

84
4/2011

Journal of Film Preservation

Revista de la
Federación Internacional
de Archivos Fílmicos

Published by the
International Federation
of Film Archives

Revue de la Fédération
Internationale
des Archives du Film



FESPACO

Murnau in Rome

María Candelaria

Seeber's Snippets

The Lindgren Manifesto

Norwegian classics on DVD

Turin: 16mm nitrate collection

Festivals européens: « Les 5 Grands »



Les Fleurs animées, France, 1906, Gaston Velle (National Film and Sound Archive, Canberra, Corrick Collection)

FIAF Awards

Martin Scorsese (2001)
 Manôel de Oliveira (2002)
 Ingmar Bergman (2003)
 Geraldine Chaplin (2004)
 Mike Leigh (2005)
 Hou Hsiao-hsien (2006)
 Peter Bogdanovich (2007)
 Nelson Pereira dos Santos (2008)
 Rithy Panh (2009)
 Liv Ullmann (2010)
 Kyoko Kagawa (2011)

Illustration credits and special thanks to:

Archives françaises du film-CNC, Paris-Bois d'Arcy
 British Film Institute, London
 Cinémathèque de Grenoble
 Cinémathèque québécoise, Montréal
 Cinémathèque suisse, Lausanne
 Cineteca del Comune di Bologna
 Cineteca del Friuli, Gemona
 Collection Gaumont
 Deutsche Kinemathek, Berlin
 and Jochen Hergersberg, Berlin
 Colin Dupré, Toulouse
 FIAF Archives, Brussels
 and Christian Dimitriu, Lausanne
 Filmoteca de Catalunya, Barcelona
 Filmoteca de la UNAM, México
 Fondazione Centro Sperimentale di Cinematografia - Cineteca Nazionale, Roma
 Gosfilmofond of Russia, Belye Stolby, Moscow
 Museo Nazionale del Cinema / Fondazione Maria Adriana Prolo, Torino
 Národní Filmový Archiv / National Film Archive, Praha
 National Film Center, Tokyo
 Norwegian Film Institute, Oslo
 Oesterreichisches Filmmuseum / Austrian Film Museum, Wien

Editorial

- 2** A Changing Landscape
Michael Loebenstein

Open Forum

- 4** The Lindgren Manifesto: The Film Curator of the Future
Paolo Cherchi Usai
- 5** Le Fespaco: fonds documentaires fragiles
Colin Dupré
- 10** Festivals européens: « Les 5 Grands »
Christian Dimitriu

Historical Column

- 26** *María Candelaria*
Francisco Gaytán Fernández
- 28** Il Cinema Ritrovato / Le Giornate del Cinema Muto 2010
Antti Alanen
- 33** Do you have any 16mm nitrate films in your collections? The Case of Ferrania materials in the San Paolo Film Collection at the Museo Nazionale del Cinema in Turin
Sabrina Negri, Luca Giuliani
- 38** Seeber's Snippet Collection
Helmut Herbst
- 45** F.W. Murnau's Roman Holidays: Restoring the *Marizza* Fragment
Irela Núñez

Nouvelles des archives / News from the Affiliates

- 53** La Cinémathèque de Grenoble. Bientôt 50 ans au service de la sauvegarde et de la diffusion du patrimoine cinématographique
Guillaume Poulet
- 56** Classic Film Material Restoration Curriculum at FAMU, Prague
Blažena Urgošiková

Journal of Film Preservation



In Memoriam

59 Anton Giménez (1940-2010)
Antoni Kirchner

61 Peter Morris (1937-2011)
Robert Daudelin

Publications

62 *Découvrir les films de Jean Rouch*
Robert Daudelin

DVDs

64 *Shadows of Progress: Documentary Film in Post-War Britain 1951-1977*
Donald McWilliams

69 Of Ice and Men. Recent DVDs from Norway
Clyde Jeavons

74 *Svatý Václav (Saint Wenceslas)*
Éric Le Roy

76 Segundo de Chomón / livre et DVD
Éric Le Roy

78 **FIAF Bookshop / Librairie FIAF / Librería FIAF**

80 **Publications Received at the Secretariat / Publications reçues au Secrétariat / Publicaciones recibidas en el Secretariado**

Journal of Film Preservation

Half-yearly / Semi-annual
ISSN 1609-2694
Copyright FIAF 2011

FIAF Officers

President / Président
Hisashi Okajima
Secretary General / Secrétaire générale
Meg Labrum
Treasurer / Trésorier
Patrick Loughney

Comité de rédaction Editorial Board

Chief Editor / Rédacteur en chef
Robert Daudelin

Deputy Chief Editor
Rédacteur en chef adjoint
Catherine A. Surowiec

EB Members / Membres CR

Eileen Bowser
Christian Dimitriu
Jan Christopher Horak
Eric Le Roy
Hisashi Okajima

Correspondents/Correspondants

Elaine Burrows
Michel Cadé
Paolo Cherchi Usai
Thomas Christensen
Ray Edmondson
Clyde Jeavons
Patrick Loughney
Roger Smither
Jon Wengström

Éditeur / Executive Publisher

Christian Dimitriu
Editorial Assistants
Sever J. Voicu
Baptiste Charles

Graphisme / Design
Meredith Spangenberg
Imprimeur / Printer
Poort - Brussels

Fédération Internationale des
Archives du Film - FIAF
Rue Defacqz 1
1000 Bruxelles / Brussels
Belgique / Belgium
T: +32 2 538 3065
F: +32 2 534 4774
jfp@fiagnet.org

A Changing Landscape

Michael Loebenstein

Lossless. When I look up the term in the *New Oxford American Dictionary* – conveniently stored on my computer, only the click of a button away instead of taking up space on a bookshelf – it refers me to computing sciences:

“lossless [adjective]: Computing of or relating to data compression without loss of information”.

I am puzzled, my mind going on all kinds of tangents: is it true that the concept of *lossless-ness* has only entered our world through the advent of Digital? That a world without loss – *sans perte; sin pérdidas* – is reserved for the realm of data, of bits and bytes?

I must reveal the reason for my fascination with the term. In December the Austrian Film Museum (Vienna) hosted a retrospective of works by American experimental filmmaker Rebecca Baron, including her recent series *Lossless* (2008), produced with her partner Douglas Goodwin. The series consists of five short films, (paradoxically) exploring the “materiality” of digital



Lossless #3 (2008, Rebecca Baron & Douglas Goodwin)

video. Digitized scenes from canonical films by Busby Berkeley, Maya Deren, Ernie Gehr, and John Ford are “compressed” (or encoded) to a degree that the image becomes something totally different from anything ever before seen on screen. By electronically removing the so-called “keyframes” during digitization the image gradually transforms into what can best be described as a flow of pixels: a stream of *artefacts* (meaning an “undesired alteration” or an “error” in the field of computer sciences). As so often art encourages us to challenge widely held beliefs. Ironically abolishing the notion of “lossless compression” the artists demonstrate the radical difference of the digital image without passing judgement on what is *lost* or what is *gained*. The garbled mess a misguided app produces can become an object of appreciation as much as grain and film damage used to be revered by the avant-garde of the 20th century. The work reveals that all our moving images as well as the technologies employed to capture and reproduce them are historical and thus subject to change (and to fading from memory) – a fact Paolo Cherchi Usai in “The Lindgren Manifesto” (see this issue of the *JFP*) puts at the core of his argument challenging the myths of an “eternal life” for our film heritage.

The current debates in our association all focus on this changing landscape of film archiving. 2011 promises to be a challenging year for our profession. The economic downturn to various degrees keeps affecting the public sector as well as private business; film production, distribution, and appreciation around the globe is rapidly becoming digital; last but not least, some long-standing principles of FIAF,

like the uninhibited exchange of films and the exclusion of commercial entities from affiliation, have come under scrutiny.

2010 brought many revelations. The Oslo Joint Technical Symposium has demonstrated how complex the challenges in transition from grain to pixels are, and how urgent it has become to develop “best practices” for born-digital works. The Technical Commission’s most recent paper on the deposit and acquisition of D-cinema elements, the CDC’s involvement with developing standards for the interoperability of film databases, as well as PACC’s initiative in developing models for a collection policy, are necessary steps towards the aim of neither falling behind technological advances nor blindly subscribing to industry trends. This also extends to the Internet as a means of communication. FIAF’s recent survey on “Online use and access” has sparked more than average interest, with 23 affiliates replying. As replies are still coming in the final results will be communicated in spring, but some preliminary figures are interesting enough to be shared now. 69.6% of those surveyed are making parts of their holdings available on the Internet to encourage access to their physical holdings; a whopping 62.5% of them are presenting moving images online. There is also a consensus among those participating that FIAF should use more resources on their website, a task already under way.

Yet another 2010 revelation was the Open Forum debate on affiliation and membership models, which ended in a spontaneous show of hands in favor of re-evaluating FIAF’s membership policy. As controversial as it is – and the EC has spent long hours debating the issue – we believe that the challenges our profession is facing should be discussed frankly. The notion of “commercial activities” is certainly more ambiguous nowadays as a growing number of public institutions are expected to generate income through their collections while on the other hand fundamental research into the longevity of motion pictures is conducted by industry archives and commercial labs. The 2011 Second Century Forum in Pretoria will offer an unbiased and balanced discussion of the current model as well as of the FIAF Rules & Statutes, and offer a chance for drafting alternative scenarios.

At the heart of FIAF’s mission lies the idea of an unimpeded exchange of knowledge and of films. Recent developments – the global economic downturn and the digitization of cinemas being just two factors – may force us to reconsider the ways we used to approach cultural programming. In the near future some films will only be available digitally (and at a price), and some analog prints will become irreplaceable and unavailable to the public. Organizations like the British Film Institute have introduced fees for affiliates while more and more venues become incapable of offering archival projection, or embrace DVD and E-Cinema as a chance for broadening their programmes and their audiences. The Pretoria Open Forum will dedicate a section to this hot topic, and the *Journal of Film Preservation* will carry on offering dissenting views on the issues at stake in this transitional period.

Michael Loebenstein (michael.loebenstein@geschichte.lbg.ac.at) writes as a member of the FIAF Executive Committee, which he joined in January 2011. The *Journal’s* Editorial will henceforth be a dedicated space for members of the FIAF Executive Committee to expose ideas and projects to the affiliates.

The Lindgren Manifesto: The Film Curator of the Future

Paolo Cherchi Usai

Editor's Note: What follows is the text of a speech delivered for the Ernest Lindgren Memorial Lecture at the British Film Institute's National Film Theatre, BFI Southbank, London, on 24 August 2010. The event, held annually between 1979 and 1997, was revived after a 13-year hiatus to mark the archive's 75th anniversary and to celebrate the centennial of the birth of Ernest Lindgren (1910-1973), founding curator of what in 1935 was named the National Film Library and which is now known as the BFI National Archive. The "Lindgren Manifesto" is the shortest speech (392 words) ever presented for the Lindgren Memorial Lecture. Its content spurred a lively discussion on the future of film curatorship in the transition from the analog to the digital age. The text is reproduced here in its entirety, in the interest of a further debate on the topic.

1. Restoration is not possible and it is not desirable, regardless of its object or purpose. Obedience to this principle is the most responsible approach to film preservation.
2. To preserve everything is a curse to posterity. Posterity won't be grateful for sheer accumulation. Posterity wants us to make choices. It is therefore immoral to preserve everything; selecting is a virtue.
3. If film had been treated properly from the very beginning, there would be less of a need for film preservation today and citizens would have had access to a history of cinema of their choice.
4. The end of film is a good thing for cinema, both as an art and as an artifact. Stop whining.
5. If you work for a cultural institution, make knowledge with money. If you work for an industry, make money with knowledge. If you work for yourself, make both, in the order that's right for you. Decide what you want, and then say it. But don't lie.
6. A good curator will never claim to be a curator. Curatorship is not about the curator. It is about the others.
7. Turning silver grains into pixels is not right or wrong *per se*; the real problem with digital restoration is its false message that moving images have no history, its delusion of eternity.
8. Digital is an endangered medium, and migration its terminal disease. Digital needs to be preserved before its demise.
9. We are constantly making images; we are constantly losing images, like any human body generating and destroying cells in the course of its biological life. We are not conscious of this, which is as good as it is inevitable.
10. Knowing that a cause is lost is not a good enough reason not to fight for it.
11. A film curator must look for necessary choices, with the ultimate goal of becoming unnecessary.
12. Governments want to save, not give, money. Offer them economical solutions; therefore, explain to them why the money they give to massive digitization is wasted. Give them better options. Treating with the utmost care what has survived. Better yet, doing nothing. Let moving images live and die on their own terms.
13. Honor your visual experience and reject the notion of "content". Protect your freedom of sight. Exercise civil disobedience.
14. Be aware that the world is not interested in film preservation. People can and should be able to live without cinema.

Le Fespaco: fonds documentaires fragiles

Colin Dupré

Le Fespaco, le Festival Panafricain du Cinéma de Ouagadougou, est créé en 1969 dans la capitale de l'État qui s'appelle encore, à l'époque, Haute-Volta. Cette manifestation fait aujourd'hui partie intégrante du patrimoine cinématographique africain et mondial. Il est le plus célèbre des festivals de cinémas africains, l'un des plus anciens et, pour le moment, l'un des principaux tremplins pour les films du continent. Mais la documentation et la sphère médiatique produite par et autour du festival fourmille d'erreurs, d'approximations, qui ne manquent pas de réveiller l'esprit critique de l'historien. Les études sur la manifestation sont rares, souvent lacunaires, et parfois frustrantes, notamment du point de vue historique. La principale cause de tous ces problèmes, qui sont en fait liés, réside dans le manque de transparence inhérent à la politique de conservation de ces archives et à l'accès trop restreint qui est réservé aux chercheurs.

De façon plus large, l'étude de festivals internationaux de cinéma constitue un genre historiographique encore rare. Le Festival de Cannes, à travers l'ouvrage de Loredana Latil¹, reste le principal exemple de ce que pourrait être un travail historique. En ce qui concerne les festivals de cinémas africains, il existe des études, mais la discipline historique en reste encore très éloignée.

À travers cet article nous proposons une visite guidée des différents fonds documentaires que nous avons pu dépouiller sur le Fespaco. Nous souhaitons ainsi mettre en lumière les richesses et les lacunes des sources qui ont pu être dégagées après enquêtes, et attirer l'attention sur la fragilité de ces fonds documentaires.

L'état des fonds documentaires sur le Fespaco

1. Au Siège permanent du Fespaco

L'ouverture de cette salle a été problématique et conditionnée par de nombreux éléments, comme la complexité du protocole. L'accès aux documents lui-même a été difficile.

Le fonds documentaire est très lacunaire. Nous regrettons qu'il n'existe pas de réelle conservation de documents avant 1985 et qu'en ce qui concerne la période 1983-1989, les documents soient pour la plupart introuvables. Pour la période postérieure à 1989, il existe bien des archives, dont la collection commence aux alentours de 1993, mais il s'agit presque uniquement de documents officiels destinés au public. Nous n'avons trouvé aucun bilan général (excepté 1991 et 1993) et les dossiers de presse ne sont consultables que pour les éditions 1991, 1995 et 1997.



La salle de documentation au siège permanent du Fespaco (photo Colin Dupré)

1 Loredana Latil, *Le Festival de Cannes sur la scène internationale*, Paris: Nouveau Monde éditions, Cinéma & Cie, 2005.

La salle de documentation a été créée en septembre 1994, et c'est seulement à partir de cette date, que commence véritablement la collecte de documents et d'archives du festival. Les énormes problèmes financiers auxquels le festival est confronté, et le manque évident de considération pour les archives ont empêché la création d'une ligne budgétaire pour le bon fonctionnement du centre de documentation. Ainsi, aucun moyen n'étant mis à la disposition du documentaliste, la constitution de dossiers de presse a été stoppée après 1997. Les collectes de documents sont partielles, et la conservation des archives se fait dans de mauvaises conditions. Par exemple, nous avons appris que presque toutes les archives, de 1969 à 1990 environ, avaient disparu, et ce sont plusieurs mètres cubes qui ont été éliminés! Selon la version officielle, elles auraient été dévorées par des termites, dans une salle à laquelle personne n'avait accès, mais un autre témoin affirme avoir vu disparaître ces cartons... Des centaines de photographies existent, mais dans un tel état de désorganisation qu'il est pour le moment impossible de tenter de s'en servir.



Une étagère de la salle de documentation au siège permanent du Fespaco (photo Colin Dupré)



Les archives de la Cinémathèque africaine, situées au siège du Fespaco, après les inondations de septembre 2010 (photo Colin Dupré)

Il apparaît clairement que personne, au Fespaco, si ce n'est le documentaliste lui-même, n'accorde la moindre importance à cette salle d'archives et de documentation, pour le moment. Au final, le risque est grand puisque l'histoire du Fespaco pourrait bien s'écrire, dans quelque temps, sans le concours du siège permanent du festival, pourtant premier pourvoyeur de documents et principal intéressé. De plus, un établissement public comme celui-là devrait permettre le libre accès aux écrits et agir dans la transparence. Ce n'est pas le cas. Depuis près de trois ans, et jusqu'en juin 2009, le documentaliste n'était plus officiellement employé du Fespaco. Hamadou Sondé, évoque cette situation dans son mémoire² et affirme qu'entre 2006 et 2009 « les activités du centre de documentation sont en totale léthargie ».

Ajoutons pour finir que la situation s'est compliquée en septembre 2010, malgré la réaffectation du documentaliste, en raison des graves inondations qu'a connues la ville de Ouagadougou. Ces inondations ont ravagé une bonne partie de la ville faisant plusieurs morts. Les archives de la Cinémathèque africaine, situées au siège du Fespaco, ont été inondées, elles aussi, ce qui a provoqué la destruction de nombreux films et la détérioration du reste du lot. De ce fait, la salle de documentation a été réaménagée pour mettre en sécurité les copies de films sauvées des eaux.

2. Au Centre culturel français de Ouagadougou

Dans le « fonds Burkinabè » de la bibliothèque du CCF³, nous avons eu accès à un lot de documents sur le Fespaco assez fourni, mais partiel, la plupart des archives étant postérieures à 1993. De manière générale, ce « fonds Fespaco » disponible au Centre culturel français est assez complémentaire de celui du siège du festival.

3. Aux Archives Nationales du Burkina Faso

Les Archives Nationales possèdent une base documentaire qui est de manière générale très partielle. De nombreux périodiques n'ont commencé à être archivés que récemment, ce qui réduit l'intérêt des fonds conservés. L'absence de base de données informatique est également un très lourd handicap. Néanmoins, ce lieu reste incontournable pour toute étude historique au Burkina Faso.

4. L'intérêt des fonds privés

Face aux nombreuses lacunes des centres officiels de conservation (Fespaco, CCF, Archives Nationales), les fonds privés se révèlent très importants et comblent certains vides. Pour une étude sur le Fespaco, le cas du « fonds Fioupou »⁴, disponible à Toulouse, est une véritable aubaine et renferme de nombreux documents introuvables ailleurs. Vraisemblablement, ce type de fonds privé est assez fréquent et constitue une chance pour les historiens en quête de sources.

Bref état des lieux des archives disponibles

La majorité des sources sont des archives imprimées. Plusieurs catégories de documents sont consultables, chacune apportant son lot d'information.

D'abord, les brochures officielles du Fespaco sont les premiers documents incontournables. Il s'agit des brochures imprimées à destination du public et qui renferment un certain nombre d'informations techniques sur chaque édition du festival (films, programmes, jurys, articles de fond sur le cinéma en Afrique, etc.). Ces brochures sont des sources d'informations riches, précises et sérieuses. Les brochures avant 1979 sont introuvables, peut-être inexistantes.

Les documents qui ont apporté le plus d'informations sur le Fespaco à l'époque révolutionnaire (1983-1987) sont les bilans généraux et financiers, et les rapports généraux. Ce sont des documents produits par le festival et qui mettent au jour toutes les réussites et tous les échecs de chaque édition. Ils sont

2 Hamadou Sondé, *Sauvegarde et mise en valeur du patrimoine cinématographique africain : la contribution de la Cinémathèque africaine de Ouagadougou*, mémoire de maîtrise, ENAM, 2009.

3 Au Centre culturel français de Ouagadougou, le « Fonds burkinabè » est une salle spécialement conçue pour la conservation des documents sur le Burkina Faso sur la plupart des sujets.

4 Christiane Fioupou est professeure au Département des Études du Monde anglophone de l'Université de Toulouse 2 Le Mirail. Elle a enseigné pendant douze ans, au Département d'anglais de l'Université de Ouagadougou, au Burkina Faso. Ayant participé à l'organisation du Fespaco, elle a constitué un véritable fonds documentaire sur les cinémas africains et le Fespaco.

utiles autant par leur fond que par leur forme, qui dévoilent notamment la manière dont les documents officiels ont pu être marqués par l'idéologie et le ton révolutionnaire (c'est donc le cas des rapports généraux des éditions 1985, 1987 et dans une moindre mesure 1989).

L'autre catégorie de sources disponible et véritablement essentielle pour étudier l'histoire du Fespaco, est la presse. Au Centre culturel français de Ouagadougou et au siège permanent du Fespaco, des dossiers de presse très complets ont été confectionnés pour les éditions 1985, 1987 (tome 1) et 1987 (tome 2), 1991, 1993, et de 1995 à 2009. Les revues de presse contiennent, en général, des coupures de journaux burkinabè et africains, mais aussi certains grands journaux européens. L'intérêt de ces dossiers de presse est double. D'abord, cela permet de prendre connaissance de certains événements qui ne sont relatés nulle part ailleurs, ensuite les articles disponibles nous montrent la façon dont le Fespaco, les événements qui lui sont liés et les coulisses du festival sont perçus et analysés par la presse. Le seul problème avec cette source est la fiabilité des informations contenues dans ces articles, qu'il ne faut pas hésiter à remettre parfois en doute.

Aux côtés de ces trois grandes catégories de documents, mentionnons les « textes fondateurs » du cinéma en Afrique, qui sont essentiels pour comprendre la naissance d'un festival comme le Fespaco, et l'intérêt que l'État lui a porté dès le début de son histoire. Des textes comme les chartes (Alger 1975, OUA ou MONDIACULT), les manifestes (Manifeste culturel panafricain, etc.) et les résolutions sont très importants. Ils permettent de comprendre les idéologies qui se confrontent et les orientations prises lors de ces grands colloques. Ils sont consultables pour la plupart, sur internet sur le site de l'observatoire des politiques culturelles africaines⁵.

Afin d'être le plus complet, notons l'existence de plusieurs rapports d'expertise sur le Fespaco. Chacun dans son domaine est nécessaire pour bénéficier de chiffres, de statistiques et parfaire une analyse en profondeur du festival. Il existe un travail universitaire sur les retombées économiques du Fespaco 1989⁶. Nous avons pu travailler sur une étude similaire concernant l'édition 1995, réalisée par Jacques Guéda Ouédraogo. Ces deux travaux permettent d'entrevoir la dimension économique d'un tel festival et, ainsi, de comprendre certains choix faits durant l'évolution du Fespaco. Le rapport du MICA (Marché International du Cinéma africain) de 1993, le seul que nous ayons pu consulter, est un document riche, en particulier en ce qui concerne le succès des films.

Nous avons aussi pu travailler sur des rapports de l'UNESCO⁷ et en particulier en ce qui concerne les politiques culturelles de Haute-Volta, puis du Burkina Faso, mais aussi d'un point de vue continental⁸.

L'autre grand type de sources qui peuvent être utilisées aux côtés de ces documents sont les sources orales. Après un peu plus de quarante ans d'existence, il reste encore des témoins directs de la création du festival, ce qui est une chance. Les sources orales comblent, en partie, les nombreuses lacunes des sources imprimées. Elles sont indispensables à ce travail surtout pour la période qui se tient de 1969 à 1982, car les sources écrites sont presque inexistantes. Or ce sont précisément les témoins de cette période qui sont les plus difficiles à retrouver. Il est d'ailleurs nécessaire d'encourager le recueil de témoignages sur les débuts du festival, car cela ne sera plus possible dans quelques années.

D'une manière générale, lors de nos recherches effectuées entre 2008 et 2010 à Ouagadougou, nous avons été confronté à la faible quantité de sources. Le Fespaco est survolé par la majorité des articles de presse. La plupart reprennent les dépêches des agences de presse, sans les approfondir. Par conséquent, les raccourcis sont nombreux et les erreurs très fréquentes⁹. Il existe autour du Fespaco une sorte de

5 www.ocpanet.org

6 Diabré Zéphirin et Ouédraogo M. Idrissa, *Évaluation des retombées économiques du Fespaco 1989*, Université de Ouagadougou-École Supérieure des Sciences économiques-Centre d'Etude de Documentation de Recherches économiques et sociales (CEDRES), 1989.

7 Denis Raison, *Rapport sur l'action culturelle de la Haute-Volta, Promotion des politiques culturelles*, UNESCO, 10 mai 1984.

8 « Déclaration finale de la conférence AFRICACULT », Máté Kovács, *Politiques culturelles en Afrique*, Recueil de documents de référence, l'Agence espagnole pour la coopération internationale au développement (AECID) et l'Observatoire des politiques culturelles en Afrique, Madrid, 2009.

9 Pour une recension de ces erreurs voir : Colin Dupré, *Histoire du Fespaco, un festival, une affaire d'État(s) 1969-2009*, mémoire de Master 2, Toulouse 2 le Mirail, 2010.

légende ou de rumeur fausse, à propos des premières éditions, du rôle de certains pionniers ou même au niveau des dates. Ces approximations sont reprises dans tous les articles sans vérification des faits, ce qui contribue d'ailleurs à entretenir certaines polémiques.

Les autorités en charge du Fespaco n'ont pas entrepris de politique de conservation documentaire avant la Révolution. Ce n'est que bien après que la salle de documentation est devenue un lieu de collecte et de conservation. Le Siège permanent n'a pas, lui non plus, lancé de politique de communication autour de l'histoire du Fespaco, malgré les rétrospectives lancées lors de chaque édition. Il entretient lui-même, généralement sans le vouloir, de nombreuses erreurs ou confusions. Ces erreurs sont parfois même présentes dans certains documents officiels comme les brochures, ou encore dans les interviews des secrétaires généraux ou délégués généraux, et ce, jusqu'à une date très récente. Même certains auteurs « spécialistes » des cinémas africains tombent dans l'erreur¹⁰. *L'Encyclopédie Universalis* en ligne donne plusieurs dates pour l'apparition du Fespaco, toutes fausses. La date de 1993 apparaît comme un tournant dans la politique de conservation des archives au Burkina. C'est en général autour des années 1990 que démarre la constitution des premières collections officielles ou plus exactement, c'est à partir de cette date que les documents ont commencé à être conservés et rendus publics.

À l'issue de ces recherches, le sentiment qui apparaît sur l'état des sources du festival est en demi-teinte. D'une part, les sources disponibles et accessibles permettent d'écrire l'histoire du Fespaco. D'autre part, le manque de transparence dans la conservation, ou l'absence de diffusion des archives sont les principales causes de la méconnaissance et la désinformation ambiante autour du Fespaco.

La consolidation du service documentation-archives apparaît nécessaire, avec une transparence des systèmes de fonctionnement et un travail de communication et de diffusion du savoir. Cela permettrait à la fois de ne pas trahir les réalités du festival et des cinémas africains, mais aussi de conforter le Fespaco dans sa place de principal festival de cinéma africain en faisant un véritable centre de conservation, de sauvegarde et de mise en valeur du patrimoine cinématographique africain. L'existence déjà effective depuis plus de quinze ans de la Cinémathèque africaine est le meilleur argument en faveur du développement et de l'amélioration d'un tel service.

.....
10 *Idem*.

Festivals européens: « Les 5 Grands »

Christian Dimitriu

N.D.L.R. La première partie de ce texte a fait l'objet d'une communication lors du symposium « Les Cinémathèques à la recherche de leurs publics » organisé à l'occasion du Congrès de la FIAF à Buenos Aires, le 25 et 26 mai 2009. La deuxième partie présente des souvenirs et réflexions de l'auteur au sujet de chacun des « 5 Grands » festivals européens du cinéma.

Ceci est avant tout une réflexion sur le second des deux piliers essentiels des cinémathèques et des archives du cinéma que sont conserver et montrer. Les deux notions ensemble font partie de ce que dans un langage pas toujours très compris à l'extérieur on appelle la préservation; notion aussi vaste qu'ambigüe, mise en examen par David Francis à Buenos Aires, en 2009, qui s'applique à l'ensemble de l'expérience de la conservation et mise en valeur du patrimoine cinématographique.

Pour centrer mes propos, je précise que nous parlons ici d'accès au sens large du terme qui englobe aussi bien l'accès public que celui des historiens, chercheurs, critiques, producteurs et professionnels aux œuvres du patrimoine. Je précise également que cette étude ne tient compte de la préservation que dans la mesure de sa complémentarité avec la conservation.

Dans un premier temps, j'essaierai d'attirer l'attention sur l'importance toujours croissante des rétrospectives dans les festivals cinématographiques comme l'un des moyens de plus en plus répandu permettant au public de voir et revoir les classiques du 7^e Art sur grand écran.

Une deuxième approche devrait mettre en évidence la relation traditionnelle entre les



Henri Langlois, Freddy Buache et André Thirifays dans les années 1960



Les nouveaux publics à Cannes en 2008

fonctions de montrer/conservé. Dans cette section – consacrée en quelque sorte aux aspects de gestion du patrimoine au sens le plus large – je me permettrai de souligner la relation étroite entre les activités respectives des directeurs de festivals et celles des conservateurs de cinémathèques.

Dans une troisième section, j'aborderai le rôle que joue la « transition » technologique – le numérique – dans la multiplication des rétrospectives dans les festivals.

....

À l'aube des festivals, dans les années 1930 et 1940, on se trouvait devant un 7^e Art en devenir. Naturellement, on ne pouvait montrer que des œuvres récentes. Ensuite, d'un 7^e Art en devenir on est progressivement passé à l'écriture de l'histoire du cinéma. La problématique de la conservation s'est nécessairement posée en parallèle, pour devenir la base essentielle de l'écriture du cinéma, située à la croisée des chemins de (et vers) la création et de (et vers) l'expérience de la (re)jouissance du cinéma. Aujourd'hui, rares sont les festivals dignes de ce nom qui ne complètent – ou composent – leurs programmes autour de rétrospectives, hommages et autres formes de référence à l'histoire du cinéma.

L'activité des festivals s'inscrit inversement dans la raison d'être même de toute la préservation: montrer les films aux publics (spécialisés ou non) et de transmettre ce patrimoine en devenir aux générations futures. La conservation devient ainsi début, moyen et fin de cette fonction générale des archives cinématographiques qu'est la préservation. De sorte que les festivals et les cinémathèques constituent des lieux privilégiés de la création, diffusion et conservation des œuvres cinématographiques; des lieux où les trois activités se trouvent en interdépendance et interaction permanentes.

Apparus sous leur forme actuelle dans les années 1940, les festivals se sont d'abord développés et consolidés (Venise, Cannes, Locarno, Berlin, San Sebastián), puis multipliés à tel point que si l'on regarde aujourd'hui l'agenda des festivals, on pourrait sans cesse parcourir le Monde dans tous les sens et pendant de nombreuses années. Nous pourrions même avancer que les festivals se sont convertis en lieux de pèlerinage cinéphilique, se substituant aux lieux de consommation massifs que furent les grands cinémas à partir de la première moitié du XX^e Siècle.

Je me concentrerai que sur les quatre grands festivals que je connais le mieux, Cannes, Berlin, Locarno et San Sebastián. Leur histoire est étroitement liée à celle du cinéma et à celle de la FIAF. Ma réflexion



La cabine de projection de Locarno



Le public à San Isidro, Buenos Aires, 2009

sur la Festival du film de Venise, né de la Biennale – qui elle vit le jour au même moment que le cinéma et qui fut le point de départ des grands expositions d'art et festivals dès les débuts du XXe Siècle – fera l'objet d'un autre essai. Dans cette réflexion, je ne ferai référence à Venise que de manière très sommaire.

Pour compléter cette approche, il faudrait bien entendu parler d'autres festivals à vocation historique créés ou développés par des archives et cinémathèques de la FIAF telles que le Gosfilmofond de Russie

à Belye Stolby, près de Moscou, le Musée d'art moderne (MoMA) à New York, le National Film Theatre (NFT) du BFI à Londres, le Pacific Film Archive à Berkeley, ainsi que d'autres festivals plus spécialisés dits « patrimoniaux » développés autour de nos cinémathèques, tels que Le Giornate del Cinema Muto de Pordenone, Il Cinema Ritrovato à Bologna, El Festival Internacional de Cine Mudo à La Serena, Chile, El Festival de cine y música de San Isidro, Buenos Aires, Argentine, etc.

Les festivals ont aussi commencé petits...

À la question « qu'est-ce qui était d'abord, les cinémathèques ou les festivals? », la réponse est comme pour l'œuf et la poule... car fêtes foraines – puis salles de cinéma et festivals – et collections de films se sont développées en parallèle et se sont nourries mutuellement.

Les festivals et les cinémathèques occupent une place particulière dans la formation des publics... Et cette place est en situation d'influence réciproque avec la place qu'occupent les cinémathèques et les festivals d'une part et l'écriture de l'histoire du cinéma d'autre part.

Ce qui en apparence a commencé d'une manière décalée ce sont les rétrospectives à l'intérieur des festivals. L'écriture de l'histoire du cinéma, s'est effectuée après l'émergence du 7^e Art. Mais là, le décalage est aussi apparent, car dès les débuts, création cinématographique et écriture de l'histoire du cinéma se sont développées simultanément, et toujours en relation d'interdépendance.

Qu'en est-il des grands festivals: Venise l'aînée, dont le Festival du film existe depuis 1932 en est à sa 68^e édition!, Berlin qui était en février à sa 61^e édition, Cannes qui s'apprête à inaugurer sa 64^e édition, Locarno qui cette année sera à sa 64^e édition et San Sebastián qui en septembre en sera à sa 59^e édition, sont devenus la colonne vertébrale non seulement de l'industrie cinématographique européenne, mais aussi le lieu de rencontre de la création et du patrimoine cinématographiques.

À l'instar des cinémathèques, les grands festivals ont aussi commencé petits, et dans leur sillage, les rétrospectives se sont développées en même temps que le cinéma lui-même. C'est l'écriture de l'histoire du cinéma qui s'est développée avec un certain décalage au départ, et en avance par la suite, toujours en interaction l'un avec l'autre. Aujourd'hui création et histoire du cinéma se confondent et se trouvent en étroite relation d'influence réciproque.

Cette constatation a plus d'importance pour le sujet qui nous occupe qu'il n'en a l'air au premier abord, car de la même façon que l'histoire du cinéma exerce son influence sur la création, la connaissance



Oona et Patricio Castilla-Chaplin, Eva Orbanz et Gian Luca Farinelli avec Geraldine Chaplin tenant le Prix de la FIAF à Venise 2004



En route vers Le Lido, Venise 2004

de l'histoire et de l'esthétique du cinéma modèle de manière définitive son public présent et futur... Les deux sortes d'institutions, à vocations apparemment différentes, confondent leur rôle dès leurs débuts...

Il n'est pas rare d'entendre un directeur de cinémathèque dire « Nous organisons tous les mois un festival... » et il est de moins en moins rare de voir un directeur de Festival se réjouir de voir ses programmes de films de patrimoine prendre de plus en plus d'importance dans son festival. Et du coup, on pourra vivre, sans discontinuer, les 5 grands festivals européens, Berlin, Cannes, Locarno, San Sebastián et Venise en se plongeant dans les sections exclusivement dédiées aux films du patrimoine.

Le dilemme numérique

Qu'en est-il de la « transition technologique » dans tout cela? Que vient faire le numérique dans le sanctuaire des films en pellicule photochimique du XXe Siècle que nous conservons? C'est en l'occurrence la révolution numérique appliquée aux restaurations de films qui permet de multiplier quasiment à souhait les programmes de films patrimoniaux dans les festivals. D'une part en mettant à la disposition des festivals des œuvres souvent somptueusement restaurées; d'autre part en facilitant la programmation de rétrospectives presque impossibles à réunir dans les formats d'origine provenant de nombreuses sources dispersées en plusieurs lieux, au travers des continents.

Au centre des questions d'ordre éthique qui animent les discussions dans nos cinémathèques, qu'en est-il des qualités techniques et esthétiques des œuvres qui, néessau siècle de la pellicule photochimique, sont aujourd'hui proposées au public, aux critiques et chercheurs dans des conditions très différentes que celles qui les ont vu naître, rendues accessibles grâce à une technologie dont on ne peut que concevoir le rendu que de manière abstraite?

Il est reconnu dans nos cinémathèques que, jusqu'à l'introduction de production et des procédés plus sophistiqués de scannage (au-dessus de 2K) la pellicule et le numérique étaient deux supports aux caractéristiques jusque là essentiellement différentes. Les films que nous avons connus depuis toujours étaient et sont très souvent, comme nous l'a si bien et si souvent rappelé Peter Kubelka, des objets tridimensionnels, élongés et plats, traversés autrefois par un rayon lumineux produit par un arc voltaïque (faisceau lumineux qui traversant par réfraction la pellicule, confère à l'image des qualités esthétiques particulières); plus récemment par de la lumière (plus froide) des lampes de Xénon (qui – soit dit en passant – produit une lumière qui s'éloigne des conditions de projection originelles).

D'ailleurs, de nombreuses cinémathèques et de nombreux centres d'études du cinéma avaient déjà



DCP2000 Lecteur cinéma numérique DCI-JPEG2000 – Supporte les modes 2K, 4K lu en 2K, 3D, 48fps



Le dilemme numérique vécu à San Isidro, Buenos Aires

– pour des raisons d'accès – copié des films sur des formats plus accessibles, tels que le 16mm. Cette pratique avait rendu problématique la question des formats originaux des œuvres, situation qui s'est encore compliquée avec l'avènement des systèmes vidéo analogiques (les bons vieux VHS, les Beta-cam, les U-matic, les Ampex des TVs, etc.) et l'usage qu'en faisait la télévision.

C'est avec l'apparition des formats à plus haute résolution (à partir du 2K) que le débat devient plus complexe. En effet, à partir de ce degré de qualité de résolution, les œuvres peuvent être montrées dans des conditions qui commencent à être similaires à celles offertes par la pellicule. À condition qu'elles aient été tournées et reproduites dans une résolution adéquate.

Évidemment, on ne pourra pas reproduire la qualité de la lumière de l'arc voltaïque. On ne pourra peut-être plus reproduire les effets de réfraction de la lumière qui traverse un corps plus ou moins transparent. Et encore... Mais on pourra – et on peut déjà – (re)voir de magnifiques restaurations des œuvres classiques et des documents jusque là inédits, entourés de centaines, voire de milliers de spectateurs curieux de découvertes de notre passé.

Quelques conclusions à ce débat...

Les grands festivals (tout comme les petits) ont toujours commencé petits. L'inverse était plus rare, mais devient possible avec le temps... Ils sont devenus grands grâce à une myriade de circonstances, mais ayant principalement pour cause et pour effet l'écriture de l'histoire du cinéma.

Les festivals se sont toujours mis à écrire l'histoire du cinéma au fur et à mesure que celle-ci avançait. Non seulement en fournissant aux critiques et autres passeurs de l'expérience cinématographique les éléments nécessaires à la réécriture, mais en leur proposant ce qu'autrefois ils devaient aller chercher dans les cinémathèques: les classiques et les documents s'y référant.

Très tôt, les festivals ont commencé à organiser des rétrospectives, et aujourd'hui ils ne peuvent plus s'en passer. Les cinémathèques ont donc de beaux jours (et plus compliqués) devant elles.

Un bon festival est devenu une cinémathèque qui programme sur un laps de temps court (habituellement de 7 à 10 jours). De son côté, une bonne cinémathèque est un festival qui programme de manière permanente sur les 12 mois de l'année. D'où l'affinité naturelle – et souvent l'interchangeabilité – de leurs directeurs et programmeurs responsables.

La fonction de directeur artistique des festivals a toujours été liée à celle des programmeurs et – parfois – directeurs/conservateurs de cinémathèques. Cette tendance s'est plutôt affirmée ces dernières années et il y a eu d'étroites interactions entre les directions des deux sortes d'organisations. Que ce soit en échangeant du savoir-faire ou en échangeant directement leurs fonctions.

Les grands festivals ont toujours fait partie intégrante d'un projet de politique culturelle plus vaste au niveau national (Berlin, Cannes, Locarno, San Sebastián, Venise et les autres) et sont devenus un enjeu essentiel des pouvoirs publics.

Inversement, les festivals qui ne font plus partie d'un projet de politique culturelle nationale globale ont perdu de leur importance sur le plan international. Les cas de Moscou et de Karlovy Vary, où l'organisation a largement été livrée à l'initiative privée, illustrent cette perte de vitesse. Le cas de Belye Stolby en Russie, n'est pas clairement défini.

Les grandes rétrospectives et hommages, tout comme la programmation de nouvelles œuvres, correspondent toujours au projet de politique culturelle des autorités des festivals et, de manière plus générale, aux projets de politique générale tout court.

Les rétrospectives des « classiques » répondent à la même logique que la politique de programmation générale. Il est donc naturel, dans un contexte économique et médiatique prédominant, de voir les grandes fondations qui parrainent et financent des restaurations, financer de grandes redécouvertes plutôt que des petits documents, si rares et intéressants fussent-ils.

Que ce soit en Allemagne, en France, en Espagne, en Italie ou en Suisse, il est plus facile de

trouver des fonds pour restaurer des films qui connaîtront un certain succès public, festivalier ou télévisuel (cf. *Lawrence d'Arabie*, *Pink Floyd*, les grands films en 70mm, *Tant qu'il y aura des hommes*, ou encore des films d'auteur connus et reconnus tels que Godard, Tati, etc.) que des documents rares, orphelins ou inédits.

Il semblerait aussi que le meilleur profil d'un programmeur de cinémathèque correspond aussi au meilleur profil d'un directeur artistique de festival. Et *vice versa*.

Les programmeurs/conservateurs de cinémathèques et les directeurs artistiques des festivals ont souvent navigué d'une manière assidue dans les deux sens. Cette tendance s'est même accentuée ces dernières années et, avec le tournant technologique en cours, il y a des chances qu'elle continue de s'accroître.

Dans le cas qui nous occupe, les exemples illustrant l'interchangeabilité des directeurs de festival et des directeurs de cinémathèques – historiques et plus récents – ne manquent pas.

Henri Langlois, qui à ma connaissance n'a jamais été directeur d'un festival, aura marqué de son inspiration et laissé son empreinte dans de très nombreuses cinémathèques et festivals, surtout en Europe et en Amérique Latine.

Jacques Ledoux aura inspiré et dirigé le Festival de Knokke-le-Zout depuis la Cinémathèque Royale de Belgique.

Freddy Buache aura non seulement mis à disposition les copies pour les rétrospectives de Locarno, mais en aura également largement composé les programmes pendant et après son passage à la direction artistique du Festival vers la fin des années 1960.

Lia van Leer, depuis le Israel Film Archive, aura été le créateur et inspirateur du Jerusalem Film Festival. Alberto Barbera, aura passé du Festival de cinéma de Venise au Museo Nazionale del Cinema à Turin. Peter von Bagh, inversement, aura passé de la direction du Finnish Film Archive à Helsinki au Festival du soleil de minuit à Sodankylä.

Thierry Frémaux est d'abord passé de l'Institut Lumière à Lyon, à la direction artistique du Festival de Cannes. Plus récemment, il ajoute un retour à Lyon.



Mary Lea Bandy, Martin Scorsese et Iván Trujillo à New York en 2001



Thierry Frémaux, Paul Morrissey et Mary Lea Bandy à la Salle Buñuel à Cannes 2002



Rajendra Roy et Eric Le Roy à Cannes, 2004

Livio Jacob préside Le Giornate del Cinema Muto de Pordenone depuis la Cineteca del Friuli à Gemona.

Gian Luca Farinelli a succédé à Vittorio Boarini dans la double direction de la Cineteca del Comune di Bologna et Il Cinema Ritrovato.

Peter Scarlet a navigué intensément entre les festivals de San Francisco, la Cinémathèque française à Paris, le Tribeca Film Festival de New York, pour se poser récemment à Abou Dhabi.

Iván Trujillo, longtemps directeur général de la Filmoteca de la Universidad nacional autónoma de México (UNAM) et ancien président de la FIAF, devient, après un interlude cubain, directeur du Festival cinématographique de Guadalajara.

Frédéric Maire, après 4 ans de direction artistique du Festival de Locarno, succède à Hervé Dumont à la direction de la Cinémathèque suisse à Lausanne, laissant la place à Olivier Père à Locarno, qui arrive de la Quinzaine des réalisateurs de Cannes avec tout le soutien de la Cinémathèque française et des *Cahiers du cinéma*.



Peter von Bagh à Bologna en 2006

Nombreux sont les cas des directeurs, conservateurs ou programmeurs des cinémathèques qui, bien que n'ayant pas été à la tête de festivals, ont joué des rôles importants dans la sélection et la programmation des festivals. Je pense notamment au rôle important joué par José María Prado à San Sebastián depuis Madrid, par Bernard Uhlmann à Locarno depuis Lausanne, et j'oublie certainement de nombreux autres responsables, conservateurs et programmeurs de cinémathèques.

Notes personnelles sur les « 5 Grands »

Mes premiers souvenirs festivaliers datent de 1968. À l'époque j'avais terminé mes études et j'étais assoiffé de voyages et de festivals. Avec Freddy Buache et Marie-Magdeleine Brumagne nous circulions entre Villa et Urnäsch, entre Locarno, Paris et Cannes.

Durant mes années à la Cinémathèque suisse (1981-1992), j'ai souvent assisté, dans la mesure de nos possibilités, aux rencontres de cinéma que sont les festivals. Ainsi, année après année, je suivais les programmes de Solothurn, Berlin, Cannes, Annecy, Locarno, New York, Venise, Pordenone et – plus occasionnellement – d'autres. Cela faisait partie de mon besoin d'images et de films et, avant tout, de ma formation comme responsable d'une cinémathèque. On partait pour les festivals en voyages de découverte de films, de nouvelles tendances dans les techniques du spectacle cinématographique, de rencontres avec les critiques, réalisateurs, producteurs, etc. On y rencontrait les auteurs et nos partenaires des rétrospectives de demain. Et on rentrait à la maison avec le coffre de la voiture plein de documentation, de photos, parfois même des films, qu'on conservait précieusement dans nos cinémathèques, ses bibliothèques et photothèques.

Pendant mes années FIAF (dès 1995), j'ai continué de revendiquer la nécessité de maintenir ma formation permanente dans cet état d'esprit, hérité en première instance de Henri Langlois et Freddy Buache, et de l'enrichir par la suite des enseignements exemplaires sur le plan scientifique de quelques figures de proue de la FIAF, tels que Jacques Ledoux, Raymond Borde, Wolfgang Klaue, Einar Lauritzen, David Francis, et Eileen Bowser, entre autres.

Cannes For Ever

Le Festival de Cannes fut créé en 1946. En 2011 il en sera officiellement à sa 64^e édition.

En 1970, lorsque je me rendis pour la première fois sur la Croisette, Cannes était encore (ou redevenu) un festival relativement petit. De plus, le Festival venait de vivre les bouleversements de Mai 68.

Un réalisateur dont le film avait été choisi par la Quinzaine des Réalisateurs m'avait demandé de l'aider

à le sous-titrer. Il s'agissait de *Les Bombardiers: Troupe d'élite, fleur de Marie*, sorte d'exercice d'Oïmel Mai, élève d'Alexander Kluge à l'école d'Ulm.

Cette année-là, toute la génération du Nouveau cinéma allemand, Herzog, Schroeter, Kluge, Fassbinder, était descendue à Cannes.



Bienvenue à Cannes

Les discussions, passionnées, nous rassemblaient au *Blue Bar*. On avait l'impression d'y faire le cinéma « au Pastis », alors que l'écriture de son histoire moderne n'était qu'à ses débuts.

Robert Favre Le Brêt présentait *Gone with the Wind* hors compétition et on lui faisait la fine bouche car on s'intéressait plutôt au renouveau du langage; et aux films militants. En marge de cela, une nouvelle conscience de la dimension historique du cinéma se développait...

Le gros de l'action se passait au Palais des Festivals et dans les salles de Cannes, dont Le Français, où venait de démarrer la Quinzaine. Les discussions, ouvertes à tous, se passaient sur la terrasse du *Blue Bar*. On y discutait avec les nouveaux cinéastes, avec Pierre Kast, Jean-Gabriel Albicocco, et Pierre Rissient, entre autres.

Depuis lors, le front de mer de Cannes en a pris un sérieux coup...



Fin de projection à l'Auditoire Lumière



Cannes en 2008



Inspirations à la Croisette en 2002 (1)

et la Croisette en a beaucoup souffert en un premier temps. Le Palais a été livré aux pelleteuses (et a fait place au Noga Hilton, où fonctionne aujourd'hui la Quinzaine), et le charmant mais très vieillot Hôtel Gonet et de la Reine a succombé à l'immobilier.

Le nouveau Palais des Festivals (longtemps appelé « le Bunker ») abrite aujourd'hui de nombreuses salles (dont l'Auditorium Lumière, la Salle Claude Debussy et la Salle du 60^e Anniversaire), les salles Bazin, J.-L. Bory, Buñuel (où ont lieu les projections des « Classiques »), et de nombreuses petites salles consacrées à la vente de films, l'Espace Miramar, le Cinéma de la Plage, l'Espace Pantiero et Cannes Cinéphiles (partagé entre le Théâtre de la Licorne, le Studio 13 et le Cinéma Raimu), qui offrent des milliers de billets d'entrées à un public avide d'événements et d'expériences cinématographiques.



Inspirations à la Croisette en 2002 (2)

La Quinzaine des Réalisateurs, quant à elle, a trouvé refuge au sous-sol de l'espace qu'occupait naguère le Palais des Festivals, et se déroule au « Théâtre Croisette », aux sous-sols du Palais Stéphanie.

Le Festival de Cannes est devenu, avec les années, un gigantesque centre culturel et commercial, avec ses rituels, ses attractions parallèles, auquel se sont attelés non seulement l'industrie et le commerce du cinéma, mais également le monde de la politique et de l'économie, ainsi qu'un public beaucoup plus vaste, débordant largement le cadre régional et sectoriel, avec son folklore et des modes d'expression propres.

Les films du patrimoine à Cannes

Aujourd'hui à Cannes, chaque année, on peut voir une bonne trentaine de films du patrimoine.



Les photographes de Cannes à l'affût d'une meilleure prise



Cannes Forum pour les manifestations politiques



Les conservateurs de la FIAF à la réception du CNC à Cannes

Sur la Plage Macé le grand public peut (re)découvrir une dizaine de films d'anthologie.

En 2009, les organisateurs avaient composé un programme autour du sujet de la Musique, dont *Pink Floyd. The Wall* (Parker), *Don Giovanni* (Losey), *Lawrence of Arabia* (Lean), *Les Vacances de M. Hulot* (Tati).

La Salle Buñuel proposait les « Cannes Classics », tels que le célèbre et collectif *Loin du Viêt-Nam*, *La Momie* (Shadi Abdel Salam), *Pierrot le fou* (Godard), *Accident* (Losey), *Redes* (Gómez Muriel et Zinnemann), *Senso* (Visconti), *Les Yeux sans visage* (Franju), *L'Avventura* (Antonioni), parmi d'autres.



Préparatifs de la soirée en plein air à la Plage Macé

Le patrimoine, en 2009, a même fait irruption dans le graphisme cette année-là, en utilisant des photogrammes de *L'Avventura*, chose qui ne s'était plus produite depuis la publication d'une photo de Marlène Dietrich en 1992 et d'un photogramme de *Notorious* en 1993.

....

Pour revenir au titre de cette section? Pourquoi « Cannes For Ever »?



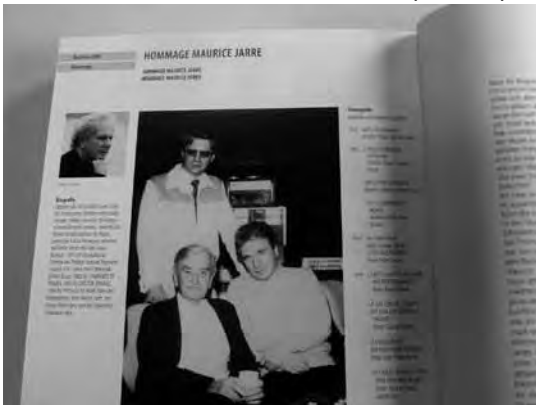
Cannes Classics 2008

Ça a été « le festival » par excellence que j'ai découvert et vécu de manière originale et intense, depuis il y a bientôt 42 ans et que, avec les joies et satisfactions, les nombreux crève-cœurs et frustrations, c'est là que j'ai trouvé, sous le signe de « Notre-Dame de la Croisette », quelques réponses à la plupart des questionnements et rêves que m'a toujours proposés le cinéma.

Die Berlinale

Le Festival international du film de Berlin, la « Berlinale », existe depuis 1951. En 2011, il en était à sa 61^e édition.

Pour une série de raisons qui n'ont pas d'importance ici, je ne me suis pas rendu très souvent à Berlin.



Hommage à Maurice Jarre à Berlin

J'ai cependant vécu avec intensité les moments de passage entre les deux périodes (avant et après l'époque de la division RFA/RDA). Nous avons appris la chute du Mur de Berlin à Athènes, où, réunis avec le Comité directeur de la FIAF, nous avons partagé des moments d'intense émotion avec Wolfgang Klaue. J'ai visité Berlin Est et les Archives cinématographiques de l'ancienne RDA. À l'occasion du congrès de la FIAF et des Berlinales, j'ai longuement arpenté les rues des deux Berlin, avant et après la réunification.

La Berlinale propose, depuis 1977, des rétrospectives historiques en coopération avec la Deutsche Kinemathek. Cette *Rétrospective* est toujours consacrée à un réalisateur ou à un thème important de l'histoire du cinéma.

Dans l'édition qui vient de se terminer, Berlin a consacré sa traditionnelle rétrospective aux films d'Ingmar Bergman et des *hommages* à Hanna Schygulla et Wolfgang Kohlhaase.

Par le passé, la *Rétrospective* a célébré de nombreux réalisateurs importants: Billy Wilder (1980), Curtis Bernhardt (1982), Ernst Lubitsch (1984), Rouben Mamoulian (1987), Erich von Stroheim (1994), Buster Keaton (1995), William Wyler (1996), G.W. Pabst (1997), Robert et Curt Siodmak (1998), Otto Preminger (1999), Fritz Lang (2001), F.W. Murnau (2003), et Luis Buñuel (2008). Elle a également consacré une multiplicité de programmes à des sujets liés à l'histoire du cinéma: L'exile (1983), Les effets spéciaux (1985), La couleur au cinéma (1988), Europe 1939 (1989), L'année 1945 (1990), La Guerre froide (1991), Babelsberg (1992), Le CinemaScope (1993), Slapstick & Co. (1995), Artificial Humans (2000), European 60s (2002), New Hollywood (2004), Production Design & Film (2005), Les Stars féminines dans les films des années 1950 (2006), City Girls. Images de la Femme au cinéma muet (2007), et 70mm – Bigger than Life (2009).

Hommage a été rendu aux invités suivants de la section *Homage* de Berlin: James Stewart (1982), Melina Mercouri et Jules Dassin (1984), Fred Zinnemann (1986), Jane Russell (1991), Hal Roach (1992), Gregory Peck (1993), Sophia Loren (1994), Alain Delon (1995), Elia Kazan (1996), Jack Lemmon (1996), Kim Novak (1997), Catherine Deneuve (1998), Shirley MacLaine (1999), Jeanne Moreau (2000), Kirk Douglas (2001), Claudia Cardinale (2002), Anouk Aimée (2003), Arthur Penn (2007), Francesco Rosi (2008), Maurice Jarre (2009).

À Berlin, l'un des objectifs déclarés de la *Rétrospective* est de ramener les films à l'écran dans leur meilleur format original possible. Cet objectif ne peut être atteint que grâce à un



Le Sony Center au Potsdamer Platz à Berlin



Le Palais de la Berlinale



Catalogue de Berlin 2009



Le programme 70mm de Berlin 2009



Filmhaus Berlin



Le Zoo Palast à Berlin



Festival Bag de Berlin 2009

réseau international d'archives, distributeurs, collectionneurs privés et ayants droit qui fournissent les copies et en permettent la projection.

(voir d'autres détails et explications dans http://www.berlinale.de/en/das_festival/festival-sektionen/retrospektive/index.html)

San Sebastián

Le Festival international de San Sebastián existe depuis 1953. En 2011 il sera à sa 59^e édition.

Je me suis rendu pour la première fois au Festival de San Sebastián dans les années 1980, invité par Pilar Olascoaga, qui en était la directrice à l'époque.

On passait des heures dans le magnifique Hotel María Cristina à bavarder avec Raúl Ruíz (qui présenta *Les 3 Couronnes du matelot*) et Valeria Sarmiento (qui emporta le premier prix avec *Notre Mariage* en 1984). Une pluie tenace et l'ambiance politique échaudée des rues invitaient à se replier dans les fauteuils vieillissants et le charme discret des salons de l'ancien « palace » qui, par la suite, est (re)devenu le fleuron de l'hôtellerie basque et le centre névralgique du Festival.

San Sebastián programmait déjà des rétrospectives importantes pour le plus grand plaisir des amateurs des classiques et du public de Donostia. Le Festival s'est, en effet, toujours distingué par l'excellence de ses rétrospectives consacrées aux auteurs classiques. On y a notamment rendu hommage à des auteurs tels que Robert Siodmak, James Whale, William Dieterle, William A. Wellman, Gregory La Cava, Tod Browning, Mitchell Leisen, Mikio Naruse, John M. Stahl, Carol Reed, Frank Borzage, Michael Powell, Preston Sturges, Anthony Mann, Robert Wise, Ernst Lubitsch, et Henry King.

2009 était consacré au réalisateur américain Richard Brooks. Le public, présent en grand nombre aux rétrospectives devenues légendaires, pouvait y découvrir et redécouvrir les 24 films signés Brooks,

ainsi que 5 films auxquels il a participé comme scénariste ou comme auteur de l'œuvre d'après lequel le film a été tourné.

La *Rétrospective classique* 2010 était consacrée à Don Siegel. La Rétrospective thématique 2010 avait pour titre « .doc – New paths of non-fiction ».

À Cannes, en 2010, je demandais à Mikel Olaciregui, qui terminait sa dernière année à la direction de San Sebastián, comment il avait fait pour maintenir année après année une programmation aussi sophistiquée et, surtout, comment il faisait pour garantir la projection de copies en format original 35mm des rétrospectives. Sa réponse fut qu'en réalité il subissait de grandes pressions pour passer au numérique, mais que administrativement



Le Kursaal de San Sebastián



Sandra Den Hamer, Nelson Pereira dos Santos et Hisashi Okajima à San Sebastián en 2008

et techniquement San Sebastián n'était pas encore prêt pour le changement. Il est évident que ce genre de programmation pose un certain nombre de problèmes aux autorités du festival, car d'une part elles ne savent pas combien de temps elles pourront assurer cette qualité de présentation, avec la collaboration des cinémathèques; et d'autre part ils subissent la pression des pouvoirs publics et des sponsors qui voient dans le numérique la solution à tous les problèmes. Pour le moment, les organisateurs sont en partie protégés par le fait que les salles de cinéma dans lesquelles ont lieu les rétrospectives ne sont pas équipées en DC, que ces installations coûtent cher, et que le financement et l'installation du numérique n'est pas encore ancré dans les mœurs.

(Pour d'autres informations: <http://www.sansebastianfestival.com/in/seccio.php?id=206>)



Le catalogue de San Sebastián 2008

La Piazza Grande de Locarno

Le Festival du film de Locarno est l'un des festivals les plus anciens d'Europe. Il fut fondé en 1946 et en 2011 en sera officiellement à sa 64^e édition.

Lorsque je me rendis pour la première fois à Locarno avec Freddy Buache, juste après Mai 68, Locarno était un festival en crise. À quelques centaines de mètres du Château Visconti, dans les jardins en pente du Grand Hôtel, quelques employés du festival rangeaient les chaises sur la pelouse mouillée par la pluie qui avait fait fuir les spectateurs de la veille. D'autres essayaient de rafistoler l'écran que le vent avait démonté pendant la nuit. Le coup de vent le plus dévastateur avait été soufflé par Mai 68. Malgré cette ambiance obscure, une atmosphère de festivité régnait imperceptiblement sur la ville. On discutait cinéma et politique sur les terrasses, sous les arcades. Ce dont nous n'étions pas entièrement conscients est que nous venions de sortir du creux de la vague et que l'atmosphère un peu glauque que nous subissions était le départ d'un long parcours ascendant de l'histoire du festival.

Aujourd'hui, Locarno est aussi l'un des festivals plus courus d'Europe. Locarno, c'est d'abord La Piazza Grande (8.000 sièges!) devenue une sorte d'agora planétaire, Le Fevi (3.200 sièges), La Sala (960), l'Altra



Le « Blackbox » à la Piazza Grande

Sala (500), le Kursaal (500), l'Ex-Rex (400), Les 3 Rialto (684), le PalaVideo Casa del Cinema (270), et le Cinema Otello (170). Le mystérieux « Blackbox », qui domine la Piazza Grande et dont surgissent les images dans toutes les formes immatérielles que la pointe de la technique rend possibles, fait penser par un transfert de symbolismes à La

Mecque du cinéma. C'est en quelque sorte le Monolithe autour duquel les notables du pays et de la branche souhaitent réunir les fidèles de la cinéphilie. Locarno est aussi la mise en scène par le pouvoir politique d'une manifestation investie de toutes les vertus que rêve afficher le pouvoir politique, grâce au rayonnement du médium. *A fortiori*, la mémoire – et donc les rétrospectives – est devenue une composante essentielle de l'exercice et de la mise en scène du pouvoir.

Qu'en est-il du numérique à Locarno ? *Locarno goes digital...* proclamaient fièrement ses organisateurs en 2008. En effet, Locarno est le festival où les progrès en matière de numérisation de l'accès aux

œuvres s'est le plus développé... Sur environ 400 films figurant au programme en 2008, 168 ont été projetés en numérique.

Blackbox3 The Film (2008), un « court-métrage » de Patricia Boillat et Elena Gugliuzza, retrace l'histoire de la cabine de projection de la Piazza sur 53 jours. Projeté, bien sûr, en Digital Cinéma Package – DCP...



Séance au FEVI de Locarno

3 des 18 films en compétition internationale ont été projetés en numérique.

8 des 21 films en compétition des réalisateurs d'aujourd'hui ont été projetés en numérique (DCP/HD, Beta digital).

La grande majorité des 30 séances du programme « Ici & Ailleurs » ont été projetés en numérique (DCP/HD, Beta digital, etc.). En revanche le programme d'animation japonaise,

l'Hommage à Comencini et l'Hommage à la Cinémathèque Royale de Belgique, ont été projetés en 35mm.

11 des 29 films de la Compétition des Léopards de demain ont été projetés en numérique (DCP/HD, Beta digital). 7 des 14 films de la section non-compétitive des Léopards de demain ont été projetés en numérique (DCP/HD, Beta digital, et d'autres formats grand public).

Sur presque 80 films de la série « Play Forward », en 2008, seulement *Fräulein Else* de Paul Czinner (1929) a été projeté (avec accompagnement musical) en 35mm. Tous les autres films ont été projetés en numérique (à l'exception d'un seul film perdu dans le grand nombre), et dans des formats divers, allant de DCP/HD à

DVD, en passant par toutes les variantes du Beta et l'HDCAM SR).

Les films des jurys furent projetés en 35mm. Le richissime programme de 2009 autour de Nanni Moretti (rétro, films sur lui, cartes blanches) n'aurait jamais pu voir le jour sans le recours intensif au numérique. Sur 58 films, 29 ont été rendus accessibles en numérique.

De la section « Open Doors », 11 films sur 27 ont été projetés en numérique.

Deux films du Patrimoine Suisse ont été projetés en 35mm. « Appellations Suisse »: sur 11, 4 étaient montrés en numérique. La Semaine de la Critique: sur 7 films, 4 étaient en numérique. *The Eternity Man* de Julien Temple (2008) fut projeté sur la Piazza en DCP/HD.

2009, dernière année de Frédéric Maire à Locarno, avant son passage à la Cinémathèque suisse, était l'année consacrée au « Manga Impact ». En effet, après une très populaire exposition Polymanga à Lausanne, l'animation japonaise s'empara de Locarno, aidée désormais par les possibilités presque illimitées du numérique. Le programme et les débats furent largement dominés par les producteurs, réalisateurs, et amateurs de l'animation japonaise qui, s'inspirant, dès 1945, de récits graphiques séculaires, sont partis à la conquête de l'imaginaire et des marchés planétaires. On reverra certainement quelques exemples du cinéma d'animation du Japon au symposium du Congrès de Beijing, en 2012.



Le catalogue de Locarno 2008

Chaque année, le Festival de Locarno rend hommage à un ou plusieurs cinéastes contemporains. Ont ainsi été honorés Manoel de Oliveira, Ken Loach, Ermanno Olmi, Abbas Kiarostami, Wim Wenders, Aleksandr Sokurov, Hou Hsiao-Hsien, Amos Gitai et William Friedkin.

En 2009, année de réalisation de la partie de la présente étude consacrée au numérique, Locarno a montré plusieurs rétrospectives et films du Patrimoine. Sur la Piazza *Night and the City* de Jules Dassin (1950) comme hommage à la Cinémathèque Royale de Belgique, précédé de films d'André Delvaux. Le plat de résistance de cette édition fut la rétrospective Nanni Moretti.

En 2010, le Pardo d'Onore a été décerné à Alain Tanner, dont on a programmé plusieurs films et qui a participé à de plusieurs réunions et une table ronde animée par Serge Toubiana. En 2010, le 35mm est revenu en force avec une magnifique rétrospective principale consacrée à Ernst Lubitsch, présentée par des spécialistes venus de tous les horizons, tels que Pierre Rissient, Stefan Droessler, Lionel Baier, Benoît Jacquot, Luc Moullet, Daniele Gaglianone, Enrico Ghezzi, Joseph McBride, et Nicola Lubitsch. Le chef d'œuvre de Lubitsch, *To Be or Not to Be* (USA, 1942), fut projeté à la Piazza Grande (en format numérique DCP). D'autres hommages (Michel Soutter, Jean-Marie Straub, Philippe Parreno) et programmes spéciaux (films des membres du jury, cinéma suisse redécouvert) ont également contribué à faire de Locarno un festival ouvert sur l'histoire du cinéma dans lequel les films du patrimoine occupent une place de plus en plus importante.



Retour de Locarno

María Candelaria

Francisco Gaytán Fernández

María Candelaria es probablemente la película más famosa del cine mexicano, rodada en 1943 en el auge de lo que se ha dado en llamar «La Época de Oro del Cine Mexicano», contiene los ingredientes más característicos y más populares de ese momento: Dolores del Río y Pedro Armendáriz como actores, Emilio «El Indio» Fernández director, Gabriel Figueroa fotógrafo y la zona lacustre del sur de la ciudad de México Xochimilco (lugar de flores en Náhuatl, la lengua de los antiguos aztecas), donde la mirada maestra de Figueroa podía captar los paisajes más hermosos y la trama de una historia de amor, dentro de una sociedad ignorante, todo dentro de un entorno bucólico y ya extraño para los habitantes contemporáneos de la gran ciudad de México.



Dolores Del Río y Pedro Armendáriz en *María Candelaria*, México, 1943

La pérdida

En México el film tuvo buen éxito de taquilla y se vendió para su exhibición en USA a la MGM, Metro Goldwyn Mayer. Extrañamente, el negativo de cámara fue enviado a Estados Unidos para la obtención de las copias. La MGM, consideró que la cinta era muy larga y la recortó, de once rollos originales (107 minutos), la redujo a nueve rollos (83 minutos), la dobló al inglés y le cambió el título, *Portrait of Maria*. Toda la pista de sonido de la versión en español se descompuso y ya no existe más. Ignoramos qué fue del negativo después de su exhibición en inglés.

El hallazgo

En 2003 los colegas del Pacific Film Archive de Berkeley, California, nos avisaron que en Estados Unidos una persona decía tener el negativo original de *María Candelaria* y tenía intenciones de venderlo; entramos en contacto con él, y así nos enteramos de que había comprado éste y otros materiales en una subasta pública de filmes abandonados en un almacén de Los Angeles. Es interesante mencionar que el comprador del negativo era el conservador de los materiales de imagen en movimiento de los «Beach Boys».

Negociación y venta

Tardamos más de un año en este trato, porque el vendedor quería los derechos de explotación en T.V. de *María*, cosa imposible porque la Filmoteca no es dueña de los derechos. En cambio, Televisa, la gran compañía mexicana de medios, que sí lo es, la explota exhibiéndola por cable y televisión abierta en el territorio de USA. Cuando el vendedor quedó convencido de este hecho, viajé a Los Angeles para corroborar la originalidad del negativo y concluir el trato. Después, el archivo de UCLA nos ayudó, guardando el negativo y enviándolo por paquetería a la ciudad de México.

La restauración

Aunque ya sabíamos que el negativo había sido mutilado, no sabíamos hasta qué punto. Tampoco conocíamos la extraordinaria calidad del negativo de cámara de Figueroa que acabábamos de comprar

para la Filmoteca, y, al hacer la comparación de este negativo con las cuatro copias que habían subsistido en México, nos percatamos de la diferencia de calidad entre el original y estos ejemplares que hasta el momento son la única fuente de la que hemos podido obtener los faltantes por las alteraciones sufridas en Estados Unidos. Hemos elaborado un «flujograma» que trata de explicar gráficamente el devenir histórico del negativo y determinar lo que deberíamos hallar para restaurarlo.

El fracaso

Con el negativo original como lo dejó la MGM y la pista del doblaje al inglés, hicimos una copia compuesta que exhibimos en el marco de CNAFA, en la ciudad de Morelia, para nuestros colegas de Norte América. Hemos buscado por medio del boletín de FIAF una copia de buena calidad para esta restauración y descubrimos que solamente el CNC de Francia tiene material de esta película, del cual amablemente nos dieron un video que, al revisarlo en México, nos mostró que no tiene la calidad suficiente para completar nuestra restauración. De esta suerte, nuestra búsqueda no ha concluido y por eso decimos que a pesar de haber rescatado buena parte del negativo original, al no concluir la restauración, hemos fallado en nuestro intento.

La esperanza

Este artículo tiene como propósito, además, el de dar a conocer la situación de *María Candelaria* y mover a los colegas de todo el mundo que leen este *Journal* para que nos den a conocer la existencia de otro material que nos ayude a terminar su restauración. Nuestro trabajo de conservadores siempre mantendrá la esperanza como ventanas y puertas abiertas para seguir en la salvaguarda de las imágenes en movimiento. Solamente en poquísimos casos nos resignaremos a verlas cerradas.

Advertisement



Il Cinema Ritrovato / Le Giornate del Cinema Muto 2010

Antti Alanen

The festivals of Bologna and Pordenone offered veritable banquets of film historical programming and restorations with the difference that in Pordenone it was possible to enjoy everything, in Bologna only a third of the menu. Both festivals seem to have reached a new sense of their importance with catalogues highly valuable even for those who missed the festivals, and new complete databases available online.*

Super restorations on the Piazza Maggiore

As a parallel to last year's Frank Capra retrospective Il Cinema Ritrovato showed a retrospective of all John Ford's surviving silents (most of them are lost) and many of his early sound films. Topically, the retrospective began in Peshawar and the Khyber Pass, where Victor McLaglen arrives to stop the Holy War against the West in *The Black Watch* (1929), almost meeting his match in the princess (Myrna Loy) of the Afghan mountain rebels.



Straight Shooting, USA, 1917, John Ford (Collection Cinémathèque québécoise)

With introductions by Joseph McBride we had a unique chance to learn more about "the John Ford movie mystery". Ford was proud to be a "journeyman director", and indeed he could do a *risqué* pre-Code comedy with a George Cukor approach (*The Brat*, 1931) as well as a straight Tom Mix adventure story (*North of Hudson Bay*, 1923). Yet his unique vision was evident from the beginning (*Straight Shooting*, 1917), and already in 1919 he did a remarkable "end of the West" movie (*The Last Outlaw*).

We got to see early appearances by John Wayne and Ward Bond (*Salute*, 1929), and in the prison movie *Up the River* (1930) the first feature film roles of Spencer Tracy (already confident) and Humphrey Bogart (still seeking).

The surviving scenes of *Mother Machree* (1928) are valuable in assessing Ford's great theme of motherhood. The most highly expected film of the retro was *Pilgrimage* (1933), a drama of deranged mother love. It has been rarely seen because no film screening print exists, and even in Bologna it was shown on HDCam SR. The highlight of the retro was the premiere of the new Timothy Brock score for *3 Bad Men* (1926) performed by the Orchestra del Teatro Comunale on the Piazza Maggiore. It was a memorable occasion to go deep into the John Ford legacy, and yet I agree with McBride that Ford matured into a great poet first in 1939, after 90 films.

An inspired "A Hundred Years Ago" series was mounted for the eighth time, and Mariann Lewinsky was the curator. However, the supply of available prints had become so overwhelming by 1910 that the selection was now restricted to Europe. There the Film d'Art tradition flourished, prestige directors

started to be identified, non-fiction grew in prestige as well, and the golden age of the Italian comedy series started. All the major Italian companies had their own comedy series, with stars such as Cocò, Tontolini, Fricot, Robinet, and Jolicoeur. The ultramicroscope was introduced to science films, and the *valse apache* became a continental fashion. In one of the most memorable shows we got to witness how even early cinema, whether fiction or non-fiction, could be colour-driven.

A remarkable spin-off of the “A Hundred Years Ago” project was the first part of the retrospective of Albert Capellani (1871-1931), the first-ever extended tribute to this great pioneer of French cinema. His versions of *Les Misérables* and *Germinal* (both 1913) are highly regarded, and a highlight of last year’s Bologna festival was *L’Assommoir* (1909). Now we got to examine Capellani as a director of stars such as Stacia Napierkowska, his sense of visual beauty in *L’Arlésienne* (1908), and his personal touch in fairy-tale films (*Le Pied de mouton*, 1907, with effects by Segundo de Chomón). The most memorable show was a compilation of Capellani’s thrillers. Several of the thrillers will be worth revisiting, most excitingly *L’Épouvante* (1911), which displays real visual inspiration. In Mistinguett’s diva vehicle *La Glu* (1913) the story of the *femme fatale* ruining the lives of four men is over the top, but Capellani’s *mise-en-scène* is always sober.



Les Misérables, France, 1913, Albert Capellani

The most magnificent restorations were screened at night on the Piazza Maggiore. It is, however, impossible to give a fair assessment of the quality of a restoration in the special circumstances of an open-air show. The opening gala presentation was Visconti’s *Il Gattopardo / The Leopard* (1963). The restoration was made from the original Technirama camera negatives (horizontal 35mm), scanned in 8K and restored in 4K. The result looked truly gorgeous. *Soirée Lumière (Lumière!)* was produced in 2009 at the Institut Lumière in a digital format, and the wonderful selection of a hundred films was wittily hosted by Thierry Frémaux. The 2K restoration of *Boudu sauvé des eaux* (1932) looked bright and sharp from the distance, but a friend who had a closer look commented on the video-like quality with the vibration missing from Jean Renoir’s *plein air* comedy.



Il Gattopardo / The Leopard, Italy, 1963, Luchino Visconti

Another friend who has seen it in Paris applauded the nitrate look of the restoration, and yet another friend commented on its unconvincing nitrate imitation look. Also seen on the Piazza was *Metropolis* (1927), restored in 2010 by Martin Koerber, Anke Wilkening, and Frank Strobel. I like this already legendary restoration. The recently found 16mm Buenos Aires footage adds a fascinating aspect to

the mythic film. The original Gottfried Huppertz score, according to which the film was shot and edited, makes better sense than ever. Frank Strobel conducted the Orchestra del Teatro Comunale and confirmed his growing reputation as a master of his field.

On the last night Bologna was so sultry that even Frenchmen and Italians were groaning. Things were put into perspective by Pierre Schoendoerffer's *La 317ème section* (1965, restored by La Cinémathèque française), where we saw the really lethal heat and humidity of the Vietnam jungle.

Shochiku masters in the Teatro Verdi

The early years of Le Giornate del Cinema Muto were about "canon busting", to quote Jan Christopher Horak. Now the canon is apparently

being embraced in the "Canon Revisited" project, but actually the Giornate is still about a radical questioning of the accepted versions of film history. Paolo Cherchi Usai lists five types of Canon to consider, namely, national, auteurist, temporary, pioneers, and scholarly canons. With an approach like this we can count on healthy disagreements for years to come.

Included in this year's Canon Revisited selection were *Drifters* (GB 1929), John Grierson's film that launched the British documentary movement; *Il fuoco* (IT 1915), Giovanni Pastrone's *femme fatale* vehicle for Pina Menichelli; *Hævners nat* (DK 1916), Benjamin Christensen's visually stunning thriller; *Jim Shuante / Sol Svanetii* (USSR 1930), an early masterpiece from Mikhail Kalatozov; *Le Miracle des loups* (FR 1924), Raymond Bernard's first historical epic; *Mutter Krausens Fahrt ins Glück* (DE 1929), Piel Jutzi's moving study of proletarian Berlin before Hitler; and the Monica Flaherty soundtrack version of *Moana* (US 1926), seen as a tantalizing video preview for a hopefully forthcoming restoration.

Pordenone's third Japanese retrospective was dedicated to three masters of the Shochiku studio, all essential in the development of the studio style and the Japanese cinema in general, all practically unknown in the West. Alexander Jacoby and Johan Nordström in their programme notes talk about "Kamata modernism" as a common denominator to the style which tells realistic urban stories via "melodramatic narratives and florid visuals". Tokyo's National Film Center and Shochiku had done a remarkable job in producing 35mm prints with English subtitles of the three masters. Due to the condition of the sources the visual quality of the film can sometimes be only guessed at, despite superb restoration expertise.

Hiroshi Shimizu was seen as a master of elegiac, melancholic stories with visual flair (*Minato no Nihon musume / Japanese Girls at the Harbor*, 1933) and melodramatic *haha-mono* (mother films) (*Tokyo no eiyu / A Hero of Tokyo*, 1935).

Of the influential Yasujiro Shimazu the selection emphasized social engagement. *Reijin / The Belle*



Metropolis, Germany, 1927, Fritz Lang

(1930) is a passionate drama relevant to women's rights. Many of the Shochiku films were very long. The four-hour *Ai yo jinrui to tomo ni are / Love, Be with Humanity* (1931) starts as a satire of alienation in the world of money, develops into a lumberland epic with a forest fire on Sakhalin Island, turns into a tragedy of *King Lear* dimensions, and manages to amaze the blasé audience with a happy end in the Wild West.

Kiyohiko Ushihara was known as "sentimental Ushihara", and his films often starred the athletic Denmei Suzuki with the teenager Kinuyo Tanaka. There is in his films a delight in modernity, the power of the press, the vitality of the young, fast motor vehicles, and airplanes (*Shingun / Marching On*, 1930). *Wakamono yo naze naku ka / Why Do You Cry, Youngsters?* (1930), the final, dark film of the Suzuki-Tanaka cycle, has been seen by Mitsuyo Wada-Marciano as an example of "the anxieties and disturbance of modernity in interwar Japan".



Minato no nihon musume / Japanese Girls at the Harbor, Japan, 1933, Hiroshi Shimizu (National Film Center, Tokyo)

Three Soviet masters were on display in the "Shifting Fortunes" retrospective dedicated to Abram Room, Mikhail Kalatozov, and Lev Push, all examples of the Stalin era "crippled creative biographies" (Herbert Marshall).

Abram Room is best remembered from the wonderful *Tretya Meshchanskaya / Bed and Sofa* (1927) and *Privideniye, kotoroye ne vozvrashchayetsya / The Ghost That Never Returns* (1930). In Pordenone, a many-sided talent was revealed. The ship mutiny drama *Bukhta smerti / Death Bay* (1926) remained in the shadow of *Potemkin*. *Predatel' / The Traitor* (1926) reveals an interest in design which resulted in charges of formalism. *Yevrei na zemle / Jews on the Land* (1927) boasts witty intertitles by Viktor Shklovsky and Vladimir Mayakovsky.

Mikhail Kalatozov had his final breakthrough as a film director first in the Soviet thaw era with *The Cranes Are Flying* (1957). Also highly regarded but little seen was the silent Kulturfilm *Jim Shuante / Salt for Svanetia* (1930). Pordenone arranged the first-ever retrospective of Kalatozov's silent films in his native Georgia. He was a scenarist and cinematographer on *Giuli* (1927), the passionate tragedy of a woman in a society dominated by patriarchal tradition, directed by Lev Push and Nikolai Shengelaya, and *Boshuri siskhli / Gypsy Blood* (1928), a tale of forbidden love among Romanian Gypsies, directed by Push. Two reels of Kalatozov's debut film as a director, the agit-prop film *Mati samepo / Their*



Tretya Meshchanskaya / Bed and Sofa, USSR, 1927 Abram Room (Gosfilmfond of Russia)



Giuli, Georgia SSR, 1927, Lev Push, Nikolai Shegelaya (Gosfilmfond of Russia)



Onésime contre Onésime, France, 1912, Jean Durand (Collection Gaumont)

Kingdom (1928), reveal a satirical attitude to oil power games. *Lursmani cheqmashi / The Nail in the Boot* (1931) confirmed that the young Kalatozov was already a man of the cinema. His penchant for low angles, dynamic composition, large views, the wide open sky, and striking montage were all already here, but "formalism was now a permanent stigma upon him" (Nino Dzandzava).

"French Clowns 1907-1914, A-Z", curated by Eric Le Roy and Fereidoun Mahboubi from the collections of Les Archives françaises du Film (CNC), was an inspired six-part survey of a remarkable era in the history of comedy and the history of French cinema. There were great stars such as Max Linder and André Deed, and Onésime, the favourite of the Surrealists. Behind the stars there were directors such as Gaumont's Roméo Bosetti and Jean Durand, visionaries before Mack Sennett and Hal Roach. There were child stars from Bébé to Willy and funny ladies from Cissy to Tartinette. Many of the restored AFF versions looked good, and although this kind of viewing is not ideal for comedy shorts meant to be seen singly, many titles stood out, for example *Boireau en mission scientifique* (1912), which experts were quick to divine as an inspiration for Buster Keaton's *The Navigator*. My favourite was *Calino chef de gare* (1912), a witty example of the catastrophe principle so dominant in these pre-WWI comedies.

There were rediscoveries from the masters: *A Thief Catcher* (1914), from collector Paul Gierucki, had been missing even from Charles Chaplin filmographies. *Upstream* (1927), repatriated

from the New Zealand Film Archive, looked more beautiful than most of the prints seen in Bologna's John Ford retrospective. *Die Waffen der Jugend* (1912), from EYE Film Institute Netherlands, displayed an assured touch by Robert Wiene as a comedy director in his debut film. The fragments of *Marizza* (1922), from the Cineteca Nazionale, provided new, charming evidence of F.W. Murnau's sense of composition.

The Jonathan Dennis Memorial Lecture by Sir Jeremy Isaacs was dedicated to Kevin Brownlow, who received an Academy Honorary Award in November, after Henri Langlois the second master of film preservation to do so.

*The Festival databases (Pordenone 1982-, Bologna 1986-) can be accessed online at:
http://www.cinetecadelfriuli.org/gcm/ed_precedenti/screenings_db.html
<http://www.cinetecadibologna.it/cinemaritrovato2011/ev/archivio2011>

Do you have any 16mm nitrate films in your collections?

The Case of Ferrania materials in the San Paolo Film Collection at the Museo Nazionale del Cinema in Turin

Sabrina Negri, Luca Giuliani

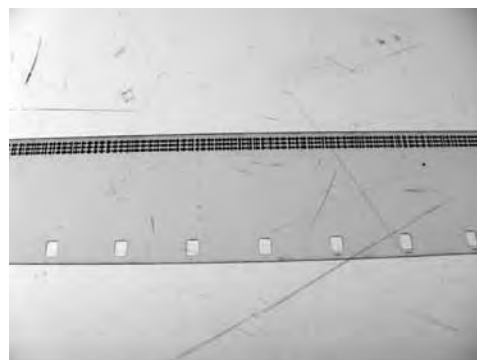
The answer to such a question might seem obvious: no, we do not have any 16mm nitrate films in our vaults, simply because nitrate 16mm does not exist. Naturally, every generalization has its exceptions. The reference literature acknowledges that a small quantity of nitrate 16mm might have been manufactured in China and the Soviet Union.¹ Nevertheless, the literature maintains that until proven otherwise, all 16mm films were produced on safety base, and therefore we can be pretty sure that, when we find a roll of film in this format, we are dealing with acetate or polyester stock.

However, our experience taught us that we should not be so sure: actually, we are now able to present what is probably one of the first proven cases of the existence of such materials. In fact, we have found a considerable number of nitrate 16mm reels in one of the collections deposited with the Museo Nazionale del Cinema in Turin (Torino). Our assumptions almost let them pass unnoticed, to the point that they were ready to be stored together with the rest of the collection, which is on safety stock. Fortunately, our curiosity was stronger than our certainty, and they are now stored in the correct facility: the nitrate vault.

Before we tell the story behind these materials, it is necessary to note that they were originally manufactured as 16mm. This is important because it is rather common to find slit nitrate 35mm films that, at first glance, look like 16mm (fig. 1). In our case, the size of the perforations (fig. 2) and the style of the edge code (fig. 3) testify that these materials were actually born as 16mm.



A slit nitrate 35mm



Nitrate 16mm soundtrack negative: detail of the perforations

¹ "If your film is 16mm wide (which can have perforations on both sides or just one), it is almost certainly not nitrate. Small quantities of 16mm nitrate are believed to have been made in the Soviet Union and China in the '50s and '60s, but none is known to have been exported to the west." (AMIA's *Identifying and Handling Nitrate Film* guidelines, available on AMIA's website at this address: <http://www.amianet.org/groups/committees/nitrate/documents/NitrateIGNov08.pdf>). For further reference on the possibility of the existence of nitrate 16mm film, see Gianluca Farinelli, Nicola Mazzanti, "Metodologie e tecniche del restauro cinematografico", in Gianluca Farinelli, Nicola Mazzanti, eds., *Il cinema ritrovato. Teoria e metodologia del restauro cinematografico*, Bologna: Grafis Edizioni, 1990, p.48.

Circumstances of discovery: the San Paolo Collection

The nitrate 16mm films we have found are part of the San Paolo Collection, deposited with the Museo Nazionale del Cinema in 2003. San Paolo Film is an Italian Catholic film company, which has been in the production and distribution business since the 1930s. Thanks to the Museum's interest in these materials, which led to a big investment of time and funds supported by Alberto Barbera, Director of the Museum, and Donata Pesenti Campagnoni, Head of Preservation, we were able to



Nitrate 16mm: detail of the Ferrania logo

inspect, identify, and catalogue more than 6,600 copies in the collection, which is mainly made up of small-gauge pre-print materials. After the discovery of some 16mm reels that looked like nitrate, in May 2010 we decided to send a sample of each reel to Professor Oscar Chiantore at the Department of IPM Chemistry & NIS (Nanostructured Surfaces and Interfaces) Centre of the University of Turin. The results of the chemical analysis were incontrovertible: those reels were on nitrate stock.

We subsequently looked for other similar elements that we could have missed during previous inspections and conducted extensive research in order to understand when, why, and in what quantity such materials had been manufactured. The first part of the task, taking place in summer 2010, led to the discovery of 26 16mm copies on nitrate, related to 25 different titles, for a grand total of 56 reels. All copies were black and white negatives; most of them had Ferrania edge code, while in some cases it was impossible to read the name of the manufacturer because it had faded over time. The conditions of most films were good, with the exception of two copies presenting major tears.

It was clear that, in order to learn something about the story of these materials, it was necessary to dig into the history of Ferrania and San Paolo Film and to find out in which ways their paths crossed, leading to this strange detour from the presumed linearity of cinematic technological evolution.

The first step was to identify the years of production of our 16mm nitrates.

Thanks to our research in the Archivio Generale della Società di San Paolo, which conserves many unpublished catalogues, documents, and letters related to the history of the company, and to our analysis of the films themselves, we were able to narrow the field down to the years 1947-1952.

Reconstructing the story of nitrate 16mm films / 1: San Paolo Film

Although the name San Paolo Film was not used until 1955, its entrance into the film world dates back to 1938. The idea of a Catholic film company came from Father Giacomo Alberione, who had already established the Society of Saint Paul (Societas a Sancto Paulo Apostolo) in 1914.

His initial purpose was that of evangelization through religious books published by the Society itself. However, Alberione soon realized that it was necessary to broaden the scope of the Society by including new media, such as cinema, in its apostolic mission. For this reason, in 1938 he founded the production company R.E.F. (Romana Editrice Film; its name was changed to Parva Film in 1948, and to San Paolo Film in 1955), directly controlled by the Society of Saint Paul. The first film produced by the new company was *Abuna Messias*, directed by Goffredo Alessandrini in 1939. *Abuna Messias*, a spectacular film shot in Africa with a big budget and hundreds of extras, represented an important financial effort for the newly established company. Unfortunately, the proceeds were lower than expected and, although the fascist government had funded part of the production, R.E.F. found itself in debt shortly after its birth.

The outbreak of the Second World War made the situation even worse, and soon after the release of *Abuna Messias* R.E.F. was forced to stop its activity until 1946. Post-war conditions were very harsh, and it was clear that it was no longer possible to afford expensive productions such as *Abuna Messias*. It was also clear that it was necessary to reorganize the company, providing it with a solid distributing and promotional apparatus, whose lack represented one of the reasons for the commercial failure of *Abuna Messias*. The key figure in this rebirth was Father Emilio Cordero.

Cordero's personality was very different from Alberione's. From the unpublished documents and letters conserved at the Archivio Generale della Società di San Paolo in Rome, it emerges that Alberione had a very pragmatic attitude, while Cordero's nature was more idealistic. He had a deep passion for cinema and managed to attend a film school in Milan despite the difficult conditions of the post-war period. As soon as he was charged with the care of R.E.F., Cordero understood that it was necessary to rebuild the company from its foundations. Despite his youth and lack of experience, he was able to achieve very good results in a relatively short time, also thanks to Alberione's support and advice. In fact, because of Cordero's intervention, the company's budget was balanced in a few years.

Cordero decided in 1947 to interrupt expensive production work in order to turn R.E.F. into a small-gauge distribution company. Parish cinemas would have been the natural addressees of this project. In October 1947, a strategy was outlined in Saint Paul's magazine *Vita Pastorale*, which was distributed to all Italian clergy. After that, ads for new 16mm releases by R.E.F. appeared almost every month in the pages of *Vita Pastorale* and in other Italian magazines specializing in small-gauge films. The existence of a network of parish cinemas provided a safe harbor for R.E.F. movies, besides making sure that the thousands of people who attended the shows were exposed to morally good moving pictures. In fact, this was the main goal of the Society of Saint Paul, as declared very explicitly in the columns of *Vita Pastorale*: promoting the values of Catholicism through films. This does not mean that R.E.F. films were necessarily religious: a commission was charged to check their moral quality, whatever their content. Cordero knew that overtly religious films might have had little appeal to the audience and avoided the mistake of narrowing the company's scope.

Moreover, Cordero's implicit goal was not only to re-release on 16mm films that had already been distributed in traditional theaters, but to widen the boundaries of R.E.F.'s activity by acquiring foreign titles which had not been previously released in Italy. In one of the unpublished documents conserved in Rome, the company's lawyer mentions an agreement with Universal for the acquisition of some films, whose titles he does not specify. Some of the films we have found on nitrate 16mm were short cartoons with the United World Films, Inc. logo. Since United World Films was the small-gauge branch of Universal, we may infer that these are the titles the document referred to. The presence of original title cards on the copies proves that these films had not been previously released in Italy, otherwise it would have been more profitable for R.E.F. to acquire them from the Italian distributor, which was the usual course. It is interesting to note that Cordero's wish to distribute previously unreleased films, despite the economic difficulties of the company, testifies to the attempt to free small-gauge films from their ancillary role with respect to the 35mm circuit.

Another of Cordero's ideas was to include members of the Society of Saint Paul in the company's activities, in order to gain independence from external companies. This meant a big improvement in the economic organization of R.E.F., although it took some time to appropriately train the chosen members of the Society. This project was undoubtedly ambitious, but despite the economic and organizational difficulties it proved successful. In 1952, the Society of Saint Paul opened its own laboratory in the Via Portuense, Rome. It was run by members of the Society only, in particular by the Daughters of Saint Paul's, the female part of the congregation.

The story of San Paolo Film influenced broader Italian film history in complex and unexpected ways. However, let us return to our initial questions: when, why, and in what quantity were 16mm nitrate films manufactured? We mentioned earlier that the most likely period is 1947-1952. Besides research done on San Paolo Film's catalogues, which present some *lacunae* for the above-mentioned years, this hypothesis arises from the analysis of the original cans in which these films were stored. Their labels carry the logos of the Italian film labs Cineindustria (fig. 4) and Icisedici (fig. 5), which were both in Rome; moreover, some of the print sheets, which were stored together with the reels, carry the logo of the Positiva lab, whose manufacturing plant was in Turin. Since San Paolo Film opened its own lab in 1952, these films must have been processed before then.

The fact that these copies come from different labs in different parts of Italy reveals one more important detail: the circulation of nitrate 16mm film stock was not limited to a specific area, and was probably

more widespread than we might expect. In fact, due to the shortage of raw materials, an Italian law enacted in 1942 established that film manufacturers had to send film stock directly to the laboratories, upon presentation of a “film voucher” issued by the Government.² The only Italian film manufacturer at that time (and afterwards) was Ferrania. Therefore, Ferrania was apparently sending out raw nitrate 16mm film stock to different labs, who were also working with companies other than San Paolo Film.



Original can for the film *La coda del diavolo*

Reconstructing the story of nitrate 16mm films / 2: Ferrania

Ferrania, the only Italian film manufacturer, was established in 1917 in a hilly region in northwest Italy, near Savona, in the suburbs of a small town from which the company took its name.

Despite a difficult start, Ferrania managed to grow as a strong industrial reality, whose products were well-known and highly appreciated in Italy and abroad. In particular, its black and white negative film was used by many Italian cinematographers who worked with major directors such as Vittorio De Sica and Pier Paolo Pasolini. Ferrania was also the only European manufacturer to produce monopack color film stock after the Second World War, having developed the Ferraniacolor system since 1941, thanks to the collaboration of defected German technicians who had been working on the Agfacolor system.



Original can for the film *I cavalieri della notte*

During the Fascist era, Ferrania found itself in a rather difficult situation. On the one hand, due to the Government policy of self sufficiency, only Ferrania was authorized to distribute raw film stock in Italy; on the other, the shortage of raw material made it harder and harder to manufacture film, to the point that Ferrania was forced to temporarily cease activity in 1942. After the end of the war the situation was hardly easier. In addition to the problems of the post-war period, a fast rise in the demand for acetate stock, due to the diffusion of 16mm projectors, made the shortage of raw material even more dramatic than it was during the conflict. Besides, acetate was much more expensive than nitrate: considering that dozens of newly established small-gauge distribution companies, such as San Paolo film, were in financial difficulties, it is easy to imagine that every possible route to lower costs was tried. Production of nitrate 16mm film was probably one of them.

It is important to note that all 16mm nitrate films we have found are negatives. While Italian law at that time explicitly prohibited projection of nitrate films unless strict safety rules were respected, no mention was made of the material with which negative film had to be manufactured. Since negative film stock was handled only by specialized staff, there was no danger for the audience of amateur projectionists. Production of nitrate 16mm negatives must have been a safe way to cut costs, both for Ferrania and for distribution companies like San Paolo Film.

Two testimonies confirm our hypotheses. One of them is from a former Ferrania technician, who was hired by the factory in 1961. His name is Alvaro Leoni, and he says that considerable stocks of nitrate were still conserved in the factory's warehouse in the 1960s, before the company was sold to 3M and Ferrania materials ended up in Technicolor labs all over the world. According to his account, he got rid

² Cf. "Cinema gira", in *Cinema*, 10 December 1942, year VII, vol. II.

of the leftovers himself in the mid-1960s. Apparently, Ferrania managed to conserve nitrate stocks long after the material was banned in Europe, and destroyed them only when there was definitely no more danger of acetate shortage.³

The other testimony comes from Sister Celina Ronconi, one of the Daughters of Saint Paul's who worked as technicians in the company's lab. She started her training period in 1950, under the supervision of staff from the Microstampa laboratory, until 1952, when she was sent to the new plant opened by San Paolo Film itself. She remembers very well using nitrate 16mm film on a regular basis during her early years at work.⁴ According to these witnesses, nitrate 16mm manufacturing was much more common than we expected, at least in Italy. We should not be surprised, then, if some of it still survives in our archives.

Film as historical source and art object: consequences of the discovery

There are many lessons to be learned from this discovery. First, as archivists we cannot consider only the so-called "content" of films. The content may be the same in a vast range of copies (although it has already been proven that this statement is not accurate, as, for instance, the case of multiple versions of the same title testifies), but each copy is unique evidence of a film at a particular stage of its history. It would not be correct to consider a single copy just as a technical step in the distribution of a film: it carries the signs of a particular time in the past, and represents an irreplaceable testimony of an era.

There are cases in which a copy is by all means unique, as, for instance, the case of reversal films. We believe that the nitrate 16mm films we have found deserve the same attention: they are unique elements of historical evidence, and must be treated as such. Secondly, films as objects are valuable historical sources of information about the film content and the social and production context, as our 16mm nitrates demonstrate. The fact that these negatives were printed on nitrate stock reveals the particularity of San Paolo Film's commercial strategies, just as, on a different level, the fact that the company chose unreleased titles for its 16mm distribution in order to distinguish its own cultural and marketing priorities. Original title cards which are present on 16mm nitrate negatives have been replaced with the San Paolo Film logo for the distribution prints; without this pre-print material we would not have known that the company imported unreleased films from the United States as early as 1947.

If you have Ferrania 16mm films... they could be nitrate.

Last, but not least, this discovery shows how important it is to remain as attentive as possible, in order not to let important materials pass unnoticed. It is very difficult, in such a moment of cultural and technological transition, to state anything about archival strategies for the preservation of film heritage and patrimony, especially in a landscape of increasingly chronic financial crisis. In any case, before we find a definite solution for the crucial problem of acquisition and de-acquisition strategies and policies, all individual materials should be carefully inspected. Chances are that we might discover something completely unexpected.

.....
3 Personal communication, interviews by Sabrina Negri, 22 October and 9 December 2010.

4 Personal communication, interview by Sabrina Negri, 20 January 2011.

Seeber's Snippet Collection

Helmut Herbst

The word "snippet", echoing the sound of scissors, describes an excerpt or remnant of a whole. Film snippets are surviving pieces of lost films or clips from existing ones. In 1979 the Deutsche Kinemathek stumbled on a treasure trove of film snippets. It happened when the Kinemathek and its curator Eva Orbanz were preparing an exhibition, a book, and a film to commemorate the 100th birthday of the pioneer German film cameraman Guido Seeber (1879-1940), who was almost forgotten at the time. Searching through his artistic estate under the watchful eye of his widow Martha, we found hundreds of film snippets in cardboard boxes and film cans or pasted into notebooks. Seeber collected the snippets starting from his first encounter with film in the year 1896 up until the 1930s.

Many of these snippets document his own film work. This began with the early "Chemnitz Reports", local actualities produced for his father's photography business, followed by the Berlin films on which he worked as a freelance cameraman and his work for Deutsche Bioskop-Gesellschaft (German Bioskop AG), the Pinschewer Studio, and Aafa. Of course, Seeber's snippet collection also includes typical camera operators' souvenirs: excerpts from scenes that had to be broken off due to laughing fits, or the camera assistant's quick shot of his boss. There are test series with different lenses — important records of the photographic quality of exposure techniques at the time — and paper bags, each containing negative clips of four or five frames from films he shot. From the mid-1920s it became customary to take a sample for the cameraman from the beginning of each new reel, because he was no longer responsible for developing the film himself.

Seeber's passion for collecting was concentrated on film snippets that were important for film history or film technology. He was firmly convinced that the history of film technology should be presented as the key element of film history — as the result of the mutual interplay between technology and aesthetics. Consequently he looked far beyond the horizon of Germany, collecting examples from the early history of film as well as from contemporary productions of his time. He particularly liked American films from the 1920s. He admired their photographic quality and garnered snippets from Berlin laboratories where something always literally "fell off" for him in the process of fitting together the duplicate negative from the USA with the new German subtitles.

Seeber saw technical problems as a challenge. All his life, curiosity drove him to discover which new possibilities and technical problems would emerge in the wake of those that had already been worked out. In this sense he remained forever the complete film pioneer, who as an 18-year-old in the darkroom in Chemnitz had already developed and copied the first films he had shot himself. Alongside his work as a cameraman, film technician, and filmmaker, it seemed quite natural for him to become a specialist writer on film history and technical topics. His forums were the trade journals he co-founded, *Kinotechnik* (first issue September 1919) and *Filmtechnik* (first issue 5 July 1925). His books, including *Der Trickfilm* (The Animated Film, 1929) and *Der praktische Kameramann* (The Practical Cameraman, 1927) became standard works. Among the 162 articles that Seeber published under his name in *Filmtechnik* alone in the period from 1925 to 1935, many — e.g., those on Ottomar Anschutz and the discussion around Skladanowsky — were concerned with questions of technical history. Andor Kraszna-Krausz (1904-1989) was the editor-in-chief of *Filmtechnik* from 1926. He became a close friend of Seeber's despite their age difference. When Kraszna-Krausz emigrated to England in 1937 he took with him the conviction developed in collaborating with Seeber that the history of film was essentially the history of its technology as well. In this respect Focal Press, the publishing house he set up in exile in 1938, was a continuation of his work as editor-in-chief of *Filmtechnik* in Berlin.

Seeber used his snippet collection, with all its rich variety of silent films of every format, tinted or

toned (and sometimes as a combination of both methods), as the basis for his research. Aside from a few exceptions, however, it was never structured or even catalogued and exists today as a very diffuse, unprocessed collection. There is still work to be done to enhance the value of this treasure — an early film history *in nuce* — and to make it accessible. The Deutsche Kinemathek is currently putting more effort into this.

....

Closer looks at Seeber's snippet collection can lead to exciting new discoveries. This is vividly illustrated by the ascription of two snippets from a Birt Acres film from 1895. How it happened is shown like an episode of "film archaeology" in the following excerpts from an e-mail correspondence:

On 5 July 2010 at 15:38, Helmut Herbst wrote:

Dear Dr. Lange-Fuchs,

A few days ago I discovered something that may interest you. It happened while I was preparing for the Seeber Conference in Chemnitz, when I dug out the old sheet films (9x12) from 1979 on which I had made contact copies (for my Seeber film) of some of the many film snippets Guido Seeber collected.

In the process of digitalising I noticed an untitled piece of film with very imprecise perforation similar to the first film by R. W. Paul and Birt Acres. As Birt Acres, like his ex-partner Paul, probably used an imprecise perforator although he was using a camera he had just invented, I looked for descriptions of Acres films featuring a tent and Prussian spiked helmets — I knew that Acres had often filmed the Kaiser.

Eventually I found what I was looking for on pages 88/90 of your book, *Birt Acres* (Verlag Mühlau, Kiel 1987), where you quote at length from a detailed newspaper article about the Kaiser's reception in Hamburg on 19 June 1895. I was convinced most of all by the description of the tent.

Judging by this information, the filmstrips I found, consisting of 9 and 4 frames respectively, were fragments of the lost Acres film of the reception of the Kaiser in front of Dammtor Station in Hamburg. As far as I can see, Seeber himself gave no indication of their origin. I am sending you a fairly high-resolution frame as a JPEG photo attachment.

How did these snippets get into Seeber's film cans? Maybe they came from films that the travelling showman Julius Reichenbach displayed in Chemnitz in 1896 with the equipment documented on several of Seeber's photographic plates. We can tell from the frames in the snippet I found that they were shot at very high shutter speed. This also suggests Acres. Reichenbach projected his films at around 48 frames/sec. as well. In other words, the films were originally made for the Edison Kinetoscope.

Reichenbach needed the powerful flywheel and extreme gear ratio for this. Did shreds fly from the crude projection apparatus — without pre-winding — at this screening in the Mosella Hall? Did young Seeber use the opportunity to scoop up a few scraps of film?

Looking forward to hearing from you,

Respectfully yours,

Helmut Herbst

....



The showman Julius Reichenbach's projector. From 9x12 photographic plate, Atelier Seeber, Chemnitz 1896.

On 6 July 2010 23:42 Hauke Lange-Fuchs wrote:

Dear Mr. Herbst,

Thank you very much for sending me this information, which is very interesting indeed. You may well have discovered something we could hardly have hoped for. While some Acres films that had been thought lost have resurfaced in recent years, they do not include any of those shot in Germany. So far there were only a few seconds of the film from Kiel that I have called the "test film".

I agree with your ideas on the ascription of the film snippet, especially your point about the Kinetoscope speed of 48 frames/sec. We know that Acres' films from Hamburg and Kiel were initially shown in Kinetoscopes in Hamburg and Kiel from August 1895 on, and were first used for film screenings in Germany in 1896.

(...)

Then I also compared the frame with the Kaiser's appearances in Kiel. But the setting there (documented by photographs) was different. Finally we should consider the three images (at least) of the Kaiser that Acres shot in Berlin starting from 18 August 1895: "Laying of the foundation stone for the national monument to Kaiser Wilhelm I in Berlin", "Parade of the veterans of the Franco-German war", and "Kaiser's parade on Tempelhof Field".

Although the two parade films are not really relevant, we might take a closer look at the "foundation stone" picture. In fact, the four gentlemen at centre-left in the picture are grouped around something grey and white that I can't identify. Could it be a foundation stone? Unfortunately, all the available sources I have always say that the Kaiser is supposed to be visible in the film at the laying of the foundation stone, and nothing else.

Your hunch that your piece of film comes from the Hamburg Film No. 1 of 19 June 1895 seems most highly probable to me. The tent we can see in the picture and the two men in civilian clothes (mayors) appear to confirm this.

Thank you very much!

Hauke Lange-Fuchs



Snippet with four frames from Seeber's collection — evidently the end of Birt Acres' "foundation stone" film.



A frame from the previous snippet (evidently the end of Birt Acres' "foundation stone" film).

••••

On 12 July 2010 00:33 Hauke Lange-Fuchs wrote:

Dear Mr. Herbst,

(...)

But I have looked at the Hamburg pictures again carefully to check for correlations. You have already pointed out that the tent is mentioned in the newspaper article. The Kaiser's "white collar (neckwear) of the Garde du Corps" is also mentioned. It is actually possible to make out something white around the Kaiser's neck. It struck me particularly that the Kaiser was reported to have worn an "eagle's helmet on his head". That is clearly visible. Other pictures taken of him during those days

in Hamburg show him either bareheaded or wearing a helmet with white feathers (like the other generals in the film frame).

(...)

So let's celebrate what may well be the first piece of film shot in Germany! For here we know the exact date (19.6.1895), whereas all we know about Skladanowsky is that he shot his films "in June".

Once again, thank you very much!

Hauke Lange-Fuchs

....

This was followed by many other mails in which we discussed the mysterious disappearance of Acres' films and the origin of Reichenbach's projector. Using sources like Deac Rossell's research on Foersterling and a comparison with the Continsouza patent of 28 April 1896, it was possible to identify Reichenbach's curious apparatus as a Foersterling projector made in Berlin. It was a crude copy of the Continsouza machine and frequently broke down. In the Chemnitz City Archive, the editions of the *Chemnitzer Tageblatt* from 3 November to 1 December 1896 include a total of 22 advertisements from the Mosella variety theatre promoting cinematography displays by the travelling showman Julius Reichenbach from Hanover. The advertisement on 15 November listed several film titles that suggest Acres as originator, under the heading "Edison's Ideal-Cinematograph — LATEST INVENTION". Clemens and Guido Seeber certainly observed Julius Reichenbach's displays in the Mosella Hall carefully — as well as the profits to be made. They were surely a reason for them to start their own screenings, "Living Photographs", in the Mosella Hall the following year.

With thanks to the staff at the Deutsche Kinemathek, Berlin, Eva Orbanz, Martin Koerber, Annette Groschke, Jeanpaul Goergen, Volkmar Ernst, and, last but not least, Hauke Lange-Fuchs, Wolfgang Märkl, and Jochen Hergersberg.

Translated from German by Karen Margolis.

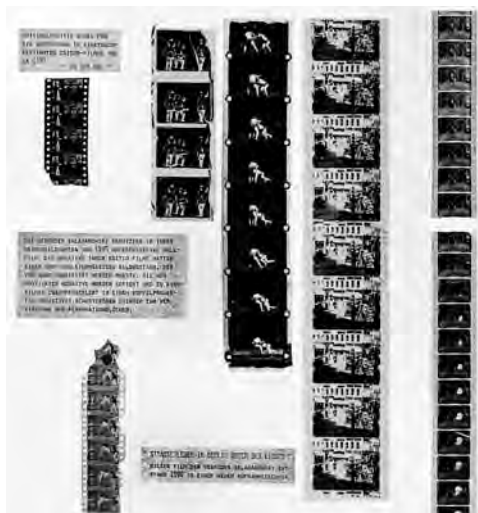


Fig. 1. Detail of one of the light boxes in the Deutsche Kinemathek's Seeber exhibition in Berlin and Frankfurt in 1979, including remnants of original films by Max Skladanowsky. The 54mm-wide original negative of a film for the 1895 Wintergarten programme shows the irregular intervals between the frames that were later copied, frame by frame, onto photographic sheet film. The perforation holes of the positive, which was divided into two loop films for the double projector and mounted with the correct frame intervals, are reinforced with shoemaker's eyelets. Seeber made reduction copies of the Skladanowsky films on 35mm film for the URKINO he set up at the 1925 KIPHO (Film and Photo) exhibition in Berlin, but they could not fully reproduce the original quality of the screenings with the double projector. Max Skladanowsky was already using a new camera when he shot the 60mm-wide film *Strassenleben in Berlin Unter den Linden* (1896). (Photo: Jochen Hergersberg)



Fig. 2. Original positive of *A Bar Room Scene*, a film produced in 1894 for the Edison Kinetoscope. Seeber obtained the film as a gift from Oskar Messter.



Fig. 3. Seeber's snippet collection included two unmarked 60mm pieces from the beginning and end of a film made in Paris with the Demeny/Gaumont Chronophotographe Camera, evidently around 1896. This example shows a film containing a shot of a horse-drawn bus on the way to Vincennes. This was probably a reject frame or a copy of an unperforated film from the forerunner camera, the Biographe, on perforated material. We can see this because the frame line "wanders", as shown by the relation of the perforation holes to the frame line.



Fig. 4. Frame from a snippet from the end of Messter's film, *Kaiser Wilhelm II. beim Besuch der Vulkanwerft in Stettin am 4. Mai 1896*; there are two versions of this of different lengths in Guido Seeber's film estate. Messter used Eastman film stock.



Fig. 5. Frame from a fairly long film remnant from the *Dirigentenfilme* ("conductor films") from Messter's production company. This was first projected with two projectors and later with a single reel. The famous Hungarian conductor Arthur Nikisch is recognizable on this early specimen. These films showed the conductor from the front (for the musicians) and from behind (for the public) and were first projected with two projectors. The final prints combined both views by optical printing.



Fig. 6. Two excerpts from unmarked snippets of an American film. The names of Charles Rosher and Mary Pickford can be seen under the take number on the board the assistant is holding up to camera in the bottom frame. Other snippets from this film include “beauty shots” of Mary Pickford.



Fig. 7. Seeber’s snippet collection includes several fragments of 70mm-wide panchromatic black and white film on which, rotated through a right angle, 3 colour separations were exposed side by side through a red, blue, and green filter. The Kinemathek owns an unidentified experimental camera for Breitfilm which looks like a Debrrie, with the Debrrie mechanism, probably made at the end of the 1920s for colour film trials. It is likely that Guido Seeber himself shot these images, for the woman at standing at the far left is almost certainly his wife Martha. At the bottom is displayed a strip of film featuring the same images, simulating (additive) colour projection.



Fig. 8. A snippet from a colour film experiment produced in Ufacolor Zweifarbenverfahren can be dated to around 1930. To demonstrate the subtractive double emulsion process used here, Seeber scraped off part of the coating on the front and back of the film with a scalpel.

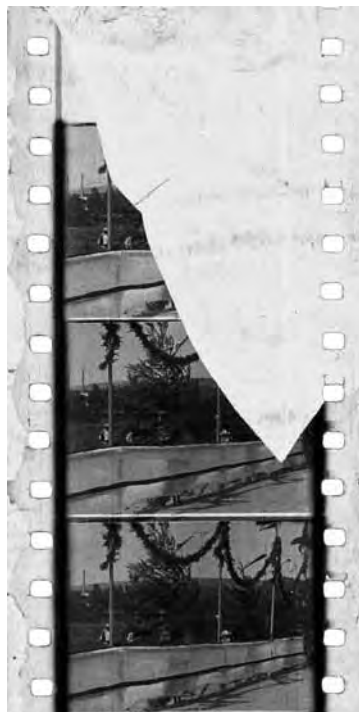


Fig. 9. *König Georg von Sachsen passiert die Interimsbrücke zum Wettin-Bundesschießen in Döbeln am 15. August 1898*. This was the full title with which Seeber presented the film at the KIPHO (Film and Photo) exhibition in Berlin in 1925, together with other examples of his first films. His snippet collection contains the beginning of the film, depicting the temporary bridge; this example strikingly demonstrates his difficulties with the coating, which repeatedly came off the film base during drying.



Fig. 10. Single frame from the "Trommeln des Gerichts" ("Drums of the Court") sequence from G.W. Pabst's film *Geheimnisse einer Seele* (*Secrets of a Soul*, 1925/26). As Seeber described in his book *Der Trickfilm*, the picture is composed of 5 exposures with masks.



Fig. 11. Little has survived from Paul Wegener's film *Lebende Buddhas* (*Living Buddhas*, 1923/24), aside from a few pieces of film preserved in Seeber's snippet collection. Two positive frames taken from snippets of the negative are shown here to represent the photographic quality of Seeber's work as a cameraman.



Fig. 12. Guido Seeber contributed a greater number of subtle special effects to the Wegener production *Lebende Buddhas* (1923/24) than to any other feature film he shot. The avant-garde filmmaker Walter Ruttmann was also involved in these elaborate effects with his *Formenspielen* (form-plays). The special effects dominated this adventure film, which was too demanding and too crazy for its time. It is now completely lost, leaving a painful gap in German film history of the Golden Twenties.



Fig. 13. Seeber's *KIPHO* commercial of 1925, produced by Pinschewer & Seeber Commerz-Film, is a film on the history of living pictures and at the same time an "absolute film" in which elaborate, sophisticated image combinations and brilliant rhythmic montage — as in a musical composition — suffice on their own. A whole range of outtakes from the original negative has survived from this film. They provide a fine example of an image quality that we can often only guess at from surviving copies.

F. W. Murnau's Roman Holidays: Restoring the *Marizza* Fragment

Irela Núñez

In the summer in Rome, the cinemas are all closed... – Nanni Moretti in Caro Diario (1993)

Although the project was developed around the Roman *Ferragosto* (mid-August) holidays, restoring the *Marizza* fragment was not exactly a pleasure trip. It was not a daunting task, but it involved a mix of analog and digital work to be carried out in a very short time, and, above all, aside from the restoration, there were problems whose resolution depended on other factors.

The première of this film, one of F. W. Murnau's first works, in a festival as prestigious as Pordenone, scheduled for early October, aroused high expectations.

Previously, the fragment, which was acquired by José Pantieri in a Parisian market in the 1970s, had only been screened in



Marizza, genannt die Schmuggler-Madonna (1922), one of Murnau's "films of the soil"



Henri Langlois and José Pantieri (1964)

his Museo Internazionale del Cinema e dello Spettacolo (M.I.C.S.), which finally ended up in Rome's Trastevere neighborhood, which I visited on one of my first trips to Italy. On a much more modest scale, his affiliation with the Langlois model was clear, and even the mystery about its assets evoked the legend of the film archives' early years. The M.I.C.S. published valuable studies and reference books, such as the *Dizionario dei registi del cinema muto italiano* by Roberto Chiti and the *Almanacco del cinema muto italiano*.

In Italy there exist several film archives devoted to the promotion and dissemination of their collections. Joining FIAF and other international organizations has been an active factor in convergence and exchange. Furthermore, the presence in Italy

of the two major international film festivals devoted to restoration, Pordenone and Bologna, encourages joint work and stimulates the quest for technical improvement in connection with the international state of the art. The relationship with the academic world inspires and catalyzes research, attracts vocations, thus ensuring the continuity of efforts, and tests the ethical and artistic paradigms of restoration and film history, especially that of the silent era. But the M.I.C.S., being the private archive of a collector, was extraneous to these dynamics, and performed its work with great difficulty. To this must be added



José Pantieri at the Museo Internazionale del Cinema e dello Spettacolo (M.I.C.S.)

the fact that in recent years cultural policy in Italy has been greatly threatened. Much funding has been drastically decreased, mainly the FUS (Fondo Unico dello Spettacolo), leaving many partnerships and initiatives suddenly without any chance of survival. Among those affected was the M.I.C.S. The *coup de grâce* came when, having lost contact with the Roman council after the last election, it was stripped of its premises, and its collections were turned over to be administered by the Superintendency of Cultural Property, which in 2008 entrusted the Cineteca Nazionale with the conservation of the film archive.

Upon learning about the transfer, Massimiliano Rossi, a former collaborator of M.I.C.S. and regular partner with the Cineteca through the *Farfalla nel mirino* film association, alerted our Curator to the existence of the rare *Marizza* fragment, which he recalled consisted of two reels, having personally screened the film in some festival organized by Pantieri, which there is still a record of on some web page.

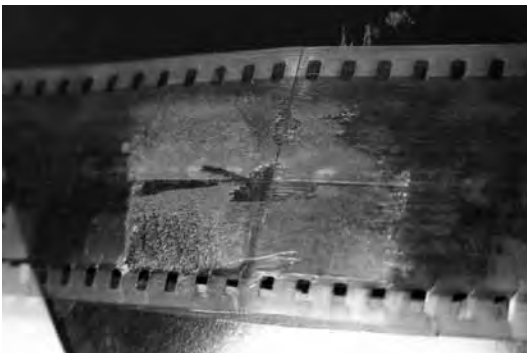


The D-Archiver, the scanner developed by CIR

In 2009 the Pordenone Silent Film Festival requested the film from our Studies for Restoration Department, directed by Mario Musumeci. But the loan was postponed to the following year, because our Film Archive Department was in the process of inventorying and cataloguing the extensive M.I.C.S. collection, also in the hope of finding a second reel of the film.

In August 2010, by then promised to the festival, it was decided to begin work on restoring the fragment. This was expected to be ready in little over a month, with minimum expense since it was not budgeted.

Being a single piece, shrunken, very brittle, extremely dirty, with all or almost all the perforations broken, and having many splices repaired only with Scotch tape with very strong glue, we proposed to fix it in our premises, where we were experimenting with a 2K scanner which our laboratory had acquired only a few months before, the D-Archiver made by CIR, the company founded by Dr. Leo Catozzo, who was the legendary Federico Fellini's editor and the inventor of the Scotch tape splicer. We knew that we would not achieve the highest quality standards, but we thought this choice allowed us total control over our precious film, of which we could not afford to lose a single frame.



Unremovable Scotch tape glue

Our scanner, designed by Antonio D'Agostino, allows a very smooth passage of the film, and has a sprocket with a single row of teeth, so it's enough to have just one row of

perforations intact. But there could not be a single section exposed to minimal risk of breakage. Repair and physical cleaning of the film took nearly three weeks, because many sections of the perforated margins were missing and virtually all the remaining perforations were forced or broken. Even though they were old and with dirty edges, many splices were not removed, to avoid causing damage to the material.

Many perforations were rebuilt, many tears mended... After the fourth part of the reel was repaired, we proceeded with the cleaning. Since it was extremely dirty, I did not want to dry it out with perchloroethylene, so I used different essential oils in order to remove the outer layers of dirt. Then we cleaned the deeper layers with perchloroethylene, frame by frame. The glue from the Scotch tape splices could have been removed easily if we had identified it properly, thus using the appropriate solvent, but we were working on the eve of the Ferragosto Roman holidays, and virtually everything was closed. There were four pieces of Scotch tape on each splice, sometimes slightly overlapping

between them and with irregular ends, cut by hand. The positive aspects of this tape were that, being very stable and strong, it had prevented the passage of air and other gases produced by the decomposition of the film itself and by the residues of chemicals and dyes. So the color of the couple of frames under it had been preserved as it was at the time it was duplicated, and was much brighter than the rest. We decided to scan these frames to use them as samples in the restoration and to digitally clean the dirt of the Scotch tape splices.



Toning decomposition in the nitrate print



Solarization effect of the toning decomposition

Unfortunately, the image degradation of the tinted and toned scenes made them irretrievable, at least with the digital tools we had available, insofar as the emulsion had grown thicker, losing its contours and producing a very strong solarization effect on the medium greys, making the information illegible.

Fortunately, we also had a b&w duplicate negative of this fragment, made in the 1980s by Pantieri's commission and belonging to the M.I.C.S. collection. The decomposition of the toning was there, but in a much lower degree than the nitrate, reflecting the photographing of the condition of the film 30 years ago. We proposed – but again, had to postpone, due to lack of time – the spectral analysis of the toning, which would reveal the original color. Studying the color and comparing it with images and still photography manuals, because it was too late to go to a chemical laboratory, we hypothesized that it could be uranium toning, which was consistent with the rest of the fragment's color. This was only a supposition, since we were very cautious with color.

But had we won or lost 30 years? On the dupe were photographed all the dirt and the splices, the latter with very clean edges, which led us to conclude that they were probably made in the laboratory to replace the original cement splices, thus avoiding the blurring and changing of image size of the frames, phenomena produced when passing through the copier's gate. This was an unfortunate practice used up to the present day, including at restoration labs, because this operation makes us lose two frames in each splice. We excluded the possibility that the cuts had been made to remove decomposed sections, because the reel is quite complete and the length of the intertitles follows a regular pace.

Once clean, we scanned all elements – nitrate, dupe, and positive – with a flat light, to capture all possible information and then retrieve contrasts with the grading. The positive had lost a lot of information and could not be used in the restoration. Then a problem occurred that we had never had before, an interference whose source we could not identify.

Time was running out. We didn't have a laboratory yet. We went to Cinecittà Digital to test the color recreation on the dupe files. A successful test was made, but the close deadline and other commitments caused the company to turn down the job.

Finally, we went to Fotocinema, another Roman laboratory that combines photochemical and digital, which was willing to accept the project.

Although at the Cineteca we had the *Diamant* program, with which I had begun the image restoration, it was decided that I'd better concentrate on the passage from digital to film.

Although we knew it was safer to make a b&w dupe and then a Desmet print,



The b&w dupe was much less affected by the solarization effect of the toning decomposition



Toning decomposition in the nitrate print

lack of time prevented this option. It was also proposed to make color separations, but there was neither time nor film stock. One of the key elements of the laboratory – the only person who had had experience with the Desmet Method – had gone on vacation after the first week of work. So we decided to make a color internegative to ease the work, because laboratories generally feel safer with film color processes. With the first 5,000 frames (one-third of the material) we did the initial *film recording* testing, a task that became a bit complicated because we could not achieve the desired colors. There was a communication problem between the digital information and the Arriscan's results, and then in the new positive, which showed an annoying red dominance.

Since we could not re-scan the material, we started doing digital restoration in the laboratory. We began with the easiest part, corresponding to the tinted scenes. To overcome the pattern produced by the interference mentioned above, it was decided to apply the strongest noise suppression filters, which produced the desired effect but introduced a certain softness in the image by means of a slight loss of detail.

Continuing with the Diamant software, we proceeded with the deflicker, i.e., the stabilization of the light values of the image, then the spatial stabilization of the canvas, and especially the digital repair of lines, spots, *lacunae* in the frame, dirt, and printed splices. We took special care with other tools, like removing vertical lines, since it was very easy to take some detail away.

Manual restoration tools were much more satisfying. Because of lack of time, we worked in a certain order: the worst first, and so on, organizing a strategy to better restore some image problems. One particularly fascinating – and challenging – scene is that in which Madame Avricolos visits the userer



Stabilizing with Diamant

to ask for financial aid, and he takes the opportunity to promise his daughter in marriage to the eldest son of the impoverished aristocrat. Much of the lighting is natural; the otherwise dark living room receives light from the adjoining patio and rear entrance. It's a long scene, and the light varies within each frame. These changes give more credibility to the built set, and should be maintained. To comply with the imperfections of our material, the motion picture, in this case we needed to eliminate all the "visual noise" that the film naturally had accumulated in almost 90 years, an ugly tear and lots of dirt. The velvet furniture also needed to show its design, and suggest a Turkish atmosphere. Madame Avricolos (played by the great Adele Sandrock) is "dressed for the occasion", and her satin dress should

be visibly clean, as it dramatically represents her social status. Her very bright eyes, where we see her frozen reaction at the user's proposal, should be free of stains, because her heavy makeup accentuates the dramatic power of the moment. They are our focus; she keeps them fixed towards the camera while listening to the proposal, and from that moment uses them to ignore Sadja, Mirtli's daughter, her future daughter-in-law.

The parallel between inner and outer appearance is a constant in all Murnau's films. In *Marizza* the handling of physical matter is very important: differences in textures, clothing, makeup, environment, and acting style all contribute to the portrayal of each character: the sensuality of the cat's coat as it is caressed by the gypsy girl, her face heavily made up, to emphasize the stillness of her sad condition, makes the analogy that she is also a "beautiful beast", whose sensuality is exploited by smugglers to distract customs officers. Her makeup also establishes a contrast between her "inside" with her miserable home and the coarse material of her clothes (although she still manages to dress in a flirtatious way). Her makeup contrasts with that of Old Jelina, also marking a differentiation and moral qualification. Her admirer, the Customs Officer Haslinger, is also characterized by his apparel: his shiny buttons, cap, and uniform should be clean to confirm his authority. But betraying his alleged moral purity there remain some attributes of the seducer: sharp eye makeup and, finally, his moustache, which in true melodrama style leaves no doubt of his intentions.



The impoverished aristocrat in need: Adele Sandrock and Leonhard Haskel



Greta Schröder, Adele Sandrock, and Leonhard Haskel



Tzwetta Tzatschewa as Marizza



Toni Zimmerer and TzwettaTzatschewa in *Marizza*.
(Cinematography by Karl Freund)

Other key elements of the story are the expressive

use of landscape and the purity of natural objects, and these should therefore also be maintained. For example, the smoothness of the sky, the clouds, the sun's effect, and the tree and grass textures in the scene of the meeting between the officer and Marizza: the landscape and horizon are visual symbols of freedom to Marizza. This sequence, the turning point of the plot, was favored by a patient work of manual cleaning.

Given the urgency of the project and the tight time constraints, we split some phases of work and controlled the results together the next day. Often the work had to be done over. Another exasperating phase was copying the files, a task that takes a lot of time, and keeping track of the generation of work in a program like Diamant. Fabio Tufi, the technician assigned, was also carrying out other tasks, so our dialogue had many intermissions.

Once the work with the nitrate's tinted scenes was finished, we had to recreate the color on the b&w files scanned from the old dupe. The interference

was more difficult to repair than with the color files (in the absence of color, the software could not tell it apart from the grain), and we finally decided to discard these files. Since the dupe did not have any physical problem, I proposed to scan it again at 2K with the Spirit scanner. But its window was too tight, sometimes even cropping the frame, and the images were sharper than those of nitrate. We scanned it three times to achieve an even result. On the other hand, we did not have time to scan it to a lower resolution, which might have given a better result, because there were other jobs scheduled. So we applied the tools of Diamant for the result to harmonize with the scanning of the nitrate, but the technicians were sad to ruin the perfection of these images.

Then we cleaned and retouched them, and exported the files to another workstation to crop, resize, and bring everything to one-half 2K format (2048 x 1556 pixels). From there it was again exported to the colorist's Avid workstation, where we recreated the color of the scenes taken from the b&w dupe. Even showing them the nitrate print, it was difficult to communicate the desired effect of tinted and toned images to a generation who had never attended a screening with these characteristics. I overheard Carlo Cotta, an experienced technician, who was interceding for me to convince them, say: "I know that is a shocking color, but it's like that." And after a particular phosphorescence of one screening test, this phrase became our motto: "Color must be felt." In another, earlier project, I had to spend half a morning explaining the tinting and toning processes in order to achieve the desired result. The world of physical or chemical color is light years away from the concepts of digital color, and mutual education is necessary to obtain a satisfactory result. These are concepts that cannot be understood immediately, because they also involve an ideology which the present generation won't abandon: completely different standards of beauty, aesthetics, and harmony, including cleaning of the image. New generations cannot even accept the color processes of silent movies, because these people are "color born". But the pixel can never replace a grain of silver.

Then the new internegative produced by the Arrilaser was analyzed again. It was printed a few more times, because we always had something dominant. But time was running out. The projection would be the next day.

Unfortunately, when it was too late to fix it, we detected a new problem: some intertitles produced a slight scrolling effect at the end of a take. This was due to the difference between the height of the perforations in the nitrate and the dupe. And, of course, because we had not used the stabilized intertitles. We had them, but not in time to copy them and keep track of yet another generation of work. They were the last elements, and there was no time left for alignment control.

Apart from that, there were many other related tasks, such as writing the note for the catalogue, scanning and retouching the photos for the program, and drafting the press release.

As one of Murnau's first "films of the soil", the director's brand was not immediately evident. The photos needed to show the hidden Murnau: we chose the conflict with the guard scene and another showing a particularly elaborate set... The festival also requested a 2-minute trailer for the press conference. The trailer needed to be edited with quality materials, which at that point didn't yet exist, so, in addition, I had to work to restore parallel scenes, which I later edited with music. Trying to remain faithful to Murnau, some of the original editing had to be kept. Some images were compulsory, but only existed in b&w, so we also recreated the color. We chose Dvořák music, reminiscent of the locale where the story is set.

Regarding the research, with libraries closed in mid-August, we had to make do with the few online sources and Lotte Eisner's invaluable book about Murnau to complete the note, which had been drafted by David Robinson. Reading the synopsis, we concluded that the fragment belonged more to a first reel (presentation and the establishing of the relationships between the characters) than to a second reel, as people had originally thought. Rossi also seemed to remember that there were two reels, that the photography had sepia toning, and that the reels were stored in yellow boxes. I took pictures of the metal boxes, which still retained some labels with notes in different handwriting, and the note "one reel". He confirmed it was the handwriting of the M.I.C.S. staff – thus confirming that the M.I.C.S. had always had a single reel of *Marizza*.

Among the comments in the contemporary press, there were some differences about Marizza's activities: she was either keeping a goat or a potato field. There were also differences or changes in the film's title, from *Marizza, genannt die Schmuggler-Madonna* to *Marizza*, translated as *Maritza*, which is how the film was presented to the Italian film censors on 27 March 1923. This version, 1572 metres long, obtained censorship certificate No. 18 054. The production/distribution company also changed, from Helios-Film to Excelsior. We searched for Wolfgang Geiger's story and Hans Janowitz's script, without success. Again, there are variations: according to Eisner, the title of Wolfgang Geiger's manuscript was *Grüne Augen*, also cited as *Die gelben Augen* or *Die Grünen Augen Freund*. The film was also known as *Das schöne Tier* (The Beautiful Beast). And the German censorship list mentions the working title *Grüne Augen*. Finally, the Italian press presented it as *Maritza, Tyrolean Scenes*.

In any case, we were lucky. Many foreign films changed their identity for Italian distribution. Without going any further, looking at the first metres of film, I thought I recognized the face of the main character. This was because in the Cineteca we have another very interesting film, wrongly identified as a Cuban production, entitled *Sangue spagnolo*, produced by "Havana Film". Researcher Begoña Soto perceptively commented that the production looked too expensive to be an unknown Latin American or Spanish film of the early 1920s. At the Pordenone festival, Anke Wilkening had identified the main actor as Ernst Deutsch. The actress in the "Cuban" film looked very much like our Marizza, although sweeter and a little older, and was announced in the main title as Mercedes Caredio. Since Tzvetta Tzatschewa was Marizza, then *Sangue spagnolo's* Juanita could only be her sister, Manja Tzatschewa. The two sisters are

frequently confused, despite their age difference. Originally named Borisov, they were of Bulgarian origin, and emigrated to Germany, where they worked and married two filmmakers: Manja, Manfred Noa, and Tzvetta (whose name means "color" in Bulgarian), Georg Alexander¹. So it's funny how these two sisters met on my inspection table, and we thus solved two mysteries at the same time – although we're still searching for the original name of the "Cuban" film (which is probably *Haß*, 1919/1920, dir. Manfred Noa), and the circumstances surrounding these changes and the concealment of the film's German origin.



Manja Tzatschewa in *Sangue spagnolo* (*Haß*, 1919/1920, dir. Manfred Noa?)

Going back to *Marizza*: Despite being a short fragment, with many short scenes – a relatively unusual editing style at the time – several scenes are edited in an alternate way. Some do not observe an ideal linking or continuity. It is likely that, as was usual then, some alternative shots were used for the Italian version.

The color is very well studied. There is warm yellow for the sunny outdoor scenes in the field, and also for the interior scenes in the usurer's home, and Marizza's room at the Avricolos' farm. In contrast, orange tinting has been used for the scenes inside Old Jelina's shack. For the scenes with the elegant Avricolos family a yellow tint with a hue of copper red toning was used, giving these characters a warm and smart tone. The Italian intertitles are in a lemon-yellow tone on pre-1923 Agfa stock. The rest of the material has no manufacturer's mark.

While this is not our first experience of digital restoration using the D-Archiver and actively participating in the manual touch-up phase, it has allowed us to get to film, and to understand the limitations and advantages of our hardware and the great advantage in terms of quality to be achieved working

¹ According to the website http://dianakolarova.blogspot.com/2010/09/blog-post_07.html

directly with the software and testing the combination of different tools in varying degrees. We feel that we still need to experiment more up to film printing using different methods. We are also convinced of the importance of the inescapable initial work of preparing the film, its cleaning and repair, and knowledge of photography's physical and chemical processes. Regarding the relationship with the laboratory, it has convinced us of the importance of controlling decisions, from the size of the frame to the fight for the grain or the extent of the cleanup.

But we must realize that we are not in a "human" scale anymore. Once one starts changing something, the work horizon also changes. Perhaps suddenly we need more people to work and monitor results. Or rather, expand or create flexible working times, spending time in training and intercommunication of the project. A film archive must also be prepared for this, which is a bit unfair to the entire mass of material that perhaps is rotting in the vaults. Digital restoration is a utopian ideal that we'll never achieve. I've just been just reviewing another digital project completed in 2007, and I'm horrified by the results. While reviewing our *Marizza's* restored dailies, merely changing monitors, from home to the lab, made me discover new defects. I hate to think what will happen in a few weeks... I think instead that it is essential to ensure the transmission of knowledge of the photochemical processes to the new generation. And yes, to know enough of digital processes to be able to decide the right and not the commercial solutions.

Through the partial restoration of the fragment, the data update in literature and various online databases such as the IMDb, and especially the projection of *Marizza* in its original film format, we hope we have helped to discover one more aspect of the early work of Friedrich Wilhelm Murnau, perhaps encouraging the search for more material, in order to finally undertake the restoration of the complete film.

Additional translation assistance from Spanish by Helen Dobrensky.

Source for all images: Centro Sperimentale di Cinematografia - Cineteca Nazionale, Roma

La Cinémathèque de Grenoble Bientôt 50 ans au service de la sauvegarde et de la diffusion du patrimoine cinématographique

Guillaume Poulet



La salle de cinéma



Projecteur Debrrie 16mm, Type MB15, 1954 (Collections de la Cinémathèque de Grenoble)

Depuis sa création en 1962 à l'initiative de quelques passionnés emmenés par Michel Warren avec le soutien d'Henri Langlois et de la Cinémathèque française, la Cinémathèque de Grenoble assure, comme toute cinémathèque, des missions de conservation, sauvegarde et diffusion du patrimoine cinématographique. Au fil des ans, les collections film et non-film se sont constituées et enrichies. Et avec le soutien de la Ville de Grenoble, du Conseil Général de l'Isère, du Conseil Régional Rhône Alpes et du Ministère de la Culture, la Cinémathèque de Grenoble a pu se développer au sein de locaux mis à sa disposition par la Ville et embaucher une équipe de permanents, actuellement constituée de 5 personnes.

Depuis quelques mois, la Cinémathèque de Grenoble connaît quelques changements structurels: un nouveau président, Nicolas Tixier, a été élu pour succéder à Michel Warren, un directeur a été recruté, les statuts ont été modifiés pour permettre une plus large ouverture de l'association et des collèges de réflexion impliquant des personnes extérieures à la Cinémathèque ont été mis en place pour développer de nouveaux projets. D'autre part, un nouveau site Internet (www.cinemathequedegrenoble.fr) a été mis en ligne, et la Cinémathèque a repris l'organisation du Festival du film court en plein air de Grenoble:

festival créé en 1977 par l'équipe de la Cinémathèque et qui est le plus vieux festival de court-métrage en France.

Au cours des trois dernières années (2008-2010), grâce à l'attaché de conservation du patrimoine recruté à cette occasion, et avec le soutien financier de ses bailleurs et l'aide technique des Archives françaises du film (AFF), la Cinémathèque de Grenoble a réalisé l'inventaire de ses collection film 16mm et 35mm au sein d'une base de données constituée par les AFF et désormais commune à trois autres institutions: la Cinémathèque de Toulouse, la Cinémathèque française et donc la Cinémathèque de Grenoble.



La conservation des films

A ce jour, plus de 6.000 articles ont ainsi été vérifiés, nettoyés, reconditionnés, étiquetés et archivés: ces articles forment une collection de près de 1.000 courts-métrages et 1.500 longs métrages, qui représentent 54 nationalités et couvrent l'histoire du cinéma, de 1895 à 2010. On peut distinguer dans cette collection trois grandes catégories: les courts-métrages, les films de montagne et films régionaux, et les longs métrages de fiction. Et dans l'ensemble de cette collection, on peut constituer un corpus de «films rares» (en France), qui comprend près de 250 films, parmi lesquels nous citerons *Point d'orgue* de Paul Vecchiali, tous les films de Juliet Berto (une amie de la Cinémathèque de Grenoble), *Force de frappe* de Peter Watkins, *Journal Intime* de Márta Mészáros, *El río y la muerte* de Luis Buñuel, *Nelisita* de Rui Duarte, et *Pleine lune* de Naana Tchankova.

Un travail de valorisation de ces collections, principalement à Grenoble et dans sa région, est mené depuis de nombreuses années, à l'occasion de cycles thématiques, d'hommages à des auteurs, ou de collaboration avec des associations ou acteurs culturels locaux. C'est d'ailleurs en s'appuyant sur

ses collections et celles de ces partenaires (mais pas seulement), que la Cinémathèque met en place des cycles-séminaires en lien avec l'université: «Traversées urbaines» qui interroge les rapports entre ville et cinéma (2010/2011), l'histoire au cinéma (projet pour 2011/2012), etc. Et depuis quelques mois, la Cinémathèque multiplie les séances «hors les murs», afin de faire connaître ses collections à de nouveaux publics.

C'est également à partir de ses collections que la Cinémathèque bâtit certains programmes spécifiques de courts métrages diffusés dans le cadre du Festival du film court en plein air de Grenoble (34ème édition prévue du 5 au 9 juillet 2011), avec des séances pour les enfants ou des hommages par exemple.

Si le travail sur les collections film est bien avancé, nous ne négligeons pas les collections non-film qui constituent également des fonds importants et comprennent 11.000 affiches, plus de 1.600 ouvrages, des collections de photos, des revues (certaines remontant aux années 1920), une vidéothèque de plus de 4.000 titres et une collection d'objets.

Afin de rendre plus accessible et plus visibles ces collections, la Cinémathèque de Grenoble a rejoint le réseau constitué par la Cinémathèque française autour de la base de données «Ciné-ressources». Dans un premier temps, à compter du premier semestre 2011, ce sont les collections d'affiches et d'ouvrages qui seront intégrées à la base.

En parallèle à ces travaux de mise en réseau, la Cinémathèque de Grenoble souhaite développer les liens avec le monde universitaire afin de permettre à des étudiants et enseignants-chercheurs

d'exploiter ses différentes collections. Nous comptons nous appuyer pour cela sur les liens déjà existants et sur un cours universitaire d'études cinématographiques intitulé «Histoire et esthétique du cinéma» qui démarre en janvier 2011 au sein de la Cinémathèque et qui est animé par Eric Dufour, professeur à l'Université Pierre Mendès-France de Grenoble.

Cinémathèque en région plus que cinémathèque de région, la Cinémathèque de Grenoble n'en néglige pas pour autant sa vocation régionale en s'associant au projet de Cinémathèque des films de montagne, avec le Festival international du film de montagne d'Autrans, l'Institut Lumière à Lyon et la Cinémathèque des Pays de Savoie et de l'Ain à Veyrier-du-Lac.

Et alors qu'elle fêtera ses 50 ans en 2012, la Cinémathèque de Grenoble compte également poursuivre son ouverture internationale, profitant en cela des possibles collaborations avec les membres de la FIAF.



Affiche pour *Les Enfants du Paradis* de Marcel Carné, France, 1945 (Collections de la Cinémathèque de Grenoble)

Classic Film Material Restoration Curriculum at FAMU, Prague

Blažena Urgošíková

In 2005, FAMU (Filmová akademie múzických umění), the Film and Television School of the Academy of Performing Arts in Prague, applied to the Ministry of Education of the Czech Republic for the accreditation of a new study program, "Film, Television and Photographic Art and New Media", to be conducted in FAMU's Centre of Audiovisual Studies. In the document's paragraph entitled "Study Subjects", there appeared a proposal to offer students the opportunity to study archiving and restoration in the sphere of film and photography: "Master Degrees enable to accentuate either individual work in the field of international media or to target the reflection and evolution of scholastic activities in the frame of this subject. To work up and develop qualification in restoration, preservation, and contextual presentation of historic material of audiovisual character, by means of new storage data and presentation media, is one of the offered possibilities." The Ministry of Education approved the request and the accreditation was granted.

Prague's Film and TV Faculty approached us at the end of 2005, asking whether the NFA (Národní Filmový Archiv / National Film Archive) could prepare an instruction program dealing with classic film material restoration. The range of study was set for Second Degree students over two semesters, 112 hours in total. The NFA, which has been engaged in restoration activity since the end



Ms. Petra Korabova, Technical Dept. of the NFA, assists the FAMU students

of the 1960s, prepared a proposed course of studies, including a detailed breakdown of the content of individual lessons. FAMU agreed with the content of this study project, and left responsibility for theory and practice lessons to the experienced staff of the National Film Archive, who had pursued the aims of classic film material restoration for decades. The following year FAMU bought for the project a Debie HDC 3520C Dual Series two-screen editing table (enabling work with two kinds of material at once, including nitrate), which was installed in the NFA's restoration workshop. The use of this table, along with other apparatus belonging to the NFA (rewinder, multitrack rewinder, etc.), would be shared by the NFA's restoration team and FAMU students.

The "Classic Film Material Restoration" course was divided into two parts, theory and practice. The starting point for considering the content of both these parts was the determination of the goal of this program. We expected the participation of 1-2 students, who would culminate their studies by

presenting part of a restored film (a short film and/or part of a feature film) and their final protocol. In the first class, however, we had 7 (later 6) students, which is why we were obliged to partially change the practice subject, because we were limited by the availability of the NFA's technical equipment.

During the first lessons, 2 hours weekly from October 2009 – universities in the Czech Republic always open in October – the students were familiarized with the history of the restoration of works of art, modern approaches to their restoration, and basic works in this sphere (Alois Riegl, Václav Wagner, Zdeněk Wirth, Cesare Brandi), as well as new trends in restoration in the 20th century, when photography and film entered the realm of cultural heritage. The program also worked in the comparison of film restoration to the restoration of classic works of art (what is film, its specific character and structure, the place of film works in the past and their meaning for the present, questions of originals in cinematography, etc.). The students were also informed about the existence, tenor, and sense of the International Charter for the Conservation and Restoration of Monuments and Sites (Venice, 1964), and other recommendations of international organizations such as UNESCO and FIAF, etc.

We thought it just and important to introduce this specialized branch into a deeper cultural and artistic context for many reasons. The National Film Archive's restoration activity, begun more than 40 years ago in the pursuit of bringing it out of empirical experience into a more solid practical base, drew from the very experience, theoretical conclusions, and results of the restoration of works of art and architecture, where there was already the recognized practice of centuries. We also strove for film restoration to be regarded on an equal plane with other disciplines of cultural heritage deemed worthy of preservation. Our efforts met with success, and the fundamental magazine devoted to this field, *Zprávy památkové péče* (*News on Monument Care*), intended from its origins in 1937 for the visual arts and architecture, museums, archaeological finds, and nature protection, welcomed our initiative and published our news and studies about film restoration. This enabled the problems of film restoration to come to the attention of workers who generally treated and cared for the Czech cultural heritage and works of art. The next reason, no less important, was also our intention to call students' attention to the possibility of theoretical and practical work in this sphere.

As for the further instruction component, it was clear students needed to become acquainted with the workshop, machines, and apparatus used in restoration, and their concrete application (rewinding bench, negative cutting bench, editing and comparison table with two screens, splicers, etc.) with film material, including the danger of its damage, as well as the means of its saving. In practice, the students acquainted themselves with the craftsmanship and practical methods involved in the classical restoration process (e.g., a splice, perforation repair, etc.).

The lectures not only included historical context and information about film techniques and the production of celluloid film up to the present, but also studied the formation and changes in film archives over the years (including the foundation of FIAF and ACE, and, of course, the origin of the Czech film archive), as well as a historical retrospective of film restoration activity.

The whole second semester (February-May 2010) was dedicated to restoration processes and methods and their application in practice. To start the practice side of the study, we selected an introductory sequence from the Czech film *Mlynář a jeho dítě* (*The Miller and His Child*, 1928, dir. Zet Molas), which the NFA was reconstructing at the time. The choice of this film enabled the students, from the point of material quantity and the interesting circumstances of its origin and distribution, to recognize some important aspects of film restoration which every film conservator must take into consideration. For example, the film was adapted and shortened several times, the first time only a couple of weeks after its premiere, and the last in the 1950s. The censorship sheet recorded a difference in original length of more than 200 metres, and contained two different title lists and a list of cuts from 1929, with footage, etc. Four elements of film material were at our disposal for reconstruction: a nitrate negative (1,432 m.), a nitrate copy (1,412 m.), a nitrate copy (2,226 m.), and an acetate dupe positive (1,442 m.). Working with these, the students learned about all stages of the restoration process, and how it's codified in the National Film Archive in Prague: an actual film's restoration and the grounds for it; the selecting of film and non-film written or photographic material and their analysis; two-phase plot reconstruction; film

composition; and intertitles. After the lectures, the students had the opportunity to try working with film material for themselves, practically alone, on an editing table, a rewinding bench, and a negative cutting bench. They worked with discarded material, always having at their disposal two elements of Czech short feature films, one nitrate and one acetate.

Lectures devoted to the history of film presentation enlightened students on the importance of music and, above all, colour (colouring, tinting, toning) in the early stages of film history. The students also had their work journals (daybooks), wherein they recorded each sequence's number, footage, and number of film frames. At the end of their study they presented the journal and the protocol of their working procedure.

Naturally, the students didn't become film conservators in one year. But in the course of their studies they had the opportunity to explore another aspect of cinema in which they could be involved, archive work, which perhaps some of them would choose as their future career.

Based on the experience of this first class in film restoration, as well as training in the restoration of photographic materials (likewise a new teaching subject), FAMU is preparing its extension into a multi-annual course of study. In 2010 it became a two-year course, which will end with a Master's dissertation.

Anton Giménez (1940-2010)

Antoni Kirchner



En 1982, el Ministerio de Cultura del gobierno español y el Departament de Cultura de la Generalitat de Catalunya establecieron un acuerdo mediante el cual el personal y el fondo cinematográfico existente en la sede barcelonesa de Filmoteca Española se transferían a la titularidad del gobierno autónomo catalán. Éste, a su vez, aprobaba una mínima estructura jurídica y presupuestaria que propiciaría el inicio de las actividades de la Filmoteca de Catalunya.

Seis años más tarde, la explosión atribuida a la organización ETA de un coche bomba aparcado frente a las

oficinas de la Banque Nationale de Paris (BNP), en Barcelona, afectó al almacén que servía de archivo del material fílmico de la Filmoteca. Este suceso aceleró el proyecto de estructurar unas instalaciones adecuadas.

Anton Giménez i Riba recibió el encargo de estudiar las condiciones técnicas que los arquitectos debían tener en cuenta al diseñar un archivo que reuniese las medidas específicas de conservación de negativos y positivos en soporte nitrato, safety o celulosa.

El padre de Anton Giménez fue, durante más de treinta años, el director-propietario del laboratorio que procesaba todo el material negativo y reversible, no profesional, de la firma AGFA. Cuando esta empresa inició la comercialización del color en diapositivas y películas en formatos subestándar, Anton Giménez cursó estudios de química fotográfica en Leverkusen, en el laboratorio central de AGFA. Desde entonces, fue él quien dirigió el laboratorio familiar hasta la finalización del contrato entre ambas empresas.

En el momento de diseñar los espacios del nuevo archivo de la Filmoteca de Catalunya, Giménez tuvo en cuenta la aplicación de la normativa FIAF en la ubicación compartimentada de nitratos y safetys, en el estudio de las temperaturas y humedades adecuadas a cada caso y, además, diseñó una doble instalación de lavado de películas, mediante el sistema de cubetas y otra por impulsos de ultrasonidos. Cuando se inauguraron, las instalaciones de este archivo eran las más normativas del Estado español. Era un primer paso en el camino que se había trazado para la recuperación del patrimonio fílmico que, por dificultades presupuestarias, sufrió más demora de la prevista.

Anton Giménez había sido realizador de cinema independiente, en formatos subestándar, afición que sin duda heredó de su padre, Domènec Giménez i Botey, uno de los fundadores del cinema amateur

en Catalunya. Conocedor de la técnica, del lenguaje y de la historia y géneros del cine, su perfil fue considerado idóneo para nombrarlo primer "conservador" de la Filmoteca de Catalunya. Como tal, participó en todos los congresos de la FIAF desde Berlín (1987) hasta Madrid (1999). Filmoteca de Catalunya ingresó como miembro de la Federación en 1992.

Uno de sus proyectos más importantes, completamente logrado, fue la investigación de la filmografía completa de Segundo de Chomón. Este trabajo de investigación y de contactos con otros archivos y particulares contó con la colaboración de todos los conservadores de los Archivos y Filmotecas miembros de la FIAF. Con el tiempo, este proyecto se ha convertido en la colección más completa de este autor y, de algún modo, emblemática de la Filmoteca de Catalunya.

Su conocimiento del mundo del cine amateur propició una estrecha relación con la Asociación Europea de Inéditos, de la cual la Filmoteca de Catalunya es miembro desde 1991. Esta vinculación abrió una vía de investigación y recuperación de este patrimonio filmico no siempre apreciado, pero que supone un banco de imágenes documentales muy importante.

Vivió el centenario del cine trabajando en una importante campaña mediática para difundir la necesidad de recuperar el patrimonio audiovisual de Catalunya, los peligros de una deficiente conservación y las ventajas de las restauraciones. A tal efecto pronunció diversas conferencias en poblaciones catalanas en colaboración con ayuntamientos y centros cívicos.

Prejubilado en 2004, siguió trabajando en temas absolutamente relacionados con archivos filmicos, con campañas de recuperación y conservación hasta la organización, desde la plataforma Cinema Rescat (Asociación catalana para la investigación del patrimonio cinematográfico), el festival Memorimage. Ubicado en la ciudad de Reus, este certamen inaugurado en 2006, está especializado en la presentación de films contemporáneos pero que utilicen imágenes de archivo en una determinada proporción. Era otra forma de mostrar las múltiples posibilidades de la conservación de los films.

Anton Giménez i Riba, primero cineasta, después técnico en procesos de revelado, más tarde conservador del archivo de la Filmoteca de Catalunya y finalmente director de un festival especializado en films de hoy con imágenes de ayer, falleció el pasado 28 de mayo de 2010.

Peter Morris (1937-2011)

Robert Daudelin

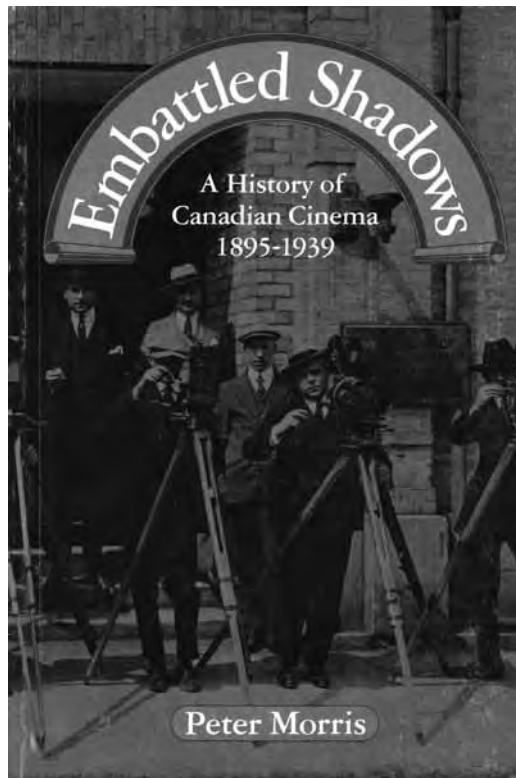
Peter Morris, who died on 2 February, was a well-known figure in the small world of FIAF in the 1960s. Head of the Canadian Film Archives in Ottawa – the first Canadian institution ever admitted to FIAF – Peter was a member of the Executive Committee from 1966 to 1969, and again in 1973 and 1974; from 1967 to 1968 he was FIAF's treasurer.

In the early 1970s, when the Canadian Film Archives ceased its activities and its collections became part of the newly created film section of the National Archives of Canada, Peter decided to take another road and started a long and very productive teaching career. First teaching at Queen's University in Kingston (Ontario), Peter joined Toronto's York University Faculty of Fine Arts in 1988 as a professor in the Department of Film, where he taught in the undergraduate and graduate programs until his retirement in 2002; from 1993 to 1996 he was chair of the Department. He also taught in York's Graduate Program in Communications & Culture.

Peter Morris was a passionate and dedicated teacher, something that was obvious when, in the 1990s, I had the pleasure of spending a full day with him on the occasion of a Film Seminar he had organized at York with his colleague Seth Feldman.

A prolific author, in 1978 Peter published the first comprehensive history of cinema in Canada, *Embattled Shadows: A History of Canadian Cinema 1885-1939*. He is as well the author of *The Film Companion* (1984) and *David Cronenberg: A Delicate Balance* (1994). He served as editor and translator of Georges Sadoul's *Dictionary of Films* and *Dictionary of Film Makers* (1972), and published numerous articles and monographs on Canadian and international film.

Peter Morris was the founding president of the Film Studies Association of Canada, and from 1989 to 1993 was the editor of the *Canadian Journal of Film Studies*, the Association's periodical.



Découvrir les films de Jean Rouch

Robert Daudelin



On n'a pas fini d'évaluer la place de Jean Rouch dans l'histoire et le paysage du cinéma moderne (ses liens avec la Nouvelle Vague, notamment): le beau livre que vient de publier le CNC peut nous y aider.

Le sous-titre mentionne «collecte d'archives, inventaire et partage», un programme ambitieux, à la mesure du projet amorcé en 1995 et qui s'accélère à compter de 2007, au moment où le Musée de l'Homme change de vocation et doit se défaire de l'héritage de Jean Rouch, mort en 2004. Comme le mentionne Béatrice de Pastre, directrice des collections aux Archives françaises du film, le présent ouvrage se propose de «dresser le bilan de cet important travail d'inventaire et de restitution des archives du cinéaste».

Cinéaste prolifique (157 films ont été à ce jour répertoriés), Rouch, faut-il le rappeler, fut beaucoup plus qu'un ethnologue utilisant la caméra pour documenter ses voyages scientifiques. Son collaborateur Philippe Costantini,

mieux que personne d'autre, résume ainsi sa place singulière: «Rouch est en effet un cinéaste singulier, autodidacte, qui aura filmé durant près de cinquante ans, accompagnant l'évolution du langage cinématographique et prenant une part active dans le perfectionnement des techniques de tournage et des matériels d'enregistrement de l'image et du son». De la petite Bell & Howell mécanique des services d'information de l'armée américaine achetée aux puces (avec une autonomie de 25 secondes) à l'Aaton de Beauviala, en passant par le prototype de la KMT d'André Coutant et la célèbre Éclair 16 du même Coutant, (sans parler de la Beaulieu synchronisée par Kudelski avec laquelle fut tourné *Batteries dogon* en 1966), Rouch, qui fut son propre opérateur pour presque tous ses films, était toujours à la recherche de la caméra idéale.* Et au moment où les artisans du direct cherchent (et trouvent!) la synchronisation image-son, Rouch discute le coup avec Kudelski, le père du célèbre magnétophone Nagra, et expérimente les premiers prototypes – en attendant les micros-cravates de l'Office national du film du Canada que Michel Brault lui apportera au moment du tournage de *Chronique d'un été* (1961).

Par ailleurs Jean Rouch était très sensible aux problèmes de conservation que posait sa production, aussi volumineuse que techniquement diverse – n'avait-il pas été président de la Cinémathèque française de 1987 à 1990. Il savait notamment le danger que couraient ses films tournés sur pellicule inversible et qu'il avait projetés des dizaines de fois. Aussi, dès 1989, rédige-t-il un mémoire intitulé *Sauvegarde, Étude et Diffusion de films ethnographiques*, qui en quelque sorte «décrit et légitime le travail entrepris depuis fin 2007 conjointement par la Bibliothèque nationale de France et les Archives françaises du film du CNC». Les archives écrites (notes de terrain, scénarios, carnets, correspondance) sont désormais à la Bibliothèque où ils font l'objet d'identification, de classement et de catalogage; les films (tous éléments confondus: positifs, internégatifs, film en cours de montage, films «en travail», rushes, etc.) font l'objet d'un inventaire scientifique aux Archives du film, inventaire dont l'état actuel constitue le matériau même du présent ouvrage.

Le livre s'articule autour de fiches descriptives, plus ou moins longues selon l'importance du film

et/ou de la documentation disponible; souvent ce sont les propos du cinéaste qui sont rapportés et tiennent lieu de présentation. Chaque fiche débute par un résumé; les plus élaborées comportent un Commentaire, des Notes et une Bibliographie. Les Notes apportent des informations précieuses, souvent inédites – ainsi du texte d’Alice Gallois sur la sortie en salle du premier film de Rouch, *Au pays des mages soirs* (1947). L’ordre chronologique est utilisé (1947-2002), sauf pour les deux grands cycles, *Sigui* et *Yenendi*, qui, vu leur importance dans l’œuvre et la démarche de Rouch, font l’objet de chapitres distincts. L’ensemble constitue un outil de travail exceptionnel pour quiconque s’intéresse à l’œuvre du cinéaste.

Enfin, s’agissant d’un travail d’archivistes (et quel travail!), les diverses étapes de ce grand projet sont bien décrites dans le long texte de Béatrice de Pastre qui, avec pertinence, mentionne les noms des différents collaborateurs, dont celui de notre collègue Jean-Louis Cot qui «dessina la feuille de route que devait suivre ce travail d’inventaire». Le livre se referme sur les témoignages de Françoise Foucault du Comité du film ethnographique, de l’anthropologue Laurent Pellé et du cinéaste Philippe Costantini dont le texte contient de précieuses informations sur la manière de tourner de Jean Rouch.

À sa façon Jean Rouch était un griot: il pouvait commenter durant deux heures non stop un film de 50 minutes. Comme le fait remarquer Françoise Foucault: «Il faisait partie du film qu’il montrait». Quiconque a participé à l’un de ces happenings en garde un souvenir inaltérable, un souvenir parfaitement ranimé par ce très beau livre (très généreusement illustré) qui est aussi un témoignage unique de ce qu’est le travail indispensable d’une véritable institution d’archives.

Découvrir les films de Jean Rouch – collecte d’archives, inventaire et partage, Paris, CNC-Archives françaises du film, 2010, 248 p.

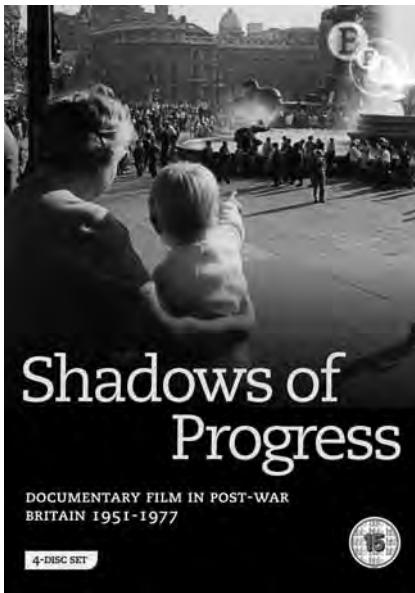
*En 1963, à l’occasion d’un colloque international sur le cinéma direct réuni à Lyon par le Service de la Recherche de la Radiodiffusion-télévision française, Rouch et son collaborateur québécois Michel Brault, confient à leurs collègues (les frères Maysles, Mario Ruspoli, William Klein, Richard Leacock et plusieurs autres) qu’ils rêvent d’une «caméra-trompette sur laquelle une poignée à trois boutons permettrait, une fois acquise une certaine dextérité manuelle, de commander au toucher le diaphragme, le foyer, le zoom et le moteur». (*Objectif 63*, no. 20, Montréal, mai 1963)



Jean Rouch en 2003, au Midnight Sun Film Festival de Sodankylä, Finlande (photo Robert Daudelin)

Shadows of Progress: Documentary Film in Post-War Britain 1951-1977

Donald McWilliams



Grierson got it moving with his drifters
Others followed on with social ills
Legge & Harry Watt
Helped it on a lot.
Rotha showed us dark satanic mills.

Wartime gave us fires that Jennings started
And Features-vérité like 'Next of Kin'
With the Welfare State
Those mills began to date
And Prestige Films for Industry were in.

Pipelines, aircraft, oil-rigs were the subjects.
They treated them from every sort of slant.
Chairmen in Rolls-Royces
Cartoons with funny voices
And Helicopter shots of foundry plant.

Now 50 years have drifted since it started.
What's left of all those hopes and dreams and more?
Commercials made for Schweppes
And Training films for reps
And films about pollution by the score.

The above verse heads the introduction to *Shadows of Progress: Documentary Film in Post-War Britain*, a substantial book (429 pages) published by the British Film Institute simultaneously with but separately from its 4-DVD set *Shadows of Progress: Documentary Film in Post-War Britain 1951-1977*, which has its own 99-page booklet.

The verse above takes a pessimistic, even cynical, view of sponsored films. It triggered a memory. During the 1970s and 80s, there was an annual event in Canada – The Grierson Seminar. Around 60 persons, mostly documentary filmmakers, would gather for a week in a quiet location in Ontario, and look at and intensely discuss films from some of the guests. I programmed a few of these events, once with Robert Daudelin, the editor of this journal. Most of the filmmakers were Canadians, but there were international guests. In 1979 one of the guests was Colin Gregg, a British filmmaker who was that year's winner of the UK's Grierson Award. He showed three films. Two had been sponsored by Farley Health Products Limited, a maker of baby's food and health products. *The Waiting Game* followed a couple of families during the nine months of pregnancy, and *With a Little Help* watched one those families in the first nine months of the baby's life. Sensitive, illuminating films, they provoked much discussion. Some of us were surprised that they were sponsored and wondered about the sponsor's input; but it was clear that Gregg had had a very free hand. The films attacked our prejudices concerning the sponsored film.

In this respect, the verse leads us to think about the term "sponsored film". It reminds us that the early

social documentaries in the UK were sponsored. Grierson and his followers in the UK and Canada and Australia were funded by the taxpayer, and, therefore, the term “sponsorship” means more than just films funded by corporations. The social documentaries before World War II had a propaganda role, an educational role, a social conditioning role. As the place of government as sponsor in those roles lessened, so did the relationship of the corporation and other sponsors to those roles. They became more present.

Documentary texts have, as far as I can see, ignored the post-war sponsored film. For example, Eva Orbanz’s excellent *Journey to a Legend and Back: The British Realistic Film* marks the Free Cinema movement of the 1950s as a critical moment in what is seen as a dialectic – a new documentary, more marked by the individualism of the filmmaker, less patronizing, and increasingly a television production. After watching this DVD set and reading *Shadows of Progress: Documentary Film in Post-War Britain*, I feel that the subject of the Realist Documentary is much more complicated and interesting than that.

The proposition in these DVDs and the book is that the post-war sponsored film continued what the 1930s had begun – films with social aims; that it is wrong to lock our minds into the view that sponsorship means only Shell *et al*. The range of sponsors in these DVDs is wide, and much of the money still came from the taxpayer. The films were seen in a variety of settings, the cinema, the community hall, the hospital, etc. And sometimes by very large audiences. But the social landscape would change. Along came television, and television documentary and drama took over much of that social role. The corporate turned inward, making commercials-by-another-name and purely internal industry film, e.g., staff training. Filmmakers, e.g., Colin Gregg, continued and continue to make films and videos for both corporations and public and private bodies, but the glory days of the sponsored film, as represented in both the BFI’s 4-DVD set and 400+-page book were over by the late 1970s. As an aside, one should not forget the recent, wonderful *Of Time and the City*, directed by Terence Davies, was partially sponsored by the city of Liverpool.

This particular DVD set begins at the end of WW II. There are 32 films, plus one film extra and a booklet. The set is an instance of the total being greater than the sum of its parts. Brilliantly curated, it brings to life the post-war British documentary scene and it demonstrates filmmaking of great richness and sensibility. In the standard text, the same names recur. The filmmakers in these DVDs are either not mentioned or are footnotes – undeservedly so, on this evidence. The one exception is Lindsay Anderson, who graduated from the sponsored film to being an *enfant terrible* in the fiction feature world.

Each DVD has a theme, albeit treated flexibly. Disc One, *The Island*, focuses on the world inherited after WW II and the harbingers of change. Disc Two, *Return to Life*, deals with “people apart” – the epileptic, the refugee, etc.; Disc Three, *The Shadow of Progress*, tackles the role of industry as it ushers in a new golden era. The “shadow” is the environmental costs and the class war. Disc Four, *Today in Britain*, is quite catholic. It reflects on Today from various viewpoints – the terror of the IRA, the problem of the aged, the pub as a centre of community life, etc.



Stone into Steel (GB, 1960, Paul Dickson)

The DVD extra, *Reflections on Documentary Filmmaking*, is a series of interviews with some of those who plied their trade as sponsored filmmakers. Many of these post-war filmmakers had begun their careers

working for those who had flourished in the 30s and 40s – Rotha, Anstey, et al. It was against the philosophical influence of that background that people like Lindsay Anderson revolted. And it is this revolution which documentary texts tend to focus on. *Reflections* is, however, illuminating. These filmmakers, articulate and passionate, understood they were the servants of the sponsor's wishes; but it is clear they did not wish to be mere hired guns. Many directors and producers chose to say no, when necessary, and tried to work in areas that interested them and which had social value. Many were interested in the craft and wanted to advance the ways of making films (telling stories). In other words, they had their pride and did not wish to waste their lives.

The list of sponsors is very varied. There are the usual suspects, like Shell, BP, and Ford. But we also have films funded by the British Epilepsy Association, Manchester Regional Hospital Board, Central Office of Information, Polio Research Fund, two Liverpool newspapers, the Labour Party, British Productivity Council, National Coal Board, Metropolitan Police, etc. Many of the films won major awards from festivals such as Venice, and Oscars. One of these Oscars went to Lindsay Anderson and Guy Brenton's *Thursday's Children* (1956), an affecting film on teaching deaf children to communicate by speech, a method now largely replaced by signing. This is probably the best-known film in the set, yet it is a measure of the set's quality that *Thursday's Children* does not stand out in any sharp relief. Guy Brenton went on to make *People Apart* (1957) for the British Epilepsy Association. Made to educate the public, the film presents epileptics from several walks of life talking directly to the camera about their lives. It is a tribute to Brenton's sensitivity and research that he found such a variety of types and was able to get them to let down their guard and speak so openly and clearly about their lives. Such a film might seem simple structurally, but the cutting and interweaving of the stories is clever and insightful, as is the visual framing of the interviews.

The characters in these films are generally real persons playing themselves, either "off the cuff" or restaged. But there was discussion among the makers about the use of "actors" and scripting. John Krish's *Return to Life* (1960) is one with "actors" and scripting. Krish persuaded the Foreign Office against their original wish for an historical film about Britain's (positive) treatment of refugees. He argued for a film about what it felt "like to be a refugee". So he hired real refugee non-actors and constructed a

family of Yugoslavian refugees. The result is very strong and believable, as these non-English speakers made suspicious and fearsome by the war try to build a new life in the UK. The filmmaking has its irony, as Krish learned to his horror. The "husband" and "wife" were Serb and Croat respectively, and hated each other. This Krish only discovered as they spat their goodbyes after completing the film. The "grandmother" was a survivor of Auschwitz, and committed suicide shortly after the film's completion. Krish learned shockingly what all documentarians, sponsored or otherwise, learn. That we drop into people's lives for an hour, or days, or weeks, and assume that the participants do not have lives outside of the "all-important" film.

There is also experimentation with the form. Anthony Simmons made an observational film in 1953, *Sunday by the Sea*, over two weekends at Southend, close to London and a seaside haunt of the London working class. The film is a visual delight, but what gives it a particular lift is the "scripted" soundtrack, which is made up of music-hall songs, recorded for the film and edited prior to the filming. This track becomes the script, and the shooting was governed by that "script".

Another of Guy Brenton's films, *Four People: A Ballad Film*, made for the Polio Research Fund in 1961, also has a sung soundtrack. The stories are sung by Ewan MacColl and Peggy



The Elephant Will Never Forget (GB, 1953, John Krish)

Seeger. The prosaic nature of the songs works against what could have been a striking film in which polio victims act out their stories.

More in keeping with what we think of as the sponsored film is *Shellarama*, which presents *sans* dialogue the sweep and grandeur of Shell the sponsor. For 14 minutes we are carried in 70mm Super Technirama from the beginnings in the Nigerian oil deltas to the modern world. Mysterious connections are made between automobile travel and Buddhist priests among their temples, St. Peter's



Sunday by the Sea (GB, 1953, Anthony Simmons)

Square at Christmas, Islamic mosques, and nature; but more understandably to the good life and, of course, bikinis. The highpoint is a 90-second overhead tracking shot of a Middle Eastern pipeline. If the irony of Shell's troubles today in the Nigerian delta give this film an extra *frisson*, then *The Shadow of Progress*, made by Derek Williams for BP in 1970, is startling in the context of BP's recent debacle in the Gulf of Mexico. The history of this film is fascinating, and claims have been made that it is the first environmental film. As the title suggests, there is a shadow that hangs over progress brought by technological advance. Many corporations were beginning to publicly address this issue in ways that would soften their perceived responsibility. In this instance, BP chose to present the ecological problems of technological progress very graphically. There was much debate within BP about the wisdom of such a film. If the film had backfired, those responsible within BP for the film would have been in deep trouble. But there is an honesty at the heart of the film which is potent, even though the film argues that the responsibility for solving the problems rests with the consumer, not the industry. At the time (1970), the film must have seemed quite radical. It is thought to have had 6,000 non-theatrical bookings, been distributed in 15 languages, and broadcast twice by BBC. BP claims that the film had 50 million viewers worldwide. As for *Shellarama*, it did have some limited theatrical release, probably in a Cinerama blow-up.

There were films at the small scale end of the spectrum that focused on the individual. One is John Krish's *I Think They Call Him John* (1964) – a film of utmost simplicity, of stillness, about the daily routine of a lonely widower in one of the huge tower complexes built in the 1960s. As I watched it, I wondered if audiences today would have the patience demanded by this film, yet its rewards are great, as it leads us into that time of old age and anonymity which we ultimately face. This film was financed in part by a small charitable trust.

A handful of the films in the set had no sponsors at all, although they were produced by companies whose bread and butter was the sponsored film. *Portrait of Queenie*, directed by Michael Orom in 1964 and produced by Eylene Films, is a joy, shot in a London east-end pub, the Ironbridge Tavern. Song and dance was a staple of the pub back then. The film was shot mostly with hidden cameras over three

weeks with the co-owners' permission. Queenie, one of the co-owners, is the singing centre of the pub. But the film is not all her. We meet the regulars, and the camera shows us life in the area around the pub. Films like this underline the historical importance of so many of the films in this set. Another of much historical interest was made for the National Coal Board. *A Time to Heal* focuses on a rehabilitation programme for injured miners. Finely directed by Derrick Knight, it is an observational film (with some staging) which speaks with wit, poignancy, and intelligence of the pre-Thatcherite world. Such a film



To Be a Woman (GB, 1951, Jill Craigie)



A Time to Heal (GB, 1963, Derrick Knight)

was meant not just to inform, but also to provoke discussion. Another film in the set which is successful in that respect is *People, Productivity and Change*, made for the British Productivity Council by Peter Bradford. Trade unionists speak unscripted about industrial problems; the quality of the discussions reminds us of what positive energies have been lost to the negative class war in the UK. This set is of great value to both the historical study of documentary and of British society.

The booklet in the DVD package is in four sections, and consists of descriptions of each film with an introductory essay to each grouping. Four editors and several different describers of the films give it an uneven quality.

Much better is the book *Shadows of Progress: Documentary Film in Post-War Britain*, whose pages successfully take us inside the subject at hand. Part One maps the territory, i.e., the groupings, distribution, themes, etc. The chapters in Part Two focus on individual directors. Some of these are more interesting than others. One senses that there is in some instances a shortage of data. But I finished the book happy that so many forgotten documentary filmmakers were now getting recognition, even some we would call journeymen. Overall, the book does take us into the world of those filmmakers of the 25 years after World War II. And as with the DVDs, it made me curious to see more of those films. It also made me wonder if the BFI will release some DVDs of sponsored documentaries from post-1977.

The technical quality of the DVDs is very good, given that these films were made under varying conditions and often under strict budget constraints. The packaging is also very attractive.

Shadows of Progress: Documentary Film in Post-War Britain 1951-1977. BFI, 2010, 4-DVD set, 828 mins., black & white and colour, various aspect ratios; English, with optional hard-of-hearing subtitles. With 99-page illustrated booklet.

Patrick Russell and James Piers Taylor, eds., *Shadows of Progress: Documentary Film in Post-War Britain*. A BFI book, published by Palgrave Macmillan, London, 2010. 429 pages; illustrations, index.

Of Ice and Men. Recent DVDs from Norway

Clyde Jeavons

Those who attended the friendly and hospitable 66th FIAF Congress in the undersung city of Oslo in May 2010 will recall with affectionate amusement (or be reminded of it by their T-shirts) the cartoon-like image of a man with a pipe attempting to befriend a bemused emperor penguin in the midst of a blank snowy waste: a precious fragment of infant cinema chosen as the Congress symbol by its co-organizers, the Norwegian Film Institute and the Norwegian National Library. The pipe-smoking bird-fancier, we learned, was the chief machinist of Fridtjof Nansen's polar ship *Fram*, on loan to Roald Amundsen for his Antarctic exploration and attempt on the South Pole in 1910. His name was Karl Sundbeck, accidental star of what has become the most treasured piece of film in Norway's archival collection – *Roald Amundsens Sydpolsferd* (Roald Amundsen's South Pole Expedition) 1910-1912 – now fully restored by the Norsk Filminstitutt and Nasjonalbibliotek and distributed on DVD in good time for the centenary of Amundsen's triumphant trek to the Pole in December 1911. So highly regarded is the film that it is one of the very few to have been recognized by UNESCO's Memory of the World Register as a heritage document of rare importance and value to humanity.

Given this level of exaltation, what is most remarkable about *Sydpolsferd* is that it is, in effect, a home movie – and a fairly rough and unstructured one at that. Unlike his close rivals, Ernest Shackleton and Captain Robert Scott, Amundsen had no plans to take a designated photographer or cinematographer on his trip to the South; there was no Frank Hurley or Herbert Ponting* to record the venture for posterity (or, for that matter, profit). Almost as an afterthought, it seems, Amundsen was given a camera to take moving pictures by Norway's first entrepreneurial film pioneer, Hugo Hermansen, presumably in the hope that he would bring back something worth showing publicly in Hermansen's cinemas. Neither Amundsen nor his colleagues had any particular aptitude or training in the use of the camera, beyond some basic guidance on how to load the film and crank the handle (two turns per second was the norm). Under these circumstances, cinematography was not, for Amundsen, a priority – there was too much to do. In the event, Amundsen, it appears, shot the scenes on board the *Fram* when he had time on his hands during the voyage to the South Atlantic, and then passed the camera to his second-in-command, Lieutenant Kristian Prestrud (whose role on the expedition was to conduct an exploration of King Edward VII Land, not to go to the Pole), who shot the scenes of preparation on land and was regarded by "The Boss" as more proficient at photography and developing.

The result was a collection of relatively short scenes, taken at random, sometimes whimsically (though featuring mercifully fewer penguins than Ponting endlessly photographed), often poorly shot, but which succeed, nevertheless, in telling the heroic story of Amundsen and his achievement in a pleasingly moving, minimalist and matter-of-fact way. Edited – probably by Hermansen – into a 16-minute version shown to the public, the film moves swiftly from the expedition's departure from Kristiania (as Oslo was then called), via Kristiansand, where dogs are taken aboard and a celebratory pig is slaughtered, and on to the ice and snow of the Ross Sea and Antarctica's Bay of Whales. Icebergs, whales, and seals are seen, and there are awkward pans of the camp, named "Framheim", but mainly there are dogs – many dogs – which are eventually strapped to the sleds destined for the South Pole. The sleds move off into the bleak landscape, but the cine camera does not go with them on such a hard and hazardous journey. The next shot is the famously iconic still image of Amundsen, Hanssen, Hassel, and Wisting (Amundsen preferred surnames) standing solemnly before the patriotically beflagged tent they have erected at the South Pole. (A fifth man, Bjaaland, has taken the photograph.) Then a dog-sled returns at speed, all the way to the *Fram*, where equipment and animals are lifted on board.

Amundsen himself, pre-occupied with his singular quest to be the first to the Pole, is rarely seen in the

film, and then indistinctly – once shooting a seal and once as an imposing figure on a sled. What is striking is the cursory confidence in the mission that the film conveys. Born on skis, and painstakingly prepared for the job, Amundsen and his companions know they are going to succeed, and above all – in salutary contrast to Scott’s fatal, experimental reliance on tractors and ponies – the film is a mute testament to the importance of dogs in early polar exploration, not least as an unsentimental source of food. Scott had some dogs, but not enough of them; Amundsen had plenty, and they hauled him to the Pole. By comparing Amundsen’s modest film footage with other contemporary films, such as Ponting’s, it is clear who mastered the conditions.



Roald Amundsens *Sydpolsferd* 1910-1912 (Roald Amundsen’s South Pole Expedition 1910-1912)

The NFI’s comprehensive and thorough DVD includes three original versions of *Sydpolsferd*: Hermansen’s so-called “cinema version”, compact and coherent, and two “lecture” versions – one English, 21 minutes long, with some extra scenes depicting sailors’ frolics as the *Fram* crosses the Equator, and the other, 11 minutes, German. There is also a lengthy compilation

(43 minutes) of all the surviving original takes, edited together in assumed chronological order by NFI conservator Morten Skallerud, who carried out the complex restoration work on all the film materials. There are, in addition, 30 original photographic slides from the expedition reproduced, and subtitle language options include English, French, Russian, and German. Accompanying the disc is a highly readable booklet (in Norwegian and English), impeccably researched, which describes in detail the provenance of Amundsen’s film and its use by him as a lecture aid – the lecture circuit at the time being a fashionable, popular, and profitable spin-off for explorers. Amundsen’s own lecture – a thorough and vivid account of his trek to the Pole – is printed in full. And the continuing story of Nordic polar exploration is brought up to date through interviews with contemporary explorers who have followed in Amundsen’s ski-tracks.

As the booklet’s principal author, Jan Anders Diesen, says in conclusion: “Amundsen’s film is no cinematic masterpiece, but it is still a document which tells us a great deal about polar exploration, about the spirit of the age, about our film history, and about Amundsen.”

It is thanks in large measure to the surge in restoration activity by the Norwegian film archive, making use of its enhanced preservation facilities, along with high-profile international festival and cinemathèque screenings, that Norwegian silent cinema of the 1920s has emerged from its relative obscurity and become



Karin Molander in *Synnøve Solbakken* (Sweden, 1919, John W. Brunius)

properly appraised and appreciated in recent years, with such well-received works as its adaptations of two Knut Hamsun literary masterpieces, *Pan* and *Markens Grøde* (*Growth of the Soil*), a pair of Lappish reindeer epics, *Viddenes Folk* and *Laila*, and Carl Dreyer's *Glomdalsbruden*.

Before 1920, indigenous feature film production in Norway was negligible. Between 1908 and 1919, a paltry seventeen films were made, including short subjects and documentaries. This was in sharp contrast to Norway's neighbours, Sweden and Denmark, whose film production was not only thriving, but already being elevated to the level of an art form by such exponents as Victor Sjöström, Mauritz Stiller, and Carl Th. Dreyer. To add insult, these filmmakers were also stealing Norway's considerable literature – Sjöström, for example, with his dramatization of Ibsen's *Terje Vigen*, and Dreyer with Kristofer Janson's *Prestekonen* (*The Parson's Widow*). Worse, two Swedish directors, John W. Brunius and Rune Carlsten, had the temerity to become the first, in 1919, to adapt for the screen two famous and beloved novels by Norway's sacred literary folk hero, Bjørnstjerne Bjørnson – *Synnøve Solbakken* (Brunius) and *Et farlig frieri* (*A Dangerous Proposal* – Carlsten) – and shoot them on location in Norway!

Critical comments began to be uttered in cultural circles, and Norwegian cinema finally responded, in 1920, by inventing its own genre, the pastoral romantic melodrama – farmers in love – which drew upon the popular literature of the day, itself inspired by Bjørnson's eulogistic 19th-century novels of the Norwegian countryside. The breakthrough came with another Janson adaptation, *Fante-Anne*, directed by Rasmus Breistein, who – on the evidence – was no mere journeyman. Aided by his favourite cinematographer, Gunnar Nilsen-Vig, he put Norway's greatest asset, its spectacular scenery, triumphantly to work on the screen, in tribute to the paintings of the popular Norwegian artist Adolph Tidemand, and he had a Dreyer-esque eye for framing, composition and formal, aesthetic set design. He was also the first Norwegian filmmaker to persuade the respected players of Kristiania's National Theatre – until now aloof to film – to try their hand at screen acting, with a visible raising of the bar.



Lars Hanson and Karin Molander in *Synnøve Solbakken* (Sweden, 1919, John W. Brunius)



En glad gutt (*A Happy Boy*; Norway, 1932, John W. Brunius)

Breistein made several features in the same vein with Nilsen-Vig in the 1920s and 30s, including *Jomfru Trofast*, *Felix*, *Kristine Valdres-datter*, and *Liv*, and worked on into the 1950s, vying with Tancred Ibsen as Norway's premier film director. But his best and most enduring film is probably *Brudeferden i Hardanger* (*The Bridal Party in Hardanger*, 1926), a bucolic saga of love betrayed, again from a Janson story, sumptuously photographed in one of Norway's most picturesque valleys and famous for its joyous scene of a bridal boat party being rowed across a shining fjord. One of its scene-stealing stars is a young Alfred Maurstad, soon to become Norway's favourite actor-director.

Happily, this is the subject of another flagship restoration from the NFI, first issued in 2007 as a 2-disc box set, exhaustively and excellently reviewed by Paolo Cherchi Usai in JFP 76 (April 2008), and re-presented at the Oslo Congress in a slimmed-down, single-disc version. This contains just the two very similar reconstructions of the film from 1999 and 2007 (so good they restored it twice!), one from the original Norwegian release, with orchestral music from the time; the other, from an American print, with an additional scene and new music composed for piano and Hardanger fiddle. The main difference is that one plays at 18 frames



Shooting *Brudeferden i Hardanger* on location, Norway, 1926



Brudeferden i Hardanger (Norway, 1926, Rasmus Breistein): the bridal boat party scene, inspired by Tidemand's painting

per second for 104 minutes – which gives it a stately, elegant look, but is far too slow – and the other zips along at 25 fps for 74 minutes – a little fast, but quite acceptably so, and more comfortable to watch. My advice is to view the quicker version first and then go back to the longer one to spot the missing scene and enjoy the fiddle-playing. To enjoy a full contextualization of the film in Norwegian cinema history, I can commend the handsome reference work, *Filmen i Norge* (*The Film in Norway*, published in 1995), edited by Lars Thomas Braaten, Jan Erik Holst, and Jan H. Kortner, but you may need a little basic Norwegian to get beyond the listings.

Back, then, to Bjørnson. While Henrik Ibsen, Bjørnson's contemporary, was the literary giant bestowed

with greatness and held in lasting awe internationally, Bjørnson was the more popular figure in his homeland – not only as a prolific author of peasant novels, poems, songs, and plays, but also as a public intellectual, politically and socially engaged, and a champion of free speech. Ibsen was a complex critic of Norwegian character and society; Bjørnson extolled their virtues. The public were wary of Ibsen; they loved Bjørnson. And it was Bjørnson, not Ibsen, who was awarded the Nobel Prize for Literature.

To mark the centenary of Bjørnson's death in 1910, the NFI and National Library have produced a very welcome 2-disc box set, *Bjørnson på film (Bjørnson on Film)*, containing restored versions of three Scandinavian-made adaptations of his works – the aforementioned Swedish productions of *Synnøve Solbakken* and *Et farlig frieri*, and the first Norwegian adaptation, with sound, *En glad gutt (A Happy Boy, John W. Brunius, 1932)*, all with English subtitles. There are useful extras, too: actuality footage of Bjørnson himself and the homecoming of his coffin to Norway in 1910 (he died in Paris), and a documentary made to celebrate his jubilee in 1932; production stills from the films; and a handy booklet describing the novelist's background and his appeal to filmmakers. Given the paucity of decent modern translations of Bjørnson's books, this DVD provides at least a useful – and very enjoyable – introduction to his *oeuvre*.

Roald Amundsens Sydpolsferd (Roald Amundsen's South Pole Expedition) 1910-1912. 1-DVD, Norsk Filminstitutt / Norwegian Film Institute, Oslo, in cooperation with Nasjonalbibliotek / National Library of Norway and Høgskolen i Lillehammer / Lillehammer University College, 2010. Contains *Roald Amundsens sydpolsferd*, 16.35 mins. (Norwegian short film version); *Fram's South Pole Expedition* (English and German lecture versions, 21.24 mins. and 11.04 mins. respectively); plus original takes, 43 mins. DVD bonuses include a slideshow and interviews (in English only) with polar explorers. With bilingual 200-page book, in Norwegian and English.

Brudeferden i Hardanger (The Bridal Party in Hardanger), 1926, dir. Rasmus Breistein. 1-DVD, Norsk Filminstitutt and Nasjonalbibliotek, Oslo, 2007. 2 versions (104 mins. @ 18fps and 74 mins. @ 25fps), total running time 178 mins.; tinted, aspect ratio 4:3; music soundtrack, stereo 5.1; Norwegian intertitles, English subtitles.

Bjørnson på film (Bjørnson on film), Norsk Filminstitutt / Norwegian Film Institute, Nasjonalbibliotek / National Library of Norway, Svenska Filminstitutet, Film Kino, 2010. 2-DVD set, containing 3 feature films – two Swedish silents, *Synnøve Solbakken* (1919, dir. John W. Brunius) and *Et farlig frieri* (1919, dir. Rune Carlsten), and the Norwegian sound film *En glad gutt* (1932, dir. Brunius); silent films with Swedish, Norwegian, and English subtitles; sound film with Norwegian dialogue, English subtitles. Total running time of features, 256 mins.; black & white, tinted (*Et farlig frieri*), format ratio 4:3. Plus DVD extras (43 mins. total; silent with Norwegian and English intertitles, sound with Norwegian dialogue and English subtitles). With 16-page booklet, Norwegian text with 2-page English summary.

*Ponting's spectacular film of Scott's British Antarctic Expedition, *The Great White Silence*, was also restored in 2010, by the BFI National Archive.]

Svatý Václav (Saint Wenceslas)

Éric Le Roy

À l'occasion de la fête de Saint Venceslas, saint patron de la Bohême, qui a vécu au X^{ème} siècle et a été exécuté sur les ordres de son jeune frère qui a pris sa place sur le trône, la Národní Filmový Archiv a conçu un coffret exceptionnel autour du film de Jan Stanislav Kolár (1896-1973) datant de 1929.



Un culte permanent marque la personnalité de Saint Venceslas, présente à plusieurs moments de l'histoire de la Tchéquie. Longtemps considéré perdu, le film a été restauré récemment, puis projeté en public avec musique (composée par Oskar Nedbal et Jaroslav Křička et interprétée par l'Orchestre symphonique de la radiodiffusion tchèque) en même temps qu'à la télévision et peut être considéré aussi comme une contribution à la polémique sur le rôle de ce duc dans l'histoire du pays.

Il s'agissait presque d'une seconde « première » pour ce film mythique de l'histoire du cinéma tchèque qui explique le luxe du coffret réalisé par nos collègues de l'archive tchèque : boîte cartonnée marron

moucheté, lettrage et illustration dans l'esthétique des années vingt, deux livrets emboîtés, l'un en tchèque, l'autre anglais.

Si Saint Venceslas est aussi célèbre dans son pays, c'est en raison de la notoriété du personnage d'une part, mais également parce qu'à l'époque les producteurs ont réussi à réunir six millions de couronnes, un budget énorme pour 1929, ce qui en fait le premier grand film historique tchèque. Cette production éclatante apparaît formellement à la vision du film classique, qui multiplie les scènes de foule, les décors majestueux, les costumes travaillés, et une distribution internationale. Pourtant, à sa sortie, ce projet peut être considéré comme un échec retentissant. La première de cette fresque historique conçue pour célébrer le millénaire de Saint Venceslas en 1929 n'a lieu qu'en 1930, et ce film muet ne peut pas se mesurer avec les premiers films parlants qui font sensation à ce moment-là. Il est donc déjà dépassé au moment de sa sortie. Il faut donc chercher la source de ce fiasco dans le paradoxe de la société tchèque, divisée sur le personnage de Saint Venceslas, entre ceux qui le considèrent avant tout comme un saint et ceux qui soulignent surtout son rôle historique dans la naissance de la nation tchèque. En réalisant le film, les cinéastes ont été obligés de choisir entre diverses interprétations du rôle de Saint Venceslas dans la vie politique et religieuse du peuple tchèque et ont du sans doute résisté à de diverses pressions politiques. Jan S. Kolár, *en collaboration avec l'Académie des Sciences a tâché de montrer Venceslas comme*

un symbole d'union non seulement en tant que saint mais aussi en tant que prince. En même temps il voulait éviter que les partis politiques, et notamment les partis cléricaux, exercent une influence sur le film. C'est pourquoi il y avait l'effort de respecter surtout les faits historiques et non pas la légende du saint. Si le résultat de ce travail délicat n'est pas convaincant, c'est en partie la faute du réalisateur qui manquait d'expérience, mais aussi de l'échec du projet de sonorisation du film qui finalement ne sera pas réalisée, faute d'argent. À la date de réalisation du film, Kolár (qui interprète le rôle du Duc de Bohême) a pourtant déjà réalisé 22 films depuis 1917, et sa carrière se poursuivra jusqu'en 1964. La copie éditée est l'exact reflet de la version d'origine en noir et blanc, et le transfert numérique a été réalisé avec beaucoup de soin, notamment au niveau du rythme et du respect de la cadence et du cadre muet.

La présente édition est donc une sorte de réhabilitation du personnage contesté, et du film oublié depuis sa sortie. La production officielle du coffret, patronnée par L'État et l'Église tchèque, est une entreprise de qualité, d'autant plus que le bonus DVD et le livret sont documentés, tant sur Saint Venceslas que sur le film et son histoire, sa restauration, sa place dans l'histoire du cinéma tchèque et sa réception en 2010. De plus, ce travail rétrospectif n'éluide aucune controverse ni débat et situe le film à sa place. Fort bien illustré (images, reproductions de documents) il comprend toutes les données techniques et artistiques du film, dont la copie éditée est celle qui a été reconstituée en 1971 à la Národní Filmový Archiv par Frantisek Balsan, sous la supervision de Jan S. Kolár. À noter, pour les cinéphiles français, la présence dans cette production tchèque de 1929 d'un acteur peu renommé, Raymond Guérin, frère de Jaque-Catelain, comédien fétiche de Marcel L'Herbier. Son apparition dans *Svatý Václav*, alors qu'il n'a que très peu tourné en France, reste mystérieuse, ce qui fait son charme.

Svatý Václav (Saint Wenceslas) (1929, Jan S. Kolár). Coffret livre-DVD, édition Gouvernement de la République tchèque, 2010. 2-DVD, PAL, 90 minutes, noir et blanc, muet; intertitres tchèques, sous-titres en anglais; avec colonne sonore (musique). Avec deuxième DVD bonus, et livrets en tchèque et anglais (100 pages).



Segundo de Chomón / livre et DVD

Éric Le Roy

Longtemps plongé dans le purgatoire des auteurs anonymes, affublé de nombreuses étiquettes dont celui de plagiaire, Segundo de Chomón doit sa reconnaissance à un historien émérite, l'espagnol Juan Gabriel Tharrats¹. Tout au long de sa vie de chercheur, Tharrats a rétabli, par ses patientes recherches et ses nombreuses publications, la place du cinéaste, en tant qu'auteur de films mais aussi de technicien et truqueur de génie, décédé à Paris en 1929.

Récemment, deux publications ont permis de réévaluer le travail de Segundo de Chomón et son apport à la créativité du cinéma des premiers temps: l'édition en français du livre inédit de Juan Gabriel Tharrats, *Segundo de Chomón, un pionnier méconnu du cinéma européen*, et une édition DVD exceptionnelle de la Fimoteca de Catalunya, *Segundo de Chomón, 1903-1912 – El cine de la fantasía*, comportant 31 titres entre 1903 et 1912, soit près de 2 heures 30 de fantaisies cinématographiques. Ces deux éditions se complètent à merveille.

Le livre de Juan Gabriel Tharrats, traduit pour la première fois en français par la fille de l'auteur, est en fait la compilation de deux écrits fondamentaux, publiés en Espagne en 1988 et 1990, *Los 500 filmes de Segundo de Chomón* et *Inolvidable Chomón*. Cet ouvrage rend enfin accessible aux lecteurs français, historiens et cinéphiles, ce qui représente un des travaux les plus importants jamais réalisés sur Segundo de Chomón, qui fut l'un des premiers grands pionniers du cinéma européen et reste l'un des plus méconnus. Initié par Georges Méliès et Charles Pathé, il s'imposera comme spécialiste des trucages et effets spéciaux, artisan de la prise de vue image par image et du cinéma d'animation, concepteur d'appareils et de machineries, mais aussi comme scénariste et réalisateur de films de tous genres, en France comme en Espagne et en Italie.

Segundo Chomón Ruiz (qui se fera appeler Segundo de Chomón par référence à de lointains ancêtres français) est sans doute l'un des hommes les plus mal connus parmi les pionniers de la cinématographie en Europe, et singulièrement parmi ceux qui ont contribué, dès les origines, à faire du cinéma un art à part entière. Né espagnol (à Teruel, en Aragon), en 1871, Chomón est à Paris en 1895, où il se lie avec une jeune interprète d'opérettes et de pièces légères, Julienne Mathieu. Il approche alors Georges Méliès, puis Charles Pathé et découvre, dès ses débuts, le Cinématographe Lumière. À partir de 1899, après un intermède militaire, et durant dix ans, il se consacre au cinéma pour le compte de Pathé, d'abord à Barcelone, puis à nouveau à Paris entre 1904 et 1909. De retour à Barcelone en 1910, devenu producteur indépendant, il sera engagé en 1912 par la compagnie Itala Film, et accomplira désormais à Turin l'essentiel de sa carrière (participant notamment à l'étonnante aventure de *Cabiria*), avant de regagner une dernière fois Paris. D'abord coloriste de films, devenu très vite opérateur, scénariste et réalisateur de films féeriques ou comiques aussi bien que dramatiques, rival et égal de Méliès, il s'est affirmé au cours de ces différentes étapes comme un des plus féconds et des plus originaux créateurs de formes de la technique et de l'art cinématographiques de son époque. D'où l'intérêt tout particulier de ce livre, publié initialement en Espagne en 1988 au terme de longues années de recherche dans les trois pays, et qui n'a pas d'équivalent. Il apporte sur la vie et la carrière du cinéaste des informations complètes et inédites, enrichies d'une documentation filmographique considérable.

.....
 1 Juan-Gabriel Tharrats Vidal (1928-2004) s'est passionné très tôt pour le cinéma, a fréquenté l'IDHEC et la Cinémathèque française à Paris dans les années cinquante, avant de s'installer à Barcelone en 1960 puis à Madrid en 1968. Réalisateur, scénariste au cinéma et à la télévision, il fonde une société de production, la Méliès film et réalise son unique long métrage, *Cinematografo 1900, Homenaje a Segundo de Chomon* en 1979. Il est l'auteur de plusieurs ouvrages sur le cinéma d'animation et les jeux Olympiques.

L'édition DVD est conçue sous forme de livre-DVD et comporte un disque de 31 films de Segundo de Chomón classés en quatre rubriques: Attractions, Phantasmagories, sketches comiques et films historiques et de non-fiction, chaque section étant chronologique. Ce choix thématique apporte beaucoup d'intérêt à l'œuvre de Chomón, évite les répétitions, met en avant la variété de la carrière de l'auteur et illustre à merveille les écrits de Tharrats. La présente publication est incontestablement un pas important pour la connaissance et la découverte de la carrière d'un auteur de trucages de films célèbres et anonymes comme *En avant la Musique* (1907), *Les Oeufs de Pâques* (1907), *Hôtel électrique* (1908), *La Maison ensorcelée* (1908) ou *Le Voleur invisible* (1909). En effet, le visionnage de ces films rassemblés apporte un œil neuf sur cette période de l'histoire du cinéma, lorsque les artistes et techniciens n'étaient pas reconnus en tant que tels, absents des génériques. La minutie des études, des comparaisons formelles, des récurrences esthétiques ont apporté d'une part la reconnaissance des auteurs, mais ont contribué aussi à une meilleure compréhension de la chronologie des techniques et de leur évolution en fonction des productions.



Fantasia, France, 1909 (Collection Cinémathèque québécoise)



El hotel eléctrico, Spain, 1908 (Collection Cinémathèque québécoise)

Ce DVD ne réduit pas le cinéma de Segundo de Chomón à des trucages, puisque l'on découvre aussi ses débuts dans le documentaire dès 1904 en Espagne. Ce retour aux origines est aussi l'occasion de parcourir le travail mené par des archives et cinémathèques: douze d'entre elles, toutes situées en Europe, ont participé à ce projet. Chaque titre, dans le livret, fait l'objet d'une fiche technique détaillée, ce qui n'est pas habituel, comportant toutes les données techniques de l'élément, les caractéristiques de la source, son origine, la nature du transfert effectué et parfois complété de notes.

Un texte de Esteve Riambau, suivi d'une étude de Joan M. Minguet Batllori met en perspective le projet de Collection Segundo de Chomón mené depuis 1995 pour retrouver, réunir, restaurer les films répartis en Europe et reconstituer la filmographie du cinéaste.

L'ensemble du contenu éditorial, en espagnol, catalan et anglais, à la fois scientifique et attractif, est esthétiquement fort bien présenté, dans un livre-DVD cartonné et illustré.

Juan-Gabriel Tharrats, *Segundo de Chomón. Un pionnier méconnu du cinéma européen*, traduit de l'espagnol par Eva Tharrats, L'Harmattan, collection « Les Temps de l'image », Paris, 2009; 322 p.

Segundo de Chomón, 1903-1912 – El cine de la fantasía. Filmoteca de Catalunya / Cameo Media, Barcelona, 2010. Livre de 112 pages, en catalan, espagnol et anglais, avec un DVD PAL, durée complète 144 minutes, noir et blanc, teinté, colorisé à la main; format 1.33:1, non anamorphosé, muet (avec colonne sonore de musique originale par Joan Pineda), intertitres espagnols, avec sous-titres catalans ou anglais.



Bookshop / Librairie / Librería

Information and order form • Informations et bulletin de commande •

Informaciones y formulario de pedidos

www.fiafnet.org • info@fiafnet.org • T: +32-2-538 30 65 • F: +32-2-534 47 74

FIAP publications available from the FIAP Secretariat

Periodical Publications / Publications périodiques

Journal of Film Preservation

The Federation's main periodical publication in paper format offers a forum for general and specialized discussion on theoretical and technical aspects of moving image archival activities. / La principale publication périodique de la Fédération, sous forme d'imprimé, offre un forum de discussion - aussi bien générale que spécialisée - sur les aspects théoriques et techniques de l'archivage des images en mouvement.

Published twice a year by FIAP Brussels. subscription 4 issues: 45€ / 2 issues: 30€ Publication semestrielle de la FIAP à Bruxelles. abonnement 4 numéros: 45€ / 2 numéros: 30€

FIAP Databases Online

Contains the International Index to Film Periodicals offering in-depth coverage of the world's foremost film journals. Full citations, abstracts and subject headings for more than 300.000 records from over 300 titles. Also includes Treasures from the Film Archives. Online access (quarterly updates). For more detailed information, please contact the editor: pip@fiafnet.org

Treasures from the Film Archives

Exhaustive information about the silent film holdings of film archives from around the world. Citations include original title, alternate titles, and key credits and production information for more than 35.000 films. Single order of 1 disc: 100€ (exclusively for individual researchers)

International Index to Film Periodicals

Published annually since 1972. Comprehensive indexing of the world's film journals. / Publication annuelle depuis 1972, contenant l'indexation de périodiques sur le cinéma. Standing order: 160€ Single order: 180€ Back volumes (each volume): 150€

Annual Bibliography of FIAP Members' Publications

Published annually since 1979: 11,16€ (each volume)

FIAP Directory / Annuaire FIAP

Brochure including the complete list of FIAP affiliates and Subscribers published once a year: 5€ / Brochure contenant la liste complète des affiliés et des souscripteurs de la FIAP publiée une fois par an: 5€

Books / Livres

General Subjects / Ouvrages généraux

This Film Is Dangerous -

A Celebration of Nitrate Film

This book's 720 pages offer texts by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources. Editor: Roger Smither, Associate Editor: Catherine A. Surowiec.

FIAP 2002, 720 p., color illustrations, 60€

Also available from www.amazon.co.uk

Cinema 1900-1906: An Analytical Study

Proceedings of the FIAP Symposium held at Brighton, 1978. Vol. 1 contains transcriptions of the papers. Vol. 2 contains an analytical filmography of 550 films of the period. FIAP 1982, 372 p., 44€

The Slapstick Symposium

Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser.

FIAP 1988, 121 p., 24€

Manuel des archives du film /

A Handbook For Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper. / Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.

FIAP 1980, 151 p., illus., 30€

(either French or English version)

50 Years of Film Archives /

50 Ans d'archives du film 1938-1988

FIAP yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. / Annuaire de la FIAP publié pour son 50ème anniversaire, contenant une description de ses 78 membres et observateurs et un compte-rendu historique de son développement. FIAP 1988, 203 p., illus., 27€

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

Proceedings of the FIAP Symposium held in Lisboa, 1989. FIAP 1990, 143 p., 30€

American Film-Index, 1908-1915.

American Film-Index, 1916-1920

Index to more than 32.000 films produced by more than 1000 companies. "An indispensable tool for people working with American films before 1920" (Paul Spehr). Edited by Einar Lauritzen and Gunar Lundqvist. Volume I: 45€ - Volume II: 50€ - 2 Volumes set: 80€

Cataloguing - Documentation /

Catalogage - Documentation

The Lumière Project: The European Film Archives at the Crossroads

Edited by Catherine A. Surowiec. Documents the restoration projects and initiatives of the Lumière Project (1991-1995), celebrating the first major pan-European film archive collaborations. With dossiers on over 100 projects, lists of films discovered by the Search for Lost Films, and numerous color frame enlargements. Essays also examine the challenges of film preservation at the brink of a new millennium, raising some vital issues along the way.

Published by The Lumière Project, Lisbon, 1996. English.

Hardcover. 264 p., illus., fully indexed. 50€ + postage

Glossary of Filmographic Terms

This new version includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAP 1989, 149 p., 45€

International Index to Television Periodicals

Published from 1979 till 1990, containing TV-related periodical indexing data.

Volumes: 1979-1980, 1981-1982

(each volume): 50€

1983-1986, 1987-1990 (each volume): 125€

Subject Headings

The lists of subject headings incorporate all the terms used in the International Index to Film Periodicals. / Les listes thématiques par mot-clé reprennent les termes utilisés dans l'International Index to Film Periodicals **Subject Headings Film (7th Ed. 2001):** 123 p., 25€

FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2nd ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 50€

Bibliography of National Filmographies

Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80 p., 25€

Règles de catalogage des archives de films

Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné, AFNOR 1994, 280 p., ISBN 2-12-484312-5, 25€

Reglas de catalogación de la FIAF para archivos

Traducción española de "The FIAF Cataloguing Rules of Film Archives" por Jorge Arellano Trejo. Filmoteca de la UNAM y Archivo General de Puerto Rico, 280 p., ISBN 968-36-6741-4, 25€

Technical Subjects / Ouvrages techniques

Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation de la FIAF

A user's manual on practical film and video preservation procedures containing articles in English and French. / Un manuel sur les procédés pratiques de conservation du film et de la vidéo contenant des articles en français et en anglais. FIAF 1993, 192 p., 66€ or incl. "Physical Characteristics of Early Films as Aid to Identification", 90€
Includes a CD ROM in Spanish and English.

Handling, Storage and Transport of the Cellulose Nitrate Film

Guidelines produced with the help of the FIAF Preservation Commission. FIAF 1992, 20 p., 17€

Preservation and Restoration of Moving Image and Sound

A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268 p., illus., 42€

Physical Characteristics of Early Films as Aids to Identification

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trademarks, etc. in relation to a number of early film producing companies. Written for the FIAF Preservation Commission 1990, 101 p., illus., new reprint, 30€

Programming and Access to Collections / Programmation et accès aux collections

The Advanced Projection Manual

by Torkell Saetervadet
This book is designed to provide cinema engineers and projectionists with the necessary technical know-how and hands-on advice. The book, 300 pages, can be ordered on-line at www.nfi.no/projection.
Editor: Norwegian Film Institute and FIAF, 300 pp., color illustrations, 55€ (hardback)
Discounts for FIAF affiliates and quantity purchases. ISBN 2-9600296-1-5

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; 30€

Available From Other Publishers / Autres éditeurs

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 Klauke.

ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49€

A Handbook for Film Archives

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper, New York, 1991, 200 p., 29,50€, ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514, USA

Archiving the Audiovisual Heritage: a Joint Technical Symposium

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, & IASA

30 papers covering the most recent developments in the preservation and conservation of film, video, and sound, Berlin, 1987, 169 p., 23€. Available from Deutsches Filmmuseum, Schaumainkai, 41, D-60596 Frankfurt A.M., Germany

Archiving the Audiovisual Heritage: Third Joint Technical Symposium

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192 p., 40 US\$. Available from George Boston, 14 Dulverton Drive, Furtzon, Milton Keynes MK4 1DE, United Kingdom, e-mail: keynes2@aol.com

Image and Sound Archiving and Access: the Challenge of the Third Millennium: 5th Joint Technical Symposium

Proceedings of the 2000 JTS held in Paris, organised by CNC and CST, CD-ROM 17,70€, book 35,40€, book & CD-Rom 53,10€, available from JTS Paris 2000 C/O Archives du Film et du Dépôt légal du CNC, 7bis rue A. Turpault, F-78390 Bois d'Arcy, jts2000@cst.fr

Il Documento Audiovisivo:

Tecniche e metodi per la catalogazione

Italian version of "The FIAF Cataloguing Rules of Film Archives". Available from Archivio Audiovisivo del Movimento Operaio e Democratico, Via F.S. Sprovieri 14, I-00152 Roma, Italy

Publications Received at the FIAF Secretariat in Brussels

Books and Periodicals

Aviña, Rafael, *Filmoteca UNAM: 50 años*, ADN Editores, S.A. de C.V. / UNAM, México, 2010, Spanish, 192pp., color ill., ISBN 978-607-02-1877-4

Amy de la Bretèque, François (sous la dir. de), *Domitor 2008 – Actes du 10^{ème} Congrès International 2008 Girona-Perpignan*, Presses Universitaires de Perpignan – Collection Études, Perpignan, 2010, français, 392pp. (including a DVD), black & white ill., ISBN 978-2-35412-069-6

Bastide, Bernard et Amy de la Bretèque, François (sous la dir. de), *Jacques de Baroncelli*, Association Française de Recherche sur l'Histoire du Cinéma / Les Mistons Productions, Lassay-les-Châteaux, 2007, français, 272pp., ill. n&b / couleurs, ISBN 978-2-913758-76-6

Correa Jr., Fausto Douglas, *A Cinemateca Brasileira, Das luzes aos anos de chumbo*, Fundação Editora da UNESP, São Paulo, 2010, Portuguese, 294pp., black & white ill., ISBN 978-85-393-0010-5

Espina, Luis, *El lenguaje de las historietas y el cine*, Fundación Simón I. Patiño / Cinemateca Boliviana, La Paz, 2010, Spanish, 200pp., black & white ill., ISBN 978-99954-0-869-5

Principios y técnicas en un archive audiovisual, Fundación Patrimonio Fílmico Colombiano, Bogotá, 2010, Spanish, 102pp., black & white ill., ISBN 978-958-95510-7-3

Sotto D., Arturo, *Conversaciones al lado de Cinecittá*, ICAIC Ediciones, La Habana, 2009, Spanish, 254pp., black & white ill., ISBN 978-959-304-012-9

DVDs

Colección Cine Silente Colombiano, Fundación Patrimonio Fílmico Colombiano, Bogotá, 2010, 10-DVD set, 477min., black & white, 4:3, silent with musical score, with 12-page booklet.

The DMZ (dir. Park Sang-ho, 1965), Korean Film Archive, Seoul, 2010, 1-DVD, black & white, 2.7:1, Dolby digital 5.1, Korean, subtitles in Korean and English, with 32-page booklet in Korean and English.

Holiday in Seoul (1956) / The Love Marriage (1958) / A Female Boss (1959), Romantic Comedy – Collection of the 1950s, Korean Film Archive, Seoul, 2010, 3-DVD set, black & white, 2.7:1, Dolby digital 5.1, Korean, subtitles in Korean and English, with 44-page booklet in Korean and English.

Lisinski, Croatian Cinematheque / Croatian State Archive, Zagreb, 2009, 1-DVD, 90 min., black & white, 4:3, Mono 2.0, Croatian, subtitles in English, German, and French, with 24-page booklet.

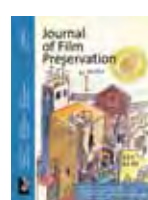
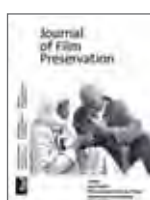
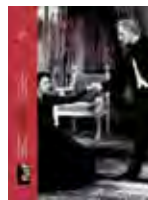
The Marines Who Never Returned (1963) / Black Hair (1964) / A Day Off (1968) / Assassin (1969) (dir. Lee Man Hee), Korean Film Archive, Seoul, 2010, 4-DVD set, black & white, Dolby digital 5.1, Korean, subtitles in Korean and English, with 62-page booklet in Korean and English.

The Old Potter (dir. Choi Ha-won, 1969), Korean Film Archive, Seoul, 2010, 1-DVD, color, 2.56:1, Dolby digital 5.1, Korean, subtitles in Korean and English, with 36-page booklet in Korean and English.

Roald Amundsens Sydpolsferd (Roald Amundsen's South Pole Expedition) 1910-1912, Norsk Filminstitutt, Oslo, 2010, 1-DVD, 92 min., black & white, 4:3, Norwegian, subtitles in Norwegian, English, French, Russian, and German, with 200-page bilingual book (Norwegian and English).

Telegrafisten (1993, dir. Erik Gustavson), Nordic Screen Development A/S / Viafilm, Oslo, 2006, 1-DVD, 97 min., color, 16:9, sound, Dolby digital 5.1, Norwegian dialogue, subtitles in Norwegian, English, Spanish, and Italian.

The *Journal of Film Preservation* offers a forum for both general and specialised discussion on all theoretical and technical aspects of moving image archival activities.



Contributors to this issue...

Ont collaboré à ce numéro...

Han participado en este número...

ANTTI ALANEN

Head of the FIAF Programming and Access to Collections Commission; Film Programmer at the National Audiovisual Archive of Finland (Helsinki)

PAOLO CHERCHI USAI

Director, Haghefilm Foundation (Amsterdam)

ROBERT DAUDELIN

Rédacteur en chef du *Journal of Film Preservation* (Montréal)

CHRISTIAN DIMITRIU

Éditeur et membre de la rédaction du *Journal of Film Preservation* (Bruxelles)

COLIN DUPRÉ

Étudiant en Master d'histoire, Université de Toulouse le Mirail (Toulouse)

FRANCISCO GAYTÁN FERNÁNDEZ

Preservation Officer, Filmoteca de la UNAM (México)

LUCA GIULIANI

Head of Film Archive, Museo Nazionale del Cinema-Fondazione Maria Adriana Prolo (Torino)

HELMUT HERBST

Filmmaker; founder of cinegrafik-Film-Studio; formerly teacher at the DFFB (German Film & Television Academy), Berlin, and Professor at the College of Art and Design, Offenbach (Brombachtal-Birkert)

CLYDE JEAVONS

Former Curator of the National Film & Television Archive (BFI), now Archive Consultant and Programmer for the London Film Festival and the National Film Theatre (London)

ANTONI KIRCHNER

Exdelegado de Cinematografía y Vídeo de la Generalitat de Catalunya (Barcelona)

ÉRIC LE ROY

Chef du Service accès, valorisation et enrichissement des collections, Archives françaises du film du CNC (Paris-Bois d'Arcy)

MICHAEL LOEBENSTEIN

Curator and Researcher, Oesterreichisches Filmmuseum and Ludwig Boltzmann Institute for History & Society (Wien)

DONALD McWILLIAMS

Filmmaker and teacher (Montréal)

SABRINA NEGRI

Film archivist, Museo Nazionale del Cinema-Fondazione Maria Adriana Prolo (Torino)

IRELA NÚÑEZ

Researcher and restorer, Fondazione Centro Sperimentale di Cinematografia – Cineteca Nazionale (Roma)

GUILLAUME POULET

Directeur, Cinémathèque de Grenoble (Grenoble)

BLAŽENA URGOŠÍKOVÁ

Film Historian and Conservator, Národní Filmový Archiv / National Film Archive, Czech Republic (Praha)