many people were pessimistic about film-making conditions up to the beginning of 1970. However, the old guard tried to help by conducting courses in basic theory, and, from 1973, arranging film festivals. These efforts were first considered fruitless, since the new practitioners were mostly money-oriented. But there were some serious-minded names among them, such as Slamet Rahardo, Ismail Subardjo, and Chaerul Umam. The most prominent of the new generation was, briefly, Eros Djarot, a popular, award-winning musician and song-composer, after directing his only film, *Tjut Nja Dhien*.

The quality of films in Indonesia has improved since the 1980s, and Indonesian films have been able to compete with American films, even stealing the show at some international festivals. The situation significantly improved with the emergence of IKJ (Jakarta Arts Institute) graduates.

Sharp Decline

From 1950, there is a declining curve in the graph of Indonesian film production, which has never stayed stable. The line dips even more dramatically after 1967. In that year, the producers were all virtually independent. They no longer owned the studios, and workers and stars were contracted for one production. With no underpinning of venture capital, production volume was constantly at the mercy of the box-office, rising one year and falling the next.

The end-result has been a drastic decline in production since 1990, with no recovery in sight. One reason put forward is the strong competition from imported films, especially American, but this factor had already

existed without total detriment, and in other ASEAN countries it was being withstood. Other opinions cite the emergence of the cineplex – with its high-tech projection exposing the chronic technical shortcomings of Indonesian films – and the broadcasting of domestic films on television.

Two contrasting factors dominate at this time: (1) the appearance of dubious-taste, sex-oriented films to attract a market, and (2) the appearance of good films in international festivals, but films which are difficult for the domestic audience to understand. Neither of these can alleviate the situation.

Efforts Continue

Fatahillah, a colossal film about a national hero, was made in 1997. Its story takes place in the 16th Century, when Indonesia was threatened with Western colonization. It cost around Rp. 2.5 billion, an incredible amount for an Indonesian production. The expectation was that the film's production values would bring back audiences and re-awaken domestic film production. Press and public reaction has been enthusiastic.

Meanwhile, Garin Nugroho, an alternative film director who is well known in several international film festivals, has come more to the fore with his film *Daun di Atas Bantal* (The Leaf on the Pillow). Garin Nugroho has not only won prizes at several festivals, but has also been successful with the sale of his films abroad, notably in Japan.

With the success gained by Garin Nugroho, many people have been hopeful that the Indonesian film industry may revive once more. This remains a hope, however. Young film-makers have tried an alternative approach, but their efforts remain ignored. Now hopes are pinned on the latest film of a former outstanding film-maker, Selamat Rahardjo, whose *Telegram*, produced jointly with France and processed in Paris, carries expectations of a re-awakening of the Indonesian film industry. Meanwhile, the production of other high-cost films is planned, even though their success is uncertain.

Indonesian Cinema as Seen by...

Christine Hakim

Open Forum

Actrice connue, interprète et productrice de *Atas Bantal* (*Leaf on a Pillow*) de Garin Nugroho, prix spécial du jury du Festival international du film de Tokyo en 1998, Christine Hakim a une connaissance intime de l'histoire récente du cinéma en Indonésie. Ses considérations sont pourtant tout sauf anecdotiques : insistant sur le rapport étroit entre évolution du cinéma et évolution socio-politique de la société indonésienne, l'auteur dresse un portrait vivant et documenté du cinéma indonésien d'après l'Indépendance.

Le plan quinquennal des années 70 ayant imposé la production d'un film indonésien pour chaque groupe de cinq films étrangers distribués dans le pays, le cinéma national connut alors un véritable âge d'or : de 100 à 160 films sont produits annuellement à la fin des années 70, se taillant une place de choix dans un marché jusqu'alors dominé, dans l'ordre, par les films américains, les films de

The growth of Indonesian films cannot be set apart from the history of conflict of the Indonesian people. Two countries ruled Indonesia. One is Holland, which ruled Indonesia for 350 years, and the other, Japan, which ruled Indonesia for three and a half years. What we must not forget, however, is that even in the age of the Suharto regime which followed, Indonesia was still being "dominated". At present, we are in an age of reform where I can talk freely and where I do not fear interrogation, as I felt when I returned to Indonesia. As Mr. Misbach Yusa Biran summarized in his lecture, films began at the start of the 20th century and grew after our independence through the activities of a generation represented by film director Usmar Ismail, known as the "father of Indonesian films". Thereafter, came an age of reform, transforming the old establishment into the new. During this time, the communist issue brought down Sukarno. A transition then took place, establishing a new order led by Suharto. During this period, the government announced a policy of reviving the Indonesian economy. This policy indirectly implied an increase in the volume of production within the film industry. Subsequently, however, under the same new government of Suharto, the film industry declined to its very worst state. Currently, it has still not recovered to the heights of prosperity it enjoyed in the 1970s. In my opinion, the history or process of the development of Indonesian films is very much tied to the policies of the government in power at the time, and is greatly affected by the prevailing political and social conditions of the period.

The 5-Year Plan

As proof of this, I would like to bring up the 5-year plan implemented by the new-order government of the time. This was a plan to cover growth projects on a five-year basis. The film industry was also a category within these growth projects. In the early 1970s, the government instituted regulations which required "the production of one Indonesian film for every five foreign films imported." The film industry grew rapidly alongside the economic growth of the 1970s. The industry grew to a point where, at the end of the decade, we were making somewhere between 100 and 160 domestically produced films per year. Thus, the growth of the film industry increased the number of films produced and was able to absorb a great deal of labor force. The generation of Mr. Misbach Yusa Biran continued making films of increasing high quality, and those who did not know of film production until then, learned. In the end, this all improved the quality of films. Such improvement in quality showed remarkable signs from the end of the 1970s to the beginning of the 1980s. At the start of the 1970s, when domestic film production increased, upper-class movie theaters in Indonesia showed American films, middle-class theaters Bruce Lee and Kung Fu films, and lower-class theaters, Indian films. At the time,

Kung-Fu et les films indiens. Il s'agit massivement de mélodrames mettant en scène des femmes désespérées, mais aussi des films qui questionnent le développement économique sauvage du pays et qui parlent des problèmes d'urbanisation.

Durant ces mêmes années, la censure est toute puissante : les scénarios doivent être approuvés avant tournage et les coupures dans les films terminés sont fréquentes.

À la fin des années 70, le cinéma national a détrôné les films de Kung-Fu et rivalise avec le cinéma américain dans les meilleures salles du pays.

Dans la décennie qui suit, le gouvernement redevient particulièrement frileux et favorise la création d'un monopole à l'importation des films étrangers qui à toutes fins utiles assassine le cinéma national, trop critique et trop mobilisateur de l'avis des hommes du pouvoir. À la fin des années 90, le cinéma indonésien est mort!

Comme tous les autres cinémas d'Asie, le cinéma indonésien existera s'il existe une volonté politique qui lui garantisse les moyens d'exister – y compris des lois de protection du marché national contre l'invasion des films étrangers.

Indonesian films permeated to a sub-middle-class viewing audience. Such films as *First Love* and Sjumandjaja's *Doel, the Betawi Boy* competed with Bruce Lee films at middle-class movie theaters. Likewise, the names of Sofan Sofian and Widiawanti became famous and such films as *Romi and Yuri* (Romeo and Juliet), their biggest film, produced at the end of the 1970s, had the effect of overcoming and doing away with Kung Fu films.

When looking at the subject-matter of films, we see motion pictures being influenced in the early stages by economic development, especially with regard to big changes in urban lifestyle in cities, and nightclubs that were created and which grew in these big cities. In the mid-1970s, there were as many films depicting stories of women in nightclubs as there were films portraying family or romantic dramas. However, by the end of the 1970s, film-makers and film audiences were tired of Indonesian romantic dramas and other films addressing themes of women in despair. At the same time, problems concerning social conditions and other issues, including the abuse of economic development, gradually surfaced. In particular, problems in urbanization, of villagers moving into cities and competing in search of better lives, became issues. These social indications and problems provided inspiration for film-makers. For example, a 1977 film by Alfin C. Nul depicts homeless people. Because the film criticized the issue of graft in Indonesia, it caught the attention of the censors and was unfortunately barred from exhibition. The film, *Beggars and the Rickshaw Man*, also depicts the problem of the cold, heartless life in the big city of Jakarta and the issue of urbanization. The 1984 film, *Sharp Pebbles*, depicts the permeation of technology in the village. Urbanization and labor problems in the lower stratum of society were striking issues for Indonesian films at the time.

Audiences and Government

Yet, what film-makers, the masses and the audience wanted did not necessarily coincide with the wishes of the government. Because many films criticized society and government, the government did not welcome this, and as a result, stricter censorship was applied against the issues of social criticism. Sometimes, censorship did not relate just to subject-matter. For example, when Sofan Sofian shot a picture about a diplomatic ambassador, the word "ambassador" was prohibited from use and the title had to be changed. Furthermore, not only were completed domestic films subject to the censors and cutting. All producers and film directors who were trying to make films had to submit their screenplays to the section of the government holding jurisdiction over motion pictures within the Information Ministry, to see if there was any problem with the story. Indonesian film-makers struggled because they did not have total freedom and rights over their profession. I have memories of governmental apprehensions over domestic films deepening from the mid-1980s to end of the 1980s. This was because a governmental project to promote regional film exhibition was enacted, and this greatly encouraged film audiences to watch domestic motion pictures. This led to the motion picture industry in Indonesia being able to secure an even larger audience. This is my personal opinion, but I think the government was apprehensive and suspicious of domestic motion pictures in Indonesia and feared they would eventually come back at them like a

Conocida actriz, intérprete y productora de *Atas Bantal* (*Leaf on a Pillow*) de Garin Nugroho, premio especial del jurado del Festival Internacional del filme de Tokio en 1998, Christine Hakim posee un profundo conocimiento de la historia reciente del cine en Indonesia. Sus consideraciones, lejos de ser anecdóticas, insisten en una relación estrecha entre la evolución del cine y la evolución socio-política de la sociedad indonesia, a través de las cuales la autora dibuja un cuadro vivo y documentado del cine indonesio después de la Independencia.

Cuando el plan quinquenal de los años 70 impuso la producción de una película indonesia por cada cinco extranjeras distribuidas en el país, el cine nacional conoció una verdadera edad de oro: a fines de los años 70 se producen de 100 a 160 películas por año, que logran obtener un lugar preferente en un mercado dominado hasta entonces, en este orden, por las producciones estadounidenses, las películas de kung fu y de India. En la mayoría de los casos, se trata de melodramas que ponen en escena a mujeres desesperadas, pero hay también películas que denuncian el salvaje desarrollo económico del país y hablan de los problemas de la urbanización.

Pero sucede que en esos mismos años, la censura es todopoderosa: los guiones deben ser aprobados antes del rodaje y son frecuentes los cortes de películas ya terminadas.

A fines de los años 70, el cine nacional ha destronado las películas de kung fu y rivaliza con el cine estadounidense en las mejores salas del país.

En la década siguiente, el gobierno se vuelve más sigiloso y favorece la creación de un monopolio de la importación de películas extranjeras que asesina, en resumidas cuentas, el cine nacional, juzgado por los hombres del poder como demasiado crítico y movilizador. Para fines de los años 90, el cine indonesio ha muerto.

Como todos los demás cines de Asia, el cine indonesio sólo podrá existir si se forma una voluntad política que garantice los medios para que exista -y uno de ellos son las leyes que protegen el mercado nacional de la invasión de películas extranjeras.

boomerang. This was because domestic films in Indonesia already had the ability to attract large audiences and had the capacity to influence the Indonesian masses.

One could look at this from another aspect, taking the peak production of domestic films from the late 1970s through the mid-1980s. In the beginning of the 1970s, domestic motion pictures had finally conquered Kung Fu films. By the beginning of the 1980s, domestic films had reached the upper-class theaters to compete with American films. At the time, at least two domestic and two American films were shown in cinema complexes. So, if free competition had lasted up until now, one could not deny the possibility of Indonesian films having overcome American films. In one instance, as I have already mentioned, the government was apprehensive about Indonesian domestic films, fearing that these motion pictures criticizing social and political problems would somehow attack the government. In addition, importers of American films were worried that if Indonesian films surpassed Hollywood films, this might destroy their business. If I may be allowed to put it this way, it is my personal opinion that there was tacit agreement between the government and the importers of American films. As a result, the government enacted a policy. Perhaps it would not be suitable to call this a policy because a "governmental policy" is supposed to provide society with some kind of benefit. However, this policy produced no benefit. The Indonesian government decided on something that had the effect of destroying domestic films. This decision created a condition of monopoly by initiating a regulation whereby the importing of foreign films would be done through only one enterprise. At the same time, this enterprise importing foreign films also held a monopoly on the chain of theaters that would exhibit these films. As a result, a big conflict ensued between domestic films and the enterprise importing foreign films. However, because this enterprise importing foreign films had the full backing of the government and authorization to conduct a monopoly, the company was able to put pressure on those preferring domestic films and on the domestic film industry itself.

Are Indonesian Films Dead?

With such a pact between the government and the enterprise, it did not take long for the domestic film industry to wane. In my opinion, the domestic film industry declined over five, or maybe ten years. Its present state is such that its recovery is deemed difficult. This is because the Indonesian film industry Mr. Misbach Yusa Biran's generation worked so hard to build is eroding into further conditions of difficulty with the economic crisis facing the country.

I do not wish to say that Indonesian films are dead. What is clear is that we are at a time where Indonesian films are finally trying to stand up. As a matter of fact, Indonesian films are at a point where they seem to be struggling just to squat. Whether Indonesian films can stand sturdily on their legs like before, is uncertain. This is because we are facing difficult times not only with the economic crisis in South-East Asia, but also with regard to conditions in Europe and the United States.

If I may refer to the production of my latest motion picture, *Leaf on a Pillow**, this film entered its production phase during our new order era,

ended its production when this new order started to crumble, and is being exhibited during our period of reform. What I feel fortunate about, not economically but morally, is that the exhibition of this film was realized during our period of reform when Indonesian society as a whole wished strongly to be liberated from its oppression. The beginning of the 1990s was an era where domestic films did not exist. After this era, films like *Leaf on a Pillow* attracted much social attention and gave Indonesian film-makers spirit and confidence. What has become clear is that the Indonesian people did not forsake their domestic films, but simply could not see them because there was no opportunity to view them.

As the people of Indonesia face their era of reform, no one knows what will happen to their films. If there is someone who claims to be able to speak about the future of Indonesian films, I would say the person is only pretending to know the answers. Likewise, I'm sure no single Indonesian can say what the future holds for the Indonesian people. Yet what is certain is that the answer lies with the Indonesian people and within each of our souls.

The future...

In all honesty, I think the future of the young film-makers of Asia really rests with us, our audiences and the various governments of Asian countries. This is because film production is teamwork and different from the production of a painting, which can be made with a brush and a set of paints. It is a closely-knit relationship between audiences and governmental policy. Yet I don't think there is anything that cannot be done if the governments of these nations respond to the necessity of maintaining their national film culture. Let me explain why I am emphasizing this request to government. Perhaps it is not important for the present Indonesian government to take care of motion pictures while its people struggle to find three meals a day. People must eat or they die, and you might say that motion pictures pose no realistic problem compared to such life-or-death issues. However, a motion picture is food for the spirit and soul. However, the consciousness behind such thinking has not been established yet. Even in Indonesia, culture is not stressed as being as important as economic issues. As a result, we see more of a moral crisis than of the economy. This is because attention is not being paid to cultural and educational problems. The economic crisis is merely a phenomenon. We wouldn't have the situation that exists if those who have a grip on the economy had morals. In other words, as a result of an imbalance in growth and development, we have only pursued the economy while leaving behind all other important issues. As a result, a moral crisis has arisen which in turn has invited an economic crisis.

I am not underestimating film-makers. I just want to say that film-makers are able to exert their power and strength with their ideas and films, and that this is not something political or financial. Yet without outside co-operation and support, they cannot realize their film creations and can not make their contributions to people in their society. Take France, for example. The French government really understands the extent of influence Hollywood films exert when they enter their country. Yet no matter how powerful Hollywood films are,

the French government will protect their domestically produced films against Hollywood. This French protection of its domestically produced films comes from governmental action and/or from governmental policy. No other country does this. The Cannes Film Festival is the only film festival that can rival the Academy Awards, and this festival provides ample opportunity to Asian films and Asian productions. It is for this reason that I place my hope and anticipation in festivals such as the Tokyo International Film Festival and the Focus on Asia Fukuoka International Film Festival to pay ever more attention to films from Asia. This is because the US already has a mainstream hold on public movie theaters and video rentals. For one hundred years, the people of Asia have been influenced by American films in the way they think and live. Even the video library of the Fukuoka City Public Library, which organized this exhibition of Indonesian films, has many Hollywood video titles. I think now is the time to become aware of these things and to take realistic action. The American film itself has the technology and the ability to spend big amounts of money, such as the billions of dollars spent on *Titanic*, to appeal to the general public. For this reason, films such as *Leaf on a Pillow*, which cost only a couple of hundred thousand dollars, cannot be expected to compete with these American films.

P.S. Some of the films I starred in are being shown here. *Ponirah* was made after 1982 when *Behind the Mosquito Net* was completed. The film was made in 1983, I think. Likewise, *Sharp Pebbles*, to be exhibited here, was made in 1984. *The Beggar and the Rickshaw Man*, which was made at about the same time, was also shown in Japan through the Japan Foundation and, therefore, should come with Japanese subtitles. These four films addressed themes surrounding social problems in Indonesia at the time. For example, films such as *Sharp Pebbles* address the issues of urbanization, problems surrounding the low stratum laborer and the harsh, cruel nature of the big city. These are also common themes that appear in *The Beggar and the Rickshaw Man*. In *Ponirah*, feudalistic society in central Java is depicted, along with the lives of prostitutes in the lowest stratum of society.

These films were not as popular as romance films. Yet it would be wrong to say that these social films didn't attract an audience. There was a definite response to these films. In particular, films like *Mosquito in a Net* and *The Beggar and the Rickshaw Man* did attract a good audience. It's similar to how the film *Gandhi* wasn't a box-office hit in the same league of motion pictures as those starring Bruce Willis and Tom Cruise.

If I may add, what I was really elated about was the fact that the social film, *Leaf on a Pillow*, despite addressing the social issue of street children in Jog Jakarta, did better than Mel Gibson and Harrison Ford. In other words, many more came to see *Leaf on a Pillow* when it was released in Indonesia than films starring Mel Gibson and Harrison Ford. A manager of a movie theater even said that "this film is Indonesia's version of *Titanic*". Yet because we had a lack of funds, we could only make two copies, not like *Titanic* which had 40 copies and which could be shown all across Indonesia as soon as the film became a sensation.

Still, copies of films must be paid in dollars, while profit from theatrical exhibitions is in Indonesian rupees. At the time, the Indonesian rupee was plummeting in value while the dollar was rising.

* Produced by and starring Christine Hakim, the film won the Special Jury Prize at the Tokyo International Film Festival in 1998.

Maverick Filmmaker Jean Painlevé

Brigitte Berg

Historical
Column

Chronique
historique

Columna
histórica

In 1954, Henri Langlois, the director of the Cinémathèque Française, invited Jean Painlevé to show his films at a festival in Basle Switzerland. In a letter to Painlevé, Langlois explained that in the program notes for the festival he had avoided using the word “scientific” when referring to Painlevé’s films, replacing it with “avant-garde,” which, Langlois wrote, “will allow us to show science films without naming them so.”

This was not the first time—nor the last—that the question of just what to call Jean Painlevé’s work would arise. In the more than two hundred films he made during his lifetime, the subject matter was almost exclusively science, yet Painlevé freely indulged in artistic license. Indeed, the seemingly separate worlds of science and art would merge in Painlevé’s films, and the resulting fusion, such as a documentary on a vampire bat set to a jazz soundtrack, would at times delight, at other times baffle those who came across it for the first time.



Jean Painlevé with high-speed Debris camera (Debris GV), 1928

And just as Painlevé’s work eluded categorization, so did his life. On the one hand, he was the well-brought-up son of a French prime minister; an accomplished scientist who presented studies at the Académie des Sciences; and an efficient administrator who helped rebuild a French film industry ravaged by war. On the other hand, he was a self-proclaimed “popularizer” who, despite the scorn of many of his academic colleagues, made the first science films for the general public; a committed political activist who participated in the Résistance; and a spirited maverick who played poker with the Surrealists, cofounded an underwater club called the Drunkard’s Club, and raced sports cars professionally.

“I’ve always mixed things up,” Painlevé told a journalist toward the end of his life. And yet when viewed together, the seemingly contradictory forces that shaped both Jean Painlevé’s work and his life ultimately reveal a common theme, a seriousness of purpose matched with a playfulness of spirit.

The Famous Father and the Missing Mother

Jean Painlevé was born on November 2, 1902, in Paris, the only son of Paul Painlevé, a prominent mathematician who also served as French prime minister, and Marguerite Petit de Villeneuve, a member of the “petite noblesse,” who died shortly after Jean’s birth.

Growing up, Jean was often called “the president’s son,” because of his father’s many achievements. Born in Paris in 1863, Paul Painlevé received a doctorate in mathematics in 1887 and went on to teach at the Ecole Polytechnique in Paris. Using functions now known as “Painlevé equations,” he solved differential equations that had until then stumped such eminent mathematicians as Henri Poincaré and Emile Picard.

In 1902, Paul Painlevé married Marguerite Petit de Villeneuve, “Gaëte”, whose family had considerable real estate holdings in Paris and whose maternal uncle, Georges Clairin, was a well-established painter best known for his work in the Paris Opera and for his portraits of the actress Sarah Bernhardt. Gaëte gave birth to Jean, then fell ill with puerperal fever and died two months later.



Jean Painlevé with his father Paul Painlevé at their Lozère summer retreat, 1912

For Paul Painlevé, as would be the case with his son, science could not be dissociated from human values. At a time when intellectuals in general and scientists in particular were uninvolved in any type of social action, Paul Painlevé and a group of scientists on the Left took up Dreyfus’s cause shortly after the publication of Emile Zola’s *J’accuse* (1898) in an effort to have reason prevail over passion, and truth and justice over zealotry and bigotry.

Paul Painlevé officially entered politics in 1910 as deputy of the Latin Quarter in Paris. Five years later, he became minister of education. When Painlevé became minister of war in March 1917, during the First World War, he promoted Philippe Pétain (the right-wing official who would later lead Vichy France) to Commander in Chief. Paul Painlevé explained his decision by saying that Pétain was, at the time, “the least treacherous of the generals.”

Six months later, Paul Painlevé was named prime minister. (He would later serve again in 1925.) Opting for a moderate line between the Left and the Right, he pursued a policy of containment with the Austro-Hungarian Empire promoting the “white peace.” Two months later, however, he was replaced by the more hawkish Georges Clémenceau. (Of his father’s defeat, Jean Painlevé would later write, “It meant one more year of war and 300,000 more dead...”)

Though Paul Painlevé’s work often kept him away from his son, the two maintained a close and tender relationship. When a colleague expressed puzzlement that Paul Painlevé would tolerate his son’s participation in a public demonstration against the state policy in French Morocco—a policy, after all, initiated by his father—Paul Painlevé replied: “I prefer that to having a son with the soul of a notary public.”

Paul Painlevé died of a heart attack on October 29, 1933, leaving behind a son who would reflect many of his most cherished values.

School Versus Cinema and the Zoo

Due to his father’s progressive politics, which were unpopular at the elite schools young Jean Painlevé attended, he was often ostracized and teased by fellow students. “My only friends in school were Jews and

outcasts,” he would later write. Painlevé took refuge at the Saint Michel theater, the first cinema on the Left Bank. There he would watch the comedies of Mack Sennett, the fantasies of George Méliès, and the cartoons of Emile Cohl, as well as the popular serials *Le Masque aux dents blanches*, *Les Mystères de New York* [*The Exploits of Elaine*], and *Fantômas*, which “obliged one to hold one’s breath till the following week’s conclusion.”

Spending summers on the coast of Brittany at Ker Ster, the house his maternal grandmother rented each year, Painlevé developed his lifelong love for the sea. As a boy he spent hours on the beach, hunting for seashells and collecting tiny sea creatures that he brought back with him to Paris, keeping them alive in the bathtub.

At age eight, he began taking photographs. Using a crude 4 x 4 cm box camera (the bottom of a glass bottle served as its lens and its aperture consisted of a mobile plate with two openings: a large one for dark conditions, a small one for light), Painlevé shot “anything and everything that seemed curious.” When he was given a Kodak Brownie number zero, the first mass-produced aim-and-shoot camera, he began to take snapshots of natural scenes such as the sun setting over the seaside town of Les Sables d’Olonnes.

At the prestigious Lycée Louis le Grand, Painlevé studied mathematics with the intention of going on to the Ecole Polytechnique, the ivy league school where his father once taught. But Painlevé became disillusioned with the rigid way mathematics were being taught at the time and never became fluent in mathematics. Instead, metaphor would become central to his thinking. Painlevé would later explain that he would have preferred it if in school mathematics had been approached as a language, a tool, and not something veiled in a shroud of mythological prestige. Often, instead of attending classes, Painlevé would spend his days at the Jardin des Plantes

helping the animal keeper feed the animals. His report cards would read “Almost always absent,” “Never appeared,” “Has produced nothing.” His father simply remarked, “I suspected it.” (Years later, in 1935, when the Lycée’s alumni association wished to honor him and his father, Jean Painlevé, while accepting for his father, declined for himself. “I seriously intend to contribute, albeit with my modest means, to the complete undoing of secondary education,” he wrote to the association’s president. “It has always deeply disgusted me. . . . and, never having kept company with my classmates then, I have no desire in keeping company with them now.”)



Michel Simon and Jean Painlevé in « *L'Inconnue des six jours* » (*The Unknown Lady of the Six-Day Race*) by René Sti, 1925

Fils de premier ministre, résistant, compagnon de route des Surréalistes, ami de Jean Vigo et de Michel Simon, amateur de voitures sport et auteur du célèbre commentaire du *Sang des bêtes* de Georges Franju, Jean Painlevé, pour quiconque s'intéresse à l'histoire du cinéma, est d'abord l'auteur de quelque deux cents films scientifiques.

Passionné dès son jeune âge par les films de Méliès, Mack Sennett et Émile Cohl, aussi bien que par les *serials* de l'époque (*Fantômas* et *Les Mystères de New York*, notamment), Painlevé fut photographe dès l'âge de huit ans. Étudiant en mathématiques, puis en médecine, il fut le co-auteur à 21 ans d'une communication devant l'Académie des sciences; un an plus tard, il gradua de la Sorbonne avec un diplôme en physique, chimie et biologie.

À travers ses amitiés (les frères Prévert, Eli Lotar, Calder), il s'intéresse au cinéma d'avant-garde et fréquente le Studio des Ursulines, le Studio 28 et le Vieux Colombier. C'est en ces lieux qu'il fait la connaissance de Jean Vigo qui devient son ami et pour qui il écrit le texte de présentation de *À propos de Nice*.

Ayant été initié au tournage image par image par le caméraman André Raymond, Painlevé tourne son premier film, *L'Oeuf d'épinoche*, en 1925. Il ne s'arrêtera plus.

En 1929, pour la première fois il ajoute une bande sonore à un de ses films : *Le Bernard-l'hermite*, musique de Maurice Jaubert, d'après Bellini. Suivront, entre autres, *L'Hippocampe* (1935), remarquable par sa photographie sous-marine; *Le Vampire* (1945), qui met en scène une chauve-souris brésilienne sur une musique de Duke Ellington; *Assassins d'eau douce* (1947) et *Les Oursins* (1954), son premier film en couleur - tous devenus des classiques du cinéma scientifique.

Cinéaste prolifique, Jean Painlevé continua à tourner jusqu'en 1982. À travers cette activité débordante, il trouva le temps d'être président de la Fédération française des ciné-clubs et membre fondateur du Groupe des trente. Très actif au Comité pour la libération du cinéma français et à l'Institut du cinéma scientifique, il fut

Ginette and Roscoff

Upon graduation from the Lycée, Painlevé gave up mathematics altogether and entered the Sorbonne in 1921 to study medicine. But two years later, after a disagreement with one of his professors, he also abandoned medicine, deciding instead to study zoology and biology.

While taking courses at the Roscoff Marine Biology Station, a laboratory affiliated with the Sorbonne, a fellow student introduced Painlevé to her younger sister, Geneviève Hamon. Geneviève—nicknamed “Ginette”—was the youngest daughter of Augustin and Henriette Hamon, who were writers, libertarian anarchists, and translators of George Bernard Shaw. Painlevé and Ginette fell in love. And though the two never married—neither believed in the institution of marriage—they would become lifelong companions and collaborators.

Painlevé spent his summers with Ginette in Brittany at Ty an Diaoul, “The Devil’s House,” adopting as a second residence her family’s sprawling home. There they set up a studio and darkroom and, over the years, turned it into a kind of salon for visiting scientists, artists, and various members of the avant-garde.

Friends from the Sorbonne, such as Jacques Boiffard, who would later become Man Ray’s assistant, lodged at Ty an Diaoul. Other visitors included the filmmaker Pierre Prévert, who contented himself with the drawing of “exquisite corpses”; the photographer Eli Lotar, who would, for a short time, become Painlevé’s cameraman; and, in the 1930s, the artist Alexander Calder. “One could not leave any sort of metal object within Calder’s reach,” Painlevé would later write. “He would immediately transform spoons, knives, antennas, alarm clocks. His inventions were limitless.” Days at Ty an Diaoul were spent playing pranks and taking photographs. Evenings were spent, as Painlevé would later recount, “playing poker with zeal and green beans.”

Ginette would later collaborate on most of Painlevé’s films, operating equipment, designing sets, and caring for the animals. Indeed, Ginette’s dedication would later prompt a colleague to ask, “Would a single film have existed without Ginette’s devotion?”

In 1923, Painlevé coauthored a paper on the color staining of glandular cells in chironomid larvae with Dr. Maurice Parat, one of his professors at the Sorbonne, and presented it to the Académie des Sciences. It made headlines: “Twenty-Year-Old Son of Statesman Paul Painlevé, Youngest Researcher Ever to Present a Paper to the Academy.” (Painlevé was actually twenty-one at the time, but as he would later write: “Twenty sounded better.”) A year later, he graduated from the Sorbonne with a degree in physics, chemistry, and biology.

A Passion for Speed and Surrealism

Despite this early success, Painlevé chafed against what he viewed as academia’s inherent elitism and stodginess. Rather, he became involved with Paris’s flourishing avant-garde, which at the time was becoming increasingly dominated by the ideas and works of the Surrealists. Though Painlevé would never officially join any of the often contentious Surrealist factions, he befriended many of the movement’s participants, such as the brothers Jacques and Pierre Prévert and Painlevé’s cousin Pierre Naville, who wrote the Surrealist text *The*

également l'un des fondateurs du World Union of Documentary Filmmakers. Jean Painlevé est mort le 2 juillet 1989.

P.S. Les plus anciens parmi les archivistes du film se souviendront assurément que Jean Painlevé fut l'un des invités du symposium « Le Cinéma indépendant et d'avant-garde à la fin du muet » qui complétait le congrès de la FIAF de Lausanne, en 1979.

Queens of the Left Hand and also worked as Léon Trotsky's secretary. In 1924, Painlevé, along with the German playwright and poet Ivan Goll, Guillaume Apollinaire, René Crevel, Pierre Reverdy, and others published the first and only issue of the review *Surréalisme*. Goll, who served as editor, wrote in its manifesto: "Reality is at the root of all great art. Without it there is no substance. . . Everything the artist creates originates in Nature." It was a belief that would later be reflected in Painlevé's own work. (In 1927, Painlevé would collaborate with Goll again, contributing filmed sequences to the staging of Goll's play *Methuselah*.)

Like his fellow companions of the avant-garde, Painlevé was fascinated by the new, the experimental, and seduced by speed. He became an ardent race car driver, acquiring a succession of cars: San Sebastien, Bugatti, Salmson, Hupmobile, Lancia ...

At this same time, in the mid-1920s, a new type of film was emerging: experimental shorts by artists rebelling against what they saw as the banality of commercial cinema. To accommodate this new trend, ciné-clubs were formed and avant-garde theaters in Paris such as Studio des Ursulines, Studio 28, and Le Vieux Colombier made special efforts to promote these reputedly difficult films. Le Studio Diamant, riding on the wave, opened its doors on December 14, 1928. Its owner, Henri Diamant-Berger, signed a contract for exclusive rights to Painlevé's films, although so far only one film, *The Octopus*, was ready to be shown. In return Painlevé would help create an event on the opening night by inviting what he could muster of "names." Paul Painlevé, needless to say, turned up, so did Germaine Dulac, Jean Renoir, Jean Cocteau, Jean Tedesco, Charles Pathé... The press covered the event but somehow forgot to mention the opening of a new theatre dwelling instead, like Pierre Lazareff in *Paris-Midi*, on the War Minister's son entering film! Eager for the feature, there were some in the audience who would boo; but there were others who were enthusiastic, such as noted critic Elie Faure: "The science films of Jean Painlevé ... in showing the dancing and glittering life of a mosquito, bring to mind the enchantment of Shakespeare and allow one to glimpse the exhilaration of the mathematician lost in the silent music of infinitesimal calculations..."

It was through the ciné-club circuit that Painlevé would meet and form a deep friendship with the filmmaker Jean Vigo, who, before dying of tuberculosis at the age of twenty-nine, directed such renowned films as *Zéro de conduite* and *L'Atalante*. Vigo harbored a deep distrust for authority and believed cinema could play a role in political and social change, and Painlevé shared similar beliefs. In response to Painlevé's program notes for a Paris screening of Vigo's *A propos de Nice*, a scathing satire about the wealthy inhabitants of the Riviera, Vigo wrote to Painlevé: "What you have written for me has proved too heavy a joy for me to carry alone; I want you to grab a corner and help with the load." When Jean Vigo died on October 6, 1934, Painlevé and Geneviève Hamon were at his bedside.

Painlevé's initial experience with film was not behind the camera, but in front. In 1926, Painlevé agreed to play a part in a feature film entitled *The Unknown Woman of the Six-Day Race*, whose proceeds would help

fund the Sorbonne Laboratory of Comparative Anatomy. On the set, Painlevé met a young actor named Michel Simon, whom Painlevé would come to admire greatly, and who, at the time, was just beginning his career appearing on stage in a Jean Cocteau play. *The Unknown Woman of the Six-Day Race* was never completed, but during the filming Painlevé became intrigued with the techniques used by the cameraman André Raymond. Raymond would achieve a time-lapse effect by disengaging the camera's crank, allowing only one frame per turn rather than the standard 16 frames per second. This gave Painlevé the idea for his first film, *The Stickleback's Egg: From Fertilization to Hatching*. Raymond would go on to work with Painlevé both as cameraman and as invaluable mechanic in the construction of special technical devices needed for micro cinema.

Stickleback Eggs and Octopi



Alexandre Calder and Jean Painlevé, 1946

The Stickleback's Egg was screened before an audience of scientists at the Académie des Sciences in 1928, where it was met with intense scepticism, if not outrage. One scientist, infuriated, stormed out, declaring: "Cinema is not to be taken seriously!"

This was not the first time film had entered the illustrious academy: in 1910, the French science filmmaker Dr. Jean Comandon had presented a film about the syphilis spirochete to a similar reaction. The prevailing attitude among scientists and academics was that cinema was frivolous, or, as the author Georges Duhamel put it, "entertainment for the ignorant."

The reaction to Painlevé's film, however, only solidified his resolve. To promote the use of film in science, Painlevé cofounded the Association for Photographic and Cinematic Documentation in the Sciences in 1930 with Michel Servanne, head of the Musée Pédagogique, and Dr. Charles Clauoué, a pioneer of plastic surgery who would later become famous for the "Clauoué nose," a pert little pug sported by French celebrities such as actress Juliette Greco. Throughout the 1930s, the association held international conferences, screening such science films as *New Research on*

Amoebae, *Operation on the Upper Palate*, *The Play of Productive Children*, and *Lymph Glands of the Frog*.

Painlevé's precarious position within the scientific community would continue throughout his career. The French avant-garde, however, embraced his films from the very beginning and assured them a cult-like status. When Painlevé's study of skeleton shrimps and sea spiders, *Caprella and Pantopoda*, was screened in 1930 at the newly opened Les Miracles theater, Fernand Léger called it the most beautiful ballet he had ever seen, and Marc Chagall praised its "incomparable plastic wealth," calling it "genuine art, without fuss." Man Ray borrowed footage of starfish from Painlevé to use in his own film *L'Etoile de mer*.

The review *Documents* published Painlevé's stills of crustaceans, as did *Les Cahiers Jaunes*, illustrating "La vieillesse précoce du cinéma," an article by Antonin Artaud...

For his 1929 film *The Hermit Crab*, Painlevé for the first time added a musical accompaniment. Through Robert Lyon, the owner of the prestigious concert venue Salle Pleyel, Painlevé met the composer Maurice Jaubert who provided a musical score for the film. Jaubert chose a composition by Vincenzo Bellini. Painlevé would later admit that he would have preferred a score written specifically for the film.



Joris Ivens, Jerzy Toeplitz, John Maddison and Jean Painlevé (location and year unidentified)

When Jean Vigo arrived in Paris in 1932 to shoot *Zéro de conduite*—which would later be banned by the French Board of Censorship, presumably for its harsh portrayal of French bourgeois institutions—Painlevé introduced Vigo to Jaubert, who then composed the score for Vigo's film. For one of the scenes, Jaubert recorded the music normally, then played it backward, achieving a dreamlike effect.

Entranced with the result and pleased by his show of inventiveness, Painlevé asked Jaubert to compose an original score around which he would produce a film.

Thus, *Blue Beard* was conceived. From Jaubert's thirteen-minute comic opera, based on the tale of Blue Beard and his murdered wives, sculptor René Bertrand, aided by his wife and three young children, created hundreds of figurines out of clay that were then animated and filmed. With the use of a special camera—adapted by André Raymond from an old Pathé—each frame was shot three times using three different color filters and then developed according to the Gasparcolor method. *Blue Beard* would take three painstaking years to finish.

In 1938, at the first public screening of *Blue Beard*, Painlevé began his presentation by paying homage to Emile Cohl and Georges Méliès, inventors of animated film, who had both died that same year, largely forgotten.

Painlevé would often champion the work of others, paying particular attention to films that faced government censorship. One such film was Sergei Eisenstein's *Battleship Potemkin*, which chronicled the unsuccessful 1905 revolution against the Russian tsar. Viewed as Communist propaganda, the film was deemed "subversive" by European officials and censored. Thus, when Painlevé and his friend, the documentary filmmaker Joris Ivens, screened it in Amsterdam, they posted sentries at the theater door to watch for police. When the police did arrive, Painlevé and Ivens quickly stopped the projection, grabbed the film reels, and, with the audience in tow, scurried to another theater. There, too, the screening was interrupted by police. So the group moved again. In the course of one evening, the group moved six times, but in the end *Battleship Potemkin* was shown in its entirety.

When Eisenstein himself came to Paris in 1930, Painlevé asked his

father for help with the officials. Paul Painlevé ordered the head of the French police to leave the filmmaker alone. During the visit, Painlevé took Eisenstein on a grand tour of Paris, to Palais Royal square, to a café where poet Alfred de Musset reputedly sipped absinthe, and to the Comédie-Française to ogle at the lavishly dressed crowd. “He enjoyed this classic bourgeois scène,” Painlevé would later recall. “I also took

him to the Cigale Theater to see an exceptional American film, *Red Christmas*. Afterward, we wandered around the Clichy fairgrounds . . . and had our photo taken in a mock airplane.” Painlevé also arranged for Eisenstein to travel secretly to Switzerland. “I had him hidden in a van of dirty laundry. He wanted to see Valeska Gert, a Swiss actress he adored.” When Eisenstein left Europe for the United States and Mexico, he wrote a series of postcards to Painlevé in which he chronicled his travels.

The Seahorse

In the early 1930s, when Painlevé set out to make one of the first films ever to use footage shot underwater, he chose as its subject the seahorse—a species with unusual, and to Painlevé, commendable sex roles: whereas it is the female seahorse who produces the eggs, it is the male who gives birth to them. “*The seahorse*,” he would later write, “was for me a splendid way of promoting the kindness and virtue of the father while at the same time underlining the necessity of the mother. In other words, I wanted to re-establish the balance between male and female.”

To film underwater, Painlevé enclosed a Sept camera—given to him by Charles David, the head of production at the Pathé-Natan studio—in a specially designed waterproof box fitted with a glass plate for the camera’s lens to peek through. The filming, which took place in the Bay of Arcachon, was arduous. The camera

could hold only a few seconds of films, causing Painlevé to return to the surface continually to reload. Moreover, the diving equipment he used was crude, so his movements were limited. Essentially tethered to a boat, his breathing apparatus was connected, by a ten-meter-long hose, to a manually operated air pump located above water. Painlevé would later recall the difficulties: “The goggles were pressing against my eyes, which, at a given depth, triggers an acceleration of the heart by oculo-cardiac reflex. But what bothered me most was that at one point I was no longer getting any air. I rose hurriedly to the surface only to find the two seamen quarreling over the pace at which the wheel should be turned.”

The filming continued in Paris in a basement studio outfitted with immense seawater aquariums. There, Painlevé and André Raymond set up a camera and waited patiently for one of the seahorses to give birth. At first Painlevé manned the camera, but after several days of no sleep, he asked Raymond to fill in for a few hours. Raymond fell asleep. So Painlevé took over again—but not before installing a device on the visor of his hat that would emit a small electrical shock if, from fatigue,



Jean Painlevé, head of CNAM film department, 1950

Jean Painlevé es, ante todo, para todos los que sientan interés por la historia del cine, el autor de alrededor de 200 películas científicas. Fue hijo de un primer ministro, miembro de la Resistencia, compañero de senda de los surrealistas, amigo de Jean Vigo y Michel Simon, además de ser, entre otras cosas, un aficionado de autos deportivos y autor del célebre comentario de *Sang des bêtes* [La sangre de los animales] de Georges Franju.

Llevado por la pasión juvenil hacia las películas de Méliès, Mack Sennett y Émile Cohl, como también por las series de su tiempo (en especial *Fantomas* y *Los misterios de Nueva York*), Painlevé, ya a la edad de ocho años, comenzó a sacar fotos. Se dedicó luego a estudiar las matemáticas y la medicina; a los 21 años fue coautor de una comunicación presentada ante la Academia de Ciencias y un año más tarde se graduó en la Sorbona con un diploma en física, química y biología.

Gracias a sus amigos (los hermanos Prévert, Eli Lotar, Calder), vuelca su interés hacia el cine de vanguardia y frecuenta el Studio des Ursulines, el Studio 28 y el Vieux Colombier, donde conoce a Jean Vigo, con quien traba amistad. Escribe para él la presentación de *À propos de Nice* [Hablando de Niza].

Painlevé había aprendido del cameraman André Raymond a rodar imagen por imagen; fue así que en 1925 rueda su primera película, *L'Oeuf d'épinoche* [El huevo de picón], con la que da comienzo a una labor incesante.

En 1929, agrega por primera vez una banda sonora a una de sus películas, *Le Bernard-l'hermite* [El cangrejo ermitaño], con música, inspirada en Bellini, de Maurice Jaubert. Siguió luego, entre otras, *L'Hippocampe* (1935), notable por las imágenes submarinas; *Le Vampire* (1945), protagonizada por un murciélago brasileño, con música de Duke Ellington; *Assassins d'eau douce* [Asesinos de agua dulce] (1947) y su primera película de color, *Les Oursins* [Los erizos de mar] (1954). Todas llegaron a ser clásicos del cine científico.

Cineasta prolífico, Jean Painlevé siguió rodando hasta 1982. A pesar de su

his head should nod onto the camera. Painlevé was thus able to film the birth.

Financed in part by a personal loan from Bernard Natan, who then distributed it through the Pathé-Consortium, *The Seahorse* was a popular success—the first and only of Painlevé's films to break even. Indeed, so popular was the film that Painlevé launched a line of seahorse jewelry: gilded bracelets, necklaces, pins, and earrings that were designed by Geneviève Hamon, sold under the label “JHP” (for Jean Hippocampe Painlevé) and displayed in chic boutiques alongside aquariums filled with live seahorses. Promotional photographs were shot by Philippe Halsman, the Lithuanian-born photographer whose work is collected today in such books as *Dali's Moustache* and *The Jump Book*.

The jewelry venture proved to be very profitable—but Painlevé never saw any of the money. Uninterested in running the business, he had taken on a partner, Clément Nauny, to manage the manufacturing end of the operation. At the end of the war, Nauny made off with the profits and absconded to Monaco where he was never heard from again.

Life Sous-l'Eau

In 1933 Yves Le Prieur, a French navy captain and inventor of the transparent screen called the “transflex” (which was used in filming the special effects for *King Kong*), demonstrated his newest invention: a self-contained underwater breathing apparatus that combined a high-pressure air tank with a specially designed demand valve. Le Prieur's model—a vast improvement over earlier attempts—allowed a diver to receive air simply by opening the valve. Thus, a diver's mobility was no longer restricted by external hoses and air pumps.

Painlevé was delighted. “What was wonderful about Le Prieur's solution,” he would later write, “was that the general mask dispensed—albeit with a lot of wasted air—with the need to wear goggles.” And with the recent introduction of swim fins—or “swimming propellers” as their inventor Louis de Corlieu called them—a diver “was free to come and go.”

Two years later, Painlevé and Le Prieur founded a diving club, reputedly the first such club in the world. For its name, Painlevé came up with a pun, *Sous-l'Eau* which when pronounced can mean both “underwater” and “drunkard.” (Later, however, in anticipation of a visit by the minister of the Navy, François Piétri, who was known to have a particular fondness for the brandy *Suze*, club members voted to change the club's name to the more respectable-sounding “Club of Divers and Underwater Life.” The only dissenting vote was cast by Painlevé.)

With roughly fifty members, the club met at Le Prieur's home in Saint Raphaël on the Mediterranean, where it practiced diving techniques, and at the Pontoise swimming pool in Paris, where it held spirited galas. At one such gala, dancers equipped with electric torches performed an underwater ballet to music by Manuel de Falla, a man rode a bicycle underwater, six-year-old Micheline Merle—the world's youngest diver—was celebrated, and everything was recorded by Philippe Halsman's camera.

For Painlevé, Le Prieur's new diving apparatus seemed to offer an

pletórica actividad, encontró el tiempo para ser presidente de la Federación Francesa de Cineclubes y miembro fundador del Grupo de los Treinta. Muy activo en el Comité para la Liberación del Cine Francés y en el Instituto del Cine Científico, fue también uno de los fundadores de la World Union of Documentary Filmmakers [Unión Mundial de Realizadores de Películas Documentales]. Jean Painlevé murió el 2 de julio de 1989.

P.D. Les archiveros ya mayores recordarán seguramente que Jean Painlevé fue invitado al simposio sobre «El Cine Independiente y de Vanguardia a Fines del Cine Mudo» que clausuró el congreso de la FIAF en Lausana en 1979.

entrance into a kind of utopia of underwater living. Indeed, he dreamed of one day creating a studio—complete with film equipment, scientific apparatus, and technicians—entirely underwater. It would be a place where one could move about freely “with confidence and ease in this new night, patiently on the lookout for its dramas.” But as the political situation in Europe grew grimmer, Painlevé became estranged from the diving club—and from the right-wing Le Prieur. The French military quickly adopted Le Prieur’s diving equipment, using it for purposes that had nothing to do with underwater studios.

Fighting Fascism

Though Painlevé never officially joined any political party, during the years leading up to World War II, he supported the Common Front: a coalition of communists, socialists, workers’ unions, and leftist intellectuals fighting against fascism, and a forerunner of the 1936 Popular Front. In 1934, Painlevé traveled to Austria with the World Committee Against War and Fascism to investigate the bombings of working-class housing districts. Two years later, he traveled to Poland with members of numerous organizations including the World League of Human Rights and Friends of the Polish Nation to report on the conditions of Berezasa-Kartowska, an internment camp for political prisoners. This mission, however, was a failure: Painlevé’s group was thrown out when it attempted to speak with the prisoners. (Eleven years earlier, Painlevé’s father had expelled a diplomat from the Polish Embassy in Paris on charges of espionage. At the time of Painlevé’s fact-finding mission, that same diplomat, Edward Smigly-Rydz, had risen to “first citizen after the president” and marshal of Poland, a situation that may help explain the hostile reception Painlevé’s group received at Berezasa-Kartowska.)

Back home, Painlevé joined actor Jean Gabin to create the French Cinema Committee for Helping Children. Financed by a group of French cinema’s most prominent names—director René Clair and actor Michel Simon among them—the committee created a homeless children’s shelter in Andernos, near Arcachon. “After the war I went to Andernos to obtain news of the children—but in vain,” Painlevé would later write. “They had been given over to the Germans against our will.”

By 1938, laws governing foreigners living in France had become increasingly restrictive. In response, Painlevé became secretary general of Friends of the French Republic, a nonprofit organization that helped immigrants—many of whom were fleeing fascism—obtain French citizenship or work visas. In July 1938, Painlevé wrote to the foreign ministry on behalf of Lithuanian-born Halsman and the Romanian-born animal photographer Ylla (Kamila Koffler). But with the war approaching, it became clear that French officials could not be relied upon to provide the necessary documents for foreign residents to remain safely in France. Thus, Halsman and Ylla chose to emigrate to the United States.

For Painlevé, supporting artists and scientists was ultimately a political act: he believed the very soul of a country depended on them. “Without free thinking,” he wrote during this time, “no progress is possible. Governments may be able to fabricate statistics about agricultural or industrial production, but they cannot invent literature, art, or science.”

War and Vampires

In 1938, the Pasteur Institute in Paris invited Painlevé to film some recently acquired exotic animals. Among them was *Desmodus rotundus*, or the Brazilian vampire bat, so named for its habit of feeding on the blood of other animals. Painlevé was transfixed, seeing in this small creature affinities with what was often referred to as “the brown pest”—Nazism.

“Unlike other bats who only fly and suspend themselves, this vampire bat walked like a cripple, leaning on the end of its bent forefeet,” Painlevé would later explain. “When I was finishing the film, I noticed how the vampire bat extends its wing before going to sleep. I thought it looked like the Nazi ‘Heil-Hitler’ salute.”

On September 1, 1939, the German army invaded Poland. In response, Britain and France immediately declared war. Nine months later, German troops arrived in Paris, flying swastikas from its historical buildings. France surrendered, and for the next four years was controlled by the collaborationist government headed by Philippe Pétain.

Painlevé went into hiding, fleeing to Collioure, then crossing over to Spain during the night using his Le Prieur diving gear. For the remainder of the war, Painlevé stayed in various locations in the south of France. On the day the German troops arrived in Paris, the Gestapo went in search of Painlevé, inquiring about him at one of the boutiques selling his seahorse jewelry. The saleswoman told them he had already left Paris.

Although Painlevé did not make a film for the duration of the war, he maintained ties with the science and film communities, making clandestine visits to Paris and Nice.

During his visits to Paris, Painlevé would stay with Dr. Charles Clauoé or with the brother of filmmaker Georges Franju. On one of these visits, Painlevé met with the secretary of the Paris unions Henri Raynaud, known as “Riri,” and filmmaker Jean-Paul Dreyfus, alias Le Chanois, and together they formed the Committee for the Liberation of French Cinema (CLCF), hoping that one day it would replace the Committee for the Organization of the Cinema Industry (COIC), created by the Vichy government.¹

Liberation

In August 1944, on the eve of the Liberation, Painlevé was celebrating with members of the CLCF, drinking champagne stolen from the secret stash of a pro-German member of the COIC. Over the radio they heard General Charles de Gaulle’s official pronouncement: “Paris, Paris, freed!” The CLCF had already appointed Painlevé director of French cinema and would go on to impose their decision on the provisional government. Painlevé was sworn in on August 20, 1944.

Though film production resumed in December 1944, the French film industry was a shambles. “The difficulties facing the industry are immense,” he wrote at the time. “As soon as we are ensured electricity and lighting, we run out of coal. As soon as we get coal, we run out of film stock. . .” (Painlevé was successful in securing film stock for Robert

Bresson to finish his film *Les Dames du Bois de Boulogne* and for Georges Rouquier to shoot *Farrebique*, which was composed of seventeen different kinds of film.)

During his nine-month tenure as director of cinema, Painlevé initiated several reforms. He created the Superior Technical Committee (CST), whose task was to promote new and more efficient film production techniques, and the Federation of Spectators, whose aim was to increase audience numbers. Along with a group of filmmakers from the CLCF, he also created a newsreel service, *France Libre Actualités* (later known as *Actualités Françaises*), hoping it would protect French cinema from foreign monopolies and from the newly elected president de Gaulle's seeming desire to control all information.

In May 1945, de Gaulle dismissed Painlevé by decree, replacing him with a civil servant who, unlike Painlevé, had never worked in cinema. The reaction to Painlevé's dismissal was immediate: members of the film, radio, and theater communities held a one-day general strike in protest.

Although Painlevé was finished with public office, he was hardly finished in the public arena. In 1947, Painlevé was named president of the French Federation of Ciné-Clubs, where he promoted the interests of the rapidly growing number of ciné-clubs that had formed after the war.

Painlevé also revived the Institute of Scientific Cinema (ICS), a nonprofit organization he had founded in 1930 to ensure the distribution of science films. In 1945, Painlevé appointed Georges Franju, cofounder of the Cinémathèque française, secretary general of the ICS. Franju was a fledgling film-maker at the time and regarded by Painlevé as a brilliant film curator. The two would collaborate

on *Blood of the Beasts*, a documentary short about a municipal slaughterhouse on the outskirts of Paris, for which Painlevé wrote the narration.

In 1946, the ICS held its first conference, a three-day event at the Palais de Chaillot in Paris, screening thirty-eight science films from around the world. Among the eclectic fare was *Predatory Mushrooms* from France, *Insects in Vegetables* from Canada, *Solar Eclipse* from China, and *Principles of Air Navigation* from America's Walt Disney Studios.

A year later, at the next ICS conference, the International Association of Science Films (AICS) was officially created. The AICS, until ceasing its activities in 1992, held international conferences where hundreds of films from all over the world were screened. Painlevé was its president and John Maddison, a British writer specializing in science film, served as vice-president. Made up of scientists and filmmakers from twenty countries, the AICS was divided into three groups, each concentrating



Jean Painlevé in diving garb : a « Sept » camera and a Fernez mask, 1932

on a different kind of science film: research, educational, or popular. From the beginning, however, there was conflict. Indeed, most of the early meetings of the AICS were spent trying to define just what a “science film” was. “Some swore by pure research only,” Painlevé would write of these debates, “and thought that to make a popular film was to prostitute oneself... The discussions were endless, hours and hours spent quibbling and splitting hairs...” (During the following conference, which was held in London, Painlevé and Maddison escaped these migrainous meetings and headed instead to the nearby [Battersea] Pleasure Gardens, an amusement park with attractions made by sculptors, painters, and designers. “Instead of attending the conference, I spent all my time in the Pleasure Gardens. I took Maddison along. We had our photo taken... dressed as cabaret dancers... The president and vice-president in drag...”)

Another point of contention was the inclusion of communist countries in the AICS. The Canadian representative went so far as to accuse the AICS itself of being a Bolshevik enterprise and threatened to quit—an accusation Painlevé found absurd. “The AICS was obviously no Bolshevik enterprise,” he later wrote. “The majority of members were from the West. The rest had no interest in taking over, even if they did have a different point of view...”



Crab Pincer, Jean Painlevé 1929

Such disagreements, caused by mounting Cold War tensions, would ultimately infuse another organization, the World Union of Documentary Filmmakers. Early on, the British filmmaker John Grierson wanted to exclude a group of Eastern European filmmakers. Painlevé and Joris Ivens vigorously disagreed, arguing that the union should be open to all filmmakers, no matter what their political beliefs. Unfortunately this disagreement proved fatal, and the union disbanded shortly after. The participants were, however, able to agree on one point of business, a definitive definition of documentary. “Any film that documents real phenomena or their honest and

justified reconstruction in order to consciously increase human knowledge through rational or emotional means and to expose problems and offer solutions from an economic, social, or cultural point of view.” It was a definition that Painlevé would champion in his later writings.

In addition to these official conferences, Painlevé also organized his own numerous film programs over the years, such as “Poets of the Documentary” and “Nature Revealed by Cinema,” with which he toured the French provinces, Switzerland, North Africa, Eastern Europe, South America, China, and Scandinavia.



Seahorse profile, Jean Painlevé 1933

Painlevé resumed his own filmmaking in 1946 with *Freshwater Assassins*, a film depicting the violent habits of subaquatic pond life. French historian Georges Sadoul called the film “ferocious” and, pointing to the film’s graphic scenes of invertebrates brutally devouring each other, deemed it a powerful metaphor for the six years of war the world had just endured.

The Advent of Television

“Soon cinema will die,” wrote Painlevé in 1945 in an article celebrating the fiftieth anniversary of cinema. “Its grandchildren will use electromagnetic tape instead of film, color television screens with cathode-ray tubes instead of projector bulbs... In short, they will be beautiful grandchildren. Let’s just hope they’ll continue to provide what the best of cinema does: a synthesis of art, science, and poetry.”

Painlevé had been interested in the new medium of television from the very beginning. In 1933 he told the *New York Herald*: “Television is the key discovery that can revolutionize motion pictures.” Six years later, Painlevé and a group of associates formed a short-lived television broadcast company, the Association for Worldwide Radio-Television Broadcasts (ARTEM). ARTEM had contracts with, among others, Maurice Chevalier and Edith Piaf. ARTEM, though, had a less than

auspicious beginning. An American company had bought from ARTEM the exclusive rights to footage of the first air raid on Paris.

The air raid was recorded directly from the window of their rue Lincoln offices, but the sound quality was, as Painlevé put it, “pitiful.” He would go on to explain: “Instead of doing what anyone in his right mind would have done, which is to add sound effects using paper bags to imitate the explosions, we sent the footage as it was to the US. The soundtrack sounded like someone emitting ridiculous little farts.” After the war, the government nationalized television, eliminating any possibility for a private station.

On June 19, 1948, Painlevé became the first person in France to broadcast a live science program on television. In this hour-long program, Painlevé demonstrated, by connecting a camera to a microscope, the teeming life contained in a single drop of water. So new was this technique that studio technicians feared the light from Painlevé’s microscope would ruin the camera tubes. Painlevé had to convince them otherwise. A month later, for the BBC in London, he repeated the program, which he called “Under the Microscope,” and again he had difficulties with the studio technicians. Unable to speak English, and becoming increasingly frustrated, Painlevé finally exclaimed, “Et puis, merde!” Only later would he realize this obscenity was instantly broadcast into the homes of 200,000 British television viewers. In subsequent television programs, Painlevé continued to bring

yet unseen worlds to television viewers such as a live exploration of the human body's interior in the 1956 French Public Television program "Live Endoscopy."

Colored Urchins and a Return to Roscoff

In 1954, Painlevé made his first color film, a remake of his 1929 film *The Sea Urchin*, calling his new version *Sea Urchins*. To show what lay inside the sea urchin's prickly exoskeleton, Painlevé used a technique devised by a lab assistant at the Musée d'Histoire Naturelle in Paris: liquid gelatin was injected into the sea urchin, and once the gelatin solidified, the sea urchin's shell was carefully broken and removed, and the sea urchin's intricate inner workings, protected by a layer of transparent gelatin, were suddenly and dramatically made visible. For the film's score, Painlevé recorded a group of young people playing pots and pans, dubbing it "organized noise," in homage to his friend Edgard Varèse, the French avant-garde composer. And, as he would later write, "so as not to be taken too seriously," he added a few bars of "The Real Mambo."

For the filming of *Sea Urchins*, Painlevé took on a young cameraman named Claude Beausoleil. As Painlevé would often do with newcomers, he put Beausoleil through a test: loaded with equipment, Beausoleil had to cross a waist-deep waterway rich with octopuses. Up for the challenge, Beausoleil traversed the waterway, arriving on the other side smiling, an octopus wrapped around his leg.

With the completion of *Sea Urchins*, Painlevé embarked on a period of intense production, making such films for popular audiences as *Sea Ballerinas*, *Shrimp Stories*, and the eerily beautiful *Love Life of the Octopus*. When asked how he achieved the chilling effect of the narrator's voice in *The Love Life of the Octopus*, Painlevé explained: "He was an old man who, out of vanity, refused to wear glasses. He was therefore obliged to stick his face right up against the script, close to the microphone, where one could hear his emphysema."

During this same period, Painlevé became the official filmmaker at the Roscoff Marine Biology Station, where he collaborated with a number of researchers making films primarily for a scientific audience. He made, among others, a film documenting Luc Montagnier's work on chloroplast phototaxis; a film on shrimp parasites with shrimp specialist Catherine Tchernigovtzeff; and a film on teredos, or shipworms, with scientist Alexander Cantacuzène. (Painlevé greatly admired his father, Jean Cantacuzène, for his 1923 discovery of electrophoresis in what is known as the peanut worm.)

Painlevé regarded most of the films he shot at Roscoff as too technical for a general audience. One of them, however, he saw differently. In 1972, Painlevé was asked by Yves Bouligand to document the phenomenon of liquid crystals found in such substances as acetic acid, caffeine, and urea. The molecular structure of these liquid crystals is particularly sensitive to changes in temperature and pressure, which in turn cause changes in the crystals' orientation and color. Observing them under polarized light reveals the continual transformation of the crystals' form and colors, which slowly change from the deepest black to the most vibrant of colors. Fascinated, Painlevé reedited the original version to create a short film for a general audience. For the sound-

track to *Liquid Crystals*, he dug out a score given to him by a young composer named François de Roubaix, who had since died in a diving accident. When Roubaix's composition *Antarctica* fit perfectly, Painlevé called it "a cosmic coincidence."

In the mid-1970s, Painlevé began experimenting with new techniques in video. For one such experiment, he superimposed two images that were identical except for a slight time lag between their electronic signals. The produced effect was akin to a three-dimensional image. Though he originally applied this technique to his scientific work, using it to record transparent microorganisms that live on marine plankton, he also used it to take portraits of his friends, colleagues, and himself, calling the results *Scrutinize Yourself*.

Pigeons of the Square

In 1970, Painlevé underwent his first hip replacement surgery; ten years later, "to make sure he was intent on living," he underwent a second. Then finally, to relieve the incessant pain and make walking easier, he had an operation on his lumbar vertebrae. The procedure relieved the pain, but he was never able to walk unaided again.

In 1982, from a hospital bed that had been equipped with an editing table, Painlevé finished his final film, *Pigeons of the Square*. The film shows Painlevé sitting on a park bench in the Square des Batignolles in Paris, gently explaining the attributes of the common pigeon to a group of young children—an example of "school without walls," Painlevé's preferred method of learning. The film concludes with an homage to Etienne-Jules Marey, who in 1882 invented the photographic gun for his studies of bird flight. Thus, Painlevé's last film can be seen

as a tribute both to the past, by way of Marey, and to the future, by way of the smiling children standing before him.

Painlevé spent his final years writing prolifically on his old Remington typewriter. He completed an account of his hospital experiences and a collection of eighty short semi-autobiographical stories that he entitled *Theater of Derision*. On July 2, 1989, Jean Painlevé died. He was eighty-six years old.

It is doubtful that the potential in Painlevé's animal studies has taken any hold. The issue that so clearly is at the root of his

work is the relationship between man and animal. "All animals interest me. From virus to man I have no particular inclination towards any in



Jean Painlevé in Ronda, Spain, 1982
Photo: Iván Trujillo

particular,” he wrote. In the conventional animal films, widely available since the 1960s through the medium of television, Painlevé’s vision of a fellow feeling between all species has largely been replaced by

ecological considerations. Even in Cousteau’s high-tech films with their often cruel fishing scenes the dominant view is utilitarian.

Ultimately, Jean Painlevé’s name will remain connected to the grace and vivacity of his most familiar symbol, the seahorse, who as “a victim of contradictory forces, suggests that it has disguised itself to escape, and in warding off the

fiercest fates, it carries away the most diverse and unexpected possibilities.” This is the way Painlevé described his star in 1934. In many ways, he was describing himself.



Geneviève Hamon and Félix in Brittany around 1950
Courtesy of Les Documents cinématographiques and Brigitte Berg

¹ Created by a decree on Nov 2, 1940, signed by Pétain. From May 1942, the COIC was under the direct authority of Pierre Laval, Prime Minister, Minister of Foreign Affairs, of the Interior, and of Information in the Vichy Government. In spite of Painlevé’s efforts to dissolve it, the COIC survived until the creation of the CNC in 1946.

A God in Volda

Donald McWilliams

Historical
Column

Chronique
historique

Columna
histórica

In May 2004, I was having a drink with an animation graduate at the University College in Volda, Norway, where I teach part of the year. He surprised me when he began to ask probing questions about Norman McLaren. At one point, he said it was amazing to be able to talk to someone who had known and worked with Norman McLaren.

“Why?” I asked.

“Well, McLaren is a god in Volda.”

I knew that the teachers of animation history and theory at the school lectured on both the National Film Board of Canada and McLaren. But I had not known the degree of emphasis they gave to McLaren. This exchange reminded me of a presentation I had made at a film school in London, England, in 1991. McLaren was clearly old hat; as one student put it, “you can do all that on a computer.”



Claude Jutra, Norman McLaren, 1957
Courtesy of the NFBC

I was disappointed by that reaction. But I also knew that artistic reputations frequently enter a trough of disinterest following their owners' deaths (although clearly in Volda interest in McLaren has not faltered). You don't hear McLaren's name much now in Canada; it is hard to believe that John Grierson once commented that wheat and Norman McLaren were Canada's leading exports. Or read these words, with a certain grain of salt, of Jonas Mekas, after attending the Montréal film festival in 1961 (note, 1961):

The bad thing about film festivals is that one has to suffer through so many bad films. I had to sit through all those horrid Italian shorts ... and all those documentaries made at the National Film Board of Canada. Met

many young Canadians who want to make their own independent films, à la New York, but cannot escape the curse of the NFB film factory. It's Canada's own Hollywood. It has a big chimney and it looks like a crematorium of all young ambitions.

The only man alive in the whole factory is Norman McLaren, the King of Canada. (1)

In a hundred years...

I once asked McLaren how he would be remembered in 100 years:

Well, if it's the history of cinema – that's a huge field. The big part of it is the feature film, then documentary films, and then you come down to the smaller films, maybe the animated films. I might be classed as an animated filmmaker, or maybe there is a little subclass called the experimental filmmaker, in which I would prefer to be classed and would like to see myself mentioned.

Let's see...100 years from now? As an innovator of new techniques, some of which led to a few distinguished or interesting films. Let's say, on the ground, as an innovator of new techniques, that's certain, I'm sure of that, but as to the assessment of my films 100 years from now...Tastes change so much. I know it's avoiding your question altogether, but probably 100 years from now, not many of my films will exist. (2)

McLaren was not only suggesting that many of his films would not exist because they had not withstood the judgement of film history, but also because they would not physically exist. He was saying that film, the medium, simply does not last indefinitely. And in this, he is correct. The NFB is issuing all of McLaren's completed and uncompleted films and tests on seven DVDs in 2005. I have been supervising the preparation of the digital Betacam masters, and have found that the original negatives of several of his films are showing signs of irretrievable deterioration.

It is, as one might expect, the older films which are in the poorest condition. But this is not always the rule. *Begone Dull Care* (1949) is in very good condition, but *Lines Vertical* (1960) is not. In some instances, such as *Hen Hop* (1942), the red backgrounds added in the printing process are now neither red nor even in density across the frame. In the case of *Hen Hop*, we were able to find one good red frame, and have applied that throughout the film. In four instances, we found good printing materials outside the NFB. This is not a criticism of the NFB. This is a story that is repeated in many filmmaking and television institutions. Focused on the here-and-now of making films, they do not concern themselves with the significance of the historical record they are creating.

In 1986, Laser Disc Corporation in Japan released a video-disc of eleven of McLaren's films. Here is a portion of McLaren's reaction:

*The visual quality in terms of contrast, density, chroma, and hue is very accurate. The purity and clarity of the colour appeared to be better than that of many 35mm optical prints I have seen. For example, in *Blinkity Blank*, where the colour distinction between the two flashing creatures is critical for their identification, the tone-value and saturation of the red and the cyan is perfect.*

Of course, it is a great source of satisfaction for me to know that you have put my work into a form that is permanent, and which will withstand the ravages of time. (3)

Assistant de Norman McLaren pour son dernier film (*Narcisse* / 1983), Donald McWilliams est aussi l'auteur d'un long métrage documentaire sur le célèbre cinéaste d'animation (*Creative Process: Norman McLaren* / 1990); il est consultant principal pour l'intégrale McLaren (incluant essais et films incomplets) en dvd actuellement en préparation à l'Office national du film du Canada. Dans le présent essai il essaie de cerner la personnalité de McLaren et de situer sa place dans l'histoire du cinéma d'animation, comme du cinéma en général.

S'inspirant de sa longue fréquentation du cinéaste et se référant aux archives personnelles qu'il a constituées au cours de ces nombreuses années, l'auteur nous parle aussi bien de McLaren homme fragile que du créateur insaisissable : sa formation, ses goûts (peinture, musique, danse) et le pourquoi de son choix du cinéma sont quelques uns des thèmes abordés.

L'auteur a aussi recours à des textes critiques et à des témoignages par lui recueillis auprès de collaborateurs (Claude Jutra, Grant Munro) ou d'amis intimes (Guy Glover, James Beveridge) du cinéaste et qui jettent une lumière nouvelle sur l'œuvre et la personnalité complexe de l'un des maîtres du cinéma d'animation moderne.

P.S. Le présent article a été initialement publié dans une version abrégée en traduction française dans la revue montréalaise *24 images* (décembre 2004).

The video-disc has since, of course, been superseded by a newer digital technology, and presumably the technology we are using for the DVDs will be replaced in turn – and so we will be yet another step away from the decaying originals. Presently, we are fortunate in one respect. There are still people around who have reliable memories about and/or information on the look of McLaren's films. But they, like film, won't be around forever. So what is the benchmark for the future, if the originals are no longer useable? This situation also means that it will not be possible to strike emulsion prints for film screenings. But McLaren, perhaps, with his enthusiasm for new technologies, did not have the concerns that trouble film buffs and archivists!

McLaren has been dead almost 20 years, and I sense that a reappraisal is beginning. Perhaps the first flush of computer enthusiasm is over, and students, filmmakers, and teachers are becoming curious about more artisanal ways of filmmaking. In one of my own classes in Volda, I was delighted by students' enthusiasm for McLaren's work in pixillation and excited by their own essays in the technique. In addition to the National Film Board of Canada's coming McLaren DVDs, my feature-length documentary *Creative Process: Norman McLaren* has recently been successfully re-released on DVD.

Creative Process: Norman McLaren was Norman's idea. He said that an interesting film could be made on the creative process of an artist, in this instance a filmmaker. He would be the case study for such a film, which would not be biographical in the normal sense. And he told me I should make it. Well, I did make the film, and tried to deal with McLaren's creative process. I did not discuss certain things that Norman did not want me to discuss, and I made a point of not passing a personal judgement on his work (although my feelings have to be implicit in the film!). I wanted to make something that would assist the historical process of appraisal. I therefore made him his own witness – none of this usual practice in documentaries about artists, etc., where one has a procession of witnesses all telling you how wonderful that person and his/her work are.

As the years have gone by I have come to feel a need to take a less detached view of McLaren, and his place in the story of cinema. Perhaps the best way for me to begin to address this issue is to quote from a 1977 essay by the British film scholar David Curtis:

Perhaps surprisingly, Norman McLaren has succeeded, as few other filmmakers have, in polarizing his critics; they either envelope him in a blanket of unqualified approval, or else totally dismiss him. Most authors of work on the history of animation see McLaren as the supreme champion of the "experimental" cartoon – a figure not so much to be emulated as admired from a distance; a man privileged to express the artist's communion with "genius" far from the pressures of commercial reality. Authors discussing the avant-garde film – the area in which such artists should by rights belong – rarely give McLaren a mention. His work is too orthodox, too compromised, or evades too many questions. But these reactions are themselves an evasion of the difficult problem of locating McLaren's position. Is he an avant-garde animator like Len Lye, Harry Smith, or Robert Breer, or does he

belong more properly in the commercial camp with Borowczyk, Trnka, or perhaps his "pupil" Dunning, or is he some form of exceptional cross-breed like Alexeieff, Kuri, or Foldes? (4)

When I first read those words of David Curtis, sometime in the 1980s, I was taken aback. Compare that scepticism with what Claude Jutra said to me in the autumn of 1971:

Film has up till now been mostly a new kind of literature. Norman's films are really the new medium; and now the medium is becoming accessible to more and more people, especially with computers – computational creation where a person alone using his hands and tools creates something which is absolutely new. Painting is like that, but cinema is somewhere between painting and literature; but there is a new medium which is being created, and Norman was one of those at the earlier points who made it come true and produced masterpieces in that area, which is still underdeveloped. I think the only masterpieces are his – what others in the history of animation? We talk about Emile Cohl, Reynaud, Fischinger – all of them don't compare with the achievement of Norman's; and he's a lonely man. (5)

According to the sceptics, filmmakers like Len Lye and Harry Smith are modernists, interested in the surface of the film; their films are their interaction with celluloid. McLaren, on the other hand, might have used avant-garde techniques, but he transmuted them into narrative – little birds, butterflies, marks, dots, etc., pursuing each other in acts of life – squabbling, flirting, making love, dancing, etc., etc. And he used music as an underpinning, an inspiration for the motion, as opposed to seeking a oneness of picture and sound.

Working with McLaren

I met Norman McLaren in 1968. The first moments of that visit are still vivid. I was an elementary-school teacher, taking a summer course at the National Film Board of Canada in Montréal, where McLaren worked for 43 years, from 1941 to 1984. I knocked on his office door. I entered expecting to see a walking *Begone Dull Care*. But instead there was a very shy man, clearly discomfited by my arrival. There was confusion while he removed strands of 35mm film from the coat-stand to make space for my raincoat. The purpose of my visit was to show him four hand-made films by my eleven-year-old pupils. He was not really interested – why should he be? As I realized later, dealing with enquiries, visitors, tyro filmmakers, the media, etc., could have occupied him full-time if he had allowed it. He asked for one of the films, put it on a set of rewinds, and slowly began to wind it through. After a while he stopped, smiled, and said that he would like to see them projected in a theatre. So the next day we did, and there began an acquaintanceship which slowly ripened into friendship, until his death in 1987. For part of that time, I worked with him on his last film, *Narcissus*.

Jutra said that McLaren was a lonely man; for the first five years I knew him he was also a very unhappy man (and had been for some time). I did not know in 1968 those thoughts of T. S. Eliot, that there is a difference between the man who suffers and the spirit which creates. By the time I worked with him for two and a half years (1981-1983) on

his film *Narcissus*, he was a more peaceful man; but now he lived with severe angina, and was very fragile. Even when I tackled *Creative Process* in the late 1980s, I did not feel I could deal with this dark side of McLaren openly, and he had expressly asked me not to. Nonetheless, it is implicit in the final half-hour of *Creative Process*. But even at the end of the journey that was that film – a daily conversation with his images and words on the editing machine – the enigma which is at the centre of all human beings remained.

McLaren really knew his craft, not just animation, but camerawork, editing, sound, and lighting. He had a very wide and stimulating musical knowledge, not just western classical, jazz, folk, and some pop, but the music of many cultures – Chinese, East Indian, Eastern



European, West African. He told me (with tongue in cheek) that he was the world's leading authority on the tango. But it is true that he was collecting tango recordings, including Piazzolla, as long ago as the 1950s. The Canadian Broadcasting Corporation turned down a proposal he made for a radio series on the tango. He played the violin and piano, not well, but well enough to be a "half-baked composer" for some of his films and for purely musical pieces such as a series of variations on the Paganini 24th caprice, shot on his synthetic sound camera.

The making of *Begone Dull Care*, Evelyn Lambart, Norman McLaren, 1949
Courtesy of the NFB

Film and the other arts

McLaren had a catholic interest in the arts of painting and sculpture. But what of cinema? He told me that the last feature films he went to see were Haskell Wexler's *Medium Cool* and George Dunning's *Yellow Submarine* in the late 1960s, and that in later years he had become out of touch with animation, outside of screenings at the NFB or the occasional festival. In his early life, however, he was a keen moviegoer, both in a professional sense and for fun. But he was not untypical in that the films which made their mark on him came early in his life and career, and at a certain point, he did not need to see any more. There was so much in him wanting to come out.

But what was his taste or attitude? Although McLaren would look at or listen to anything, he was a conservative. For instance, there had to be a structure, an apparent goal. An example: One of the Whitneys (6) came to the NFB and showed some of his films. Afterwards, McLaren told him that what he showed was very interesting, but when was he going to turn these tests into a film? On another occasion, after a

presentation of some of McLaren's synthetic music in New York, John Cage suggested to him that he attempt some twelve-tone compositions. Open-minded as always, he did, but did not find the results interested him. Among the film avant-garde, he admired Brakhage's *Mothlight*, Robert Breer's *A Man and His Dog Out for Air*, and, most particularly, Len Lye's films. Lye and McLaren had a real mutual respect. In art, Surrealism was the great influence on him, yet he stressed that it was the method that appealed to him, and that he wasn't sure about all the philosophizing that surrounded it. And he found Dalí vulgar. Surrealism was always present in McLaren's filmmaking. Even when we were making *Narcissus*, McLaren encouraged me to improvise, to experiment, to follow impulses. It made working with him a delight.

Impressionism, Op Art, Miró, the Bauhaus, and Paul Klee pleased him, but perhaps above all Pompeian painting and frescoes. He had a long-time ambition to make a documentary on Pompeian art. He was attracted by art that was decorative, and would sometimes speak of his abstract films in those terms. In music, although he knew about the moderns, he said that his taste stopped at Sibelius. One day at his apartment, he enthusiastically introduced me to the music of Poulenc and Gottschalk. He was interested in the *musique concrète* of Pierre Schaeffer; perhaps this interest was stimulated by his friendship with Maurice Blackburn, whose film soundtracks were frequently *concrète*. At the end of his life McLaren admired Bach above all. And there is McLaren's partner of 50 years, Guy Glover, who was a major influence – not just as a sounding-board for his films, but also through his wide-ranging interests. Among other things, Glover was a recognized authority on ballet, and possessed a fascinating, eclectic record collection.

McLaren was not, therefore, a filmmaker oblivious to or uninterested in the other arts. This shows in his films, which range from the Op Art of *Mosaic*, to the minimalism of *Lines Vertical*, and the Abstract Expressionism of *Begone Dull Care*. It shows, too, in the soundtracks – jazz, West Indian, East Indian, classical, folk, synthetic. The graphic look of some of the films show influences – for example, the figures in *Blinkity Blank* reflect McLaren's visits to Mexico, while the personae of Buster Keaton and Marcel Marceau are part of the character of the white blackbird in *Le Merle*.

McLaren also had a scientific turn of mind. In 1969, he recommended *Eye and Brain*, a book on perception by neuropsychologist R. L. Gregory, telling me that it was a book that filmmakers should read. In later years I discovered that both Michelangelo Antonioni and Alexander Mackendrick were familiar with the book. McLaren also told me that if he had not come up to the NFB from New York, he probably would have been a maker of scientific films.

The filmmaker

Why did McLaren choose film, when he could have had careers in the static arts or music? McLaren's interest in painting and drawing led him to enroll at the Glasgow School of Art. The rigidity of the curriculum irritated him, and after two years he transferred to interior design, and produced fantastic schemes. But everything changed when he

Asistente de Norman McLaren en su último filme (*Narcisse* / 1983), Donald McWilliams es también autor de un largometraje sobre el célebre cineasta de animación (*Creative Process: Norman McLaren* / 1990). Donald McWilliams es consultor principal de la integral de McLaren en dvd (que incluirá ensayos y filmes incompletos), que prepara actualmente la Oficina Nacional de Cine de Canadá. En este ensayo se propone abarcar la personalidad de McLaren y otorgarle su propio sitio en la historia del cine de animación y del cine en general.

Inspirándose en la experiencia vivida en los largos años en que ha frecuentado al cineasta, a la que suma datos extraídos de los archivos personales que ha reunido a lo largo del tiempo, el autor habla de McLaren como hombre frágil y a la vez creador inaferrable: su formación, sus gustos (pintura, música, danza) y los motivos de su elección del cine son algunos de los temas que trata.

El autor recurre también a textos críticos y a testimonios que ha recogido entre los colaboradores (Claude Jutra, Grant Munro) o amigos íntimos (Guy Glover, James Beveridge) del cineasta, que arrojan nueva luz sobre la obra y la personalidad compleja de uno de los maestros del cine de animación moderno.

P.S. El presente artículo ha sido publicado, en versión abreviada, en la revista *24 images* de Montreal de diciembre de 2004.

discovered cinema: "If you can do that, why bother with drawing and painting! I was interested in something new ... something new was like the carrot on the donkey's tail."

McLaren made around 60 films, an eclectic collection of themes and techniques. He worked very, very hard, always on the hunt for the new, for perfection. Grant Munro said to me that when McLaren was at his best, before poor health began to take its toll, that one could not imagine his films being one frame shorter or longer. He was the "avant-garde" filmmaker with the audience. But what of the caution that his critics accuse him of, a caution which compromised his wish to be a great innovator?

This discussion about McLaren is crystallized in two films, one released, one unreleased.

The first is *Blinkity Blank*. McLaren said that he wanted to make a film engraved entirely on black, but that there was the problem of registration of the image. Norman was at his most poetic when he wrote the following:

To bypass this problem Blinkity Blank intentionally set out to investigate the possibilities of intermittent animation and spasmodic imagery.

This meant that the film was not made in the usual way, one frame of picture following inexorably after the next, each second of time crying out for its pound of visual flesh – its full quota of 24 frames; instead, on the blackness and blankness of the outstretched strip of celluloid on my table top. I would engrave a frame here and a frame there, leaving many frames untouched and blank – sprinkling, as it were, the images on the empty band of time; to the spaces between, to the music, and to the idea that emerged as I engraved. (7)

McLaren's original intention was to make an abstract film; but at a certain point he decided that he could not hold the viewer's interest, and decided to tell a story. This decision not to continue with abstraction points to a struggle at the heart of McLaren.

I don't believe Norman when he said that he could not hold the viewer's interest with abstraction. There seemed, however, an unwillingness in McLaren to go beyond a certain point in his experimentation – he felt he had a contract with the public, that he should not be using his art to speak to a rarefied few. *Blinkity Blank* won a Palme d'Or at Cannes, but I could never get Norman to say a good word about the film, aside from his thinking it technically interesting, although, ironically, there is a pride implicit in McLaren's technical note quoted above.

In the early 1960s Norman was asked to contribute a section to a science film on the brain. He was asked to explore alpha rhythms – the electrical discharges in the brain. McLaren was very interested in the proposal, which would allow him to explore what he had tried out briefly with George Dunning in *Keep Your Mouth Shut* – flicker. A flicker film is a series of black and clear/white frames. The film on the brain was never made, but Norman was curious enough to take the various

patterns of flicker he had shot to represent various alpha rhythms and make them into a flicker film. He hand-etched a soundtrack on 35mm black leader. Technically, what is interesting about this flicker film is that the flickers are not pure black frames counterpointed with pure white frames. The film is really a series of overlapping fades black to white, white to black. The film was never released. I asked Norman why he did not finish the film and release it. His response was that it was too esoteric, even for him.

A flicker film is seen by some as pure cinema – film is about time, and the content is light itself. McLaren would not disagree with this, but he often said that film had to speak to the human spirit, and that he wanted to tell people about his feelings. Somehow he could not look at *Blinkity Blank* or *Flicker Film* other than as interesting experiments. I often pressed McLaren about his intense level of self-criticism. Sometimes it was understandable. After seeing *Rythmetic*, Grierson asked Norman, “How long is a joke?” McLaren thought that Grierson was probably right. Although McLaren had an affection for several of his films, such as *La Poulette Grise*, it was the triumvirate of *Begone Dull Care*, *Pas de deux*, and, above all, *Neighbours*, which counted for him. *Pas de deux* and *Neighbours* met Norman’s standards – that a film could be art and have social relevance. In the case of *Begone Dull Care*, it was the answer to a dream that went back to McLaren’s teenage years, to make Colour-Music. Yet when McLaren and I would discuss flicker, he was full of boyish enthusiasm. He was totally delighted by René Jodoïn’s *Rectangle et Rectangles*, which he called the ultimate flicker film.

The issue as to whether or not McLaren was a paid-up member of the avant-garde is a bit of a red herring. I don’t believe that McLaren was any less interested in the substance of film than the recognized members of that fraternity. He shared with Lye a curiosity about what happens when one scratches on black emulsion, or with Stan Brakhage about the act of painting on celluloid. McLaren then had his own desire to use these scratches or paintings to communicate his feelings about life or music. And so *Boogie Doodle* is replete with sexual imagery; *Begone Dull Care* catches synaesthetically McLaren’s love of jazz; and in *Pas de deux* he paints a love story with light.

McLaren was nonetheless a man full of guilt, which pained those who knew him. For Claude Jutra, McLaren had a self-imposed guilt about everything, even his talent: “He knows he’s superior. I think even that makes him feel guilty.”

McLaren was Scots, born in 1914, from a conservative, comfortable middle-class background – his father was a stalwart member of the *kirk* in Stirling. When he was 13, McLaren took Christmas packages to families in the slums, and was appalled by the conditions he saw there. While he was still in high school a friend introduced him to Marx and politics, and McLaren joined the local Communist Party. This social conscience would never leave him, and would trouble him throughout his film career. For example, after the great festival success of *Blinkity Blank* in Cannes, Venice, and Berlin, it led McLaren to write to a friend expressing doubt about the social value of his work, particularly of *Blinkity Blank*. His friend responded that, “One who has given so much joy to so many in his work need feel no guilt.”

McLaren always said that a curiosity about a technique came first. If this is so, then his final film, *Narcissus*, is the only example (if we exclude his amateur and GPO films) of McLaren choosing a theme first. Narcissism was a subject which had interested him as early as the 1950s; for McLaren it was the "greatest modern sin". *Pas de deux* was, in fact, a tentative move towards tackling this theme. Why he delayed is part of the enigma.

When one looks through McLaren's tests and uncompleted films, one finds other examples which seem to be driven by a theme. *The Head Test*, which expresses an inner anguish, dates from World War II; from the same period there is *Snakes*, an uncompleted hand-drawn film which shows that truth is one of the victims of war. At this time, McLaren was making light-hearted propaganda films at the NFB. The only film of this nature in release is *A Phantasy on a 19th Century Painting*. This was not, in fact, a film topic chosen by McLaren, but one he was asked to make, as part of an abandoned documentary on German romanticism. He told me that he would rather it were not in distribution; it was not well-made and did not reflect his true feelings. I have to be careful not to overstate the case, however. It is more likely that McLaren had a curiosity about a technique, and then realized that a theme which interested him would work in that technique. *Neighbours* is the perfect example of this marriage of two interests. McLaren's surrealist, intuitive way of working required him to let a "content" emerge from his subconscious.

The McLaren story is, therefore, a complex one. McLaren believed that he was one of the pioneers, one of the experimenters in the new art, but he wanted to be not just an experimenter but an artist. He wanted to communicate not just to a few, but to many. So he married his fascination with technique to a content. And the films that he made tapped into the joyous, positive side of his nature.

McLaren's lesson

I knew Norman McLaren from the summer of 1968 until his death in January 1987. The film *Creative Process: Norman McLaren* was released in early summer 1990. (8) I wrote earlier that at the end of making that film, there was still an enigma at the heart of McLaren for me. Perhaps that is my weakness – a lack of sensitivity to what was obvious to others. But, on the other hand, there are these words from Jean Renoir, early in his autobiography:

The truth is that this individual of whom we are so proud is composed of such diverse elements as the boy he made friends with at nursery school, the hero of the first tale he ever read, even the dog belonging to his cousin Eugène. We do not exist through ourselves alone, but through the environment that shaped us... (9)

McLaren was 54 when we met; a life history was lacking to me despite all he and his colleagues told me over the years, although I did have certain similarities with McLaren in cultural background. In this brief article, I can only give broad brushstrokes, but there do seem to have been periods and turning points in McLaren's life which throw into relief the internal struggle over the social relevance of his work.

There was a great unease, awakened in the Scotland of his youth, lulled

at the NFB, but reawakened in China, where he worked in the final days of the 1949 revolution, and never laid to rest after that experience. And there is Grierson's suggestion that the opportunity to be "the most protected artist in the history of cinema" contributed to this unease.



A Chairy Tale, 1957
Norman McLaren, Evelyn
Lambart

Here is a lengthy, important quote from Guy Glover, who was with McLaren from the moment they met at the ballet in London one night in July 1937 until McLaren's death in January 1987:

I think that maybe the opportunity to have relative or, well, unusual freedom to pursue his technical experiments kind of overwhelmed the other side. He has terrible feelings about that. He appears not to be

convinced at some moments of the worth or significance of his non-social works. They have no spiritual utility, although I would think when pushed to wall, finally, he does not believe that all he has done is lacking significance because it lacks political significance. But he is inclined at times, when his political feelings are very strongly engaged, to be highly critical of what is basically a non-political group of work. That is, his life work as a whole. Despite Neighbours, Hell Unlimited, and, to a lesser extent, A Chairy Tale, his work is largely non-political. When he's in a politically sensitive mood, that seems slightly repugnant – as if he is content to be trivial. But I think that at other moments he would not believe that. He has thrown himself, one part of himself, so entirely into the making of these non-political films that even he would see that it is not a trivial involvement. But I don't know how to answer the question, because it is always difficult to say what is the social value of a non-political work of art. Sometimes it's a question of what is the value of a political work of art!

It may be that he finally did believe that some of his non-political work wasn't important enough to engage him totally, although he is at times inclined to deny that.

The ultimate significance of McLaren is, as he himself said, the job of history. Regardless, however, of that judgement, regardless of whether he is remembered or forgotten, he will be part of the film tradition because he influenced so many filmmakers in many genres in the span of his life, and became, therefore, part of the subconscious tradition which informs those who come after him. He inspired artists in other mediums, such as painting and photography. The evidence of that is in the letters he received, which he carefully put away in a file folder labelled "Nice Letters".

I shall end on a personal note. The tone of this article has been dark; yet my memory of McLaren is not an unhappy one. James Beveridge was one of the early documentarists at the NFB. In October 1941, he picked up McLaren at the Ottawa train station on his arrival from New York:

He made an unusual and specific kind of impression, which was of a person not previously known to me...just an unusual kind of gentleness, refinement, sensitivity, affability, which was to me a new one... He made a very pleasant, a more than pleasant – I don't know – he affected you.

It is a sentiment I echo. An example of this McLaren occurred after we finished *Narcissus*. A camera technician came into Norman's office and thanked him for the credit on *Narcissus*. He said no one had done that before. After he left, Norman turned to me and said that you always thank people for what they do. Everyone contributes his best to your film, even the person in the lab who does the most mundane task. And so McLaren was, at the NFB, a much-loved person.

I left teaching and began filmmaking two years after meeting McLaren. I worked with him from 1981 till 1985, mostly on *Narcissus*, his bleak final statement. His generosity with his technical and cultural knowledge, together with those qualities mentioned by Beveridge, brought a real change to my life, and to the films I would make. I was and am a privileged person.

So what were the specific filmmaking lessons I received from McLaren? Well...that filmmaking should be as personal a form of expression as possible; that this means understanding as much of the filmmaking process as possible; that this means doing as much of the actual work yourself as possible; that you must always seek the new; that you must explore the technology available to you; that you must look outside cinema – for instance, to painting, to music, to dance; that creation should be, within reason, a surrealist act; that even though you must listen to the opinion of others, you yourself must be your severest critic; and that creation must not be a purely narcissistic act.

Many who have worked with or under McLaren, or have seriously studied his work, have been exposed to these ideas. And so McLaren continues to help build the traditions in this art form which attracted him, in part, "because it had no traditions".

Vive McLaren!

This essay was initially published in a French translation and abridged form in the Montréal film magazine 24 IMAGES (December 2004).

1. *The Village Voice* (New York), 12 August 1961.
2. Unless otherwise mentioned, all McLaren's quotes are taken from conversations with the author between 1968 and 1986.
3. Letter from Norman McLaren to Laser Disc Corporation, Tokyo, Japan, 26 February 1986.
4. David Curtis, "Where Does One Put Norman McLaren?" Introduction to Scottish Arts Council catalogue *Norman McLaren, 1977*, for retrospective and exhibition touring to Glasgow, Aberdeen, Edinburgh, Stirling, and London.
5. In the late 1960s and early 1970s McWilliams conducted interviews with many of McLaren's collaborators. These unpublished interviews are the source of the quotes from Claude Jutra, John Grierson, James Beveridge, and Guy Glover.
6. Born in California, John Whitney (1917-1995) and James Whitney (1921-1982) were important figures of the American animation and experimental movement.
7. McLaren's technical notes for *Blinkity Blank*, 1955, in the archives of the National Film Board of Canada.
8. *Creative Process: Norman McLaren* premiered at the Cinémathèque Québécoise, Montréal, 29 March 1990.
9. Jean Renoir, *Ma vie et mes films* (Paris: Flammarion, 1974).

Escuela sobre ruedas 2004-2005

Iván Trujillo, Alfonso del Amo

Education

Formation

Capacitación

The concept of a mobile school for the preservation of moving images was born during the FIAF Executive Meeting in Seoul in 2002, as a response to the increasing demand for professional training around the world, taking account of the specific necessities and difficulties of the regions. Following the FIAF Summer School in Rochester in 2003, a group of FIAF colleagues undertook to define the concept. While the Summer School is held every three years, the traveling school would respond to the request of an archive or group of archives. While the Summer School is comprehensive, the traveling school would respond to the specific needs of each archive. More flexible in its format, the FIAF School on Wheels was born as complementary to the work of the Summer School. The role of FIAF, through its specialized commissions, consists of proposing the most competent teachers, organizing courses, and furnishing teaching materials. The organization and finance of the School on Wheels

La idea de los talleres sobre ruedas

La primera vez que se habló de una *Escuela sobre Ruedas* fue en la reunión del Comité Ejecutivo, en Seúl en 2002. La idea surgió al analizar la situación de la *Escuela de Verano* y, especialmente, el hecho de que muchos archivos, por sus dificultades económicas, no pueden enviar alumnos a esta Escuela. En la reunión se decidió formar un grupo de trabajo para el estudio de esos problemas.

Unos meses después, precisamente en la clausura del curso de la *Escuela de Verano* en Rochester, se reunieron Steve Ricci, Paolo Cherchi Usai e Iván Trujillo para seguir desarrollando la idea. Se llegó entonces a efectuar un planteamiento general sobre qué deberían ser los *talleres sobre ruedas*.

Justificación y estructura

La *Escuela de Verano* de la FIAF, con una periodicidad aproximadamente trienal, no podía cubrir plenamente la elevada demanda de formación técnica que plantean los archivos emergentes y económicamente no consolidados en diferentes regiones del Mundo.

Se hacía necesario disponer de otra opción, complementaria a la *Escuela de Verano*, que permitiera atender la demanda de formación, acudiendo directamente allí donde se requiriese ese tipo de formación para la capacitación del personal, poniendo especial énfasis en las necesidades particulares de cada archivo y tomando en consideración sus propias infraestructuras.

Desde estos planteamientos, los *talleres sobre ruedas* podían constituir una herramienta de formación muy adecuada.

Los *talleres sobre ruedas* pueden brindar una serie de cursos, de una semana de duración como máximo y dentro de un sistema modular en el que los estudiantes reciban un certificado por cada módulo cursado y, en caso de cubrir seis o más módulos, obtengan un certificado en preservación filmica.

Cualquier organización afiliada a la FIAF o, cuando éstas no existan en el país, las que estén interesadas en promover el desarrollo de la conservación cinematográfica, podría solicitar la organización de los *talleres* en su localidad.

La organización que acoja el taller debe asumir la responsabilidad de proporcionar locales adecuados para su desarrollo y de cubrir los costos de traslado, hospedaje y comida del docente.

Éste es, sin duda, el punto más delicado, pues si bien localmente una institución puede ser capaz de obtener recursos para alojamiento y comida y ofrecer locales y medios técnicos adecuados, la financiación del desplazamiento de los docentes puede representar, en cambio, un serio problema, puesto que los pasajes de los vuelos internacionales

would be undertaken by the institution that receives the school. The organizer must cover the traveling and staying costs of the teachers, and furnish the location. When the traveling costs are outside the possibilities of the host archive, FIAF will search for outside resources.

The proposed structure is divided into four parts: conservation; cataloging and documentation; programming and access to collections; and administration. The specifics of the structure are subject to discussion with the FIAF commissions and the recipients of the program.

The first experiences were very encouraging. Some workshops were held in 2002 in Mexico and Nicaragua, thanks to the cooperation of the NFTVA of London, the generous support of the British Council, and the organizing institutions. A second stage was inaugurated during 2004-2005, thanks to the project of Filmoteca Española and the generous financial support of Ibermedia. The School on Wheels was held in Buenos Aires, Lima, São Paulo, Mexico, Santiago de Chile, Madrid and Guatemala. The continuation of the program in 2005-2006 has been approved and the funds made available by Ibermedia. The requests for the School in Latin America are under study.

suelen cotizarse en dólares o euros. En esos casos, la FIAF debería ayudar en la búsqueda de fuentes alternativas de financiación.

A las comisiones especializadas de la FIAF corresponde un papel muy activo en estos cursos: proporcionar docentes idóneos de diferentes lenguas con el fin de que cada uno de los módulos pueda ser impartido en cualquiera de los tres idiomas oficiales de la FIAF; elaborar programas detallados y procurar materiales didácticos.

Finalmente, en Rochester se llegó al acuerdo sobre la importancia de iniciar el proyecto de inmediato para que, luego, a partir de experiencias concretas, pueda ir perfeccionándose en el futuro.

Inicialmente se planteó una posible estructura temática para los *talleres*, estructura que imprescindiblemente, si se desea desarrollar un sistema modular de formación, debe ser depurada y adaptada a las posibilidades reales de actuación.

Dicha estructura temática inicial contemplaba cuatro apartados y un total de diez rubros.

I – Conservación

- 1 – Acciones de emergencia en la preservación de imágenes en movimiento
- 2 – Reparación de filmes y sistemas ópticos de restauración
- 3 – Diseño y manutención de bóvedas para almacenamiento de materiales audiovisuales
- 4 – Reproducción y restauración

II – Catalogación y documentación

- 5 – Estándares, ética y reglas de catalogación de la FIA
- 6 – Géneros, indexación y desarrollo de bases de datos

III – Programación y acceso

- 1 – Programación de las colecciones de archivo
- 2 – Proyección
- 3 – Gestión de derechos y propiedad intelectual

IV – Administración y manejo de archivos

- 1 – Establecimiento de un archivo ideal: personal y fuentes de financiamiento.

En conjunto, todas estas ideas y el esquema estructural han sido comentados con los responsables de las comisiones especializadas de la FIAF.

Primeras experiencias

João Sócrates de Oliveira, entonces Jefe de la Comisión técnica, acogió con entusiasmo la idea de los *talleres* y ofreció su mediación personal para obtener la colaboración de la Comisión.

La organización de dos *talleres*, uno en México y otro en Nicaragua, ha sido el fruto de esta primera iniciativa, desarrollada en agosto de 2002.

L'idée de créer une école itinérante de préservation des images en mouvement a été envisagée pour la première fois lors de la réunion du Comité directeur de la FIAF à Séoul, en 2002. Elle est née du besoin de faire face à la demande croissante de formation professionnelle à travers le monde tenant compte des nécessités et difficultés spécifiques des régions. Elle prit forme lors de la clôture des cours de l'École d'été de la FIAF, à Rochester en juin 2003. A cette occasion, un groupe de collègues de la FIAF entreprit la tâche de définir ce que devait être l'École itinérante de la FIAF.

Alors que l'École d'été était organisée avec une périodicité triennale, l'École itinérante devait correspondre à la demande d'une archive ou d'un groupe d'archives, et offrir des modules de formation choisis parmi une liste de cours possibles. Alors que l'École d'été offrait des cours dans des conditions idéales couvrant la totalité des activités d'une archive et mettant en oeuvre des moyens considérables, l'École itinérante devait mettre l'accent sur les besoins propres à chaque archive tenant compte de sa propre infrastructure et en limitant le coût de la formation au minimum nécessaire. L'École itinérante, plus flexible dans son organisation et les moyens mis en oeuvre, a donc été conçue comme complément de l'École d'été ; elle peut désormais offrir une série de cours d'une durée maximum d'une semaine, organisés en modules et se réserve la possibilité de délivrer des certificats de fin de formation.

Le rôle de la FIAF, et en particulier celui de ses commissions spécialisées, consiste à proposer les enseignants les plus compétents, pouvant s'exprimer dans l'une des langues officielles de la FIAF (de manière à assurer aux cours leur efficacité), élaborer les programmes de formation détaillés et fournir le matériel didactique nécessaire.

L'organisation et le financement de l'École itinérante doit être assurée par l'organisme qui reçoit l'École. L'organisateur doit couvrir le coût du voyage des enseignants, assurer leur logement et fournir les locaux nécessaires au déroulement des cours. Le coût du voyage étant

El National Film and TV Archive autorizó a João Sócrates a impartir los *talleres*. El British Council costeó los pasajes entre Londres y Ciudad de México, donde fue organizado el primer *taller*, en la sede de la Filmoteca de la UNAM, dedicado a problemas de organización de archivos y de reproducciones.

Seguidamente, João Sócrates e Iván Trujillo volaron a Managua, en un viaje financiado por la Filmoteca de la UNAM y por la Embajada de México en Nicaragua, para impartir el segundo *taller* y desarrollar una visita de trabajo, actividades que fueron organizadas conjuntamente por la Cinemateca de Nicaragua y la Universidad Centroamericana.

El resultado de esta experiencia puede ser considerado como altamente positivo. No sólo se han estudiado soluciones adaptadas a las condiciones de cada uno de los archivos organizadores, como, por ejemplo, sistemas de limpieza y conservación de videocassetes, sino que estas actividades fueron desarrolladas bajo el espíritu de *apoyo mutuo entre archivos*, al que responde el lema «Supporting each other», utilizado para la sesión del Congreso de la FIAF, en Hanoi, donde fue presentada esta experiencia.

Colaboración con Ibermedia para la organización de talleres en Latinoamérica

Ibermedia es una iniciativa de cooperación promovida por España, dentro de la estructura de las Cumbres Iberoamericanas de Jefes de Estado y de Gobierno, para constituir un fondo de apoyo a la producción, distribución, exhibición y capacitación audiovisual en la región.

El Programa Ibermedia no incluye fondos para preservación fílmica. En septiembre de 2002, durante el Festival de San Sebastián, Iván Trujillo y Christian Dimitriu se entrevistaron con Elena Vilardell, responsable del Programa Ibermedia, para presentar el planteamiento de la Escuela sobre ruedas y las experiencias ya desarrolladas, y, al mismo tiempo, para estudiar la posibilidad de que Ibermedia apoyara la organización de cursos de preservación dentro de su programa de capacitación.

La propuesta fue muy bien acogida, sugiriéndose su formalización para la siguiente convocatoria del programa de cursos de Ibermedia. En mayo de 2003, se presentó un proyecto para la realización de diez talleres en diferentes países iberoamericanos, para el cual se solicitó el aporte de 36 mil euros por parte de Ibermedia.

En noviembre, Ibermedia informó que el proyecto de talleres sobre ruedas había sido seleccionado, pero la subvención se imputaba a 20 mil dólares, suma que posiblemente permitiría desarrollar seis talleres.

El calendario de los cursos fue establecido en otra reunión, celebrada en enero de 2004 en la Filmoteca Española, a la que asistieron: el director de esta institución, Chema Prado, Elena Vilardell en nombre de Ibermedia, Alfonso del Amo e Iván Trujillo.

Los firmantes de este texto quieren agradecer a la Filmoteca Española el interés y el apoyo demostrados.

Por último, Elena Vilardell pasó por México en febrero con el contrato firmado, contrato que fue entregado, en marzo, a Christian Dimitriu y la

souvent hors de portée de l'archive qui organise les cours, c'est la FIAF qui pourrait éventuellement rechercher des moyens extrabudgétaires.

Dès le début, une structure thématique fut adoptée. La structure proposée était divisée en quatre sections (conservation, catalogage et documentation, programmation et accès aux collections, administration et gestion des archives) qui à leur tour étaient sous divisées en une dizaine de sujets.

Cette structure est discutée et enrichie grâce au dialogue permanent établi avec les commissions spécialisées de la FIAF et les organismes bénéficiaires du programme.

Les premières expériences ont été très encourageantes. Des ateliers furent organisés en 2002 au Mexique et au Nicaragua grâce à la coopération du NFTVA de Londres, au généreux soutien du British Council, à la Filmoteca de la UNAM ainsi que des institutions organisatrices au Nicaragua, et ceci sous la devise adoptée au Congrès de Hanoi "Supporting Each Other".

Une deuxième étape a été inaugurée grâce au support financier de Ibermedia, qui s'est intéressé et a soutenu généreusement le projet de dix cours itinérants en Amérique Latine présentés en 2003 avec l'appui décisif de la

Filmoteca Española à Madrid. Sept cours ont finalement été organisés pendant la période 2004-2005 avec le soutien financier d'Ibermedia :

Buenos Aires, Lima, Sao Paulo, México, Santiago de Chile, Madrid et Guatemala. La reconduction du programme Ibermedia-FIAF pour la période 2005-2006 a été approuvée et les fonds versés. Les demandes d'Ecole itinérante en Amérique Latine sont à l'étude.

Ces premières expériences ont été

contribués de Ibermedia ya ha sido recibida en FIAF, destinada a dicho uso. En el acuerdo, la FIAF se compromete a facilitar la participación de los docentes, a proporcionar los materiales didácticos y —a través de los archivos organizadores— a disponer los alojamientos y mantenimiento de los docentes, además de locales y medios técnicos para el desarrollo de los talleres.

La diagramación actual muestra la realización de siete talleres durante el periodo 2004-2005, gracias a los 20 mil dólares concedidos por Ibermedia.

TALLERES REALIZADOS				
LUGAR	MES	DOCENTE	TEMA	ANFITRIÏN
Buenos Aires	1-3 junio	Alfonso del Amo	Preservación Fílmica	Museo del Cine y Cinemateca Argentina
Lima	6-8 agosto	Iván Trujillo	Creación de un nuevo archivo fílmico	Filmoteca de Lima Pontificia Universidad Católica de Perú
São Paulo	9-13 de agosto	Nancy Goldman	Catalogación Fílmica	Cinemateca Brasileira
México D.F	18-22 octubre	Torkell Saetervadet	Proyección de materiales de archivo	Filmoteca UNAM y Cineteca Nacional
Santiago	1-3 noviembre	Iván Trujillo	Creación de un nuevo archivo fílmico	Consejo Nacional de la Cultura y las artes y Fundación de la imagen en movimiento
Madrid	22-25 noviembre	Fermín Prado y Javier Fernández	Sonido Cinematográfico	Filmoteca Española
Guatemala	21-25 febrero	Francisco Gaytán	Creación, estructura y desarrollo de una filmoteca	Universidad de San Carlos de Guatemala

El informe anual fue entregado a Ibermedia en febrero de 2005 y el éxito del proyecto hizo posible recibir una asignación de 30 mil dólares para la continuación de la escuela en Iberoamérica. Actualmente estamos recibiendo solicitudes y propuestas, y elaborando el calendario de cursos para 2005-2006.

Conclusión

La colaboración de Ibermedia está permitiendo que la experiencia de los *talleres sobre ruedas* pueda reproducirse el número de veces

encourageantes et peuvent servir de modèle au développement de programmes similaires dans d'autres régions du Globe.

necesario para el desarrollo de criterios sobre la funcionalidad de esta idea.

El estudio de todas estas experiencias, combinado con el de otras actuaciones asimilables, como las desarrolladas por SEAPAVAA, debería llegar a constituirse en una guía capaz de orientar la actuación formativa de la FIAF en áreas económicamente emergentes de todo el mundo.

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Some Pioneering Cases of Digital Restoration in Japan

Fumiko Tsuneishi

Translation Assistance: Akiko Mizoguchi

Technical
Column

Chronique
technique

Columna
técnica

1. *Zanjin Zambaken* Took Us to a New Stage

In the beginning, there was Daisuke Ito. It is simply impossible to speak about the history of Japanese silent cinema without mentioning his name, especially in the field of *jidaigeki* (period) films. In Japan, less than 10% of silent films have survived, and those of Ito were once completely lost, with none of them having been preserved by film companies.

The vast blank in his filmography has been filled in little by little with discoveries of nitrate prints of titles such as *Chokon* (1926), *Chuji Tabinikki* (1927) and *Oatsurao Jirokichi Goshi* (1931).

Although we would very much like to discover films in the original format, it is much more likely that 9.5mm Pathé Baby prints are discovered, since that format was widely popular in Japanese homes from 1923 onwards. For example, precious, long-lost titles such as *Tokkan Kozo* (1929, Yasujiro Ozu), *Ishikawa Goemon no Hoji* (1930, Torajiro Saito), and *Kokushi Muso* (1932, Mansaku Itami) have been discovered as 9.5mm prints, thus reviving a significant part of Japanese film history, even though the image quality is very poor.



Zanjin Zambaken
Final data before film recording

As one of Ito's masterpieces, *Zanjin Zambaken* (1929), was listed in the Pathé Baby sales catalogue, we had eagerly been looking forward to its discovery. I myself had kept repeating the question, "What about *Zanjin Zambaken*?", whenever someone called with information about 9.5mm prints. *Zanjin Zambaken* finally appeared before our eyes in March 2002. The 9.5mm print in question is a condensed version, representing over 20% of the original, running 26 minutes at 18 fps. It was sold in 3 huge reels, which is rather long for Pathé Baby titles.

Our first restoration effort took place at Ikueisha, a small laboratory in Tokyo, where the

9.5mm print was blown up onto 35mm negative stock using their special equipment, which has a 9.5mm projector and a 35mm camera facing each other. In addition, as the distance between perforations of 9.5mm prints is rather close to that of 16mm prints, an attempt was

L'auteur retrace les différentes étapes de la restauration numérique de *Nanjin Zanbaken* (*L'Épée qui tuait les hommes et les chevaux*, 1929) de Daisuke Ito.

Considéré perdu, le film fut ultimement retrouvé en 2002 dans une copie 9.5mm de 26 minutes (20% du métrage d'origine) à 18 i.s.

D'abord gonflé en 35mm dans un petit laboratoire de Tokyo, cette première restauration comportait tous les problèmes classiques : rétrécissement de la pellicule, instabilité de l'image, foyer approximatif, etc.

Dans l'intervalle, une autre restauration avait été faite à partir d'une copie Edison 22mm. restaurée par le George Eastman House chez Haghefilm d'Amsterdam et projetée à Pordenone. Suite à cette projection, il fut décidé de confier l'original 9.5 à Haghefilm qui entreprit immédiatement une restauration numérique dans laquelle la stabilité de l'image fut grandement améliorée et le scintillement réduit de façon appréciable. C'est cette nouvelle copie qui fut projetée à guichets fermés au public de Tokyo durant « Cinema Lost and Found 2003 ».

Cette expérience très réussie fut déterminante dans la décision de la Shochiku d'entreprendre, avec Haghefilm (en collaboration avec un laboratoire de Tokyo), la restauration de *Wasei Kenka Todomachi* (1929) de Ozu, dont la seule copie existante est aussi en 9.5mm.

Suite à ces deux expériences positives, la Kadokawa Pictures a décidé de procéder à la restauration de *Shin Keike Monogatari* (*La Légende du clan Taira*, 1955) de Mizoguchi. Un projet qui pose d'autres problèmes : le film est en couleurs!

L'auteur conclut par des considérations d'ordre plus général sur la restauration numérique et par un souhait : qu'à l'avenir les archivistes du film aient des rapports plus étroits avec les laboratoires et des connaissances techniques qui leur permettent une implication plus grande dans les projets de restauration.

made to remodel an Oxberry 16mm-to-35mm blow-up printer so it could be adapted for 9.5mm prints.

Unfortunately, however, neither method produced satisfactory results. As is often the case with the 9.5mm format, which has perforations in the center instead of on both sides of the frame, our print was extremely warped, especially at the beginning and the end of each reel. Even though one puts registration pins at the top and bottom of a frame to fix the vertical line, the horizontal warp still remains, resulting in out-of-focus images.

Another problem was the instability of the images. As the 9.5mm format was designed to be projected in a relatively small size onto the wall of a household, its perforation was not very precise to begin with. Therefore, once the source material was converted to 35mm film, and projected onto a large screen, the instability of the images was emphasized. In addition to the fact that the perforations were torn and enlarged by wear, the distances between them varied depending on the degree of shrinkage in different parts of the print. For all these reasons, it seemed unrealistic to try to stabilize the images based on perforations. Rather, it seemed better to rely on the images themselves. It was clear that the photochemical process of copying the information of 9.5mm film couldn't solve this problem. "Digital restoration would be the only way, but it is far too costly at this point, and we will have to wait a few more decades," I thought at the time.

The restoration of *Zanjin Zanbaken* was momentarily stalled when I had a chance to see the successfully restored 22mm version at the Pordenone Silent Film Festival. The 22mm format was produced and marketed for home use by Edison for a short period of time. George Eastman House did the restoration by commissioning Haghefilm. After the screening I immediately spoke to the representatives of Haghefilm outside the cinema, to learn that they were also capable of restoring 9.5mm film. Just by chance, I had to take a KLM flight for Tokyo the following Monday after the festival, so I decided to take advantage of the 6-hour transfer layover at Amsterdam airport, and visit Haghefilm.

I was deeply impressed to learn that the interface connecting film materials and digital technology, which I had been vaguely imagining in Japan, had already been put into practical use there. Haghefilm was equipped to directly scan old materials (negative and positive), and also had special gates for 9.5mm, 22mm, and 28mm, in addition to those for 35mm and 16mm films. In order to make it possible to scan materials that are heavily shrunken, brittle, and warped, they are immersed in a certain solvent for a few days to soften them. Then the film is set between glass plates and scanned through a wet gate, to make them flat and to make it possible to read the maximum information.

At that time we were not fully convinced if the maximum resolution that was in practical use within the archival world, i.e., 2K, was good enough to capture all the information on authentic 35mm film stock, but there was no doubt that it was more than enough for the 9.5mm format. For all these processes, the overall cost of digital restoration quoted was quite low compared to Japanese standards. Upon my return to Japan the first restoration project for the National Film Center

was quickly approved, and we commissioned Haghefilm to restore our beloved *Zanjin Zanbaken*.

The original 9.5 print was sent to Amsterdam, and 4 months later, after numerous e-mails – sometimes attached with QuickTime movie files – and the checking of a 35mm test reel, the 35mm negative and the first print were delivered. The semi-automatically restored images, done using software such as Diamant, still showed some distortion of the images and big scratches caused by sprockets, but the images had become much more stable and flicker had been removed. By flattening the warped material, the sharpness of the images was greatly enhanced, making the most of the information the small 9.5mm frames contained.

The digitally restored *Zanjin Zanbaken* was shown as one of the special feature titles in the “Cinema: Lost and Found 2003” season held at our cinema between May and July 2003, drawing a full house for each screening.

2. *Wasei Kenka Tomodachi* – Collaboration between Film Companies and Domestic Laboratories

We invited several film companies and domestic laboratories to the premiere screening of the digitally restored *Zanjin Zanbaken*, as we intended to collaborate with Shochiku on our next restoration project, *Wasei Kenka Tomodachi* (1929, Yasujiro Ozu). This title had already been

selected for screening as part of the program celebrating the centennial of Ozu's birth, which was scheduled for late 2003, although the film was discovered only in 9.5mm. Following the successful restoration of *Zanjin Zanbaken*, some of our 2003 budget was newly allocated specifically for digital restoration, and it was used to carry out the restoration of *Wasei Kenka Tomodachi*. In this case, however, we decided to commission both Haghefilm and a domestic laboratory, to promote the domestic industry as well as resorting to overseas resources for the technologies that were only available there. This also turned out to be the first instance of a co-restoration project between a film company and the NFC, since Shochiku decided to take charge of the domestic restoration processes.

As in the case of *Zanjin Zanbaken*, we commissioned Haghefilm to scan the 9.5mm print and treat the images at workstations using Diamant. In addition, we decided to manually repair big scratches that cannot be

restored by Diamant, and commissioned IMAGICA to take care of the manual part. After semi-automatic restoration was done by Diamant, the data was sent back from Holland in DTF2. Manual restoration was then done to the data at IMAGICA in Japan, and the new data was sent back to Haghefilm, where it was recorded onto film. Meanwhile, video



Wasei Kenka Tomodachi
Original 9.5mm print

material for DVD and television broadcasting was created directly from the digital data, not from the film, before it was sent back to Holland.

Haghefilm boasts strength in manual restoration skills as well, but they willingly accepted our suggestion that the manual process be done by a Japanese laboratory. According to Haghefilm, they strongly ask to be commissioned to do both scanning and recording, as those processes are closely connected to each other in the sense that they both deal directly with film. However, it is fine with them to involve other laboratories in the digital restoration processes. In fact, they even recommend that film archives own digital restoration software, and that archivists operate it themselves, because it is impossible for the laboratory to decide which part to restore and which to let go, as digital restoration can restore a vast amount of the information. (For example, the Nederlands Filmmuseum, George Eastman House, and the Danish Film Institute have already started in-house restoration.) For us it was also important that the laboratory was geographically near, so an archivist could be closely involved in the decisions regarding which part of the images should be restored, and to what extent, by checking the outcome of each operation. Based on their experiences with special effects for new productions, and image treatments for DVD releases of old titles, IMAGICA demonstrated the desired technological expertise.

As the 9.5mm print of *Wasei Kenka Tomodachi* was in much better condition than *Zanjin Zanbaken*, we expected the restoration process to be rather simple. Therefore, when we saw the first data delivered by Haghefilm, and found some huge and elongated pieces of dust lying in the corner of the frame, we were shocked, as such dust was not visible in the version which had been restored by an analog method at Ikuetsu several years earlier. Haghefilm scans the source material in a size that is about 10% bigger than the original framing, so as to allow space for adjusting the positions of the frames later. (After this stabilizing procedure, extra space is cut off before data is finalized.) Thus the information contained in the source material was fully retrieved by scanning this time; and therefore the huge pieces of dust became clearly visible. In some frames, no clue was left to detect what originally existed behind the dust, and one had to create the content to fill in the empty space.

Strictly speaking, any image repair based on digital technology is more or less creating something new, since what the software does is to fill in the empty space based on the information of the neighboring frames, although no two frames are identical. The question of to what extent the empty space should be filled, and what to depend on when doing so, is a huge ethical issue which requires much consideration. If the scratch or dust in question can only be removed by adding extra information, one sometimes needs to be courageous enough to leave it, even though it looks unseemly. In this case, thanks to the expertise of the technical staff at IMAGICA, all the big pieces of dust were treated neatly, so as not to stand out. By so doing, we opted to enter the realm of creation in some cases. Frankly speaking, I think this was possible only because this restoration project was an experimental case in collaboration with Shochiku, the copyright holder of the film in question.

La autora describe las distintas etapas de la restauración digital de *Nanjin Zanbaken* (*La espada que mataba a los hombres y los caballos*, 1929) de Daisuke Ito.

La película, que se consideraba perdida, fue encontrada recientemente, en 2002, en una copia de 9,5 mm de 26 minutos (20% del metraje original) en 18 i.s.

En primer lugar fue expandida a 35 mm en un pequeño laboratorio de Tokio; pero esta restauración presentaba todos los problemas típicos: encogimiento de la película, inestabilidad de la imagen, foco impreciso, etc.

Mientras tanto, se había realizado otra restauración a partir de una copia Edison 22 mm restaurada por la George Eastman House en Haghefilm de Amsterdam, que fue proyectada en Pordenone. Tras la proyección, se tomó la decisión de confiar el original de 9,5 a Haghefilm, que emprendió inmediatamente una restauración digital en la que se mejoró notablemente la estabilidad de la imagen y el centelleo se redujo apreciablemente. Es ésta la copia proyectada en sesión cerrada al público, en Tokio durante «Cinema Lost and Found 2003.»

El éxito de esta experiencia fue determinante para que la Shochiku decidiera emprender con Haghefilm (en colaboración con el laboratorio de Tokio), la restauración de *Wasei Kenka Todomachi* (1929) de Ozu, cuya única copia existente es también de 9,5 mm.

Tras estas dos experiencias positivas, la Kadokawa Pictures ha decidido enfrentar la restauración de *Shin Heike Monogatari* (*La leyenda del clan Taira*, 1955) de Mizoguchi. Este proyecto plantea otros problemas, más difíciles, puesto que la película es de color.

El autor concluye con reflexiones de orden más general sobre la restauración digital, expresando el deseo de que en lo futuro los archiveros de cine entablen relaciones más estrechas con los laboratorios y posean los conocimientos técnicos que les permitan una participación mayor en los proyectos de restauración.

3. *Shin Heike Monogatari* – Comparison between Different Methods

Attracted by this successful project, another film company, Kadokawa Pictures, became interested in collaborating with us, and we immediately started another project, to restore *Shin Heike Monogatari* (Tales of the Taira Clan, 1955), which is one of only two color films directed by Kenji Mizoguchi. This project was an appealing one for Kadokawa Pictures as well. As *Shin Heike Monogatari* features Raizo Ichikawa, a famous movie star of the period, they could premiere the newly restored print during the forthcoming Raizo Festival, which would commemorate the 50th anniversary of his screen debut. They thus agreed to bear half the cost of the digital restoration, and although the film is 107 minutes long, the cost of restoration was calculated to be feasible, provided we directly commission an overseas laboratory.

Three versions of the trailer for *Shin Heike Monogatari* had been produced, and fortunately all the original negatives existed. So we decided to compare some methods as well as prices before restoring the entire film by requesting a sample restoration from some expert laboratories, such as Haghefilm and Digital Film Lab. It was also a practical way to ask them to quote the restoration cost for the entire film in advance, based on the condition of the trailer material.

(1) Scanning Method

Roughly speaking, there are two different methods of film scanning: frame scanning and line scanning. In the first method, which was taken by Haghefilm, each frame is scanned with a CCD camera while the film is moved from one frame to the next. The second one, taken by Digital Film Lab, scans the film in a constant motion as a mass of lines. Frame scanning could be called the advanced form of optical printers, while line scanning is that used by continuous printers or telecine equipment. Generally the line scanning method is faster, and thus cheaper.

(2) Wet Gate

Wet gate is a device to make the physically damaged parts of a film less visible, by filling them with chemical solution and thus preventing random reflections. Perchloroethylene, the solution used for this process, is considered harmful to the environment; thus its usage is starting to be limited, and will eventually be banned internationally. Besides, it is said that the wet-gate process deprives images of a certain sharpness. For these reasons, digital restoration is being promoted as an alternative method of restoration, and technologies such as “diffuser” and “digital mask” have been developed. For the time being, Haghefilm still uses wet gate during the scanning procedure, while Digital Film Lab does not. Without this device, image repair done fully digitally by Digital Film Lab turned out to cost more than we expected.

(3) Sound Restoration

Daiei, the studio which originally produced *Shin Heike Monogatari*, and which now has been merged into Kadokawa Pictures, was the only studio in Japan which continued to use the variable-density sound recording system throughout its existence, until its bankruptcy in 1971. *Shin Heike Monogatari* was no exception, and its sound needed to be restored, as it contained a lot of defects typical for this system, such as

noises and distortions. Haghefilm is a comprehensive laboratory, with an in-house sound department, and it was convenient for us to commission one laboratory for both the restoration of the images and the soundtrack.

Taking all these factors into consideration, Kadokawa Paictures and the NFC decided to commission Haghefilm after comparing the final 35mm prints on the screen. The original material arrived in Amsterdam in late August. As the Raizo Festival was scheduled for late November, we had to complete the restoration within less than 3 months.

4. *Shin Heike Monogatari* – First Color Restoration

In addition to maintaining a regular correspondence with Haghefilm by telephone and e-mail, I flew to Amsterdam in October to work on a number of subtle issues described below, which could only be discussed face-to-face and by looking at the film on the spot.

(1) Reference

It is not the laboratory's responsibility to decide the kind of colors a restored film should be. In this case, Kadokawa Pictures and the NFC needed to make the decision and to give orders to the laboratory. It is an extremely difficult question, since the "original color" remains nowhere. In fact, as we did not provide color references when we ordered the sample restoration of the trailer materials, Digital Film Lab and Haghefilm came up with extremely different color decisions, with the former suggesting light and contemporary color tones and the latter the gaudy colors that Eastman Color was known for at the time of the film's production.

Before starting the restoration of the whole film, we made a digital Beta tape as reference material under the supervision of Mr. Fujiro Morita, who worked on the film as assistant cinematographer, to simulate the "original colors" he remembered from 49 years ago. It was reassuring for us to gain his approval for our color decisions before we actually restored the film itself, but it goes without saying that "a person's memory" cannot be too reliable. However, as far as motion picture film is concerned, is it ever possible to reproduce the authentic color? Even when the NFC makes new prints of films made before the 1980s, we normally leave the re-grading procedure to the grader in commission, since the original grading data for the former subtractive system cannot be adapted directly to the current additive system, and since the negative fading requires further adjustment. As it is the nature of motion picture films that a number of viewing copies are reproduced under various conditions, we could even say that it is no use to seek the authentic "original color". Therefore, we restorers have to assemble even unreliable information, such as the "memory" of people involved in a film's production, and the audience in the cinema upon its release, as well as the results of scientific analysis as to how dyes fade in color film stock.

(2) Duplicate Negatives

Effects such as fades, overlaps, and wipes were produced by utilizing an optical printer. In other words, those parts of the surviving film consist of duplicate negatives. Before the improved film stock for duplicate negatives became commercially available in the middle of the 1980s,

the color tones of the duplicate negatives were problematic. In addition, the colors of the duplicate negatives faded at a different speed and in a different manner compared to the original negatives. Besides, it has been a custom in the film industry in Japan to switch from original negative to duplicate negative exactly where the effects begin. As a result, different film stocks coexist even within one single cut, making the difference in color tones starkly evident. As this problem had always been disappointing whenever the NFC made new prints for the collection, we requested that priority be given to correcting the colors of the duplicated parts of *Shin Heike Monogatari*, to see how far such problematic colors could be corrected by digital technology.

(3) Blue Flares

The balance of colors goes off as the three layers of color negative fade at different speeds, with yellow fading the fastest, followed by magenta and cyan, in that order. When such negatives are scanned and transformed into positives, yellow turns out to be disproportionately strong. In order to regain the original color tones, after the image is resolved into three colors during the scanning procedure, the faded color is strengthened. However, in our case it turned out that in quite a few frames the colors had become uneven inside each frame, and thus blue flares appeared in parts of the frame, where the color needed correction by using digital masks.

(4) Scratches and dots

Although many scratches were removed by the wet-gate process, the film still had numerous splices, scratches, and dots. As we had limited time to restore the film, we requested that the lab digitally remove those which were clearly visible when the film was projected at the correct speed, and to leave the other, smaller ones as they were.

Due to these numerous problems, we fell behind schedule, although the staff at Haghefilm worked enthusiastically. I was extremely thankful for their dedicated work, but nevertheless my anxiety grew as the deadline approached. In fact, the first print did not leave Amsterdam until as late as 13 November, and we received it in Tokyo on the 16th, barely in time for the press conference and premiere screening on 18 November, which turned out to be a great success.

5. Future Prospects

The ultimate goal of the NFC's digital restoration projects is to encourage both Japanese film production companies and laboratories to be engaged in digital restoration. For that purpose, we chose to work with the foreign laboratory with arguably the most sophisticated technologies and techniques of digital restoration, and announced to the public the technical information as well as the cost, so as to present our cases as useful precedents. The reason we commissioned these projects abroad was not just because of the price, but because at that moment we couldn't find any domestic laboratory with the necessary facilities, expertise, and techniques.

However, the NFC carried out another project in 2004, commissioning IMAGICA for the restoration of a severely damaged part of *Taki no Shiraito* (1933, Kenji Mizoguchi). This laboratory was well equipped with

a film scanner as well as a film recorder, but there were problems. For one thing, their film scanners were exclusively used for the visual effects of new productions, and could only deal with brand-new 35mm negatives, which were neither warped nor shrunken. In addition, there was no in-house network available to transfer the huge amount of raw data without ever compressing it during the whole procedure; some indispensable software was not yet installed; and so forth. It took us no less than half a year to solve all these problems one by one, and get the three-minute part finished, but their facilities and techniques have advanced considerably during this project.

For those who wish to re-release old films, “digital restoration” still seems one of the most effective ways to add value nowadays. If digital restoration significantly enhances the artistic and commercial value of an old film at a relatively reasonable cost, the cost of restoration will soon be covered, and the restored prints will earn a profit, so that more companies will be enticed to restore their films. If that is achieved, the whole Japanese film heritage would attract more public attention. I hope that the NFC’s endeavours have made a few steps forward in that direction.

“Digital restoration,” however, is bound to lose its vogue value soon, and may simply become one of the regular technologies which specialists use on a daily basis. Personally, the merit of digital restoration is that restoration processes which we used to have no choice but to leave up to lab technicians have now become more transparent. I would very much like to make this the beginning of an era when archivists, including myself, have more access to lab work and acquire a better understanding of it, so they can be more involved in restoration processes.

The FIAF Electronic Subtitling Network

Antti Alanen

Technical
Column

Chronique
technique

Columna
técnica

L'auteur, membre de la *Commission de Programmation et d'Accès aux collections* de la FIAF, nous rappelle d'abord qu'en juin 2003, à l'occasion du congrès de Stockholm-Helsinki, fut mis sur pied un réseau dédié à la question du sous-titrage électronique.

Seize archives du film ont spontanément adhéré à ce réseau : Athènes, Barcelone, Belgrade, Bologne, Budapest, Copenhague, Helsinki, Hong Kong, Londres (NFT), Luxembourg, Madrid, Munich, New York (MOMA), Oslo, Stockholm et Valencia.

Les avantages d'un tel réseau sont multiples :

l'échange de traductions (idéalement sur support Word). Si de tels échanges sont surtout valables pour des archives partageant une même langue, les archives de pays utilisant deux ou trois langues, ou encore des archives de zones où l'anglais est largement en usage, peuvent aussi profiter de tels échanges;

l'accès à des traductions internationales quand la langue d'origine d'un film est peu connue dans le pays où il doit être projeté – par exemple, la traduction française

Cinema is not only image and sound, but also speech and text. Elaborate texts have been a part of the cinematic experience since the days of silent film – florid intertitles credited to D'Annunzio, omniscient narration by Griffith, agit-prop exclamations by Vertov. Since the advent of sound, verbal genres such as Shakespearean adaptations, screwball comedy, and *commedia all'italiana* have stretched the capacity of even native speakers.

Good translation is mandatory for the full appreciation of a film by those who are not well versed in its language. But very often, even in prestigious archival film festivals, films are presented with only simultaneous translation, by someone who has had little or no time or opportunity for advance preparation. However, even a silent film may contain a poem by Baudelaire, which no genius can ad-lib into another language.

An electronic subtitling network was launched at the 2003 FIAF Congress. Quickly, 17 archives joined or reacted to the initiative: Athinaï, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, København, Luxembourg, Madrid, München, New York's Museum of Modern Art, Oslo, Stockholm, and Valencia, as well as London's National Film Theatre (NFT). Tokyo responded to the survey, but does not feel the need to participate. A commercial company, Christopher Mondt Filmprojektion (Hamburg), has also expressed interest.

The members of the network decided to drop the idea of a common standard and a common language for electronic subtitling. However, a great deal can be done for mutual benefit, most importantly:

1. Exchange of translations as data files, preferably as Word documents. The most obvious advantages can be obtained by members who share a language, including bilingual and multi-lingual members, and by members who can accept English or another lingua franca.
2. Access to intermediary translations can be helpful when the language of a film is little known in the member's country. For example, a French translation of a Vietnamese film would be helpful in Oslo.
3. Exchange of manuscripts, dialogue lists, continuity sheets, master subtitle lists, and spotting lists can lighten a translator's task by 50%. Making sense of a film's soundtrack can be a big challenge when no dialogue list exists.

In the best FIAF tradition, the international exchange of such a cooperative network will assist in minimizing its members' administrative burden, although we are dealing with massive amounts of information – tens of thousands of films, and translations into dozens of languages.

Each member of the network is invited to take steps to:

d'un film vietnamien peut être utile à Oslo;

l'échange de manuscrits, de listes de dialogues, de listes de sous-titres, peut alléger de façon appréciable (50%) le travail du traducteur.

Bien qu'il s'agisse de plusieurs milliers de titres et de traductions en plusieurs douzaines de langues, il a été convenu de limiter l'investissement administratif du projet, notamment :

en négociant des droits non commerciaux, incluant les droits couvrant les échanges culturels sans but lucratif;

en permettant aux membres du réseau l'accès aux traductions et aux collections de listes de dialogues de leurs collègues;

en rendant disponible, dans la mesure du possible, les traductions et autres matériaux, sur support Word.

Les avantages d'un tel réseau peuvent évidemment varier selon qu'il s'agit d'une petite ou d'une grande institution et la question des coûts, comme de la charge de travail, devra être évaluée.

Mais le défi le plus réel d'un tel réseau tient à ce que plusieurs archives de première importance ne pratiquent pas la traduction des films.

La question des bases de données et des sites est déjà à l'étude, mais de tels outils commandent un encadrement administratif. À cette étape du projet, c'est le courrier électronique qui tient lieu de plateforme d'échanges.

Pour mieux comprendre les divers aspects de la question du sous-titrage électronique dans les archives du film, une enquête a été menée en 2003-2004 auprès des adhérents de la FIAF. On y apprend...

que certaines archives traduisent tous les films étrangers qu'elles projettent;

que d'autres acceptent les films étrangers sous-titrés dans une langue étrangère bien connue dans leur pays;

certaines archives font la traduction de plus de 100 films par année; d'autres n'en traduisent aucun;

- Negotiate permanent non-commercial rights for its translations, including rights for non-profit cultural exchange;
- Give other members access to its translations and to its collections of dialogue lists, etc.;
- Whenever possible, make translations and other materials accessible as Word documents.

There are of course questions about the respective benefits of "big" vs. "small" members and "big" vs. "small" languages. Matters of cost and labour also need to be taken into account. As the network keeps evolving, the archives' resources will be better appreciated. Archives from countries with "small" languages may be strongly equipped. For instance, in Helsinki there is a collection of over 50,000 dialogue lists and other material, in several languages.

The biggest challenge in building the network is the fact that many distinguished archives lack a tradition of translating films. For archives which have habitually translated films, electronic subtitling is an easy and welcome step forward. For others, the transition will be more demanding for the first few years. The transition to e-subtitling and the development of the network will help everyone, in the near future and in the long run.

Ideas about databases and sites are being discussed within the network. These would require administration. Meanwhile, the network already functions as a joint e-mail address list, where every member can ask questions such as "Do you have a dialogue list for Fritz Lang's *Der Tiger von Eschnapur*?"

Most likely, language-based networks (Spanish, English, French, German, Italian, etc.) are going to develop. A successful example of such a network is Centro Colombo Americano.

The Survey

In 2003-2004 a FIAF electronic subtitling survey was conducted.

The survey revealed a wide variety of solutions for screening foreign-language films: no translation at all, unscripted spoken commentary, scripted spoken commentary, e-subtitles provided by an external company, and e-subtitles provided by the archive.

Some archives use a variety of options, depending on the films. Some translate all foreign films; some accept generally known foreign languages. Some translate hundreds of films a year, some none at all.

Many archives keep the rights to their translations, while with some archives the rights are retained by an external company.

The equipment needed consists of a video projector, a computer, and software suitable for e-subtitling. Some archives make package deals with companies specializing in "softtiting", or "virtual" subtitling (i.e., the digital projection of subtitles on a screen below the image, not engraved on the print), which includes hardware and software costs. If an archive buys a computer and an e-subtitling software programme, the costs need not exceed 3,000 Euros. No costs are involved if an archive already has a suitable computer with PowerPoint.

certaines archives demeurent propriétaires des droits de leurs traductions;

d'autres laissent ces droits à des sociétés externes.

La question de l'équipement est relativement simple : un projecteur vidéo, un ordinateur et le *software* nécessaire au sous-titrage électronique. Certaines archives ont des ententes avec des sociétés de sous-titrage dans lesquelles *software* et *hardware* sont inclus. Si une archive décide de faire l'acquisition d'un ordinateur et du *software* de sous-titrage, elle doit compter 3 000 euros. Si une archive possède déjà un ordinateur et un système « power point », il n'y a pas de coût. Les frais de traduction et de technique varient évidemment selon les pays. Enfin, étant donné que les films ne sont habituellement projetés qu'une ou deux fois dans les cinémathèques, il est recommandé de choisir le système manuel, de préférence au système automatisé qu'utilisent certains festivals.

Tous les adhérents de la FIAF sont invités à se joindre au réseau. Un questionnaire est disponible à cet effet au Secrétariat de Bruxelles.

Translation costs and operator's costs can vary greatly by country. Archives which start translating films from scratch face much greater costs than ones which have already built up substantial libraries of translations.

Many members can make their libraries of dialogue lists and translations available. There is a growing trend for such documents to be stored as Word documents, which can easily be sent as e-mail attachments.

Although electronic subtitling can be automatized, for archival and festival programming the manual option is preferred, as a film is usually screened only once or twice.

The e-subtitling culture has become most deeply developed in Spanish-speaking countries, with record attendance figures. These countries also prefer external companies to deal with the whole translation and subtitling business. In other countries, PowerPoint and the Sublime system are among the most popular packages.

The FIAF Electronic Subtitling Network 2004

Ms. Emilia Mathes / Ms. Smaro Stavropoulou (Athina)

Mr. Ramón Font (Barcelona)

Mr. Marjan Vujovic (Beograd)

Mr. Guy Borlée (Bologna)

Ms. Blanka Szilágyi (Budapest)

Mr. Antti Alanen and Ms. Satu Laaksonen (Helsinki)

Mr. Isaac Leung (Hong Kong)

Mr. Peter Witt (København)

Ms. Julie Pearce (London, NFT)

Mr. Claude Bertemes (Luxembourg)

Ms. Catherine Gautier (Madrid)

Ms. Magdalena Acosta (México, Cineteca Nacional)

Mr. Stefan Drössler and Mr. Klaus Volkmer (München)

Mr. Josh Siegel (New York, MoMA)

Mr. Jan Langlo and Mr. Kjell Billing (Oslo)

Mr. Per Sundfeldt (Stockholm)

Ms. Marlis Caillet (Valencia)

Everyone in FIAF is welcome to join the network. New members are expected to fill in the survey questionnaire, after which they will be added to the mailing list. If interested, please contact: Antti Alanen, Suomen Elokuva-Arkisto, Helsinki, antti.alanen@sea.fi, or the FIAF office in Brussels.

El autor, miembro de la Comisión de programación y acceso a las colecciones de la FIAF, recuerda ante todo que en ocasión del congreso de Estocolmo-Helsinki, en junio de 2003, se organizó una red dedicada al problema de los subtítulos electrónicos.

Han adherido espontáneamente a la red dieciséis archivos de películas: Atenas, Barcelona, Belgrado, Boloña, Budapest, Copenhague, Estocolmo, Helsinki, Hong Kong, Londres (NFT), Luxemburgo, Madrid, Munich, New York (MOMA), Oslo y Valencia.

Las ventajas de esta red son múltiples; a saber:

- el intercambio de traducciones (idealmente sobre un soporte Word). Estos intercambios son ventajosos sobre todo para los archivos que comparten la misma lengua, pero también pueden ser provechosos para los países que utilizan dos o tres idiomas o en los que el inglés;
- el acceso a traducciones internacionales en el caso de que el idioma original sea poco conocido en el país en que se proyecta la película: por ejemplo, la traducción francesa de una película vietnamí puede ser útil en Oslo;
- el intercambio de manuscritos, listas de diálogos, listas de subtítulos puede facilitar en medida apreciable (50%) el trabajo del traductor.

Aunque se trate de algunos miles de títulos y de traducciones a algunas decenas de idiomas, se ha convenido en limitar la inversión administrativa del proyecto, en particular, en el siguiente sentido:

- negociando los derechos no comerciales, incluyendo los derechos que cubren los intercambios culturales sin fines de lucro;
- permitiendo a los miembros de la red el acceso a las traducciones y las colecciones de listas de diálogos de sus colegas;
- poniendo a disposición, en lo posible, las traducciones de otros materiales, en formato Word.

Indudablemente, las ventajas de una red así estructurada pueden variar según se trate de instituciones pequeñas o grandes y será menester evaluar tanto los problemas de costes, como el trabajo necesario.

Pero el desafío más concreto consiste en el hecho de que muchos archivos de primera importancia no efectúan la traducción de las películas.

Se está estudiando el problema de las bases de datos y de los sitios de internet, pero presentan el inconveniente de ser instrumentos que exigen un marco administrativo. De momento, recurrimos al correo electrónico como plataforma de intercambio.

Para comprender mejor los distintos aspectos de la cuestión de los subtítulos electrónicos en los archivos de cine, se ha realizado en 2003-2004 una encuesta entre los adherentes de la FIAF. De esta manera hemos sabidos que:

- algunos archivos traducen todas las películas proyectadas;
- otros aceptan los filmes extranjeros subtítulos en idioma extranjero conocido en el país;
- algunos archivos traducen más de 100 películas por año;
- otros, en cambio, no realizan en modo alguno, traducciones;
- algunos archivos conservan la propiedad de los derechos de sus traducciones;
- otros ceden esos derechos a sociedades externas.

El problema los instrumentos necesarios es relativamente simple: consiste en un proyector de videos, un ordenador y el software necesario para crear subtítulos electrónicos. Hay archivos que tienen acuerdos con sociedades de subtitulación que incluyen software y hardware. Un archivo que decidiera comprar un ordenador y el software necesario para los subtítulos tendría que enfrentar un gasto de alrededor de 3.000 euros. De poseer ya un ordenador y un sistema power point, el archivo no tendría otros gastos. Por supuesto, los gastos de traducción y técnicos oscilan de un país a otro. Por último, dado que, en general, las películas suelen ser proyectadas sólo una o dos veces en la cinematecas, se aconseja la elección del sistema manual, de preferencia al sistema automatizado al que recurren algunos festivales.

Todos los adherentes de la FIAF están invitados a incorporarse a la red. A tal efecto un formulario está disponible en el Secretariado de Bruselas.

Asta Nielsen – Lost and Found

Thomas C. Christensen

News from the Archives

Nouvelles des archives

Noticias de los archivos

Bien qu'Asta Nielsen fût la plus célèbre étoile du cinéma danois de tous les temps, on considère qu'une grande partie de ses films sont aujourd'hui perdus.

Avec le soutien du Ministère danois de la culture, le Danish Film Institute va entreprendre en 2005-2006 un projet dont le but est de localiser les films d'Asta Nielsen qui subsistent, avec l'espoir de découvrir d'autres fragments qui sont présumés perdus actuellement.

En 1910, suite à la première de *Afgrunden*, Asta Nielsen obtint une renommée presque instantanée. On ne possède, en entier ou en fragments, que 40 des 70 films dans lesquels elle joue jusqu'en 1932, et dont la plupart furent produits en Allemagne.

Grâce à ce projet, le DFI entend récupérer ne fût-ce que quelques nouveaux fragments de films, complétant ainsi le nombre de ceux qui sont déjà disponibles en vidéo ou sur dvd. Il s'agit d'un projet ambitieux, puisque nombreux de ces films ont été produits en plusieurs versions, plus ou moins censurées et coupées, parfois avant distribution, à cause des

Asta Nielsen is the greatest Danish film star of all time. However, despite her fame, almost half of the films she appeared in are considered lost. In the years 2005-2006, with support from the Danish Ministry of Culture, the Danish Film Institute will undertake a project to research the surviving elements of Asta Nielsen's films, and hopefully also discover elements until now considered lost.

Having achieved virtually instant stardom with her first film, *Afgrunden*, Asta Nielsen quickly discovered that Denmark could not accommodate her fame, and soon moved to Germany, where most of her films were produced. In the years from 1910 to 1932 she appeared in more than 70 films, of which only 40 are known to survive either complete or in fragments. The Danish Film Institute probably holds the most complete collection of Asta Nielsen films, comprising prints acquired from many archival sources. The aim of this project is to map where the most original elements are located and possibly identify hitherto unknown elements. The Danish Film Institute will produce new preservation masters where required to preserve the film for the future, or when the film is considered of such importance that preservation elements should be kept in Denmark. Some films will require restoration to assure their presentation in a form adhering as closely as possible to the original premiere version.

Obviously, the fact that very few of Asta Nielsen's films are available on video or DVD makes it difficult for historians to study them. Another problem is that many of her films survive in fragmented form, or in different versions. The first phase of the project is to gather information as to the whereabouts and quality of unique elements in different film archives. Since the films were distributed in different versions, and were often censored due to their controversial content, the titles that do survive frequently exist in supplementary forms. This is not only due to the wear and tear of time, but also because they were deliberately cut at the time of their release.

Apart from the acquisition of preservation elements, we also plan to produce a DVD-ROM with a number of core films, as well as illustrating a complex restoration in this format. In this way we will not only highlight the historical value of the film, but the individual element's uniqueness and provenance will become the object of historical investigation. Through the DVD-ROM format it is possible to visualize a film which may survive only in fragments. Bits and pieces that would never gain coherence on a screen can hereby be experienced as parts of a whole. A parallel in the museum world is the Viking Ship Museum in Roskilde, Denmark, where surviving fragments of thousand-year-old ships are attached to a cast-iron skeleton visualizing the original shape of the entire vessel. The aim of the project is thus not only to preserve Asta Nielsen's films for the future, but also to shed new light on a

polémiques déclenchées par leur contenu.

Le DFI envisage aussi la production d'un dvd contenant quelques films phares, accompagnés de la description du processus de restauration des éléments.

L'article, qui fait appel à la collaboration des lecteurs, se termine par une liste de films connus d'Asta Nielsen, dans laquelle les caractères **gras** indiquent les œuvres qui sont conservés, les *italiques* celles qu'on tient pour perdues et les romains celles dont on ne possède que des fragments.

Asta Nielsen fue la más célebre actriz de todos los tiempos del cine danés; sin embargo, la mayor parte de sus películas se consideran perdidas.

Con el apoyo del Ministerio de Cultura danés, el Danish Film Institute emprenderá en 2005 y 2006 un proyecto que pretende ubicar las películas existentes de Asta Nielsen, con la esperanza de descubrir otros fragmentos que se dan por perdidos hoy.

La mayor parte de las 70 películas en que figuró entre 1910, año en que se estrenó *Afgrunden*, que la llevó inmediatamente a la fama, y 1932 fueron producidas en Alemania. De ellas sobreviven, por entero o en fragmentos, tan sólo 40 películas.

La finalidad de dicho proyecto es, pues, la de recuperar películas o partes de ellas y ampliar el número de las que están disponibles en video o DVD para facilitar su estudio. La tarea no es fácil pues muchas películas fueron producidas en varias versiones, censuradas o cortadas antes de ser distribuidas.

El proyecto comprende también la producción de un DVD con algunas películas clave y la ilustración del proceso de restauración de los fragmentos.

Después de solicitar la colaboración de los lectores, el artículo concluye con una lista de las películas conocidas de Asta Nielsen, indicando en **negrilla** las que se conservan, en *cursiva* las que se dan por perdidas y en redonda aquellas de las que se conocen fragmentos.

number of the least accessible films, versions, and fragments.

If you have information about Asta Nielsen films that may not already be known to survive, please contact the curator of the project, Thomas C. Christensen, thomasc@dfi.dk, ph. +45 3374 3576, fax +45 3374 3403.

Feature films with Asta Nielsen (**extant**, fragment, *presumed lost*)

- | | |
|---|--|
| Afgrunden (1910) | Die Börsenkönigin (1916) |
| Der fremde Vogel (1911) | <i>Das Waisenhauskind</i> (1917) |
| Den sorte Drøm (1911) | Das Eskimobaby (1918) |
| In dem grossen Augenblick (1911) | <i>Die Rose der Wildnis</i> (1918) |
| Die Verräterin (1911) | Im Lebenswirbel (1918) |
| <i>Nachtfalter</i> (1911) | Mod Lyset (1919) |
| <i>Zigeunerblut</i> (1911) | Nach dem Gesetz (1919) |
| <i>Heisses Blut</i> (1911) | <i>Rausch</i> (1919) |
| Balletdanserinden (1911) | Das Ende vom Liede (1919) |
| Die arme Jenny (1912) | Der Reigen (1920) |
| Das Mädchen ohne Vaterland (1912) | <i>Graf Sylvains Rache</i> (1920) |
| <i>Der Totentanz</i> (1912) | <i>Kurfürstendam</i> (1920) |
| <i>Die Kinder des Generals</i> (1912) | <i>Steuermann Holk</i> (1920) |
| <i>Zu Tode gehetzt</i> (1912) | Hamlet (1921) |
| <i>Die Macht des Goldes</i> (1912) | <i>Irrende Seelen</i> (1921) |
| Wenn die Maske fällt (1912) | <i>Die Geliebte Roswolskys</i> (1921) |
| Die Suffragette (1913) | <i>Fräulein Julie</i> (1922) |
| <i>Die Filmprimadonna</i> (1913) | <i>Brigantenrache</i> (1922) |
| <i>Jugend und Tollheit</i> (1913) | Vanina (1922) |
| <i>Der Tod in Sevilla</i> (1913) | Erdegeist (1923) |
| <i>Komödianten</i> (1913) | <i>Die Tänzerin Navarro</i> (1923) |
| S. 1. (1913) | I.N.R.I. (1923) |
| <i>Die Sünden der Väter</i> (1913) | Der Absturz (1923) |
| Englein (1914) | Das Haus am Meer (1924) |
| <i>Das Feuer</i> (1914) | <i>Lebende Buddhas</i> (1924) |
| <i>Das Kind ruft</i> (1914) | <i>Die Schmetterlingsschlacht</i> (1924) |
| Vordertreppe und Hintertreppe (1914) | <i>Die Frau im Feuer</i> (1924) |
| Zapatos bande (1914) | <i>Athleten</i> (1925) |
| Weisse Rosen (1914) | <i>Hedda Gabler</i> (1925) |
| <i>Die Tochter der Landstrasse</i> (1915) | Die freudlose Gasse (1925) |
| <i>Die falsche Asta Nielsen</i> (1915) | <i>Die Gesunkenen</i> (1926) |
| <i>Das Versuchskaninchen</i> (1916) | Laster der Menschheit (1926) |
| <i>Aschenbrödel</i> (1916) | Dirntragödie (1927) |
| <i>Engelins Hochzeit</i> (1916) | <i>Gehetzte Frauen</i> (1927) |
| <i>Die ewige Nacht</i> (1916) | Kleinstadtsünder (1927) |
| Dora Brandes (1916) | Das gefährliche Alter (1927) |
| Das Liebes ABC (1916) | Unmögliche Liebe (1932) |

El Reportero T.D. Collection

Magdalena Acosta, Catherine Bloch

News from the Archives

Nouvelles des archives

Noticias de los archivos

El Reportero T.D., le premier film mexicain en trois dimensions, date de 1953. Tourné en noir et blanc par Rosa Elena Cabiedes pour les Producciones Águila Azteca, long de 54 minutes (et non pas 60 minutes, comme le prétendent certains journaux de l'époque), le film est conservé par la Cineteca Nacional de Mexico. Le « Fonds El Reportero T.D. » comprend notamment un contretype négatif 35mm nitrate (10 bobines sur pellicule Kodak 1949), deux copies positives 35mm acétate avec son optique (tirées au Canada, sur pellicule Kodak 1953) et une copie 16mm sans piste sonore (sur pellicule Agfa Gevaert).

R.M. Hayes, dans son livre **3-D Movies, A History of Stereoscopic Cinema**, écrit que *El Reportero T.D.* fut tourné en 16mm (possiblement avec une pellicule inversible) avec une Bolex 16mm stéréoscopique, puis gonflé en 35mm. Selon l'auteur, le système mis au point par les techniciens mexicains était basé sur la séparation des éléments visuels dans la vision des spectateurs, plutôt que sur le film même. Torkell Saetervadet, qui a examiné le matériel en 2004, en arrive aux mêmes conclusions : l'effet stéréoscopique était produit par l'usage de deux filtres polarisants posés à angle droit (en « L ») devant

The Cineteca Nacional owns the *El Reportero T.D.* Collection, which refers to *El Reportero T.D.*, the first black-and-white 3-D film made in Mexico, filmed by Rosa Elena Cabiedes in 1953 for Producciones Águila Azteca (54 minutes long, although newspapers mentioned a 60-minute running time). The Collection includes both positive acetate and nitrate duplicate negative elements in 35mm, as well as one 1200-foot 16mm positive print (Agfa Gevaert) without a soundtrack. The 10 reels of the nitrate duplicate negative (Kodak, 1949) are divided into 5 reels marked "right" and 5 reels marked "left"; there are also two sets of positive acetate prints, 5 reels each, marked "right" and "left" (Eastman Kodak, 1953, made in Canada) with optical soundtrack on each reel.

The only information available regarding the 3-D system used to make this film is in R.M. Hayes' book about stereoscopic cinema.¹ Hayes wrote that *El Reportero T.D.* was filmed in 16mm with a Bolex Stereo camera² and that later a blow-up to 35mm was made. According to Hayes, this was due to the fact that a system created by Mexican technicians had been employed, and it was surely based on separating visual elements for the spectators' vision,³ not on the film itself.

At the end of 2004, an expert on 3-D cinema, Torkell Saetervadet, checked the material at the Cineteca Nacional and arrived at the same conclusion as Hayes: although we had a 35mm negative and not a 16mm one, the original material used to shoot the film was 16mm, perhaps even reversible stock, probably shot with a Bolex stereoscopic camera. According to Saetervadet, this can be seen by looking at the characteristics of the 16mm positive print at Cineteca Nacional. It has two identical images on each frame, shot with a slight difference in angle, with curved shaded edges on both images, and the aspect ratio of each frame is the unusual 0.67 to 1 (instead of the classic 1.33 to 1). This 16mm print has marks of red grease pencil, typically used in a working copy to indicate dissolves or other optical laboratory effects. It may be that the 35mm negative was cut using this 16mm print as a guide. The grain and contrast of the material indicate that it was most certainly a blow-up. It is even possible that the original material wasn't a 16mm negative, but reversal material from which a 16mm internegative was produced to make other prints.

Mr. Saetervadet added that the stereoscopic effect can be seen with two polarized filters at right angles ("L") in front of the two 35mm projectors, which could be synchronized with a frequency converter, and both images projected onto a silver screen. The audience must have used inverted polarized glasses to watch the film in 3-D. Unfortunately, the Cineteca Nacional has not been able to do a test screening of the three-dimensional effect because it lacks the necessary equipment to project both reels in perfect sync.

There is no written reference about the sequence of the reels, but it

deux projecteurs 35mm synchronisés avec un convertisseur de fréquence. Le film était projeté sur un écran argenté; les spectateurs utilisaient vraisemblablement des lunettes polarisantes. La Cineteca Nacional ne possède malheureusement pas les équipements nécessaires pour faire l'expérience d'une projection sur écran.

La première de *El Reportero T.D.* eut lieu au Palacio Chino de Mexico le 30 juillet 1953. Bien que la presse mexicaine eût souligné qu'il s'agissait du premier film mexicain en 3-D – un journaliste écrivit même que le film était plus réussi que le film américain *Bwana Devil – El Reportero T.D.* ne resta à l'affiche qu'une semaine.

Trois autres films furent tournés en 3-D au Mexique en 1953 : *El jinete*, *El valor de vivir* et *El corazon y la espada*. D'autres systèmes techniques furent alors utilisés.

¹ R.M. Hayes, *3-D Movies: A History and Filmography of Stereoscopic Cinema* (Jefferson, N.C.: McFarland & Co., 1989), p.50

² In 1953 the Bolex Stereo system was announced, which consisted in adding Kern-Paillard 5.3mm lenses to the camera, according to Alan Katelle, *Home Movies: History of the American Industry, 1897-1979* (Transition Pub., USA., 2000), p.159.

³ Hayes suggested that the 35mm copy wasn't projected, but this doesn't check with the 35mm material found at the Cineteca's archive, or with the fact that projections at some cinemas in México, such as Palacio Chino, used 35mm copies. Hayes explained his theory by saying that "many Latin cinemas, and even those in the U.S., were and are 16mm".

⁴ A Bell & Howell 16mm camera, not stereoscopic, which was only used as a prop.

⁵ Emilio García Riera, *Historia documental del cine mexicano*; Moisés Viñas, *Indice cronológico del cine mexicano*; María Luisa Amador and Jorge Ayala Blanco, *Cartelera cinematográfica 1950-1959*.

⁶ *Ovaciones*, 13 July 1953. *Bwana Devil* was released in Mexico on 2 May 1953, at the Real Cinema, and ran for three weeks (María Luisa Amador and Jorge Ayala Blanco, op. cit., p.123).

⁷ *El Universal*, 30 July 1953

⁸ R.M. Hayes, op. cit., p.50

⁹ Emilio García Riera, op. cit., p.113

¹⁰ Emilio García Riera, op. cit., p.96

¹¹ In the United States, about 60 3-D films were produced during 1953, most of them with the polarized system. This was the year of the 3-D boom, since Cinerama (1952) and CinemaScope (1953) were more successful. (Information from R.M. Hayes, op. cit.)

seems that their order, both right and left reels, is as follows: Reel # 1 begins with the credits "Águila Azteca presenta 'El Reportero TD' / Dirección: Rosa Elena Cabiedes". We see a "reporter" typing, and hear a non-credited narration by Jorge "Sonny" Alarcón, who talks about the new 3-D technology. The reporter takes his portable camera⁴ and walks towards the lens. We then see a series of beautiful Mexican landscapes (Teotihuacan, Acolman, Xochimilco, etc.), some swimmers in a pool, and an archery lesson. Reel # 2 begins with a typewriter, and ends with the training of a heroic fire brigade. Reel # 3 starts with a football practice and ends with a shot of a peacock displaying all its feathers. Reel # 4 begins and ends with ballet dancers in different settings, performing *Faust* by Gounod (according to the voice-over). Reel # 5, the last one, begins by showing hands carrying a three-lens camera, and ends with the off-screen voice saying, "fue una película mexicana" ("this was a Mexican film"). Most scenes were shot outdoors, with camera set-ups that emphasized 3-D effects (archers aiming at the camera lens, a football thrown towards the camera, a lion attacking the camera, etc.).

During our investigation, both in books on the history of Mexican cinema⁵ and in newspapers, no references to *El Reportero T.D.*'s production were found, only a few notes about its commercial release, which took place in Mexico City at the Palacio Chino cinema on 30 July 1953. It obviously wasn't a great success, having been shown for only one week, from 30 July to 5 August. The Mexican press pointed out that this was the first 3-D Mexican film, and that special lenses would be provided to the audience in order to watch it. Only a few journalists wrote about its release, but one newspaper published the following comment: "The result of this happy experiment is so satisfying that those who have watched *El Reportero T.D.* in private agree it's superior to the North American film *Bwana Devil*."⁶ The film reporter "El Duende Filmo" wrote: "The merit of this film is that the third-dimension effects were well done by a Mexican company using a procedure invented by Mexicans."⁷

In 1953, only three 3-D feature films were made in Mexico: *El jinete*, *El valor de vivir*, and *El corazón y la espada*. The last two, according to Hayes, or at least the latter, were shot with a two-lens camera system created by Adolfo Acosta Briceño.⁸ *El jinete* was filmed with the support of the Stereo Base Richardson Camera Co. and its advisor, Lee Roy Richardson.⁹ *El valor de vivir* was only exhibited in 3-D during its second run, at the Balmori movie theatre.¹⁰ On the other hand, *El corazón y la espada* was shown in cinemas in the United States using the anaglyph two-color system.¹¹

La Cineteca Nacional de México posee una colección de *El Reportero T.D.*: se trata de las primeras películas en 3-D realizadas en México bajo la dirección de Rosa Elena Cabiedes en 1953 para Producciones Águila Azteca. El artículo detalla las distintas versiones, en nitrato y acetato, de los rollos negativos y positivos, cuya duración total es de 54 min. Resume asimismo las informaciones que figuran en las obras de R.M. Hayes y Torkell Saetervadet sobre las técnicas de rodaje y las cámaras usadas, reconstruyendo el orden probable de los rollos.

El Reportero T.D. no tuvo demasiado éxito, puesto que fue proyectada sólo durante una semana en 1953. El artículo recuerda también que otras tres películas 3-D (*El jinete*, *El valor de vivir* y *El corazón y la espada*) fueron producidas en México ese mismo año.

Guido Cincotti (1928 -2005)

In Memoriam

The author met Cincotti in Naples, the city where both were born, in the late 940s. Guido was one of the organizers of the most popular of the cine-clubs. One day he appeared with a rare Neapolitan film of 1916, directed by Elvira Notari. The print belonged to a charcoal seller, who had bought it from the distributor because he had played a small role in it. In 1978, when Guido directed the Centro Sperimentale, the author, with Aldo Bernardini and Nedo Ivaldi, organized a series of retrospectives at Rapallo. The most interesting dealt with Italian cinema of the 1920s. Guido had frame enlargements made from films in the archive that were for the most part unidentified. This way, several of Elvira Notari's films came to light. This retrospective marked the beginning of the rediscovery of a significant period of Italian cinema.

El autor conoció a Guido Cincotti en Nápoles en los años 40. Entonces se proyectaban en el cineclub películas mudas, al término de las cuales Guido moderaba los debates. Guido siempre lograba dar con películas raras y desconocidas que los coleccionistas cuidaban celosamente, como aquel carbonero que guardaba una película en la que había actuado, y que recién en 1978, en una serie retrospectiva programada en Rapallo, se volvieron a programar. Guido logró hacer copias de algunas películas, entre ellas las de Elvira Notari, dando comienzo así al redescubrimiento del cine italiano de los años 20.

J'ai rencontré Guido pour la première fois à Naples, notre ville natale: c'était vers la fin des années 40 et les cinéclubs y fleurissaient. Le plus fréquenté parmi eux était ouvert le dimanche matin à l'Alambra (maintenant il a été remplacé par un supermarché); on y projetait des films muets à une vitesse supersonique, mais heureusement sans les accompagnements musicaux qui sont aujourd'hui à la mode et souvent sont assourdissants et accablants. Là nous avons vu et revu les films de l'expressionnisme allemand, l'une ou l'autre pièce de Griffith, l'incontournable *Cuirassé «Potemkine»*, *Cabiria*, les films comiques de Cretinetti et les premiers Charlots. Une heure, peut-être une heure et demie de projection, puis trois heures de débat. Guido était un des organisateurs; d'habitude, il disait quelques mots avant le début de la projection; après celle-ci, il était le modérateur de la discussion, ce qui était assez difficile, car tout le monde voulait donner son avis.

Il a toujours gardé le secret sur la façon dont il réussissait à obtenir certains films: la Cinémathèque nationale avait été spoliée par les allemands; celle de Milan hésitait à envoyer des doubles; le Musée de Turin n'existait que dans la tête d'Adriana Prolo.

Un jour il arriva avec un film napolitain de 1916, dirigé par Elvira Notari, *Carmela, la sartina di Montesanto* (*Carmela, la midinette de Montesanto*). La copie appartenait à un charbonnier de San Giovanni à Teduccio, une banlieue populaire de Naples, qui l'avait acheté directement chez le distributeur parce qu'il y avait joué un petit rôle. Il gardait les rouleaux sous son lit et en était extrêmement jaloux. Guido parvint à le convaincre pour qu'on projetât le film dans le petit théâtre de la SME à Toledo, en présence d'une grande partie de l'intelligentsia napolitaine; Mme Prolo, qui était venue de Turin, y assista et, après avoir vu le film, essaya par tous les moyens de l'acheter pour son futur Musée. Il fut impossible de convaincre le charbonnier, qui s'en alla le film sous le bras et, depuis lors, on n'a plus eu de nouvelles de lui ni du film.

Beaucoup plus tard, en 1978, lorsqu'il fut appelé, pendant une période assez longue, à diriger le Centre expérimental, nous organisâmes avec Aldo Bernardini et Nedo Ivaldi une série de rétrospectives à Rapallo. La plus intéressante concernait le cinéma italien des années 20, encore très méconnu à l'époque. Guido fit faire des tirages de plusieurs films qui gisaient dans les archives depuis des années, et parmi eux plusieurs films de Mme Notari. Cela a été le début de la redécouverte d'une période du cinéma italien qui avait été longtemps ignorée et négligée. Peut-être tout n'y était pas de qualité, mais, comme disent les américains : « My country, right or wrong. »

Remembering Guido Cincotti

Mario Musumeci

In Memoriam

I first met Guido Cincotti in late 1982. At that time I was just under 30 years old, only one among a lot of young chaps, with my literature degree in my pocket, looking for a job. I landed at the Centro Sperimentale di Cinematografia. They were about to hire a new functionary, and I applied.

Among the board of examiners, one middle-aged gentleman struck me. He was smart and distinguished, without any pretense. His blue eyes looked at the world and people in such a gentle way, suggesting sympathy, curiosity, even irony. His speech was plain, straightforward, and kind, and at the same time polished, sharp, and often witty. Some time later I was to learn to appreciate his unflinching bent – so Latin, and Southern – for funny remarks and puns, always striking, never coarse. He was, quite simply, stylish, that's all. But I was to learn all this later.

Some weeks after that first meeting, I went and started my job. I had been assigned to the Cineteca Nazionale, "with Dr. Cincotti," they told me that first day, in a vaguely elliptic tone. I felt it implied I was to face a worthy engagement. I recognized him a short while later that morning. He welcomed me cordially. And so began my collaboration with him.

My first month at work I lived almost entirely in his office, listening and learning. Even afterwards, when I ran on my own two feet, throughout the almost eight years before his retirement, we never stopped this habit of meetings and talks and the unbroken exchange of ideas and experiences. He taught us so much in those years, myself and all the other staff at the Cineteca. And he inspired us – first of all, with "team spirit," - the feeling that we all proudly belonged to a group, doing beautiful and outstanding work; and with love for our job, for cinema, and culture; and even more, with the urge to always give something extra, something of our own, even when doing small things in our daily routine.

He wrote as well as he spoke, in such a refined way, with incomparable verve and style. I've never ceased to appreciate the way he was able to transform even the most barren bureaucratic report into a fine literary page. Thanks to his typical Italian (and Neapolitan) wisdom, he was never scornful, even to the dullest bureaucracy: he knew how to handle them, how to play the game with them, always with such grace, always so strongly feeling the sense of his, of our, "mission," which was – and is – to keep and preserve those "beautiful things" held in our archives.

He himself told me about his literary studies in Naples, the Naples of the 1940s and 50s, where – as he liked to remember – "all the people knew each other", and about the circle of scholars reared in the school of the philosopher Benedetto Croce. He told me about his juvenile passion for cinema (he had been one of the amateurs of the rising

L'auteur passe en revue les moments les plus importants de huit années de travail passées avec Guido Cincotti à la Cineteca Nazionale à partir de 1982. Il évoque sa culture, son don des contacts humains, son esprit d'équipe et la générosité avec laquelle il partageait sa connaissance du cinéma. Il parcourt la vie de Cincotti depuis la création, pendant sa jeunesse, de cinéclubs jusqu'à son arrivée au Centro Sperimentale di Cinematografia vers 1950, où il est resté pendant quarante ans. Excellent dirigeant, il fut nommé administrateur général du Centro Sperimentale pour devenir le personnage central de la Cineteca Nazionale vers la fin des années 70. Dans la décennie suivante, la Cineteca Nazionale se transforma en gardien du patrimoine cinématographique grâce au soin avec lequel Cincotti exerçait son mandat et grâce à sa manière très personnalisée avec laquelle il établissait les contacts entre ses archives et les producteurs et les distributeurs dans le but d'accéder aux négatifs et aux collections importantes.

Après l'évocation de l'abnégation de Cincotti à son travail et sa passion pour la conservation, l'auteur souligne la capacité qu'il avait de surmonter les obstacles bureaucratiques et le rôle qu'il joua pendant la révolution électronique et l'implémentation en Italie des recommandations de l'UNESCO sur la sauvegarde du patrimoine cinématographique. En 1983 Cincotti fut élu membre du Comité exécutif de la FIAF, puis Secrétaire général.

cine-club movement in his city), and about his landing at the school of the Centro Sperimentale di Cinematografia in the early 1950s, to get his degree as a film director, together with such fellows as Francesco Maselli and Nanni Loy.

Afterwards he went back to Naples for just a while, and then definitively returned to Rome, this time to work at the Centro Sperimentale, where he was to remain for 40 years. There he became one of the best known and most appreciated managers. He was also appointed General Manager for some years, and finally, in the late 1970s, he became the Curator of the Cineteca Nazionale, and stayed there until his retirement in the early 1990s.

It was a moment of great change (the first "electronic revolution" was in full bloom) when he took charge of the inheritance from Fausto Montesanti, who had "created" the Cineteca in the early post-war years and was its first Curator. Guido Cincotti was to play that role wisely, with deep insight and extraordinary mediating and diplomatic ability.

In the early 1980s, as I recall, UNESCO had just announced its first recommendations concerning safeguarding "film heritage," and the Italian Parliament and the Government resolved to assign extra funds to the film archive. Cincotti immediately realized what the priorities should be, and he was able to promote and achieve the building and establishment of the new vaults for the archive's films. This plant was equipped with a climate control system – at that time one of the most advanced in Europe, and worldwide – strictly in accordance with FIAF's standards for the preservation of colour negatives.

A few months after I joined his posse, Cincotti left to attend the FIAF Congress in Stockholm. It was the spring of 1983. He could hardly wait to take leave of us. Joking, as usual, he advised me he was coming back in ten days, "with the Nobel Prize" in his pocket. Indeed, when he came back he had not the Nobel in his pocket, but something equivalent for a film archivist: he had been elected a member of FIAF's Executive Committee, and, furthermore, he had been appointed Secretary General. His writing desk always used to be physiologically, perennially crowded with thousands of papers ("Never dare to put it in order! It's not disorderly: *this is just my own order!*"), and now it experienced and welcomed a new, massive flow of documents, reports, and letters from FIAF and from film archives around the world.

I also learned from him the importance of this belonging to FIAF, a cosmopolitan, highly vivacious community of professionals and intellectuals; and of the extraordinary worth of exchanging experiences, knowledge, and friendship within that very special "tribe" – informal but strongly cohesive, sometimes rent by deadly clashes, but cemented and held together by the common background of sharing a love for culture and cinema, which have enabled it to withstand the strains of the Cold War and the seemingly endless, infinite vicissitudes of the world of the last half-century.

Here at the Cineteca, around us and Cincotti, there was that same background, supporting a close, precious net of relationships, friendship, and cooperation with the world of living cinema: producers, directors (one flashback, among so many others: it was Cincotti who

El autor evoca los momentos sobresalientes de sus ocho años de colaboración con Guido Cincotti en la Cineteca Nazionale a partir de 1982. Recuerda su cultura, su don de gentes, su espíritu de grupo y la generosidad con que compartía sus conocimientos. Recorre la carrera de Cincotti desde la formación de cineclubes en su juventud hasta su llegada al Centro Sperimentale de Cinematografía hacia 1950, donde permaneció cuarenta años. Excelente dirigente, fue nombrado administrador general del Centro Sperimentale hasta convertirse en personaje central de la Cineteca Nazionale a fines de los años 70. En la década siguiente, la Cineteca Nazionale se convirtió en salvaguardia del patrimonio filmico gracias al cuidado de Cincotti y a su personal manera de establecer contactos entre el archivo y los productores y distribuidores para obtener acceso a los negativos o el depósito de colecciones importantes. Tras describir la dedicación de Cincotti a su trabajo y su pasión por la conservación, destaca su capacidad de sortear los obstáculos burocráticos y su rol en los primeros años de la revolución electrónica y en la implementación en Italia de las recomendaciones de la Unesco sobre la salvaguardia del patrimonio filmico. En 1983 Cincotti fue nombrado miembro del Comité Ejecutivo y Secretario General de la FIAF.

introduced me to a living “myth,” Giuseppe De Santis, the author of *Riso amaro* [*Bitter Rice*], another unforgettable friend), cinematographers, actors, and screenwriters, from at least three generations. I never stopped enjoying the wonder of that incredible, unusual *commis*, my master, whom all those people knew and esteemed, and confidentially, affectionately called “Guido.”

The 1980s went on, and they were the years when film archives definitively asserted their role worldwide; when motion pictures definitively entered the category of “cultural heritage;” when new archives were born and grew up, and inside them, a new generation of film archivists; when new rules and a new, strict ethics of film preservation and restoration were stated and shared.

The Cineteca Nazionale, headed by Cincotti, lived that process intensely, being especially able and successful in making up for the delays and deficiencies of Italian law with its initiative. It was Cincotti who promoted with new vigour the custom of establishing direct agreements between the film archive and production and distribution companies, to achieve access to the negatives of the most outstanding features, or to acquire important collections on deposit.

What more can one say?

He was, quite simply, a leader, in every possible sense, and a master for all of us on the archive staff. To each and every one of us he has given something of his own, and left a strong, living memory.

More than 20 years have gone by since we met. He retired in the early 1990s (the last century!), and now it would seem that he has left us forever. But nevertheless he is still with us, now and forever.

We are not come here today to bury him, but simply to praise him once more, in loving friendship..

Gianni Comencini (1921-2005)

Robert Daudelin

In Memoriam

Born in Salo in 1921, resident of Milan from the beginning of the thirties, Gianni Comencini was the younger brother of the filmmaker Luigi Comencini. Gianni was a founder of the Cineteca Italiana in 1947, where he dedicated his whole life to the safeguarding of the Italian and international film patrimony. He was one of the pioneers of the film archive movement. His passion for cinema led him to create the first cinemathèque in Italy.

The elders of FIAF remember the nearly surrealist couple that Gianni formed with his exuberant colleague Walter Alberti (who died in 1993). Gianni was dignified, reserved and discreet, while Walter shook our congresses with his thundering discourses. A man of great culture, a lover of silent cinema, Gianni lived for his film archive. President of the foundation created in 1993 to guide the Cineteca, Gianni was also one of the creators of the museum of cinema now housed in the Dugnani Palace. In 2003, during the Stockholm-Helsinki Congress, Gianni Comencini was made an honorary member of the Federation. Those present remember his elegant and moving acceptance speech.

Né à Salo en 1921, mais milanais dès le début des années trente, Gianni Comencini était le frère cadet du cinéaste Luigi Comencini. Indissociablement identifié à la Cineteca Italiana dont il fut l'un des fondateurs en 1947, il consacra toute sa vie à la sauvegarde du patrimoine cinématographique italien et international.

Avec Gianni Comencini, c'est l'un des derniers pionniers du mouvement des archives du film qui vient de disparaître. La passion du cinéma, qu'il partageait avec son frère cinéaste et son ami Alberto Lattuada, l'avait emmené à créer la première cinémathèque en Italie.

Les plus anciens de la FIAF se souviennent du couple presque surréaliste que Gianni formait avec son collègue l'exubérant Walter Alberti (décédé en 1993). Gianni, l'élégance même, était tout en réserve et en discrétion, pendant que Walter secouait nos congrès de ses discours tonitruants.

Homme de grande culture, passionné de cinéma muet, Gianni Comencini vivait pour sa cinémathèque. Président de la « fondazione » créée en 1993 pour veiller au bien être de la Cineteca, Gianni avait également été l'un des responsables de la création du musée du cinéma désormais logé dans le palais Dugnani.

En 2003, à l'occasion du congrès de Stockholm-Helsinki, Gianni Comencini avait été élu membre honoraire de la Fédération par ses pairs. Tous ceux alors présents se souviendront de son discours d'acceptation, passionné, chargé d'émotion, et, en même temps, d'une retenue en parfait synchronisme avec l'homme élégant et généreux qu'il fut tout au long de ses longues années à la tête de la Cineteca Italiana.

Gianni Comencini, hermano de Luigi, nació en Salò en 1921 y emigró a Milán en los primeros años 30. Con él, que consagró toda su vida a la salvaguardia del patrimonio cinematográfico italiano e internacional, desaparece uno de los últimos pioneros del movimiento de los archivos de cine. Su pasión por el cine, compartida con su hermano y Alberto Lattuada, lo había llevado a fundar, en 1947, la Cineteca Italiana, a la cual queda indisolublemente vinculada su figura.

Los veteranos de la FIAF recordarán a la pareja casi surreal formada por Gianni y su exuberante colega Walter Alberti (fallecido en 1993). Gianni, cuya elegancia lo distinguía, encarnaba la reserva y la discreción, mientras que Walter sacudía nuestros congresos con discursos atronadores.

Hombre de gran cultura, apasionado del cine mudo, Comencini vivía para su cinemateca. Presidente de la fundación nacida en 1993 para asegurar el futuro de la Cineteca, Gianni fue asimismo uno de los responsables de la creación del museo del cine, situado en el Palazzo Dugnani.

En 2003, en ocasión del congreso de Estocolmo-Helsinki, Gianni Comencini había sido elegido por sus pares miembro honorario de la Federación. Quienes estaban presentes entonces recordarán su apasionado discurso de aceptación, de entrañable emoción y, a la vez, comedido, propio del hombre elegante y generoso, tal como se lo conoció a lo largo de los años en que presidió la Cineteca Italiana.

Silvan Furlan (1953 - 2005)

Vlado Skafar

In Memoriam

La vie de Silvan Furlan, qui vient de nous quitter prématurément le 22 avril, a toujours été liée au cinéma. Dès ses études en histoire de l'art à l'université de Ljubljana, puis à l'Università Cattolica del Sacro Cuore de Milan où il se spécialise en théorie du cinéma, Silvan s'intéresse à tous les aspects du cinéma : création, réflexion critique, diffusion, conservation.

De 1982 à 1990, il est rédacteur en chef de la revue *Ekran* où se développe une réflexion sur la place du cinéma dans l'art moderne. Simultanément, il crée la collection *Slovenian Cinema* publiée par le Slovenian Theatre and Film Museum, et fonde l'*Autumn Film School*, un colloque international consacré à l'histoire et à la théorie du cinéma. À la même époque, il est co-fondateur du Festival international du film de Ljubljana.

L'année 1996 est particulièrement importante dans la vie de Silvan Furlan : premier directeur de la Slovenska Kinoteka, il impose l'idée de cinémathèque, organise rétrospectives et cycles thématiques, publie *Kinotecnik*, s'attaque au problème des copies qui toujours, après leur exploitation, retournent à Belgrade, et obtient l'adhésion de la Kinoteka à la FIAF (en 1998).

Complètement absorbé par son travail d'archiviste, Silvan n'en demeure pas moins lié à la production cinématographique : scénariste et co-auteur de plusieurs documentaires, il réalise lui-même son premier (et seul) film en 1998 : *Girl With Marbles* est un portrait en forme de « docudrama » de la première vedette du cinéma slovène, Ita Rina. C'est d'ailleurs à Divaca, lieu de naissance de la star, qu'est situé le

On 22 April 2005, at 4:45 pm, the cinematic heart of Silvan Furlan stopped beating. Silvan Furlan was a central figure in Slovenian cinema over the last 30 years. His love embraced all the dimensions of film art and culture, from creation, reflection, and education, to promotion and preservation. He was also a central figure in cultural policy-making in the field of film, from Slovenia's independence until his untimely death. As the long-time director of the Slovenian Cinematheque, and an essayist and author of numerous film studies and books, he contributed greatly to rousing and preserving our cinematic historical memory. For over three decades he was active in the field of world and domestic cinema.

Silvan Furlan was born on 4 September 1953, in Postojna, Slovenia. He attended primary school in Brje and Solkan, and grammar school in Nova Gorica. He continued his studies at the Faculty of Arts in Ljubljana, the capital of Slovenia, taking his degree in comparative literature, literary theory, and art history, and later specialised in film theory and history at the Catholic University (Università Cattolica del Sacro Cuore) in Milan, Italy.

In the early 1980s (1982–1990) he became the editor-in-chief of the film and television magazine *Ekran*, which through its numerous initiatives and activities stimulated reflections on the role of film within modern art. At the Slovenian Theatre and Film Museum he established the collection *Slovenian Cinema*, which published some of the basic works on Slovenian cinema. He conceived and founded the *Autumn Film School*, an international colloquium of cinema theory and history. He was also a co-founder of the Ljubljana International Film Festival.

For Slovenia and Ljubljana, the year 1996 was especially important. We got our own cinematheque, which became the youngest institution of its kind in the world. Its director, Silvan Furlan, had to start practically from nothing, as all the films that we once used to watch in Ljubljana remained in Belgrade, Serbia. With various initiatives and by acquiring extra budgetary funds, Furlan began to form a new film archive. He endeavoured to popularize the activities of the Cinematheque, established the newspaper *Kinotecnik*, strove to settle the issues regarding the status and premises of the Cinematheque, and organized numerous retrospectives, thematic cycles, and other screenings, which brought audiences back to this hallowed place of film. He made the Slovenian Cinematheque a member of FIAF, and placed Slovenian cinema in numerous international meetings and festivals.

In the field of filmmaking, which he always put off to tomorrow because of his manifold activities in film culture, he managed to establish himself as a screenwriter, dramaturge, and co-writer of numerous Slovenian films: *Chernigoi* (Franci Slak), a documentary about Avgust Cernigoj; *Enfant terrible* (Damjan Kozole), a film portrait of

Musée slovène des acteurs, une autre institution à laquelle il a été étroitement lié.

L'apport de Silvan Furlan à la vie cinématographique de la Slovénie a été immense et plusieurs distinctions, de 1981 à 1995, l'ont officiellement souligné. Pour tous ses collègues de la FIAF, c'est une ironie particulièrement douloureuse que la mort l'ait fauché au moment où il allait réaliser un grand rêve : nous accueillir dans sa ville et dans sa cinémathèque.

La vida de Silvan Furlan, quien falleció prematuramente el 22 de abril, siempre estuvo vinculada al cine. A partir de sus estudios de historia del arte en la Universidad de Ljubljana, luego en la Universidad del Sagrado Corazón de Milán donde se especializa en teoría del cine, Silván se interesa por todos los aspectos del cine : creación, crítica, difusión, conservación.

De 1982 a 1990, es redactor de la revista *Ekran* en la que se desarrolla la reflexión sobre el rol del cine en el arte moderno. Simultáneamente, crea la colección *Slovenian Cinema* editada por el Teatro Nacional de Eslovenia y el Museo del Cine, y funda la *Escuela de cine de otoño*, coloquio internacional dedicado a la historia y teoría del cine. Es en esa época que también es co-fundador del Festival internacional de cine de Ljubljana.

El año 1996 es particularmente importante en la vida de Silvan Furlan : es nombrado primer director de la Slovenska Kinoteka, impone la idea de cinemateca, organiza retrospectivas y ciclos temáticos, publica *Kinoteknik*, enfrenta el problema de las copias que siempre, luego de su explotación, se depositan en Belgrado, y obtiene la adhesión de la Kinoteka a la FIAF (en 1998).

Absorbido por su trabajo de archivista, Silvan mantiene sus lazos con la producción: es guionista y co-autor de varios documentales, realiza su primera y única película en 1988 : *Girl With Marbles*, que es un retrato en forma de « docudrama » de la primera vedette del cine esloveno, Ita Rina. Y es precisamente en Divaca, lugar de nacimiento de la star, que está ubicado el Museo esloveno de los actores, otra de las instituciones a la que se sentía muy vinculado.

Bostjan Hladnik; *Gone with the Train* (Igor Sterk); *Stereotype* (Damjan Kozole)... In 1998 he finally made his debut film (which will now unfortunately also remain his only one), *Girl with Marbles*, a docudrama about the first Slovenian film star, Ita Rina. In various phases of making films he helped nearly all the filmmakers of the middle and younger generations, who found in him a confidant, selfless co-worker, and friend.

It was mainly thanks to Silvan Furlan that an art-house chain was established in Slovenia, and especially that the first Slovenian art cinema and film centre, Kinodvor, was born.

The Museum of Slovenian Film Actors, in Divaca, Ita Rina's birthplace, which he helped manage for several years, is to become an important meeting centre and archive of historical memory.

These are only some of the "stops" along the way in the rich cinematic biography of Silvan Furlan. That it has come to an end is hard to comprehend. Numerous bold plans of this untiring fighter for the right of domicile of film in Slovenia have been interrupted, most importantly his campaign to include film art at all levels of the Slovenian education system.

Silvan Furlan received numerous awards for his work: the 1981 Golden Bird Award, for his publishing and museum activities in the field of cinema; the 1989 Zupancic Award, for his work as editor and co-author of the book *In the Realm of Film*; the 1995 Golden Bird Award, for the field of cinema, which was received by the staff of the Slovenian Cinematheque; and a number of Badjura Awards, presented to him by the Association of Slovenian Filmmakers for his work as essayist and editor.

At the beginning of June we will celebrate the centenary of Slovenian cinema, and at the same time Ljubljana will host the annual Congress of FIAF, both thanks to Silvan Furlan. Although he dedicated countless hours to the preparations for the Congress, he will not live to see this "crown" of his international film work. Instead of Silvan's in-person celebration, these events will now be marked by the remembrance of him and his accomplishments and contributions.

To continue the work of Silvan Furlan is a practically impossible task; at the same time, all those who knew and worked with him will surely strive together, to ensure the spirit of his life's work lives on. Silvan Furlan wrote bright chapters in the history of Slovenian cinema, and his dedication and love of film were inspirational. His sudden departure will certainly leave an enormous void in all areas of Slovenian cinema, while in almost every Slovenian cinematic heart will reverberate these incomprehensible words: our Silvan is no more.

27^e conférence annuelle de la FIAT

Dominique Dugas

Congresses

Congrès

Congresos

D'entrée de jeu, Emmanuel Hoog, président de la Fédération internationale des archives de télévision et hôte de la conférence annuelle à titre de président-directeur général de l'Institut national de l'audiovisuel français, a planté le décor : article dans le prestigieux *Monde diplomatique* d'octobre 2004, discours d'ouverture prononcé par Abdou Diouf, conférence se déroulant au Sénat français, lancement de l'*Appel de Paris*. Désormais les problèmes des archives audiovisuelles ne sont plus uniquement la préoccupation des archivistes du film et de la télévision, mais la question devient politique et les solutions doivent émaner d'une volonté politique. Le coup d'éclat de Hoog, et sa volonté active de faire de la question du patrimoine audiovisuel mondial un débat public qui doit trouver une réponse politique, s'avèrent franchement bienvenus.



27^e conférence annuelle de la FIAT
Paris, octobre 2004

Cette 27^e conférence annuelle de la FIAT, probablement la plus courue de son histoire avec plus de 300 participants, s'articulait autour de trois axes :

La préservation du patrimoine audiovisuel

Les stratégies de migration vers le numérique

Les perspectives qu'ouvre le numérique en matière de communication des œuvres

La session initiale a consisté en un intéressant débat sur les critères et

procédures de sélection dans un monde où le flux monstrueux de productions audiovisuelles fait en sorte que tout ne peut être conservé. Le débat avait ceci de particulier qu'on y retrouvait les différentes perspectives de tous les acteurs du monde des archives audiovisuelles : chercheurs, conservateurs du patrimoine, diffuseurs, producteurs, chaînes commerciales, ingénieurs et archivistes. Ce qui ressort notamment de ce débat, c'est la difficile position des conservateurs et archivistes, pris entre deux pôles : les académiques et les commerciaux.

Ainsi que nous l'a prouvé la suite de cette première journée de travaux,

assister à la conférence annuelle de la FIAT, c'est prendre conscience de l'extrême disparité entre les moyens des archives publiques les mieux nanties (INA, Library of Congress, BBC, RAI, NHK...) et des archives de plus petite taille. Cette année, une plus forte présence des responsables d'archives de pays du Sud (ou ayant souffert de la guerre) a permis une démonstration éloquent de ce que Hoog et l'Appel de Paris clament : la mémoire audiovisuelle mondiale est la responsabilité de tous les états qui doivent trouver des solutions dans l'organisation d'une



Emmanuel Hoog, Président de la FIAT, et Steven Bryant, Secrétaire general, présentent la Conférence annuelle de cette année

coopération entre pays du Nord et du Sud dans le domaine des archives audiovisuelles. En effet, comment ne pas prétendre que le cas de ces pays (Cambodge, Afghanistan) dont on a voulu effacer toute trace de mémoire audiovisuelle, et qui doivent aujourd'hui compter sur les autres archives de la planète pour tenter de reconstituer un tant soit peu la leur, ne concerne pas la communauté internationale toute entière ? Et il y a ces autres cas troublants exposés par des responsables d'archives publiques jamaïcaines, malawiennes et nigériennes aux prises avec des problèmes, entre autres, de sous-financement grave, de conditions

climatiques difficiles et d'absence d'équipements de lecture fonctionnels. Leur patrimoine audiovisuel étant en péril, quelle est la responsabilité des autres archives internationales ? À ce chapitre, il est intéressant de rappeler que la FIAT a mis en place au cours des dernières années une commission de formation (« Training Commission ») qui a tenu des ateliers en Zambie, à Fiji, au Cambodge et dans les Balkans.

Par la suite, les discussions se sont poursuivies autour des stratégies de migration vers le numérique. Ce que nous avons entendu des cas exposés et des discussions nous permet de croire que pour la plupart des archives (surtout celles des télévisions publiques) des pays mieux nantis, le portrait est à peu près clair. L'obsolescence de certains supports magnétiques et la révolution numérique ont poussé presque toutes ces archives à se doter d'un plan effectif de migration sur support numérique. Maintenant que des plans de numérisation des archives télévisuelles ont été mis en branle dans presque tous ces pays, se pose la question de l'accessibilité. La numérisation des archives permettant des modes d'accès de plus en plus diversifiés pour les professionnels de l'audiovisuel, pour les chercheurs, pour le milieu de l'éducation, et pour le public en général, quelle stratégie de migration faut-il mettre en place et quels outils faut-il développer pour assurer l'accès aux archives ? Une des sessions les plus intéressantes de la conférence était justement consacrée à ces perspectives qu'offre le numérique dans l'accès et la diffusion des œuvres; elle s'articulait

A report on the 2004 FIAT conference held 15-19 October in Paris, with 300 participants from around the world. The initial session was a debate on criteria and procedures of selection in a world where the flood of audiovisual productions may make it impossible to preserve everything. Various professions have very different perspectives on what material must be saved. The difficult position of preservationists and archivists between the academic and the commercial interests emerged during the discussions. With so many participants, it became clear that there is an extreme disparity of means between the large public archives of the developed countries and the small ones elsewhere, struggling with problems such as difficult climatic conditions and a lack of advanced technical facilities. The question was raised as to whether the large archives have some responsibility for the patrimony of the developing countries. The second topic of the conference was the strategies for migration to digitalization. Most of the archives have been forced to develop programs for this purpose by the obsolescence of some magnetic supports and by the digital revolution. The third topic depended from the first two, posing questions about modes of access, considering the differing needs of professionals, research, education, and for the general public. The possibility was raised for a much larger distribution reaching a new public. The example of the Cinémathèque québécoise was discussed as a particular case. Neither a public archive nor a television broadcaster, it is a private non-profit organization with a mandate to preserve cinema and television. It has no means for digitization as yet, and its problems relate closely to those of archives in less well-endowed countries.

autour de la possibilité de créer des nouveaux services de diffusion et de toucher de nouveaux publics, et ce à plus grande échelle : des outils pour le milieu éducatif à l'accès du public aux archives, des médias créatifs aux systèmes de vidéo à la demande, les exemples de nouvelles avenues que le numérique permet d'emprunter ne manquent pas. Nous avons la conviction que les nouveaux enjeux se situent clairement sur ce terrain de l'accessibilité.

Dans toutes ces discussions, la Cinémathèque québécoise représente un cas particulier. En effet, elle n'est ni une archive publique, ni une chaîne de télévision; elle poursuit un double mandat cinéma / télévision; elle est un organisme privé sans but lucratif dans un pays bien nanti. De plus, la Cinémathèque ne possède que très rarement les droits sur les éléments de ses collections et s'apprête à agir comme mandataire de la gestion d'un dépôt légal québécois visant les productions audiovisuelles (film et télévision). Or, les problèmes que rencontrent la Cinémathèque québécoise s'apparentent à ceux des archives souffrant de sous-financement dans des pays bien moins nantis que le nôtre. L'absence d'équipements numériques et le manque criant de ressources humaines sont ici aussi particulièrement préoccupants.

La Cinémathèque québécoise n'a pas encore pu entreprendre un plan de numérisation de ses collections télévisuelles ou sur support magnétique. Or, nous le savons maintenant, l'avenir prévisible de ces archives sera fait de mutations numériques ; les enjeux liés à l'accessibilité ainsi que l'obsolescence effective ou appréhendée de certains supports plaident en faveur de la numérisation des archives québécoises et canadiennes de la Cinémathèque dans un délai rapproché. À l'ère numérique, il devient important qu'une institution comme la Cinémathèque, dans un pays riche où la production télévisuelle est aussi importante et occupe une aussi grande place, puisse prendre le virage. Car les défis qui l'attendent se situent sur le même terrain que celui de ses collègues de la FIAT : la Cinémathèque doit envisager la multiplication des avenues de diffusion et d'accès à ses collections tout en développant des nouveaux outils pour mieux intervenir dans le milieu de l'éducation, mais également pour répondre aux exigences d'un accès public alors qu'elle devra bientôt assurer la gestion d'un dépôt légal.

La tâche est colossale, mais combien inspirante. Cependant, elle nécessite, ainsi que le réclame l'*Appel de Paris* lancé par la FIAT, que les pouvoirs publics soutiennent davantage les efforts des archives en « prenant la mesure de la gravité et de l'urgence des menaces qui pèsent sur les patrimoines nationaux audiovisuels, et en mettant en oeuvre des politiques de préservation et des plans de migration de ces archives ». Il reste à espérer que les pouvoirs publics entendront cet appel.

El *Llamamiento de Paris*, lanzado ante 300 participantes, ha sido uno los momentos sobresalientes de la 27ª Conferencia anual de la Federación Internacional de los Archivos de Televisión (FIAT), organizada por Emmanuel Hoog, presidente de la Federación y director del Institut national de l'audiovisuel français. Se exige en él que la voluntad política intervenga en los problemas de los archivos audiovisuales, valore la

gravedad y urgencia de las amenazas que pesan sobre los patrimonios nacionales audiovisuales y promoción de políticas de preservación y planes de migración de los archivos.

La conferencia giró alrededor de tres líneas fundamentales: la preservación del patrimonio audiovisual, las estrategias de la migración hacia la digitalización y las perspectivas abiertas por ésta en la comunicación de las obras.

El debate inicial planteó criterios y procedimientos para la selección de un material imposible de conservar ante el abnorme flujo de producciones audiovisuales; a través de las perspectivas de todos los interesados, se ha destacado la difícil situación de conservadores y archiveros, que deben responder al mundo académico y al comercial.

Se ha tomado conciencia además de la desigualdad de recursos con que cuentan los distintos archivos. La memoria audiovisual es una responsabilidad que incumbe a los estados y requiere la cooperación internacional. Países como Camboya y Afganistán, en los que se ha querido borrar toda memoria audiovisual, ahora deben recurrir, para reconstruir, de alguna manera, su patrimonio, a los archivos extranjeros. Otras cinematecas nacionales carecen de recursos y enfrentan condiciones climáticas difíciles o la falta de equipos de lectura. Mencionemos que la FIAT ha organizado una comisión de formación («Training Commission») que ha actuado en varios países

Ante la obsolescencia de los soportes magnéticos, en la mayoría de los países ricos, especialmente los archivos de las televisiones públicas han aviado planes eficientes de migración a lo digital, que, a su vez, permite nuevas modalidades de acceso y difusión.

La Cinémathèque québécoise representa un caso especial, pues, sin ser un archivo público ni una cadena de televisión, tiene a su cargo tanto material de cine como de televisión; se trata de un organismo privado sin fines de lucro, en un país rico, que sólo raras veces es dueño de los derechos sobre los elementos que conserva y se está preparando para gestionar el depósito legal de los productos audiovisuales en Quebec. En este sentido, tiene problemas similares a los de archivos que carecen de financiación suficiente, debido a la falta de instrumentación digital y recursos humanos, que le han impedido emprender la digitalización de sus colecciones

Con todo, el futuro de los archivos dependerá de su digitalización, visto que en general los soportes sufren de obsolescencia o están expuestos a ella. La Cinémathèque québécoise debe seguir el ejemplo de sus colegas de la FIAT, incrementando la difusión y el acceso a sus colecciones, desarrollando instrumentos nuevos para intervenir mejor en lo educacional y responder eficazmente al acceso público cuando comience a gestionar el depósito legal. Es ésta, por cierto, una tarea colosal para todos, pero apasionante y sugestiva.

Une encyclopédie du court-métrage français

Eric Le Roy

Publications

Publications

Publicaciones

A review of *Une Encyclopédie du court-métrage français* by Jacky Evrard and Jacques Kermabon. This exploration of 100 years of the French short film is not exactly an encyclopedia, since it is not designed as a reference tool. In 459 pages, the book allows us to construct a history of the short film, under various aspects, that is in no way imposed on us: productions, festivals, works, authors, themes, genres, movements, but also with indefinable entries, such as “failures” (films). With rigorous and subtle texts such as the ones on the Occupation, the scientific cinema, the festivals, the authors open doors, take positions, document, and nourish reflection. The whole is subjective, reflecting the orientations of the editors, yet there are still many solid sections. One may regret an abundance of films of the 90s and the absence of such filmmakers as Jean Benoit-Lévy, Yannick Bellon, and Jean-Jacques Languepin. One of the attractions of this work is that, searching for a topic, a title or an author, the reader may not find it directly, but instead may be distracted by a commentary, often with happy results. Illustrated, with two indexes and bibliography.

Le court-métrage français est jalonné de multiples courants depuis les origines du cinéma, par la structure même de ses institutions, de son industrie, de sa corporation. Mais, à ce jour aucune publication ne recense l'ensemble de cette riche production, à l'exception de quelques catalogues sur le cinéma de fiction (notamment celui de Raymond Chirat sur la période 1929-1950) et beaucoup de monographies et de filmographies thématiques, en particulier sur le documentaire.

Le titre du livre est explicite : il s'agit d'*Une* encyclopédie. Cette précision appuyée dans le préambule des auteurs ne donne aucune prise (ou presque) aux éventuels détracteurs. L'ouvrage, dirigé par Jacky Evrard et Jacques Kermabon est l'aboutissement d'un travail mené depuis de nombreuses années à l'agence du court-métrage, dont l'activité croise l'histoire du cinéma et la production contemporaine dans tous les genres et styles de cinémas. Cette exploration en liberté de cent ans du court-métrage n'est pas à proprement parler une encyclopédie, puisqu'il se refuse, avec ses partis pris, à donner un outil de référence, mais donne des pistes et brasse un sujet peu abordé dans l'édition française. Ce n'est pas un dictionnaire, mais un livre d'histoire du cinéma conçu sur un système de repères.

En 459 pages, la publication riche de centaines d'entrées, nous permet d'aborder une histoire du court-métrage jusqu'à nos jours sous des angles variés, qui ne sont nullement des choix imposés et répondent à une volonté d'étonner, d'informer, d'interroger : productions, festivals, œuvres, auteurs, thèmes (Guerre d'Algérie, Cinémathèques, diffusion...), genres (amateur, sport, films X), courants (Cinéma pur, cinéma militant...), mais aussi des entrées indéfinissables comme *Chutes* (Film à). Ainsi, par des textes souvent rigoureux et pointus (en faire la liste serait trop fastidieux, mais on peut signaler l'*Occupation*, le *cinéma scientifique*, les *Festivals*...), les textes des auteurs nous ouvrent des portes, prennent position, documentent et nourrissent la réflexion. Le corpus retenu est subjectif (il reflète clairement les orientations des rédacteurs et non une ligne qui voudrait tout embrasser) tout en ayant plusieurs ancrages solides indiscutables. On peut cependant regretter une abondance de films des années 90 et l'absence de certains auteurs (Jean Benoit-Lévy, Yannick Bellon, Jean-Jacques Languepin et bien d'autres).

L'un des attraits de cet ouvrage est que, cherchant un sujet, un titre ou un auteur, le lecteur ne le trouve pas forcément, mais s'attarde sur tel ou tel commentaire, avec souvent beaucoup de bonheur. *Une encyclopédie du court métrage français* est donc indispensable par sa qualité éditoriale : papier, mise en pages, format, typographie, et iconographie. A ce titre, il faut louer l'audace des clichés retenus, non conformes à la norme : films X, photogrammes inédits, images de

Desde los orígenes del cine, se ha dado, en el cortometraje francés, cantidad de tendencias distintas que carecían, hasta el momento, de una presentación de conjunto, si se exceptúan algunos catálogos sobre el cine de ficción, como el de Raymond Chirat sobre los años 1929-1950, monografías y filmografías temáticas, en especial, sobre los documentales.

La obra dirigida por Jacky Evrard y Jacques Kermabon no es una enciclopedia en sentido estricto sino tan sólo el esbozo para una historia del cine francés. Compuesta por centenares de voces que abarcan 459 págs., la obra pretende no sólo asombrar, informar y cuestionar desde perspectivas distintas, esto es festivales, obras, autores, temas, géneros, corrientes, etc., sino también introducir voces insólitas como *Chutes (Film à)* [Caídas, película con]. Aunque los redactores no se propusiesen ofrecer una información completa, agobia quizás el exceso de cortos de los años 90 y, en cambio, se lamenta la ausencia de algunos autores, como Jean Benoît-Lévy, Yannick Bellon, Jean-Jacques Languepin, etc.

Junto con la notable presentación editorial, destacan por el no conformismo las imágenes de excelente calidad. Completan el volumen dos índices y una bibliografía.

tournage, le tout d'excellente qualité. Enfin, deux index et une bibliographie complètent utilement l'édition.

Jacky Evrard & Jacques Kermabon, *Une encyclopédie du court-métrage français*, Festival Côté court/Yellow Now-Côté cinéma, 2004.

Dictionnaire du cinéma populaire français, des origines à nos jours

Natacha Laurent

Publications

Publications

Publicaciones

Le cinéma a inspiré un nombre incalculable de dictionnaires. Mais celui que viennent de publier les éditions Nouveau Monde n'avait, à ce jour, pas d'équivalent : plus de 800 pages de notices classées par ordre alphabétique, entièrement consacrées au cinéma populaire français, et qui ont mobilisé plus de 60 auteurs. L'entreprise accouche finalement d'un objet que Christian-Marc Bosséno et Yannick Dehée qualifient dans leur introduction générale, d'« étrange ». Étrange parce que le genre même du dictionnaire, supposé sérieux et scientifique, et qui répond à une volonté de classement rigoureux et exhaustif, ne serait pas compatible, du moins au premier abord, avec l'objet même que les auteurs ont défini : le cinéma dit populaire.

Autant dire que le projet est séduisant. Et avant tout parce qu'il s'attaque à une notion floue : que signifie « populaire » ? Dans leur indispensable introduction, les deux maîtres d'œuvre du dictionnaire rappellent que trop souvent, dans la culture française du XX^e siècle, populaire a été identifié à « vulgaire » : opposer un cinéma « formaté » à un cinéma « qui pense », autrement dit le divertissement à un art d'intellectuels, revient finalement à refuser l'unicité du 7^e Art. C'est précisément pour éviter de retomber dans cette opposition devenue légendaire que C-M. Bosséno et Y. Dehée proposent une définition qu'ils présentent comme étant la plus neutre possible : la popularité d'un film, selon eux, se mesure à son succès en salles, puis à la télévision et enfin en vidéo, autrement dit en chiffres. Le dictionnaire propose d'ailleurs, en annexe, la liste des 100 films français ayant enregistré le meilleur score en salles, et celle des 100 films français les plus diffusés à la télévision – on s'aperçoit d'ailleurs que les deux listes ne coïncident pas vraiment...

Mais le critère choisi – celui des chiffres – est-il vraiment neutre ? Le succès massif, évalué en nombre, c'est-à-dire apprécié uniquement en fonction de perspectives commerciales, est une donnée, certes, nécessaire. Mais cette posture évacue toute appréciation historique et politique du mot « populaire » — ce qui explique peut-être la présence, pour le moins étonnante, de certains articles. Comment, par exemple, justifier une notice sur l'avance sur recettes, dispositif instauré par André Malraux en 1959, destiné à encourager « la réalisation d'œuvres de qualité », et qui a probablement plus contribué à entretenir une politique des auteurs qu'il n'a promu un cinéma populaire ? De même, la présence de *La Règle du jeu* est surprenante : l'auteur de la notice rappelle que le film de Jean Renoir dérouta le public français à sa sortie en 1939 et fut loin d'être un succès. Que *La Règle du jeu* soit devenu depuis un film-culte, et à vrai dire surtout pour les cinéphiles, est une autre question : populaire n'est pas synonyme de panthéon cinéphilique...

Through 800 pages, hundreds of entries, 60 authors invite you (by alphabetical order) to a unique journey through French popular cinema.

But what is "popular cinema"? To avoid a philosophical discussion, Bosséno and Dehée have limited their survey to films that have been successful at the box-office, then on television and finally on video.

Such a *parti pris* may obviously be questioned. But still the *Dictionnaire* is a fascinating book, with a lot of information on the history of French cinema, from its early days to the present.

En dehors de ces quelques réserves, ce dictionnaire se lit avec plaisir et propose une lecture richement documentée de l'histoire de cinéma français des origines à nos jours. Les entrées sont variées : film, personnage, acteur, thème, technique, réalisateur, musique, économie, le spectre est large, et l'on trouvera ainsi des informations sur Astérix, Claude Autant-Lara, Luc Besson, *La Cage aux folles*, Catherine Deneuve, l'exception culturelle, Jean Gabin, le star-système ou la thématique du train dans le cinéma français... On en finirait presque par croire que tout le cinéma français pourrait être qualifié de populaire. Les articles les plus pertinents sont ceux qui entrent incontestablement dans la problématique définie par les auteurs, tel celui consacré à l'argot ou tel autre qui retrace l'histoire d'une salle parisienne mythique, et réellement populaire, le Rex. Ce dictionnaire, en rassemblant de très nombreuses informations sur une certaine conception du cinéma populaire, est en réalité une invitation à s'interroger sur la nature même du 7^e Art.

Dictionnaire du cinéma populaire français, des origines à nos jours. Sous la direction de Christian-Marc Bosséno et Yannick Dehée, Paris, Éditions Nouveau Monde, 2004, 806 pages.

A través de 800 páginas y centenares de fichas, 60 autores invitan al lector a emprender un viaje a través del cine popular francés (por orden alfabético).

Pero ¿Qué es el "cine popular"? Para evitar la polémica, los autores del diccionario limitaron su estudio a películas que primero conocieron un éxito de taquilla, luego en la televisión y finalmente en video. Este a priori es cuestionable, mas no impide que el Diccionario sea un libro fascinante, con abundantes y ricas informaciones sobre la historia del cine francés, desde sus inicios hasta el presente.

Winsor McCay: The Master Edition

Marco de Blois

DVDs

A review of a DVD issued by Milestone in collaboration with the Cinémathèque Québécoise composed of the short films by the animation pioneer Winsor McCay. The archive has worked since the 1960s to acquire, preserve and restore McCay's films. In 2002 the archive of Montreal collaborated with the National Archives of Canada on a special restoration of *Gertie the Dinosaur* (1914) for the purposes of the DVD. Ten short films produced by McCay between 1910 and 1921, some of them incomplete, are included. The review briefly clarifies McCay's often misunderstood place in the history of American animation. The additional material on the DVD includes photographs and the documentary *Remembering Winsor McCay* with the historian John Canemaker interviewing McCay's collaborator, John A. Fitzsimmons. The films may be seen with commentary by Canemaker and musical accompaniment by Gabriel Thibaudeau.

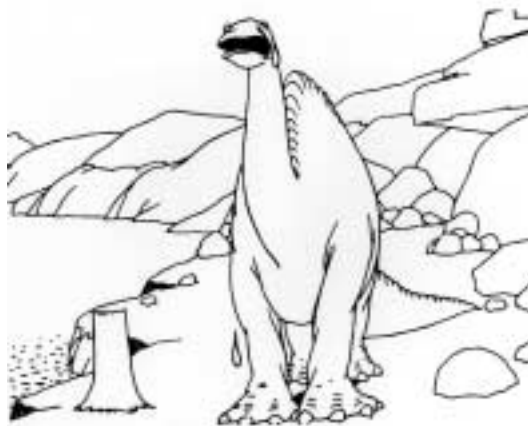
En collaboration avec la Cinémathèque québécoise, la société américaine Milestone lançait ce printemps un dvd réunissant les courts métrages du pionnier de l'animation Winsor McCay (1867-1934). L'initiative contribue à mieux faire connaître ce passionnant « amuseur » qu'était McCay tout en mettant en valeur le rôle important joué par la Cinémathèque québécoise dans le domaine de la conservation du film d'animation.

L'acquisition des films de Winsor McCay par la Cinémathèque québécoise s'inscrit dans un travail de recherche sur l'histoire de l'animation commencé en 1965 avec André Martin et poursuivi ultérieurement par Louise Beaudet. Plus précisément, c'est en 1967, à l'occasion de la Rétrospective mondiale du cinéma d'animation tenue dans le cadre de l'Exposition universelle de Montréal, que ces précieuses pellicules ont atterri dans les entrepôts de l'institution montréalaise. Depuis, un travail de transfert sur support acétate et le tirage de copies de projection ont permis d'assurer à ces films une plus grande espérance de vie et une plus grande visibilité. En 2002, pour les besoins du dvd, *Gertie the Dinosaur* a été reconstitué à partir de quatre copies nitrate – une opération menée conjointement par la Cinémathèque québécoise et les Archives nationales du Canada.

La filmographie de McCay compte 10 courts métrages (dont certains sont incomplets) réalisés de 1910 à 1921. Il convient ici de préciser que McCay se

considérait à la fois comme un cinéaste et une sorte de prestidigitateur. À New York, ses numéros de dessin exécutés à main levée sur scène remportaient beaucoup de succès. Et quand, guidé par son sens du spectacle, il découvre l'animation, il attribue à celle-ci la fonction d'étonner, voire de

stupéfier, le spectateur. Ainsi, il aimait parfois apparaître au début de ses films, où, jouant son propre rôle, il affirme, comme une bravade, qu'il relèvera le défi de créer des images qui bougent. De plus, ses génériques le présentent souvent comme l'inventeur des dessins



Gertie the Dinosaur, Winsor McCay (États-Unis, 1914)
Collection Cinémathèque québécoise

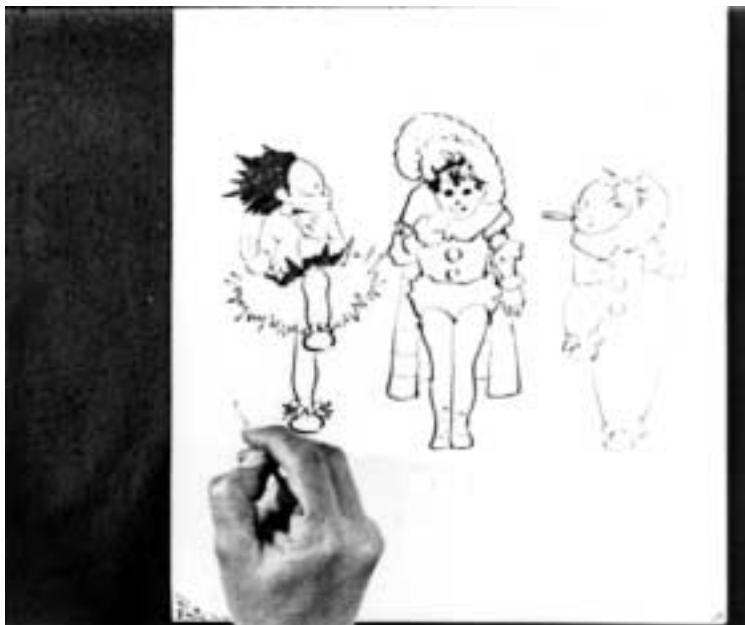
Reseña de un DVD, producido por Milestone en colaboración con la Cinémathèque Québécoise, que contiene los cortos de animación del pionero Winsor McCay. Desde los años 60 el archivo ha trabajado para adquirir, preservar y restaurar las películas de McCay. En 2002 el archivo de Montreal colaboró con los Archivos Nacionales de Canadá en una restauración especial de *Gertie the Dinosaur* [Gertrudis el dinosaurio] (1914) para producir un DVD que incluye también diez cortometrajes producidos por McCay entre 1910 y 1921, algunos de los cuales están incompletos. Contiene, por último, además de algunas fotos, el documental *Remembering Winsor McCay* [Recordando a Winsor McCay], en el que el historiador John Canemaker entrevista a John A. Fitzsimmons, colaborador de McCay. Las películas se pueden seguir con el comentario de Canemaker y el acompañamiento musical de Gabriel Thibaudeau. La reseña aclara el papel, no siempre comprendido, que desempeñó McCay en la historia del cine norteamericano de animación.

animés – ce qui est faux, bien entendu. Or, ce *performer* hors du commun travaillait seul ou avec un nombre très restreint de collaborateurs dans des conditions qui seraient aujourd’hui qualifiées d’artisanales. Il a ainsi marqué la fin d’une époque, puisque, dans les années 10, une industrie du dessin animé dominée par Bray, Barré, Bowers et cie, s’est développée à New York et a profondément transformé les modes de production de l’animation aux États-Unis.

Pour les historiens, *Gertie the Dinosaur* (1914) est une œuvre fondatrice du dessin animé américain. En effet, il s’agit de la première production dans laquelle l’articulation du récit et de la mise en scène s’effectue autour d’un personnage doté d’une personnalité et d’une psychologie cohérentes. Le film ouvre ainsi la voie au *cartoon* hollywoodien. McCay s’aventurera ensuite dans plusieurs genres. On lui doit par exemple une sorte de *cartoon* horrifique, *How A Mosquito Operates*, drôle mais d’une surprenante cruauté, de même que *The Sinking of the Lusitania*, un puissant documentaire animé à saveur de propagande qui relate le torpillage du paquebot *Lusitania* par l’armée allemande pendant la Première Guerre mondiale. McCay a aussi adapté pour le cinéma la bande dessinée qui l’a rendu célèbre, *Little Nemo in Slumberland*. Le style très travaillé, énergique et élégant de ses bédés se retrouve simplifié dans sa production cinématographique, mais on y reconnaît néanmoins la finesse de la ligne et ce sens du délié qui apparente l’artiste à l’Art nouveau.

En plus des courts métrages, le dvd comprend une galerie de photos et le documentaire *Remembering Winsor McCay* dans lequel l’historien de l’animation, John Canemaker, recueille le témoignage de John A. Fitzsimmons, proche collaborateur de McCay. Enfin, du côté des plaisirs sonores, tous les films peuvent être vus en version commentée par Canemaker et le pianiste attiré aux projections de cinéma muet de la Cinémathèque québécoise, Gabriel Thibaudeau, signe l’accompagnement au piano.

Winsor McCay: The Master Edition, The Milestone Collection, Milestone Film & Video, États-Unis, 2003.



Little Nemo, Winsor McCay (États-Unis, 1910)
Collection Cinémathèque québécoise

Un roi sans divertissement

Robert Daudelin

DVDs

Voici une édition dvd exemplaire: un film presque oublié à nouveau accessible, un transfert de grande qualité qui respecte le format 2.35 d'origine et des documents complémentaires originaux et riches en information.

Objet unique dans la filmographie très quelconque du cinéaste François Leterrier (par ailleurs bien présent dans notre mémoire de cinéphile en tant que condamné à mort de Bresson), *Un roi sans divertissement* mérite amplement d'être redécouvert. Produit par Les Films Jean Giono, écrit et dialogué par l'écrivain, le film, bien que portant sa marque indélébile, n'en est pas moins un remarquable travail de cinéaste.

Tourné en scope et servi par une photo extraordinaire de Jean Badal, *Un roi* est d'une grande beauté plastique et gagne bien entendu à être vu sur grand écran. Ceci étant dit, le parti-pris hautement graphique du film survit très bien dans le dvd qui nous occupe : le transfert haute définition (nouvel étalonnage sous le contrôle de Leterrier et Badal) est d'une luminosité et d'une précision exceptionnelles qui servent admirablement le paysage si important dans la chronique de Giono. Le travail technique a été fait avec la collaboration du CNC.

Review of a DVD release of an almost forgotten film from 1963. It is a transfer of excellent quality that respects the 2.35 format of the original. This is an unusual item in the filmography of François Leterrier. *Un roi sans divertissement* was produced by Les Films Jean Giono and scripted by the author from his well-known novel. It is a Giono work and yet it is at the same time a fine example of Leterrier's films.

Although this film deserves to be seen on the big screen to fully appreciate the beautiful Badal photography, the DVD goes a long way toward capturing its extraordinary luminosity and does justice to the importance of the landscape. In collaboration with the CNC, Leterrier and Badal supervised the transfer.

Additional material is presented by the Giono specialist Jacques Mény on the novel itself and the production of the film, illustrated with original documents, and includes interviews with Leterrier, and with the leading actor, Claude Giraud. Leterrier also provides a commentary for the film.

Film unique, rêvé par un écrivain passionné de cinéma, il était plus que normal de le prolonger dans des documents d'accompagnement susceptibles d'éclairer une entreprise aussi exceptionnelle. C'est Jacques Mény, dont on connaissait déjà la passion pour Giono



Claude Giraud, Charles Vanel dans *Un roi sans divertissement*, 1963

Reseña de una reedición en DVD, de una película casi olvidada, cuya transferencia respeta el formato original 2.35; fue realizada con la colaboración del CNC, adjuntando documentos originales y ricos de información. Se trata de *Un roi sans divertissement*, que se destaca en la mediana obra de François Leterrier, producida para Les Films Jean Giono, escrita y dialogada por Giono, y girada en cinemascopo con la extraordinaria fotografía de Jean Badal. La belleza de la película persiste intacta en el DVD; gracias a un nuevo contraste, bajo el control de Leterrier y Badal, conserva admirablemente la luminosidad y la precisión del paisaje, tan importante en la crónica de Giono.

Los documentos adjuntos, sobresalientes para la ilustración de esta película excepcional, están a cargo de Jacques Mény (autor de *Le Cinéma de Jean Giono*). En *De l'écrit à l'écran* [Del texto escrito a la pantalla]. Mény recuerda, con la colaboración de varios especialistas, de un crítico de cine y el mismo cineasta, el génesis de la novela y su transformación en película, querida por Giono.

En *Sur les traces du Roi*, Mény describe la fabricación de la película, a partir de una entrevista con François Leterrier y de otra con Claude Giraud, intérprete principal de la película. Los apasionados disponen ahora también del comentario audio de François Leterrier y el modesto trailer original.

Se trata, en fin, de la brillante reconstrucción de un momento de la historia del cine francés contemporáneo.

(notamment par son film *Le Cinéma de Jean Giono*), qui s'est chargé de cette tâche avec *De l'écrit à l'écran* et *Sur les traces du roi*.



Le premier document rappelle la genèse du roman à l'origine du film et sa profonde transformation, voulue par l'auteur lui-même, pour devenir un scénario; des spécialistes de l'œuvre, un critique de cinéma et le cinéaste sont mobilisés pour nous rendre plus claire la genèse du film. Leurs propos sont solidement étoffés par des documents d'archives, notamment le manuscrit original du roman et une copie du livre annotée par l'auteur dans la perspective d'une transcription cinématographique.

Le second document s'intéresse plus directement à la fabrication du film, s'appuyant principalement sur une longue entrevue, riche de précisions diverses (scénaristiques, techniques, etc.), avec François Leterrier.

Simultanément Jacques Mény ramène Claude Giraud, l'interprète principal du film, sur les lieux de tournage et nous fait cadeau du screen test qui lui a valu le rôle.

Enfin, pour les mordus, le film peut être vu (plutôt revu, sans doute) avec un commentaire audio de François Leterrier et la plus que modeste bande-annonce d'origine (à l'évidence le distributeur avait une confiance limitée dans la carrière du film) complète ce très riche programme qui s'inscrit brillamment dans une certaine histoire du cinéma français contemporain.

Un roi sans divertissement, François Leterrier (France 1963), CinéGénération Éditions, 2004.

Les Otages

Eric Le Roy

DVDs

A review of the DVD of the 1939 film by Raymond Bernard, unseen for decades, now offered in a complete version by Edition Les Documents cinématographiques. The film was released on the eve of the Second World War, made by a pacifist who appealed to unity. The critic contrasts this to the films of the period by Jean Renoir that showed a world falling apart. While the production is deemed imperfect, it is said to be intelligently made and remarkable as a document of its time. The restoration was by Archives française du film-CNC (AFF) in 1996, from the copy in the Cinémathèque Suisse, in the original length but with German subtitles, and a shorter version, also restored by the AFF in 1992 that came from the original negative and corresponded to the version after the war. Thus the restoration contains some of the German subtitles, which do not seem disturbing because of the context in which they appear, while retaining much of the quality of the original. The DVD also contains two documentaries, an interview of Jean-Pierre Jeancolas and another by the restorer, Brigitte Berg, concerning the censorship of the time and of the film.



Raymond Bernard donnant des instructions à un Commandant allemand
Collection Les Documents cinématographiques

Le film de Raymond Bernard, invisible depuis plusieurs décennies est enfin proposé dans une version complète après un long et minutieux travail de reconstitution. Dans ce film d'un pacifiste sincère, qui évoque immanquablement *La Grande Illusion* et *La Règle du jeu* de Jean Renoir, Raymond Bernard présente une autre vision d'une France à la veille de guerre, celle de 1939 cette fois, bien plus influencée par l'appel à l'union, qu'un monde en décomposition à la manière d'un Renoir. *Les Otages* n'est pas un grand film, mais une œuvre passionnante car elle porte l'éclairage sur un moment très précis, très particulier d'une société. A cet égard, le film de Raymond Bernard mérite toute l'attention et sa sortie en dvd est remarquable, d'autant plus qu'elle est assortie d'un contenu critique et historique très documenté.

Le film sort quelques semaines avant la Seconde Guerre mondiale sur un sujet franco-allemand qui n'a aucun rapport avec les productions consensuelles de l'A.C.E et de l'U.F.A. Le sujet est brûlant au regard de l'Histoire à venir, mais également à celui du l'Histoire passée. La mise en scène est imparfaite, mais elle éclaire sur le fait que le film est réalisé par un bon cinéaste, par exemple par l'utilisation astucieuse des cadres et de la lumière, employant intelligemment le cadrage en contre-plongée inspiré du cinéma expressionniste allemand, une lumière très contrastée, parfois intense sur les visages. Cette utilisation est assez fine car elle n'est pas systématique : le début du film est éclairé en demi-teinte, puis contrasté à l'arrivée des Allemands, amené avec éclairage offensif. Par ailleurs, le personnage féminin joué par Annie Vernay est photographié avec un flou artistique et casse

Reseña del DVD, producido por Édition Les Documents cinématographiques, de la versión completa de la película *Les Otages* [Los rehenes], dirigida en 1939 por Raymond Bernard, que había desaparecido de las pantallas durante algunas décadas. La película, aparecida en vísperas de la Segunda Guerra Mundial, representaba el llamado a la unidad de un pacifista. La crítica la comparó entonces con la producción de Jean Renoir que mostraba un mundo que se estaba derrumbando. Aunque la producción fuese considerada imperfecta, se destaca la inteligencia con que fue realizada y su notable valor como documento de una época. La restauración fue emprendida por Archives françaises du film-CNC (AFF), en 1996, a partir de una copia de la Cinémathèque Suisse, de duración original, pero subtitulada en alemán, y de una versión abreviada, restaurada también por AFF, en 1992, que provenía del negativo original y correspondía a la versión posterior a la guerra. En síntesis, la versión restaurada contiene algunos subtítulos alemanes que no parecen molestar, dado el contexto en que aparecen, y conserva en gran medida la calidad del original. El DVD incluye también dos documentales: una entrevista con Jean-Pierre Jeancolas y otra a la restauradora, Brigitte Berg, sobre la censura de la época y la manera en que ésta afectó a la película.

l'ambiance générale. Plusieurs scènes sont montées avec des défauts qui ne peuvent être attribués à la reconstitution ni au montage mais au tournage, avec notamment des sautes d'axes sans fondement et des changements de focales trop singulières pour être voulues.

Le métrage du visa de 1939 est de 2900 mètres : c'est la version la plus complète, restaurée par les Archives françaises du film-CNC (AFF) en 1996 à partir de la copie de la Cinémathèque Suisse sous-titrée en allemand. L'autre version, également restaurée par les AFF en 1992 à partir du négatif original est de 2281 mètres et correspond à la version d'après guerre. Pour l'édition dvd, l'ayant droit du film (Brigitte Berg, Les Documents cinématographiques, société fondée par Jean Painlevé) a souhaité éditer la version complète en utilisant la totalité de la version sans sous-titres, complétée des nombreux extraits issus de la copie suisse. A titre d'exemple la version « germanique » dispense son public de la scène de la mort de l'officier allemand, et la version française cache au sien que les otages doivent aussi la vie à l'humanité d'un officier allemand. Le résultat est une version totalement respectueuse de la version originale, dans une copie de belle qualité malgré les changements de grain et de luminosité. L'apparition ponctuelle des sous-titres en allemand ne choque nullement car ils s'inscrivent dans le projet de version intégrale voulue par l'éditeur, et historiquement incontestable.

Le dvd comprend deux compléments : une interview de Jean-Pierre Jeancolas, qui présente quelques remarques sur l'origine et l'idéologie de la censure de l'époque, sur le film, ce qu'il contient, ou ne contient pas ; il fait des rapprochements, évoque aussi Renoir et le cinéma de l'époque. Un autre documentaire « Le Retour des Otages » conçu par Brigitte Berg, plus construit, apporte des clés supplémentaires pour appréhender le film. Il fait une large place à la reconstitution du film (malheureusement sans donner de précisions sur les sources filmiques), à l'intervention de la censure, qui est exposée avec minutie. Ce *supplément* commente et montre les scènes censurées par l'une et l'autre partie, parfois des scènes entières, parfois une réplique, quelques secondes, et recherche des explications, risque des hypothèses, invitant le spectateur à y réfléchir et à se faire son opinion.

Les Otages, Raymond Bernard (France 1939), Edition Les Documents cinématographiques, 2004.



Annie Vernay et Mady Berry dans *Les Otages*
Collection Les Documents cinématographiques

Coffret Louise Brooks

Eric Le Roy

DVDs

A review of a boxed set of DVDs issued by Carlotta Films in 2004, containing three of the best-known Louise Brooks films: *Pandora's Box*, *The Diary of a Lost Girl*, and *Prix de Beauté*. The article discusses Brooks' career, her allure, and her ascent to the status of cult figure. *Pandora's Box* is the work of ZDF and ARTE in digital format from the 35mm restoration of the complete version by the Cineteca di Bologna and is of excellent quality. *The Diary of a Lost Girl* is the new version by L'Immagine Ritrovata put together with elements from six European archives: it is satisfactory, although it has defects, the results of using varied sources. Unhappily, *Prix de Beauté* is not the version restored by the Cineteca di Bologna. The copy apparently comes from a contact print produced in the 1970s by a distributor, with no reconstruction work, and poor quality. Additional material includes various sound accompaniments for the Pabst silent films, some documentaries on Pabst, and interviews with Brooks and others that serve with the three films to restore Louise Brooks to her position in film history.



Objet d'un culte tardif mais immense, personnalité à la vie tumultueuse et libre, Louise Brooks est plus qu'une actrice. Icône des années folles, elle a dépassé les années vingt pour devenir un mythe. « *Il n'y a pas de Garbo ! Il n'y a pas de Dietrich ! Il n'y a que Louise Brooks !* » disait Henri Langlois. Pour la première fois, un coffret réunit trois films de la star, dont ses deux plus beaux réalisés par Pabst, et nous prouve sa modernité.

Louise Brooks (1906-1985) est l'un des personnages emblématiques de l'histoire du cinéma. Si elle est connue essentiellement aujourd'hui pour son rôle de *Loulou* dans le film de Pabst, et pour son allure, tellement unique qu'elle a traversé les années et les

modes, le coffret édité par Carlotta vient mettre en lumière l'importance de l'actrice. Son mystère aussi, car Brooks eut une carrière momentanée et éclatante malgré sa photogénie sans égale. Son caractère obstiné et fier, sa liberté intellectuelle et ses libertinages font d'elle l'incarnation parfaite des années folles. Et ce ne sera que dans les années cinquante que les cinéphiles parisiens la redécouvriront à la Cinémathèque française lors d'une rétrospective en sa présence.

Le coffret est composé des trois films légendaires (*Die Büchse der Pandora/Loulou*, *Das Tagebuch einer Verlorenen/Le Journal d'une fille perdue*, *Prix de Beauté*) dans des versions restaurées de grande qualité à l'exception de *Prix de beauté*.

Loulou est présenté en version intégrale, résultat d'un travail minutieux mené par la ZDF et ARTE, donc uniquement en numérique, à partir de la restauration menée en 35mm par la Cineteca di Bologna. Longtemps visible dans sa version mutilée, cette version est fort heureusement proposée ici dans sa totalité. Des deux bandes musicales offertes dans le menu, celle composée par Paul Raben s'avère, et de loin, la moins déplaisante.

La version du *Journal d'une fille perdue* est de nouveau celle de L'Immagine Ritrovata (Film Restoration and Preservation) à partir de

Reseña de una confección de DVDs, producida por Carlotta Films en 2004, con tres de las películas más conocidas de Louise Brooks: *Pandora's Box* [La caja de Pandora], *The Diary of a Lost Girl* [El diario de una muchacha perdida] y *Prix de Beauté* [Premio de belleza]. El artículo presenta la carrera de Brooks, su don de fascinación y el ascenso a figura de culto. *Pandora's Box*, producida en formato digital por ZDF y ARTE a partir de la restauración de la versión completa en 35 mm por la Cineteca di Bologna, es de excelente calidad. *The Diary of a Lost Girl* es una nueva versión producida por L'Immagine Ritrovata, que ha reunido elementos conservados en seis archivos europeos; el resultado es satisfactorio, a pesar de los defectos debidos al uso de fuentes distintas. Desgraciadamente, la versión de *Prix de Beauté* no es la que había restaurado la Cineteca di Bologna, sino que, aparentemente, procede de una copia de contacto producida en los años 70 por un distribuidor, sin previo trabajo de reconstrucción, pero su calidad es mala. Entre los materiales anexos, se cuentan algunos acompañamientos sonoros para las películas mudas de Pabst, documentales sobre Pabst y entrevistas a Brooks y a otros. Este material, junto con las tres películas, contribuye a restituir a Louise Brooks la posición que merece en la historia del cine.

nombreux éléments provenant de six archives européennes, sans mention du responsable de la restauration. Davantage endommagé, présentant plus de défauts (changements de grains, légers décadrages), le résultat est d'une qualité tout à fait satisfaisante. Cette version est donc probablement la meilleure à ce jour.

Sur l'ensemble des deux films, quelques défauts mineurs subsistent cependant : petits parasites et légères rayures viennent en effet parsemer une image pourtant bien retravaillée dans son ensemble. Malheureusement, *Prix de beauté* ne nous est pas présenté dans la version restaurée par la Cineteca di Bologna. La copie, apparemment issue d'un ancien contretypage réalisé dans les années 70 par le distributeur de l'époque, Connaissance du cinéma, comporte tous les défauts des films tirés par contact, sans numérisation soignée ni travail de reconstitution. On aurait apprécié que soit mis à profit le travail exemplaire de Davide Pozzi sur l'origine des différentes versions existantes à ce jour dans les cinémathèques européennes. La bande son est comme le film, de piètre qualité, même si l'ensemble reste parfaitement audible et les voix suffisamment mises en avant pour rester claires.

Pour parfaire le travail, l'écrin Louise Brooks fourmille de compléments d'inégale qualité : différents accompagnements sonores pour les films muets de Pabst, des documentaires sur Pabst par Brooks, sur Pabst cinéaste (passionnants), une interview de Jacques Doillon, de Gilles Ciment (présentant les réincarnations de l'actrice dans la bande dessinée), etc... Un travail qui met en perspective la grande influence de Louise Brooks, non seulement sur le cinéma, mais aussi dans les autres arts, et dans la mode en particulier. Il y a malgré tout des redondances, des redites et des clichés, sans parler des interprétations hâtives (la place de Louise Brooks chez les surréalistes, ou encore auprès de la Nouvelle vague...).

On peut aussi signaler certains problèmes de configuration des menus, l'absence de chapitrage pour *Prix de beauté*. Cependant, le résultat du travail est unique et mérite de figurer parmi des belles réalisations de dvd, en installant Louise Brooks à une place majeure de l'histoire du cinéma.

Coffret Louise Brooks : *Loulou*, G.W. Pabst (Allemagne, 1929), *Le journal d'une fille perdue*, G.W. Pabst (Allemagne, 1929), *Prix de beauté*, Augusto Genina (France, 1930), Edition Carlotta Films, 2004.

Publications received at the FIAF Secretariat in Brussels

Publications
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Books

Traces of Korean Cinema from 1945 to 1959, Ed. Korean Film Archive, Korean & English, color and black & white ill., Seoul 2003, 328 pages, ISBN 89-7012-622-8

Imagens do passado – São Paulo e Rio de Janeiro nos primórdios do cinema, José Inácio de Melo Souza, Ed. Senac, São Paulo, 2004. ISBN 85-7359-373-3

Una mirada insólita – Temas y géneros del cine Mexicano, Rafael Aviña, CONACULTA- Cineteca Nacional – Ediciones Océano, México 2004 ISBN: 970-651-906-8

Óperas Primas del cine mexicano 1988-2000, José Antonio Valdés Peña, Cuadernos de la Cineteca nacional, CONACULTA- Cineteca nacional, México 2004

Cuisses de grenouille, Roman de Nelly Kaplan, Maren Sell Éditeurs, Paris 2005, ISBN: 2-35004-011-9

El episodio perdido – Historia del cine mexicano de animación, Juan Manuel Aurrecochea, Cineteca Nacional, México 2004

Periodicals

1895, Revue de l'association française de recherche sur l'histoire du cinéma, n°44 / Décembre 2004, French, black & white ill., Paris 2004, ISSN 0769-0959, ISBN 2-913758-44-4

El cine en Oaxaca, in *Acervos* n° 28 – Boletín de los archivos y bibliotecas de Oaxaca, Vol. 7 otoño/invierno 2004

DVDs

Andy Warhol – 4 Silent Movies / 4 film muti (including *Kiss, Mario Banana, Empire* and *Blow Job*)

DVD, G & S Curti Editori, Edited by Adriano Aprá, color and black & white, 127 min., contains a book in English and Italian

The Chelsea Girls (Andy Warhol, 1966)

2 DVDs, DVD, G & S Curti Editori, color and black & white, 197 min., contains a book in English

Santa (Antonio Moreno, Mexico, 1931)

DVD, Filmoteca de la UNAM Collection, black & white, subtitles in English, French and Spanish

Nelly Kaplan dans tous ses états – Coffret de 6 DVDs comprenant *La fiancée du pirate, Papa les petits bateaux...*, *Charles et Lucie, Plaisir d'amour, Il faut vivre dangereusement, Abel Gance hier et demain, Abel Gance et son Napoléon, Portrait de Nelly Kaplan*.



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This book's 720 pages offer text 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, 720p., 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, 372p., 43.38€

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, 121p., 23.55€

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, 151p., illus., 29.50€
(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, 203p., illus., 27.76€

Rediscovering the Role of Film Archives: to Preserve and to Show

Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p., 30.99€

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Published by The LUMIERE Project, Lisbon, 1996. English.
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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, 149p., 45.00€

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l'International Index to Film Periodicals
Subject Headings Film (7th Ed. 2001):
123p., 25€

FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 49, 58€

Bibliography of National Filmographies

Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80p., 26.03€

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, 32.23€

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, 280p., ISBN 968-36-6741-4, 27.27€

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Ouvrages techniques**

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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, 192p., 66.93€ or incl. "Physical Characteristics of Early Films as Aid to Identification", 91.72€

**Handling, Storage and Transport
of the Cellulose Nitrate Film**

Guidelines produced with the help of the FIAF Preservation Commission. FIAF 1992, 20p., 17.35€

**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, 268p., illus., 43.38€

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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, 101p., illus, new reprint, 30€

**Programming and Access to
Collections / Programmation et
accès aux collections**

Manual for Access to the Collections
Special issue of the *Journal of Film
Preservation*, # 55, Dec. 1997: 15€

The Categories Game / Le jeu des catégories

A survey by the FIAF Programming Commission offering listings of the most important films in various categories such as film history, film and the other arts, national production and works in archives. Covers some 2.250 titles, with several indexes. *Une enquête réalisée par la Commission de Programmation de la FIAF offrant des listes des films les plus importants dans différentes catégories telles que l'histoire du cinéma, cinéma et autres arts, la production nationale et le point de vue de l'archive. Comprend 2.250 titres et plusieurs index.* FIAF 1995, ISBN 972-619-059-2, 37.18€

**Available From Other Publishers /
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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 Klaue. ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49.58€

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:
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Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192p., 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 17.7€, book 35.4€, book & CD-Rom 53.1€, 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

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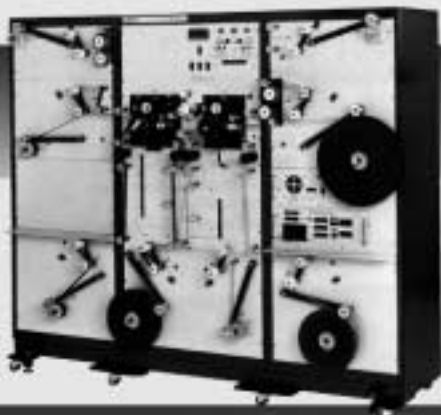
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