

85
10/2011

Journal of Film Preservation

Revista de la
Federación Internacional
de Archivos Filmicos

Published by the
International Federation
of Film Archives

Revue de la Fédération
Internationale
des Archives du Film

fiaf





Poster for *Filibus*, Corona Films, Italy, 1915, Mario Roncoroni. (Desmet Collection, EYE, Amsterdam)

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Journal of Film Preservation
Half-yearly / Semestriel / Semestral
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La FIAF (et le *JFP*) à la croisée des chemins

Editorial

2011 est une année charnière, comme toutes les autres... Au départ tout coule et, comme disait Héraclite d'Éphèse, on ne se baignera jamais dans la même rivière. Puis notre bon vieux monde, pris dans l'éternelle paradoxe entre l'être et le devenir, semble toujours rester le même, comme proclamait Parménide à Élée, et voilà qu'à l'intérieur de ce cosmos, souvent contradictoire et inquiétant, nous nous trouvons à la recherche de nos chemins respectifs. Chemins qui parfois se croisent.

Des cataclysmes naturels ou provoqués, des tremblements de terre, des accidents industriels ou des éruptions de volcans meurtriers menacent notre vie de tous les jours. Nous continuons cependant à nous accrocher – tantôt avec enthousiasme, tantôt avec d'inévitables doutes – au métier que nous avons choisi, et à relever les défis quotidiens au-delà des frontières locales, nationales et continentales.

La FIAF a connu de nombreux changements cette année, de l'élection d'Eric Le Roy comme nouveau Président à la nomination de Christophe Dupin à la tête de l'équipe de Bruxelles. Elle continuera d'en vivre d'autres qui, à notre modeste échelle, constituent autant de défis et des raisons d'être qui déterminent et modèlent notre action de tous les jours.

C'est en défiant tout réflexe d'ethnocentrisme que cette année nous nous sommes lancés corps-et-âmes dans l'échange – inédit – de connaissances et d'expériences avec les collègues archivistes d'Afrique subsaharienne en organisant une première université d'été (Summer School) à Pretoria-Tshwane, manifestation qui a débouché sur le symposium central de la FIAF, également inédit de par l'inter-continentalité des approches et la franchise des sujets traités.

Une longue phase de préparation a précédé ces manifestations. C'est à Paris en 2008, année spécialement dédiée par l'Unesco à l'Afrique, que la décision d'organiser l'Université d'été de la FIAF à Pretoria-Tshwane et de consacrer le Symposium à la conservation et mise en valeur des collections autochtones avait été confirmée, et que le Groupe Afrique de la FIAF et les collègues du National Film, Video and Sound Archives (le NFVSA) se mirent au travail.

Le cheminement fut complexe. Nous nous sommes efforcés d'impliquer le plus grand nombre de collègues d'Afrique, ainsi que les spécialistes les plus prestigieux de la « famille » FIAF. La liste des personnes et institutions à remercier est très longue. Ce fut un véritable exercice d'échange de connaissances et d'expériences impliquant des organismes aussi variés que l'Unesco, les Archives nationales et la Bibliothèque nationale de l'Afrique du Sud, l'école de cinéma AFDA et le laboratoire Sasani de Johannesburg, le Goethe Institut de Pretoria, le Groupe de travail Afrique de la FIAF dirigé par Eva Orbanz et Boris Todorovitch, les Commissions spécialisées de la FIAF et, surtout, l'équipe très motivée des NFVSA et de leurs collègues arrivés à Pretoria-Tshwane le temps d'une Université d'été et d'un Symposium de la FIAF. Je souhaite surtout témoigner notre gratitude à Wolfgang Klaue dont l'influence fut déterminante pour le succès de cette Université d'été, avec qui nous avons effectué une première visite d'organisation à Pretoria en 2009, et qui avait déjà établi un premier canevas des cours en se basant sur son expérience des années 1970, lors de l'organisation des premières universités d'été de la FIAF à Berlin-RDA.

Deux articles-clé, repris dans le présent numéro du *JFP*, témoignent de la vitalité des discussions maintenues à Pretoria: le compte-rendu (exemplaire par le caractère collectif de son élaboration et la clarté des conclusions et recommandations

formulées) des étudiants de l'Université d'été de la FIAF-NFVSA et le discours central du symposium de Mme Seipati Bulane-Hopa (présenté sous forme d'un récit allégorique provocateur et stimulant), qui nous rappelle à très juste titre que le véritable ayant-droit d'un document filmé est trop souvent l'être humain qui se trouve devant l'objectif de la caméra alors même que son existence est menacée par la faim, la guerre, la désertification, la maladie, et – trop souvent – par le manque d'instruction.

C'est dans ce même esprit d'universalité que la FIAF se prépare déjà depuis plusieurs années pour le Congrès de Beijing en 2012.

Pour revenir à l'échelle plus modeste et non moins importante de nos activités, je propose de nous arrêter pour un moment sur notre cher *Journal of Film Preservation*, le « JFP », qui se trouve également à la croisée des chemins en ce qui concerne sa conception et son aspect futur. En effet, d'importantes modifications se préparent, et il est grand temps de céder la place aux nouvelles générations. C'est au titre de membre de la rédaction depuis 1991 et comme éditeur exécutif depuis 1998, que j'ai été invité à m'exprimer dans cette page de l'éditorial, et j'aimerais tout d'abord remercier les collègues qui dès le départ m'ont chargé de la production du « JFP »: d'abord Paolo Cherchi Usai, son ancien rédacteur en chef, et Robert Daudelin, rédacteur en chef pendant plus de 15 années, avec qui nous avons partagé les joies, émotions et complicités que suscite l'édition d'une publication comme celle-ci.

Mes remerciements vont ensuite à l'équipe « stable » du JFP: en premier lieu à l'adorable et infatigable Eileen Bowser qui depuis New York a toujours aidé à rendre nos textes en français accessibles aux lecteurs anglophones; puis à Sever Voicu, ami de longue date et bibliothécaire du Vatican qui, avec une minutie digne d'un chercheur des écritures apocryphes du Deuxième Siècle de l'ère chrétienne, nous aura toujours épaté avec ses suggestions et corrections appliquées à notre jargon de cinémathécaires du Deuxième Siècle du cinéma, et à son épouse Béatrice, qui aura passé aussi de longues heures à travailler les résumés en espagnol depuis Rome; à Baptiste Charles qui, année après année, est devenu le coordinateur de la recherche des images et le webmaster de notre rédaction, et qui, avec Jacqueline Renaut, assure la circulation et la gestion des abonnés au « JFP ». Ma gratitude va aussi à Meredith Spangenberg, qui pendant de très nombreuses années a été notre irremplaçable support technique, assurant la réalisation graphique du « JFP » et le contact avec les imprimeurs.

Et je forme tous mes vœux à Catherine Surowiec, notre compagne d'aventures intellectuelles de toujours qui, depuis Londres, a été la styliste et correctrice enthousiaste et assidue de nos textes en anglais et qui, dès ce numéro, devient la rédactrice en chef du *Journal of Film Preservation*.

Enfin, je voudrais également remercier avec la même véhémence les auteurs des textes et les lecteurs de notre « JFP » car c'est à la croisée des chemins de leurs pensées et de leurs curiosités respectives qu'une publication de ce genre peut trouver la substance qui lui permettra de continuer à vivre.

Avec l'espoir de vous retrouver à l'un ou l'autre des croisements de nos chemins respectifs, je souhaite très bon vent à tous!

Christian Dimitriu, Paros, août 2011 / Lausanne, septembre 2011

Repatriation: The Return of Indigenous Cultural Content

Seipati Bulane-Hopa

Open Forum



Seipati Bulane-Hopa

On 17 December 2010, under the rays of the African sky, where the sun shines for both the poor and the rich, young Mohamed Bouazizi, worried about his siblings, and whether he would sell enough fruit for the day to put bread on the table, steadily peddled his fruit and vegetable wheelbarrow down the familiar road he travelled daily to the marketplace – where the poor gathered to sell whatever was potentially sellable to make ends meet. Little did he know that a dark cloud was about to descend on him, that before the sun made its way back to the horizon, he would have ended his life and sparked a social catharsis resulting in what became a rolling mass action such as the world had never witnessed before, provoking and instigating a revolution that would erupt like an inflamed volcano against Africa's political dynasties.

Bouazizi, like many of our martyrs and many of those unsung heroes of Africa, is another of those whose history will only be told by those outside our shores; those of us from within desiring to tell his story may only be able to do so with the help and support of foreign aid. Since his death, it is rumoured that a square in Paris will be named after him, that a film may be made about him, and that a Kuwaiti businessman wants to buy his wheelbarrow. This shows the emotional impact and significance that an act of an angry young man, stifled by poverty, has had on others. This is a life that had not even begun to live itself to the full, and, as suddenly as lightning strikes, it was over.

If we may dare ask, many of us, how the much-televized revolution of Tunisia, Egypt, Yemen, Bahrain, and Libya started, we may be met with various interpretations and analysis, all of which may not even mention the name and plight of Bouazizi, whose suicide became the signature that raised the ire of the poor and the downtrodden. When in the future the story of Bouazizi is told, with varied interpretations and analysis – are we going to allow, yet again, this legacy of Africa's histories, expressions, and experiences to be articulated by others? If this Kuwaiti businessman buys Bouazizi's wheelbarrow, the wheelbarrow may have to be repatriated later for historical purposes, when it should be preserved for posterity now.

For thousands of years an ancient Kingdom of Mapungubwe lay hidden in the hills of Limpopo, obscured from the rest of the world. The indigenous people living in this area regarded the hill as a sacred place, home to ancestral spirits whose powers were known to look after the sacred treasures of the ancient ancestral kingdom, guarding the graves of the dead kings and queens. The spiritual reverence of the indigenous people of the Mapungubwe kept the hill safe from invasion until the 1890s, when a French explorer in South Africa discovered the hill and found treasures of gold – some of which he took home. In the 1930s another invasion on the Mapungubwe took place, by university students, later resulting in the genesis of an archaeological exploration of the kingdom. A substantial

amount of treasures were again stolen, although some were returned by those who could not live with the conscience of stealing a heritage of artefacts and other exquisite treasures that were unique and rare.

These excavations unearthed a collection of the most magnificent artefacts, made of the finest of gold, with intricate master-crafting in beadwork, sculpting, and pottery, showing the sophistication of the civilization in that kingdom during the Iron Age. While some of these lost treasures have not been recovered, Mapungubwe is now under government protection, and while excavations are still ongoing, discoveries are made under expert supervision.

Timbuktu, a distinct symbol of academia and a treasure trove of the African scholars who authored the famous Timbuktu manuscripts, is among the great African institutions whose archives and ancient manuscripts were sold for next to nothing by the poor just to put bread on the table, attesting to the hypothesis that the poor see no value in heritage. A documentary film on the restoration of the Timbuktu archive raised new interest in the importance of Timbuktu. It remains of extreme importance that Timbuktu continues to receive sustained supervision and financing for the ongoing protection and preservation of these manuscripts, which will hopefully be translated into modern languages to release information and knowledge about African intellectuals of that time.

Today, in the early days of the 21st Century, we speak about repatriation and the return of the indigenous content of Africa's heritage. In this meeting, focusing on the return of film recordings to their traditional origins, we see this as a politically appropriate thing to do. We should also speak about repatriation in an economic sense, where we focus not only on the reception of the return of the vast film archives to Africa, but look at the expertise and economic capabilities needed in making proper preparations for not only the return but the reception of these materials, ensuring their appropriate storage and expert treatment and management.

Repatriation by definition implies opposing forces: the colonized versus the colonizers; the invaders with superior arms versus indigenous communities with antiquated arms; the rich versus the poor. All this shows conflict, and an unhappy history that still has to be dealt with.

Repatriation of our heritage and memory in film recordings documented and produced in colonized Africa happened because other races exercised political and economic domination, which resulted in the wanton appropriation of image, language, and social spaces, as well as political practices found within indigenous nations. If, as a congregation of cultural practitioners gathered here today, we say, because of the express declarations by the UNESCO Cultural Convention and recommendations to the EU for the return of indigenous heritage and memory of their traditional owners, that we do want the return of the bones of our ancestors, our obelisks, our artefacts, our film footage, our myths and legends, what mechanisms are we putting in place to receive this heritage?

We need to take note that museums exist within a unique framework of museum language and technology. We also need to note that that the treatment of heritage and any archival material is managed with a certain amount of sophistication and expertise. Therefore we need to be very

Des étrangers gèrent encore le patrimoine historique de l'Afrique. Depuis toujours on a dénié à l'Afrique le droit à ses propres images, qui ont été réalisées par des producteurs étrangers, le plus souvent sans la permission des sujets, des images auxquelles la filmographie africaine ne peut accéder qu'à des prix prohibitifs. Actuellement, à la FIAF, nous parlons du rapatriement et du retour de l'héritage africain comme d'un impératif moral. Mais il faut insister aussi sur le côté financier de ce rapatriement, sur tout ce qui est requis pour accueillir convenablement ce patrimoine d'images en mouvement: sa conservation, les experts qui puissent le gérer et les aspects administratifs. La plupart de nos autorités doivent encore réaliser l'importance de ces documents. Le rapatriement n'est pas qu'un geste politique ou une expression culturelle, mais il doit aussi être vu comme une étape importante pour affirmer et rétablir de la dignité des individus.

Les lois internationales du copyright empêchent les africains d'avoir accès à leurs propres images, à leur propre culture. La production filmique et télévisée actuelle interdit aux réalisateurs africains la possibilité de raconter leurs propres histoires. Un demi-siècle après la libération des puissances coloniales, nos bureaucrates préfèrent une attitude myope, qui accepte que les contenus culturels puissent être achetés par des compagnies étrangères de production.

En tant que directeur de cinéma, je vois moralement inacceptable de payer pour utiliser des images qui ont été recueillies dans une archive cinématographique sans l'assentiment des intéressés et sans les rémunérer. Ceci n'est qu'un petit exemple de la persistance d'une culture coloniale, dans laquelle un groupe d'élite essaie de s'approprier de ce qui ne lui appartient pas. Il s'agit d'une violation de droits fondamentaux. En fait, c'est ce qui arrive à l'échelle mondiale avec l'exploitation des contenus audiovisuels des populations aborigènes.

À la FIAF, nous devons être attentifs à la nécessité d'un cadre légal et d'une infrastructure administrative, où l'on puisse entamer un dialogue constructif entre les nations, en particulier, avec celles qui détiennent des matériaux filmiques indigènes de portée culturelle. Ce dialogue doit porter

circumspect in demanding repatriation, as we need to know what we are going to do with repatriated items.

In 2009 film archives stored in Africa's film library in Burkina Faso were damaged by floods. Burkina Faso needed support from all of us as African Union member states to help in the restoration of the damaged archives. This request for support was legitimate, since the archives were derived from a diverse body of works of film practitioners who came from different parts of Africa, thereby implicating and committing African countries as associated custodians and stakeholders to contribute to the restoration of this critical collection of African films. Sadly, I know of no serious collective effort within the continent that has since been made to help restore these archives. This was, at least for me, an acid test for our governments. They were weighed and found wanting. It is, however, understandable that most African governments have more pressing requirements than assisting a fellow government to recover film material. If our governments cannot help a fellow government recover its film material, why should we expect them to pursue repatriation of all artistic forms of African creativity? Most of our governments have yet to grasp the historical value in the restoration of such important film archives.

The return of indigenous heritage must not be seen as a mere propagation of a certain type of political, ideological, or emotional exercise, where the focus is mainly on getting back that which is lost and that which we are trying to retrieve. Repatriation is a spiritual journey that needs a country's preparedness in the creation of well-resourced institutions, which must function not only as receptive platforms of museums, art galleries, public universities, and other relevant social establishments, but also as administrative-managing institutions in the treatment and care of the heritage materials received. For instance, the digitization of analogue films needs sufficient capital, and the films would then need to be well archived and adequately stored. Repatriation is about the mental and economic preparedness of the receiver of lost heritage, as well as infrastructural and institutional preparedness.

What has been instructive is the experience that we have had here in South Africa in terms of land restitution. Our post-apartheid government set aside certain funds to repatriate ancestral land that was taken from indigenous people over a period of 300 to 400 years. Laws were put in place, people were sensitized, evidence of dispossession received. The existing owners were bought out by government for repatriation – and with the use of these funds the previously dispossessed were relocated to the repatriated land. There are documented cases whereby the new acquirers abandoned the land within a few months for various reasons, some of them being the economic unpreparedness of the acquirers. This commendable project therefore had several impediments which hindered its success.

More than 80% of film and other art-forms in colonial and post-colonial Africa are mainly resident on private and public archival shelves far from our shores. The desire to bring back these archives remains strong. What has to be considered are the reasons why we need these archives back, and a rationale as to why we need them, so that their return is not just a symbolic political gesture and cultural manifestation, but an important cleansing ritual to affirm and restore the dignity of those affected.

Archival materials dating back to the days of the invaders and explorers

non seulement sur leur rapatriement, mais aussi sur la capacité des pays récepteurs de les accueillir et de les gérer. La Fédération Panafricaine des Cinéastes (FEPACI) est en train d'étudier la possibilité de fonder un Institut FEPACI, qui pourrait héberger un FEPACI Media Channel, un centre de recherche filmographique et une archive filmique.

Le rapatriement ne peut pas se borner au retour du patrimoine, mais il implique aussi un changement de mentalité. Il faut libérer la mentalité africaine de la logique coloniale et de l'assimilation, pour qu'elle puisse gérer le rapatriement physique de son propre patrimoine.

of Africa reside offshore, as well as images of Africa's colonial wars, post-independence civil and political wars, famine, disease, customs, and cultures, all of which adorn the shelves of both private and public proprietors in Europe, with some extensions to North America. For instance, through the critical recordings of just one ethnographic French filmmaker, collections of various documentaries of sacred rituals and other customary practices of French-speaking Africa reside in France, as privatized properties under the protection and custody of the French government.

Many national film archives are stacked with film footage of colonized Africa from the 1940s, when film as a practice was starting out as a visual recording of life. Foreign television broadcast stations in England have a big catalogue of films of Africa's social and political history, depicting its cultures and its liberation movements, ranging from the migration of Africa's labour force to the mines, to images of the social and political landscapes of previously segregated and oppressed Africa – a filmed collection of its artefacts, its worship, hunting expeditions, its wildlife, and other aspects of Africa's day-to-day life.

In South Africa, the Sharpeville massacre of the 60s, the burning of passports, the riots of the 1970s, detention without trial in the 80s, unionized political events and political demonstrations by the united democratic front, interviews with political prisoners and political activists, teachers, and clergy, journalist ceremonies – these are all much-recorded events of people and their activities, and they have invariably become propertied images of Africa's men and women, who have no right of free access to the use of these images, as they have become copyrighted materials, protected by international laws of copyright and patents.

For instance, when African practitioners make historical films which require the use of archival footage, the price for just a second of an insert can hurt the otherwise very small budgets most African filmmakers work with. These international laws of copyright and patents were made for developing communities and countries in the First World, I believe. They did not take into account the revolutionary nature the cultures of those not in the First World were undergoing, and the implications for those progressing into the First World's way of life.

It is not unusual for foreign media multinationals to bring foreign television formats to the developing world for domestic consumption and profitable commercial purposes. These formats hinder local audiovisual industry development. Such trade relations, which most of Africa has adopted with foreign broadcasters and distributors, is a propagation of Africa's continued economic deprivation in creating fully developed cultural productions by willing domestic broadcasters, who, bereft of ideas and short-sighted in their outlook, see discounted costs as a seductive lure to divest local productions. These superficial cost savings add to the perpetuation of the economic advantage, power, and domination of corporate foreign multinationals, whose production-sector economies continue to flourish while Africa's largely remain stunted. This then disrupts the much-needed creation and production of domestic cultural works, and the critical investment needed from both the public and private sector to ensure their sustained development and promotion as a cultural industry.

Television is a literal testimonial of the influence of foreign content control

La expresión del legado histórico de África sigue en manos ajenas. Desde siempre, a África se le ha negado el derecho a sus propias imágenes, realizadas por productores y directores extranjeros, a menudo sin el permiso de sus sujetos y a las que la filmografía africana puede acceder sólo a precios prohibitivos. Actualmente, en la FIAF, hablamos de la repatriación y el regreso del legado africano con contenidos locales como de un imperativo moral. Pero a la vez es necesario insistir en una repatriación en sentido económico, considerando lo que se necesita para acoger este legado de imágenes en movimiento, es decir, cómo debe ser conservado y gestionado por expertos y en lo administrativo. La mayoría de nuestros gobiernos aún deben comprender la importancia histórica de tales documentos. La repatriación no debe ser considerada sólo como un gesto político y una expresión cultural, sino como un paso importante en la afirmación y recuperación de la dignidad de las personas.

Las leyes internacionales sobre el copyright impiden que los africanos tengan acceso a sus propias imágenes, a su propia cultura. La producción filmica y televisiva internacional coarta la posibilidad de que los realizadores africanos puedan contar sus propias historias. Medio siglo después de la liberación de las potencias coloniales, nuestros burócratas prefieren una perspectiva miope que permite que los contenidos culturales sean comprados por compañías extranjeras de producción.

Como director de cine, considero moralmente incorrecto pagar por usar imágenes que han sido recogidas en un archivo fotográfico sin el permiso de los interesados y sin remunerarlos. Se trata de un ejemplo de la persistencia de una cultura colonial en la que un pequeño grupo de élite tiende a adueñarse de lo que no le pertenece. Se trata de una violación de derechos humanos fundamentales. Y es lo que sucede a escala mundial con la explotación de contenidos audiovisuales de las poblaciones indígenas.

Debemos despertar en la FIAF la conciencia de la necesidad de crear un marco legal y una infraestructura administrativa que permita un diálogo constructivo entre las naciones, en especial con las que poseen materiales

and its imposed supremacy and dominance of indigenous domestic markets. The downside of these very common practices of the commercial world of local African broadcasting engaged in such defeatist trade practices is that Africa continues, in post-colonialism, to serve the economic interests of highly developed audiovisual economies, aided and abetted by our un-strategic local broadcasting bureaucrats, who more than likely aspire to be part of the developed world, regardless of the consequences.

These very same broadcasting bureaucrats will also buy ethnographic film material being shown on the Discovery, National Geographic, Wildlife, and other such channels, and the BBC, TV5, and many others, where images of Africans are liberally taken with free access to communities and the capturing of their images is broadcast without any legal restraints. No foreign filmmaker would be allowed to do the same in America or Europe. Rather than either levelling the playing field or favouring the indigenous filmmaker, most of our bureaucrats prefer the "low road" of assiduously and unthinkingly acquiescing to overseas filmmakers, where buying discounted overseas cultural content is a priority. How do we then become custodians of repatriated film content, when we invest so much, in the long term, in someone else's?

This phenomenon of capturing images in Africa, as and when anyone outside the continent deems it necessary, is mostly done with the assistance of Africans themselves, who help the recorders of these images with translations and explanations of the life of indigenous people. Sacred places and customs are revealed to the rest of the world, often with no full understanding as to how far these images of their sacred places will travel in today's digital world. If Africa still allows, half a century after the reclamation of her liberation and almost two decades into South Africa's post-liberation history, other nations the power of acquisition, ownership, and control of images of indigenous local communities, whose customs, languages, and spirituality are privatized and exported for personal gain, why then are policies on repatriation required, and necessary?

It has been said that Africa at the moment is like one big quarry. Mines are opening up all over the place, with very little thought or control of where or why mining licences are provided. Africa is preoccupied with physical mining, and neglects the intellectual mining of its citizens' mines, that is, their brains, which can be critically achieved through the creation of more empowered universities, colleges, research institutions, and other institutions of educational relevance.

In a continent of about 800 million people, Africa only has about 300 universities and colleges. In the U.S., a country of about 350 million people, there are well over 2,200 universities and colleges. Therefore, in reality, to catch up, Africa should have at least three times the number of universities and colleges. In South Africa in 1994 the population of the country stood at approximately 36 million people; 16 years later, its population had escalated to approximately 50 million, juxtaposed with the formal employment of people capable of paying taxes standing at 6 million, supporting the treasury. Remember that in the 1960s, the Transkei province was by far wealthier than South Korea in terms of GDP per capita. Today, four decades on, South Korea, without the natural resources of mineral and vegetation that the Transkei has, has now surpassed the province in

fílmicos indígenas de valor cultural, no sólo sobre la repatriación, sino también sobre la disponibilidad de los países de origen para recibirlos y cuidar de ellos. La Federación panafricana de los cineastas (FEPACI) está investigando la posibilidad de establecer un Instituto FEPACI, que podría hospedar un FEPACI Media Channel y un centro de investigación fílmica y un archivo fílmico.

La repatriación no abarca sólo el regreso del legado, sino también un cambio de mentalidad. Debemos liberar la mentalidad africana de la lógica colonial y de asimilación, para que esté en condiciones de gestionar la repatriación física de su legado.

wealth, and is among the most competitive economies in the automobile and electronics industries in the world.

If this country, which has had a history of colonization with a cumulative effect of poverty, has pulled itself out of that to a point where it has built up enough capital and material wealth, which has in turn built a substantial intelligentsia with the knowledge and the ability to appreciate its history and heritage, the privilege they have now in being a viable and prosperous economy should give them the power and advantage to repatriate and then preserve in an assertive manner. The same goes for China and India. When countries are economically prosperous, repatriation becomes an important field of self-actualization. Africa must first prioritize and fast-track economic prosperity and the development of a critical base of its intelligentsia. Repatriation will then become a priority for that intelligentsia, as they would now have the wherewithal to repatriate, institutionalize, and preserve their historical civilization to the same extent as those in privileged economies do at the moment.

In 2005, during an assignment I had chosen for my Master's degree, depicting my life as an African living under institutionalized racism, I had to conduct a search for archival materials I needed to construct my story and bring to the imagination memories and illustrations of my life **then** during that era of racial segregation, and my life **now** in post-apartheid democratic South Africa. The depiction of this story naturally demanded that I do an audiovisual excavation of life that lay buried in the memorial cemetery of apartheid archives conserved in the vaults of the South African Broadcasting Corporation. I approached the SABC for use of some of the materials I needed, which ranged from the 1950s to the 1990s. I had the privilege of being given the required film footage without having to pay for it, and returned the SABC's support by giving them a thank-you credit in my film.

My story was unique in that my film was just an ordinary educational assignment specifically meant to satisfy and fulfil an academic requirement. I did not battle as much compared to the many unbelievable stories of excruciating struggles and pain I hear filmmakers go through when making historical films.

I know that we had many photographers of note in our townships who used to take photos as a social hobby, as well as for some a money-making pastime, but to find these individuals would take time, and one was not sure what kind of condition those photographs would be in, so it was best to approach an archive of still photography. As anticipated, I found variations of photos appropriate for what I needed. However, the kind of money I was asked to pay for their use was relatively astronomical. While this was an important part of the visual documentation and illustration needed to make my story complete, I decided to forego the use of these photographic archives, as I felt paying for these pictures was morally inappropriate, and that by all social and cultural ethical standards, the appropriation of people's faces, bodies, and habitations was, and still is, a serious violation and transgression of people's basic rights to the upholding of their dignity, self-love, self-respect, and self-preservation.

This experience was a classic case, which shows the long-enduring tendency of the power of the élite to privatize and liberally commercialize that which

does not belong to them. My experience signified a further attribution of a successfully sustained colonial culture, where violations of basic human rights are done with impunity, especially within an environment where there were no apparent public administration regulations to monitor such random violations of the wanton commercialization of the life of the dispossessed, the poor, and the socially vulnerable. Critical to my experience and observation was that copyrighting these pictures advantaged a small élite clique, who made capital gain without the knowledge nor the permission of those whose images were taken, and continue to be taken, so freely displayed, so freely liberated, and appropriated. This revelation was just a microcosm of what we know happens globally regarding the exploitation of audiovisual indigenous cultural content and photographic imagery, which, as an important reiteration, is mostly done for capital gain and or academic egocentric purposes, to serve the interests of an ever-present supremacist élite.

Having said that, the global discourse on repatriation is not enough, and will not be wholly effective and efficiently dealt with if the concentration of the debate centres only around the political imperatives. The discourse on repatriation is not just about the return of the memory of a nation, it is not only about the return of the image of the captured, it is not only about the return of the remains of our ancestors museum-ized or mummified in foreign institutions. Repatriation is also a spiritual journey of nation-cleansing, which has to take place, and should be a symbol of rehabilitation and reconciliation that needs no intellectual diatribe or jargon.

What power lies in the word “repatriation”? Repatriation means the return to our fatherland of that which belongs to us – in fact, it may even be more appropriate to call the entire process of the return of any lost heritage re-matriation – which would mean the return of what was lost to its *motherland*. The issue at hand is: why do we want repatriation of lost heritage? Of what value will it be to the receivers? What are we going to do with it? Where will we place it, and how? And who will take care of it?

The filmic recordings of the life of indigenous Africa and of life elsewhere are reputed to make substantial amounts of return on investment. I call this return on investment, because this is the perception offshore film archives are selling to filmmakers, who are forced to buy back their images at lucrative amounts. This selling of stock footage to indigenous people has made some unable to continue making films, as the lack of sufficient budgets prevents them from buying it.

A particular case of interest occurred when a South African political activist imprisoned in Robben Island in the early 1980s was released into a democratic South Africa, and decided to make a biographical documentary on his life and in memory of his deceased activist friend. He found a newspaper article of his story, as well as a picture showing him being shoved into a police van, which vividly brought back memories of that time. Of course this was an important archival document, but he was refused the right to use the picture without paying for it. The filmmaker used the picture all the same, and vowed to meet his opponents in court.

These are the kinds of issues we need addressed and resolved, where ownership, control, and management of recordings of film and print images of indigenous people are concerned. As much as those who capture

such images are paying for materials used, and investing personal time in capturing such images, it still remains unethical and immoral to copyright an image of someone and then go on to exploit it for personal commercial interests.

When the young South African woman Sarah Baartman was coaxed into leaving South Africa for Europe in the early 19th century, her captives made her sign a contract, which they attested she agreed to. Sarah signed a contract that was written in a western language she did not understand, and contained terms and conditions alien to her as an African living in a society where contracts of a western nature were not common or even known in her community, where the legalities of what she was signing were foreign and unanticipated.

The atrocious treatment of Sarah is candidly captured in a biographical documentary film, in which the return of her remains is captured through amazing landscapes of Khoi villages, whose culture is used as a canvas that illustrates the ancient civilization of Khoi rock paintings, with the film's narration caressed by Khoi musical sounds and rhythms. The return of Sarah's remains was metaphorical, and became a symbolic manifestation of a renaissance of Africa, where repatriation was important as a reconciliatory rehabilitating process and a necessary ritual to help us heal wounds of the past.

Today, as we mark this important day of the gathering of this unique congregation of film practitioners, cultural activists, academics, broadcasters, legislators, educators, and archivists, we must bring to the conscience of FIAF the necessity of creating a legislative framework and administrative infrastructure which will allow constructive dialogue within nations, especially those that are in possession of indigenous cultural film recordings, a constructive dialogue that is strategically focused on the return of film archives that have been for decades housed in foreign territories, and the necessity of bringing these materials back to their original territories, within a framework of preparedness and readiness by their legitimate recipients.

The Federation of African Film-makers, FEPACI, recognizes the assumption that more than 80% of films are under the control, ownership, and management of their foreign counterparts. In response to this critical assumption, FEPACI is mandated to conduct a feasibility study, which will, among other things, identify their legal status in terms of control, ownership, and copyright. FEPACI is therefore exploring tangible options for the establishment of a FEPACI Institute, which, if established, will become not only home to a FEPACI Media Channel, but a Center of Film Research and Archives. Responsive interregional strategies as represented by the African Union (AU) and capable of negotiating with the relevant countries, as well as relevant institutions such as the World Trade Organization (WTO) and the World Intellectual Property Organization (WIPO), are more than a necessity, as the UNESCO Culture and Diversity Conference supports the return of indigenous heritage to its rightful owners.

The challenge facing Africa's world of film and television is that we do not have coherent regional trade cultural policies made through regional and/or continental consensus. We are a fragmented continent, divided by our demographics, languages, politics, and ideologies, and we have for

decades supported and sustained the creation and entrapment of colonial borders that to date remain our main dividing barrier lines. The regional divide we have creates difficulty in us reaching consensus on policies for change, and this invariably hinders the implementation of focused repatriation strategies.

This tendency of national and regional territorialism has worked against us over the years. It has weakened our political power base and debased our intellectual force, which could have been and still can be a powerful collective, effective in bringing tangible and rapid changes related to issues of the return of indigenous content, and more. Some of us refuse to see part of the world of cinema as a serious business that needs serious business acumen to manage it. Some of us prefer to see it as a calling, mainly because we have been socialized to see it that way – in the same manner that masses of our people are socialized to see poverty not as the greatest sin committed to mankind, but as something that people can and are made to accept and live with.

Buying film stock or footage of the dead and the imprisoned shows just how serious the business of filmmaking has been made by our counterparts outside our continent. This industry is about a war of cultures and domination as well as perceptions. Treating this art-form and this industry as anything different is an error, for which we have paid a massive price. If we do not act to remedy this weakness, we will not be able to reverse consciously the invasion of opportunistic capital-oriented tendencies to dominate this landscape without much participation and control of ownership from our side. This is a tendency that can further allow a willy-nilly invasion of our communities by the voyeurs whose curiosity about others has remained typically persistent. It is only in Africa where I have seen any Tom, Dick, and Jane coming into a township or a rural area and being allowed to make a documentary without any serious interrogation of why, or any serious inquiry on where and how the captured images of the people will be used. Tom, Dick, and Jane also claim intellectual property rights on recording what they did not create.

The same tendency would never be allowed anywhere in Europe or Northern countries. There the protection of people's images is enforced through several regulatory measures, such as co-production treaties and other trade cultural policies, and one can hardly consider making a film in these countries without proper work permits.

The Western world has, over hundreds of years, built their public institutions, museums, broadcasters, film industries, and film libraries, as well as the necessary expertise and legislation to manage the preservation of all these institutions. The Western world has built a large pool of intelligentsia, and has a long history of an appreciation of the arts. Europe and the U.S. have also built and tested a considerable amount of best practice in a variety of fields. Africa, on the other hand, is in the infant stage of building such best practices among its member countries. I dare say that Europe and the U.S. will probably have very little experience in repatriation, as most times they have been the aggressors and beneficiaries of ill-gotten artefacts from either Africa or Asia. Colonizers do not repatriate, other than their war dead, left behind when they were retreating.

Where do we go from here, then? First of all, guidelines and regulatory frameworks should be set, regarding how much people should charge

for images of others that they did not create. This is not their intellectual property. This will assist filmmakers and documentarians from developing countries to rise to the challenge and compete intellectually with their counterparts across the world. This will assist repatriation.

Introspection by the developing world is very important. How wisely are they using their natural resources in order to benefit the majority of their citizens? How are they fast-tracking the creation of a large pool of well-to-do intelligentsia in their countries? What plans are in place for moving their people rapidly through Maslow's theory of hierarchy of needs, in order for its peoples to reach the top need [creativity and self-actualization]? Only then will repatriation be a compelling and necessary need that requires strategic and focused implementation. Conditions in many countries in the developing world still do not intellectually and economically favour repatriation yet, as we still have very little infrastructure or the financial wherewithal to sustain the accumulation and presence of this heritage.

For example, in South Africa today, there is a lot of indigenous and traditional contemporary music authentic to indigenous spaces, and little of it is being recorded. So far the trend has been that most of what is recorded has been appropriated by private corporations, who inherently copyright this heritage and exploit it for private commercial gain.

Rural women and men are known for their unique and rare indigenous fashion designs, architecture, arts and crafts, and illustrative colour schemes and design fusions. Several magazines and books on Africa have made extensive recordings of a varied range of indigenous fashion, architectural designs, and artefacts – indigenous works that have over time inspired leading world fashion creators and innovators. While these professionals may sometimes give due credit to where their inspirations are coming from, they too extract this intellectual property, and brand and label it, habitually infringing on others' intellectual property without any regulation or compulsion. Repatriation starts in the recognition of who we are and what we have, and what we need to historicize by investing in written and filmic recordings for posterity.

Nations of the world are all makers of history – some record it, while others don't. At the end of the day, for all of us to evolve beyond where we are now, we need to progress as humanity, with better values and a better understanding of who we all are. None of us know what the next millennium holds for humanity, but knowing the secrets of the past from every corner of the world will guide us to make better decisions about our collective future. The end-game should be one in which repatriation is just a word in a dictionary but requires no implementation, as by then hopefully humanity should have overcome its difficulties and become a world with low levels of inequality.

Repatriation is not only about the return of heritage – it is also about the return of the mind that was colonized and made to assimilate. We must bring the African mind back to its original birthplace, and make it adequately equipped to manage the physical repatriation of its heritage. The body is present in Africa, and so should the mind be.

Statement and Report of the Summer School in Pretoria

2011 FIAF Summer School Participants

Open Forum



The participants at the FIAF-NFSA Summer School, Pretoria, 9 April 2011. (Photo C. Dimitriu)

Les participants à l'École d'été de la Fédération internationale des archives du film FIAF, organisée cette année à Pretoria en collaboration avec le Department of Arts and Culture, les National Archives and Records Service of South Africa, les National Film, Video and Sound Archives, l'Unesco, ainsi que d'autres organismes publics et privés, ont établi un rapport collectif d'évaluation et de conclusions qui est résumé à continuation.

Les étudiants ont particulièrement apprécié d'avoir été invités – en guise de préambule – à parcourir la chaîne complète du processus de production, tournage jusqu'au montage et la postproduction, en passant par les procédés de laboratoire. Les archivistes du film et de l'audiovisuel ont, en effet, tout avantage à comprendre les procédés qui sont à la base de la fabrication des documents qu'ils seront amenés à sauvegarder et conserver.

The participants would like to thank the Department of Arts and Culture, the National Archives and Records Service of South Africa, the National Film, Video and Sound Archives, the International Federation of Film Archives, UNESCO, and all the other institutions that made this Summer School a success.

The students highly appreciate being taken through the whole process of film production, from shooting through lab processing up to the final editing stage. Film and audiovisual archivists have to understand the processes that lead to the final product that it is our duty to safeguard and preserve.

Highlights of the Training Programme

We found presentations by experts on these topics highly useful:

- The need to migrate film and sound collections from analogue to digital platforms.
- The latest metadata, cataloguing, documentation, and international standards, and their application to film and sound archives.
- The perspective of curators on the preservation and conservation of museum artefacts.
- Practical classes on the handling and care of films.

Les participants souhaitent attirer l'attention des organisateurs et des instances de patronage sur d'urgence qu'il y a, en Afrique, de numériser les collections. Plus qu'ailleurs, l'obsolescence et disparition rapides des appareils de lecture et de reproduction analogiques laissent peu de temps pour la mise en route d'un projet de cette envergure. Ils sont prévenus que le coût de la numérisation sera considérable, tant au point de vue des investissements en matériel et en systèmes, qu'à celui de la formation et de l'entraînement des spécialistes.

Parmi les recommandations formulées par le collectif des étudiants, il y a la définition de stratégies pour la sauvegarde du patrimoine Africain, l'adoption de politiques de formation de professionnels de l'archivage audiovisuel, l'établissement d'organismes de coopération et de partage des ressources au niveau local, régional et continental, l'affiliation à la FIAF, la création d'un organe de presse Africain servant de forum de discussion et de partage des informations entre archives, le développement de modèles de financement de la recherche et de la formation.

Comme conclusion, les participants soulignent la nécessité d'organiser des rencontres périodiques favorisant l'échange d'expériences et de points de vue au sujet de la sauvegarde de l'héritage audiovisuel d'Afrique.

Los participantes de la Summer School de la Federación internacional de archivos filmicos-FIAF, organizada este año en Pretoria en colaboración con el Department of Arts and Culture, los National Archives and Records Service de Sudáfrica, los National Film, Video and Sound Archives de Sudáfrica, la UNESCO, así como el patrocinio de otros organismos públicos y privados, han redactado el informe de evaluación y de conclusiones que se resume a continuación.

Los estudiantes apreciaron haber sido invitados a recorrer la cadena completa de producción, rodaje y posproducción, pasando por el procesamiento de laboratorio. Los archiveros de documentos de cine

- Issues relating to ethics and access to film and sound archives.
- The overarching issues of copyright.

General Observations

This summer school class would also like to make the sponsors and organizers of the summer school aware:

- That the Audio Visual Archives of Africa are in danger and urgently need to be transferred from analogue to digital formats.
- That there is limited time available to us to undertake this massive project, especially given the fact that hardware manufacturers are no longer producing the machines needed to support some analogue systems.



Melisia Shinnars teaching a class on film gauges. (Photo C. Dimitriu)



Melisia Shinnars and a group of students of the FIAF-NFSA in Pretoria. (Photo C. Dimitriu)

- That there is a recognition on our part that digitization will be expensive, as it involves high-tech facilities, including broader networks and higher-capacity storage systems, and that a lot of expertise and training will be needed to cope with the rapid technological changes currently taking place in archival science.

y audiovisuales tienen, en efecto, todo interés a comprender los procedimientos de fabricación de las películas que deberán conservar.

Los participantes desean destacar ante los organizadores y los patrocinadores el carácter urgente que reviste, particularmente en África, la transferencia de las colecciones analógicas al medio digital. Más que en otras partes del mundo, la obsolescencia y desaparición progresiva de los aparatos de lectura y de reproducción analógicos dejan poco tiempo para el lanzamiento de un proyecto de semejante envergadura. Existe consciencia del costo considerable de la digitalización, tanto del punto de vista de las inversiones que del de los costos de capacitación y formación permanente de nuevos especialistas.

Entre las recomendaciones formuladas por el colectivo de estudiantes, se destacan la definición de estrategias de salvaguarda del patrimonio africano, la implementación de políticas de capacitación de archiveros audiovisuales, la creación de organismos de cooperación y de repartición de los recursos a nivel local, regional y continental, la afiliación a la FIAF, la creación de un órgano de prensa africano que sirva de difusión de la información y de foro de discusión entre los archivos, el definición e implementación de modelos de financiación de investigación y capacitación.

Como conclusión, los participantes coinciden en la necesidad de organizar encuentros periódicos que favorezcan el intercambio de experiencias y puntos de vista en vistas de la conservación del legado audiovisual de África.

Recommendations

- That there is need to hurry and come up with strategies that can salvage the African film and audiovisual archives from obsolescence.
- That there is need for professional long- and short-term training to cope with the rapid technological changes taking place in film and audiovisual archiving.
- That there is need for setting up local, regional, national, and continental professional film and audiovisual archive bodies to enhance collaboration and the sharing of resources.
- That these bodies need to be affiliated to FIAF.
- That there is need for an African Journal of Film and Audiovisual Archives that will serve as the professional mouthpiece of the African film and audiovisual community.
- That there is need to develop a long-term funding model to train, research, keep pace, and preserve the African audiovisual heritage.
- And, finally, that we meet on a regular basis to engage each other on ways to save the film and audiovisual heritage of Africa.



FIAF President Hisashi Okajima presenting the diploma to Ms. Lillian Kekana, Freedom Park, Pretoria, South Africa. In the background, Mandy Gilder. (Photo C. Dimitriu)



FIAF President Hisashi Okajima presenting the diploma to Mr. Nkwenkwezi Languza, National Film, Video and Sound Archives, Pretoria, South Africa. In the background, Mandy Gilder. (Photo C. Dimitriu)

Henri Langlois: Expérimenter, conserver

Dominique Païni

Chronique historique



Le musée imaginé par Langlois.

Dans un texte intitulé *300 ans de cinéma* et recueilli dans le volume édité dans les années 80 par les *Cahiers du Cinéma* et la Cinémathèque française, Langlois posait deux points de théorie, deux *puissances*, au nom desquelles il justifiait la légitimité de la conservation des films. D'une part, « l'art du muet est essentiellement un art plastique et photographique », autrement dit une puissance *formelle*. D'autre part, « parfois, il suffit d'avoir tourné dans une rue pour qu'avec le temps, cette rue fasse du film une œuvre plus attachante et plus précieuse que bien des ouvrages. Par contre, tel film marquant, et dont on lit qu'il fut l'œuvre maîtresse d'une époque, se révèle aujourd'hui vide et nul. »

La seconde assertion n'est pas ce qui me retiendra le plus ici. Elle relève d'une visée *archéologique* mais elle agit comme contrepoint théorique avec ce qui nous préoccupe ici.¹ Elle prolonge au cinéma l'intuition baudelairienne de la modernité qui fut résumée de manière fulgurante par cette phrase qui appelle d'infinies réflexions: « En un mot, pour que toute *modernité* soit digne de devenir antiquité, il faut que la beauté mystérieuse que la vie humaine y met involontairement en ait été extraite. »²

Je m'étais déjà attardé³ sur cette visée par un texte et une programmation intitulés *Le cinéma français entre la scène et le hasard de la rue, 1905-1920*: « La rue est un espace de danger pour la représentation cinématographique: obstacles de la circulation, regard caméra des badauds agglutinés, obstruction accidentelle de la vision, variations brutales de la lumière, etc. Les instants *prégnants* enchaînés du théâtre se conjuguent avec les instants *quelconques* du monde de la rue pour fonder, entre 1905 et 1920, un art résolument nouveau. »

This article deals with Henri Langlois and the experimental film as a path to the conservation of cinema. Attempting to defend the cinema as a fine art, Langlois developed a strategy that enlisted experimental cinema, the cinema of artists, the films linked to the avant-garde of the fine arts world, into the policies of the Cinémathèque Française, which had as an initial priority the conservation and programming of the commercial narrative cinema. This strategy served essentially to “ennoble” the cinema in order to convince the public of the necessity of conserving it. The experimental cinema was held up by Langlois as an equivalent to painting, and led him to distinguish between those filmmakers who valued experimental rigor and those who participated in a sort of mannerism, at the risk of criticizing the work of artists that he appreciated.

Je faisais écho alors à un texte ancien de Louis Chavance: « Les films muets me fournissent aussi ce que j'appelle le cinéma du hasard. Au cours de certaines prises de vues qui n'ont même pas forcément un caractère documentaire, il arrive que l'appareil surprenne un élément de vie extraordinaire, lorsqu'il se trouve dirigé vers des personnages qui ne se doutent pas de leur présence. Tel est le visage illuminé des petits enfants photographiés à leur insu pendant qu'ils contemplent les tours d'un prestidigitateur dans *L'Homme à la caméra*. »⁴ J'ai tenu précocement cette formule de « cinéma du hasard » dans une proximité de « cinéma expérimental ».

En revanche, je suis demeuré perplexe sur la première remarque: « L'art muet est *essentiellement* un art plastique ». Bien entendu, le mot *essentiellement* me retient aujourd'hui.

S'agissait-il pour Langlois de noter que la parole non advenue à l'art du film, ne détournait pas encore le défilement des images au profit de la « fable cinématographique » pour reprendre la formule de Jacques Rancière. Autrement dit, la parole n'avait pas encore assuré la domination narrative de l'anecdote dramatique, le projet romanesque n'était pas encore aux postes de commande de l'organisation des images.

Je crois en effet que le cinéma conserva durant toute sa période muette cette tension entre narrativité et plasticité, cet affrontement de deux vocations: plaisir du récit et plaisir des yeux, raconter et dépeindre⁵, plaisir des personnages et plaisir des images... Et c'est bien ce qui fait toute la spécificité du cinéma muet, un art absolument étranger au cinéma sonore qui suivra. S'agira-t-il d'ailleurs du même art? Comme Langlois l'évoqua un jour à propos de *L'Atalante* de Jean Vigo – qui est sonore mais porte encore toute la spécificité du muet –, le secret de ce cinéma est sans doute perdu comme le fut le bleu des vitraux de Chartres...

La parole advenue et le son accordé au mouvement des images, la plasticité cessa alors d'être le seul beau souci des cinéastes et elle se réfugia dans un cinéma *minoritaire*, plus ou moins lié aux avant-gardes picturales, le cinéma des artistes, le cinéma expérimental.

Langlois ne fut jamais indifférent à cet *autre* cinéma et entretint au long de sa vie de directeur de la cinémathèque une fidélité constante avec l'expérimentation cinématographique parfois la plus abstraite. Lors de la conception de son musée au Palais de Chaillot qui ouvrit en 1972, on découvrit l'attention qu'il avait portée aux travaux formalistes et constructivistes de Viking Eggeling, dont il fit reproduire l'enchaînement sur papier des métamorphoses de *Diagonal Symphony*, et de Hans Richter, dont il fit reproduire un grand rouleau peint. Ou encore, il conserva précieusement douze gouaches sur les cinquante que Léopold Survage conçut pour un film expérimental qui devait être produit par la Gaumont.

Auprès de lui, précocement, Jean Epstein et Jean Grémillon, dont les premières œuvres furent audacieusement expérimentales, au bord de l'abstraction, ont été des compagnons très actifs pour la fondation de la Cinémathèque française. Il faudrait ajouter Germaine Dulac, quelque soit la pesanteur appliquée de ses entreprises et au fond, sa relative incompréhension de la nature de ce qu'est l'expérimentation cinématographique hors de simples effets optiques ou formalistes.

Paralelamente a los principios de la fundación de la Cinémathèque française, cuya vocación inicial prioritaria fue la conservación y la programación del cine narrativo industrial, Langlois mantuvo la defensa del cine como «arte plástico» y adoptó estrategias «políticas», en las que el cine experimental y el cine de artista apareciesen claramente como la expresión artística más alta, por su vinculación a las vanguardias plásticas. En el fondo, dicha estrategia, que consistía en «ennoblecer» el cine para difundir la exigencia de conservarlo, tomando el cine experimental como el equivalente más cercano a la pintura, hizo además que Langlois distinguiera entre lo que estaba vinculado al rigor experimental y lo que, en cierto modo, aparecía como manierismo, a costa de criticar a artistas que apreciaba.

Quelque chose s'est donc joué très tôt pour Langlois, et cet enjeu découle de la mesure qu'il prit des difficultés considérables pour convaincre de conserver les films; quelque chose s'est joué avec le « cinéma des artistes » et plus généralement le cinéma qui se voulut expérimental, un cinéma qui revendiquait sa différence depuis la plasticité, parfois même la picturalité, des cinéastes qui clamaient haut et fort que le sort des images leur importait plus que le sort des personnages.

Langlois fut sensibilisé précocement à la conservation des films muets qui n'avaient plus de potentiel commercial et appelaient à être détruits. Mais le silence des films ne suffisait pas à justifier leur conservation, car la notion de patrimoine n'existait pas à l'orée des années 30. Il fallait à Langlois quelque chose de plus.

Je crois que la défense du cinéma comme « essentiellement un art plastique » participe précisément de ce quelque chose de plus. Langlois affirmait ainsi que le cinéma avait une proximité avec la peinture et qu'à ce titre, il méritait tout autant qu'on le conserve. En ce sens le musée qu'il inaugura en 1972 au Palais de Chaillot, fut l'ultime étape de cette croisade de toute une vie.

Dans ses textes qui commentent la programmation du 25^{ème} anniversaire de la Cinémathèque française en 1956, Langlois alerte encore avec la même urgence: « L'heure est grave. Jamais le danger de destruction des films n'a été plus grand. »

Et il multiplie les comparaisons entre les cinéastes et les monuments de la peinture mondiale de tous les temps: « L'art cinématographique est encore un paria, et tel qui, aux Etats-Unis, se trouverait déshonoré de laisser échapper un Tobey ou un Pollock, qui assiège en Europe l'atelier de Buffet, ne conçoit même pas qu'il puisse affecter quelques milliers de francs à la survie d'un Griffith, d'un Stroheim, d'un Stiller, d'un Murnau, d'un Sternberg, d'un Mack Sennett, d'un Ince. »

Il compare encore la maturité de Rossellini à celle de Rembrandt. Il affirme avec lyrisme que Dovjenko est le Cézanne du cinéma, puis argumente: « Il accumule, puis il dépouille pour atteindre à une sobriété sans pareille, à un équilibre qui donne une intensité, une force, une puissance irrésistible qui ira croissant. C'est là qu'il rejoint un autre génie de notre temps, un de nos grands disparus, lui aussi longtemps méconnu, bien qu'apparemment célèbre: Fernand Léger. Et ceux qui ne comprennent pas aujourd'hui Dovjenko sont aveuglés, comme nos pères, qui ne comprenaient pas Courbet, Cézanne et Léger, rendus aveugles par tout ce qui, dans leur œuvre, échappait à la mesure de leur temps, appartenait déjà au nôtre. »

Pour Langlois, défendre le cinéma comme un art plastique⁶ le conduisit donc à emprunter par besoin stratégique, la cime élevée du cinéma expérimental, du cinéma des artistes, les films liés aux avant-gardes parallèlement à sa politique de conservation et de programmation. En d'autres termes, l'expérimentation cinématographique comme levier politique paradoxal d'une stratégie générale de conservation de tout le cinéma, y compris et surtout le cinéma produit industriellement.

Le frère ennemi de Langlois, Jacques Ledoux à Bruxelles, en 1949, à peine une année après sa prise de fonction à la tête de la cinémathèque, créa un festival de cinéma expérimental, celui légendaire de Knokke le Zoutte, comme s'il fallait ainsi pour Ledoux mettre en œuvre également une

initiative « avant-gardiste, expérimentaliste, parallèlement à sa politique patrimoniale, qui on le sait aujourd'hui, fut exemplaire... »

Mais cette exigence politique n'autorisa pas Langlois à tout défendre. Au contraire, cette exigence était tout autant poétique et esthétique. Au nom même de cet enjeu idéologique qui consistait à défendre le cinéma comme un art majeur du XX^{ème} siècle, et consubstantiel à ce siècle si je puis dire, Langlois n'hésita pas à critiquer vivement ce qui pouvait dévoyer, gauchir, vulgariser, la conception qu'il se faisait du cinéma comme un « art plastique ». Dans un texte écrit lors du festival de Venise de 1947 où fut projeté le film de Hans Richter, *Dreams that money can buy*, il soutient: « Ne supposez pas, surtout, que *Dreams...* soit un exemple attardé d'un genre que je tiens pour démodé. Personne n'est allé reprocher à Monet et Renoir d'avoir continué de peindre sans s'occuper de Matisse et Picasso. Personne n'en a voulu aux *Temps modernes* d'être un film muet... *Dreams...* est au cinéma d'avant-garde ce que Saint Sulpice est à l'art religieux. »

La dent de Langlois est très dure, et je crois que l'on peut risquer l'hypothèse que, bien qu'ami et admirateur de Richter et Max Ernst – le film emprunte fidèlement au peintre plusieurs de ses collages d'*Une Semaine de bonté* et Ernst lui-même interprète un rôle – il est attentif à ce que ne se banalise pas, ne s'académise pas, ne se *saint-sulpicise* pas l'expérimentation cinématographique. Celle-ci doit selon lui, demeurer un levier théorique et la notion de plasticité doit permettre de continuer d'exiger la reconnaissance du cinéma comme un art.

En fait, Langlois n'a jamais adhéré à cette conception du cinéma, coquette et sophistiquée, finalement *snob*, du cinéma comme un « art mineur », comme un « art voyou ». Certains détournèrent en la déformant, la formule bazinienne de *l'impureté*. Ce qui justifia finalement et implicitement un *complexe* du cinéma par rapport aux autres arts anoblis par la culture, complaisance à l'égard du cinéma doté des vertus du plus *prolétaire* des arts. Langlois était au contraire profondément convaincu de *l'artisticité* du cinéma. Dans la citation du texte concernant le film de Richter, il est notable que Langlois ne perd jamais de vue le parti pris de poser une question d'esthétique cinématographique en la rapprochant des autres arts: Monet, Renoir et Chaplin...

Sans doute trouve-t-on chez Élie Faure la pensée la plus proche de celle de Langlois. Élie Faure fut également une sorte de précurseur de la conception esthétique générale de Godard (du *Mépris* aux *Histoire(s) du cinéma*, Élie Faure est invoqué fréquemment par Godard).

Dans « De la cinéplastique », Élie Faure avec des arguments essentiellement formalistes – abstraction, vitesse, rythme, métamorphose des formes, indépendance à l'égard de l'anecdote romanesque... – défendit précocement le cinéma comme un art plastique contre la narration théâtralisée: «Le cinéma est plastique d'abord: il représente, en quelque sorte, une architecture en mouvement qui doit être en accord constant, en équilibre dynamiquement poursuivi avec le milieu et les paysages où elle s'élève et s'écroule. Les sentiments et les passions ne sont guère qu'un prétexte destiné à donner quelque suite, quelque vraisemblance à l'action.»⁷

Dans les années 70, Langlois programma une importante rétrospective de cinéma expérimental avec la collaboration de P. Adams Sitney. Ce fut

une programmation manifeste.⁸ Pourtant, ce n'est pas Langlois qui fut chargé dans la seconde partie de ces mêmes années, de constituer la collection de films du Musée National d'Art Moderne du futur Centre Pompidou, collection destinée à être présentée dans une salle annexe de la Cinémathèque française de cet établissement qui ouvrit en 1977.⁹

Significativement, Pontus Hultén, le premier directeur du musée, commanda la tâche de cette collection à un cinéaste expérimental de grande envergure, qui fut également le directeur d'une cinémathèque à Vienne, Peter Kubelka. Choix symbolique d'un artiste-conservateur-programmateur tel que Kubelka, porteur de ces trois casquettes.

Et les choses ne furent pas faciles entre les deux institutions, entre le Centre Pompidou et la Cinémathèque française, entre Kubelka et Langlois, au long de la constitution de cette collection. Langlois mourut le 13 janvier 1977 et ne connut pas l'apparition et le développement de cette dernière. Si le combat d'idées était en effet gagné – l'expérimentation cinématographique au musée – un combat entre les hommes avait en revanche pris le devant de la scène, un combat qui cessa faute d'un des deux combattants. Les deux hommes furent des personnes d'exception qui empruntèrent la pensée expérimentaliste comme une arme « politique » au service de la conservation du cinéma.

1 Voir aussi mon article dans *art press* 2, no. 21, mai-juin-juillet 2011.

2 Charles Baudelaire, *Curiosités esthétiques*, chap. XV, « Le peintre de la vie moderne » (1885).

3 Cinémathèque française, 1995.

4 *Revue du cinéma*, 1^{ère} année, No. 5, 15.11.1929.

5 Voir à ce propos Nelson Goodman, *Langages de l'art*, Hachette, Coll. Pluriel, pages 64-66: « Description et dépicition ».

6 « Ce qui est admirable, à mon avis, c'est qu'un homme comme Fernand Léger, qui possède si bien l'esprit pictural, que je pourrais définir harmonie. Du rapport ou de l'opposition de plusieurs objets, du jeu immobile des lignes, des valeurs des couleurs, force = mouvement, par là contraire opposé à l'esprit cinéma. Fernand Léger nous donne une œuvre parfaitement cinématographique, c'est du mouvement que sort l'harmonie. À genoux. Je regrette de ne pas pouvoir voir cette œuvre encore et encore et encore, je la verrai. Quant à la traiter d'œuvre de laboratoire, sans plus, c'est grotesque. La majorité des créateurs sont des chercheurs. » (1934, Notes inédites, retranscrites par Marianne de Fleury)

7 Élie Faure, *Cinéma*, Éditions Manucius, Paris, 2010, page 21.

8 « L'année 1967 fut décisive pour tous ceux qui eurent alors vingt ans. Une vaste rétrospective du New American Cinema, intitulée, époque oblige, *Avant-Garde pop et beatnik*, eut lieu à l'automne à la Cinémathèque française. C'est à cette occasion que Dominique Noguez s'enthousiasma pour le cinéma expérimental et publia un important article dans la *N.R.F.* Avant de se rendre à Knokke-Le-Zoute – manifestation pionnière, quoique irrégulière, depuis 1949, de l'expérimentation mondiale –, P. Adams Sitney et Jonas Mekas firent le tour de l'Europe avec une sélection d'œuvres. » Raphaël Bassan, dans *Jeune, dure et pure!*, Édition Cinémathèque française, 2001.

9 Avec l'assentiment de Langlois.

La Cinémathèque suisse et son Centre de recherche et d'archivage de Penthaz - 60 ans d'histoire et nouveau départ

Christian Dimitriu

Chronique historique

En 2011, la Cinémathèque suisse fête plusieurs anniversaires à chiffres ronds: les 60 ans de l'arrivée de Freddy Buache¹ à la direction de la Cinémathèque suisse en 1951, quelques années après le transfert des collections des Archives suisses du film à Lausanne², les 30 ans de son installation solennelle au Casino de Montbenon³, et les 20 ans de l'inauguration du Centre de conservation et d'archivage à Penthaz, aménagé avec des moyens exigus en 1991. À cela s'ajoutent, en 1991, deux séries d'événements qui devaient jouer un rôle important dans l'orientation de la politique générale de la Cinémathèque suisse: du côté des pouvoirs

publics, la tenue d'une dizaine de réunions d'information destinées à évaluer la possibilité de créer une « Médiathèque nationale » (réunissant des dirigeants des Archives fédérales, de la Bibliothèque nationale, de la Phonothèque suisse, des Archives de la Télévision suisse et de la Cinémathèque suisse); et, du côté de la Cinémathèque suisse à Lausanne, la tenue à Montbenon du « Séminaire sur la conservation et la mise en valeur du patrimoine cinématographique et audiovisuel en Suisse », organisé par Christian Dimitriu du 20 au 22 novembre de la même année, réunissant plus de 40 collègues de la FIAF et 200 participants, proclamant ainsi le rôle central joué par la Cinémathèque suisse à Lausanne en matière de préservation du patrimoine cinématographique et audiovisuel du pays.

La figure de Freddy Buache est liée à des degrés divers à tous ces événements. Il s'agit dès lors d'un multiple hommage que les pouvoirs publics, les cinéphiles et le public en général devraient lui rendre en 2011 en tant que protagoniste incontesté d'une épopée de plus de 50 ans. Ce n'est pas cette fois-ci au passeur de films, au cinéphile et critique de cinéma bien connu dans les milieux de la culture que nous consacrons ce hommage, mais à l'homme politique qu'est Freddy Buache. Et c'est ce que symbolise de manière on ne peut plus significative la pose de la première pierre de la construction par la Confédération helvétique de l'extension du Centre de recherche et d'archivage



Freddy Buache dans mon bureau en mars 1990.
(Photo C. Dimitriu)

1 Freddy Buache fut conservateur et directeur de la Cinémathèque suisse de 1951 à 1995; président en 1996 et 1997. Il est actuellement Président honoraire de la Fondation Cinémathèque suisse.

2 Les Archives suisses du film furent fondées le 1^{er} octobre 1943 à Bâle, d'où elles furent transférées à Lausanne le 1^{er} novembre 1948. Le 3 novembre 1948, la Cinémathèque suisse s'est constituée à Lausanne avec le statut d'association.

3 La Cinémathèque suisse fut officiellement installée au Casino de Montbenon à Lausanne le 19 octobre 1981. Cette année-là, son statut juridique est modifié: d'association, elle devient fondation de droit privé.



Freddy Buache avec Georges-André Chevallaz, ancien Président de la Confédération helvétique et Syndic de Lausanne, à la Cinémathèque suisse, le 26 mars 1990. (Photo C. Dimitriu)



Le Gouvernement suisse *in corpore* au « Cinématographe » de la Cinémathèque suisse, le 29 juin 1989. Au premier rang (de gauche à droite): René Felber et Jean-Pascal Delamuraz. Deuxième file: Arnold Koller et Adolf Ogi. Troisième file: Flavio Cotti, Otto Stich et Kaspar Villiger. En retrait, on reconnaît François Couchepin et Achille Casanova, vice-chanceliers de la Confédération helvétique. (Photo C. Dimitriu)



Jean Marais remet la médaille de Chevalier de l'Ordre des Arts et des Lettres de France à Freddy Buache lors de l'inauguration de l'exposition Jean Cocteau, à la Cinémathèque suisse, le 7 juin 1984. (Photo C. Dimitriu)

à Penthaz (seconde étape) le 29 mars 2011, dont la mise en œuvre avait déjà été annoncée de ses vœux par Flavio Cotti, alors Président de la Confédération, dans son introduction au séminaire de 1991⁴. Nombreux étaient ceux qui s'étaient réunis au Casino de Montbenon à Lausanne en novembre 1991 et qui, 20 ans plus tard, se sont donnés rendez-vous à Penthaz pour témoigner de cette nouvelle étape de l'installation d'un centre de conservation des trésors de la Cinémathèque suisse. L'inauguration des nouveaux travaux à Penthaz est en quelque sorte l'aboutissement de 60 années de relations de la Cinémathèque suisse avec l'état – dont Freddy Buache fut l'interlocuteur privilégié – et le début d'une nouvelle ère qui se poursuivra lorsque les travaux seront terminés, en 2015.

...

En tant qu'observateur idéalement placé du devenir des cinémathèques dans l'histoire et dans le monde, j'ai toujours été fasciné par les rapports existant entre les protagonistes du pouvoir politique et les dirigeants des institutions soutenues par l'état dont le but est de conserver la mémoire collective du pays dans lequel ils gouvernent. Le cas des relations entre l'état et la Cinémathèque suisses, que j'ai eu le privilège de vivre depuis la Cinémathèque même, m'a fourni une abondante matière à réflexion dans ce domaine, à partir d'un jour de printemps 1981 où Freddy Buache m'a demandé de le seconder dans les nouveaux défis auxquels le confiaient les pouvoirs publics, sensibilisés à l'importance qu'avait le patrimoine cinématographique.

Ce qui m'avait d'emblée étonné dans le discours de Buache en 1981 était la dichotomie entre le manque de ressources mises à sa disposition et le prestige dont il jouissait parmi les politiciens. En 1981, malgré les conditions étriquées dans lesquelles il travaillait encore dans son minuscule bureau de la place de la Cathédrale (avant d'investir le Casino de Montbenon), j'avais depuis les années 1960 conscience de me trouver face à une remarquable personnalité de la vie culturelle, qui traitait avec aisance avec les politiciens de haut niveau, mais qui, pour garder son indépendance d'esprit et d'action, ne prenait pas d'engagement ferme avec eux. La suite des opérations me fit aussi comprendre que l'antinomie ne se situait pas tant au niveau du statut social ou des moyens dont Freddy Buache avait besoin qu'au niveau de sa conception sur ce qu'il voulait accomplir. Je me souviens d'une demande de subvention spéciale que nous avons établie ensemble en 1982, où Buache ne souhaitait pas

⁴ *La Cinémathèque Suisse 100* : édition spéciale, « Séminaire sur la conservation et la mise en valeur du patrimoine cinématographique et audiovisuel en Suisse du 20 au 22 novembre 1991 », Lausanne, novembre 1991.

qu'on dépasse un certain montant, plutôt modeste. Or, quelques semaines plus tard, un conseiller fédéral l'a appelé pour lui dire: « Ça va pas, Freddy? Si tu avais présenté deux ou trois fois plus de projets on t'aurait accordé les subsides correspondants sans hésiter ... ».

...



Freddy Buache reçoit la médaille de Chevalier officiel de l'Ordre du mérite de la République italienne à Lausanne, le 2 juin 1989. (Photo C. Dimitriu)

En matière de cinéma, la conservation de la mémoire, c'est-à-dire son archivage et sa mise en valeur par les cinémathèques, a toujours constitué un puissant motif de rapprochement entre les fondateurs des cinémathèques et les pouvoirs publics. Pour des raisons diverses, cette relation d'attraction mutuelle ne s'est apparemment pas manifestée ainsi parmi les fondateurs des Archives cinématographiques suisses à Bâle en 1943. Hervé Dumont dans son *Histoire du cinéma suisse – 1896–1965*⁵, ainsi que dans la belle brochure de présentation de la Cinémathèque éditée en 1998⁶ nous fournit quelques pistes.

Après les débuts difficiles des Archives suisses du cinéma à Bâle en 1948, la Cinémathèque suisse a trouvé son domicile à Lausanne, bénéficiant de l'enthousiasme suscité deux ans auparavant par Henri Langlois parmi les cinéphiles lausannois – le jeune Freddy Buache en premier – et grâce à l'intérêt manifesté par la Municipalité de Lausanne qui octroya ses premiers soutiens financiers à la nouvelle association.

La période des débuts, dans les bureaux de l'Hôtel de Beau-Séjour à Lausanne, sous la présidence d'Henri Gonthier, la direction de Claude Emery et de René Favre, reste quelque peu un mystère. Mieux connue par contre est la trajectoire de la Cinémathèque suisse à partir de sa fête d'inauguration en novembre 1950 et la féconde activité développée ensuite par le nouveau conservateur installé dans les bureaux de la Place de la Cathédrale 12, les dépôts de films aménagés dans les anciennes écuries de la Villa de Mon-Repos, et l'Aula du Collège de Béthusy transformé, une ou deux fois par semaine, en haut lieu de rassemblement de la cinéphilie lausannoise.

...

Dans les années 80, après une longue période de gestation, qui fut aussi de réflexion et de créativité, la Cinémathèque suisse a connu une accélération vertigineuse. Quelques points de repère de cette période furent le Congrès de la FIAF réuni à Lausanne en 1979 (tandis que le symposium eut lieu à La Sarraz) et le soutien conjugué des autorités fédérales sur le plan suisse et celui des membres de la FIAF sur le plan international. Alex Bänninger, alors chef de la Section cinéma, fut l'un des plus fervents défenseurs du rôle de la Cinémathèque suisse et l'un des artisans de la « Recommandation pour la sauvegarde et la conservation des images en mouvement » de l'Unesco, adoptée à Belgrade en 1980.

5 Hervé Dumont, *Histoire du cinéma suisse – 1896–1965*, Cinémathèque suisse, Lausanne, 1989.

6 Hervé Dumont, *Cineteca svizzera – Schweizer Film Archiv – Cinémathèque suisse*, Cinémathèque suisse, Lausanne, 1998.

In 2011 the Cinémathèque Suisse celebrates several important anniversaries: 60 years since Freddy Buache became the head of the Cinémathèque Suisse in 1951, just a few years after the transfer of the collections of the Swiss Film Archives from Basel to Lausanne; 30 years since the opening of the headquarters of the Cinémathèque Suisse at the Casino de Montbenon in Lausanne, and 20 years since the opening of the Archiving and Preservation Center of the Cinémathèque Suisse, which was installed at Penthaz in 1991.

Furthermore, two series of events took place in 1991, which would play an important role in the policies of the Swiss Film Archives. For one, a series of meetings were held to discuss the possibility of creating a "National Media Center", which would incorporate the existing audiovisual archival institutions. The working group was composed of the senior officers of the Federal Archives, the National Library, the Swiss Sound Archive, the Swiss Television Archives, and the Cinémathèque Suisse). However, there were not sufficient funds to carry out the scheme at that time. The second event, organized by the Cinémathèque Suisse in Lausanne, was held at the Casino de Montbenon: a "Seminar on the preservation and dissemination of the cinematic and audiovisual heritage in Switzerland", which took place 20-22 November 1991, and gathered more than 40 speakers and 200 participants. The central role played by the Cinémathèque Suisse in Lausanne in terms of the preservation of the national film heritage was officially established and proclaimed.

The figure of Freddy Buache, whose relations with Henri Langlois are known to have originated as early as 1946, is linked in various ways to all these events. It is therefore a multiple tribute that the public authorities, cinephiles, and audiences should be paying this year to the undisputed protagonist of more than 60 years of work. This is one of the symbolic meanings of the laying of the foundation stone of the building of the new Research and Archival Center in Penthaz (Stage 2), at the ceremony that took place on 29 March 2011. Many who were there at the Casino de Montbenon in Lausanne in November 1991 met again 20 years later at Penthaz, to witness the start of

Sur le plan institutionnel, en 1981, la Cinémathèque suisse s'est dotée d'un statut juridique qui correspondait mieux à sa mission, lorsque, d'association simple, elle est devenue fondation de droit privé et fut placée sous la présidence d'Albert Mermoud, ancien président de l'association éteinte. Son siège social, salles de cinéma, bibliothèque et locaux techniques furent solennellement inaugurés au Casino de Montbenon le 19 octobre 1981.

Comme rançon de son succès public, les films et autres éléments de collection commencèrent à affluer de manière vertigineuse. D'un rythme de croissance des collections films de quelques centaines de titres par an dans les années 70, on est passé à plus de deux mille par an dans les années 80 !⁷. Des locaux d'entreposage étaient généreusement mis à disposition par la Municipalité de Lausanne chaque fois que la cinémathèque manquait d'espace de stockage, mais il devenait toujours plus urgent de réunir les collections dans un endroit adapté aux besoins de leur préservation scientifique. Après de longues études de faisabilité et de discussions au sein du Conseil de fondation, présidées par Albert Mermoud et Freddy Buache, la Cinémathèque suisse est passée à l'acte, en achetant le bâtiment d'un ancien entrepôt de livres situé à Penthaz, à 12 km de Lausanne, pour y aménager, en 1989/90, son premier Centre d'archivage et d'entretien intégré, relevant ainsi de nouveaux défis, surtout au niveau de la gestion et de la conservation de ses collections. C'est dans cette optique que fut organisé en novembre 1991 à Lausanne le « Séminaire sur la conservation et la mise en valeur du patrimoine cinématographique en Suisse ». Il s'agissait de marquer le rôle moteur de la Cinémathèque suisse en matière d'archivage des films au niveau national.

...

C'est sans doute dans les années 80, suite aux acquis des années de bouillonnement créatif précédentes et d'une conjoncture internationale particulièrement mouvementée, que la Cinémathèque suisse déploya des activités d'une richesse exceptionnelle. Sur le plan international, et en étroite collaboration avec Pro Helvetia, avec le Centre suisse du cinéma et avec les festivals cinématographiques, la Cinémathèque suisse joua un rôle important dans l'ouverture de la Suisse sur le monde et par rapport à ses relations est-ouest et nord-sud. Sur le plan intérieur, et toujours en collaboration avec Pro Helvetia, la Cinémathèque développa un solide réseau d'accès public au patrimoine suisse et international grâce à son action conjuguée avec des centres d'animation tels que Le Bon Film à Bâle, le Filmpodium à Zurich, le Centre d'animation cinématographique Voltaire, qui fait aujourd'hui partie de la Maison des Arts du Grütli, à Genève, le Kellerkino et, plus récemment, le Lichtspiel Theater à Berne, ou encore grâce à ses collaborations avec les festivals de Soleure, Nyon et Locarno. Ce réseau, qui a subi des modifications importantes avec le temps, continue aujourd'hui encore de jouer un rôle important dans les échanges culturels entre les régions de la Suisse.

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En 1990 et 1991, un groupe de travail s'est réuni une dizaine de fois à Berne, Zurich, Genève, Lugano et Lausanne sous la présidence de Jean-Frédéric

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7 Pour suivre l'évolution des collections et activités de la Cinémathèque suisse, consulter le « FIAF Annual Report », FIAF, Bruxelles, accessible dans les bibliothèques des Affiliés de la FIAF depuis 2008.

a new stage in the construction of a research and preservation center for the treasures of the Cinémathèque Suisse. The start of the construction of the new facilities at Penthaz represents the result of more than 50 years of uncertain relations of the Cinémathèque Suisse with governmental authorities. A new era will begin when the works are finished in 2015.

Jauslin, alors directeur de la Bibliothèque nationale suisse à Berne, dans le but de « réfléchir aux moyens de préserver et de transmettre le patrimoine culturel suisse ». Faisaient partie du groupe, outre son président, Christophe Graf, directeur des Archives Fédérales à Berne, Serge Roth, directeur des archives de la Télévision suisse basée à Berne, Kurt Deggeler, directeur de la Phonothèque nationale suisse à Lugano, ainsi que l'auteur du présent texte, à l'époque directeur adjoint de la Cinémathèque suisse à Lausanne. On y avait prévu la création d'un centre d'information audiovisuelle (CIAV), mais son coût et, surtout, sa vocation, perçue parfois comme étant trop centralisatrice, ont rencontré des réticences.

C'est ainsi qu'est née, en 1995, l'Association pour la sauvegarde de la mémoire audiovisuelle suisse, connue dans la sphère des initiés sous le nom de Memoriav, comme réponse au souci général des pouvoirs publics d'aborder la préservation de l'héritage audiovisuel suisse dans son ensemble et comme solution alternative au CIAV⁸.

Il s'agissait en un premier temps de définir l'objet de l'étude et de dresser l'inventaire du patrimoine audiovisuel suisse comme témoignage privilégié et vivant du XX^e Siècle, mais particulièrement fragile par sa nature et – de surcroît – disséminé dans une Suisse où le partage des compétences entre les communes, les cantons, la confédération et le secteur privé rendent particulièrement complexe la tâche de dresser un panorama, d'établir un diagnostic et de proposer des mesures appropriées.

...

Il fut un temps où les collections de la Cinémathèque suisse étaient dispersées dans une dizaine de dépôts généreusement mis à la disposition par la Municipalité de Lausanne. Cette situation, qui répondait aux besoins immédiats d'espace mais pas aux impératifs d'une gestion adéquate des collections, ne pouvait pas durer, et au bon milieu des années 1980 une solution plus durable et – surtout – plus rationnelle devenait urgente. Il fallait trouver un lieu centralisé pour la préservation scientifique des collections.

L'enjeu n'était pas seulement technique, mais revêtait aussi un caractère d'ordre politique. Il fallait ancrer dans le Pays de Vaud une institution culturelle créée en 1943 à Bâle qui avait, dès 1948, trouvé de nouvelles racines à Lausanne.

Les protagonistes principaux de cette épopée furent les autorités et les élus lausannois qui, avec Georges-André Chevallaz, Paul-René Martin et Jean-Pascal Delamuraz en tête, ont successivement et vigoureusement défendu les intérêts d'une cinémathèque que Freddy Buache s'était proposé de fixer à Lausanne. À cela s'ajoutent les rôles des membres du Conseil de fondation de ces années-là, d'abord René Favre qui, en tant que membre fondateur et administrateur de l'association dès 1948, était associé à toutes les étapes importantes jusque et y compris l'installation à Montbenon en 1981, Albert Mermoud (président de la Fondation Cinémathèque Suisse de 1981 à 1989), Jean-Pierre Dubied (président de 1990 à 1994) et Jean-Jacques Speierer (président de 1994 à 1995). Le soutien des banques vaudoises a également eu une importance capitale, car il permit d'entreprendre le projet sans passer par les procédures

8 Memoriav Bulletin Nr. 12, 3/2005, « 10 ans–10 Jahre–10 anni–10 onns », Memoriav, Bern, 2005.

Una giornata particolare à la Cinémathèque suisse

Le 25 août 1989, Jean-Pascal Delamuraz, Président de la Confédération helvétique, invita l'ensemble du corps diplomatique suisse à passer l'après-midi à la Cinémathèque suisse. Après une croisière en bateau de Rolle à Lausanne, les ambassadeurs et leurs accompagnants et accompagnantes arrivèrent en car au Casino de Montbenon. (Photos prises par Christian Dimitriu)



La brigade motorisée de la Gendarmerie vaudoise devant le Casino de Montbenon.



Freddy Buache et les autorités cantonales et municipales attendent le corps diplomatique suisse.



Freddy Buache avance pour saluer Jean-Pascal Delamuraz.



Jean-François Leuba, président du gouvernement du canton de Vaud, souhaite la bienvenue à la délégation des ambassadeurs suisses.



Freddy Buache adresse son discours de bienvenue aux invités de la journée.



Les huissiers ouvrent la marche vers les jardins de Montbenon.



Le Président de la Confédération s'adresse aux invités de la journée.



Jean-Pascal Delamuraz exhorte les ambassadeurs à tenir compte de la valeur ajoutée culturelle lorsqu'il s'agit de vendre « suisse ».



M. Delamuraz, avec humour, au photographe: « Je parie que quand vous publierez cette photo, vos lecteurs vous demanderont 'qui est ce gars à côté de Buache?' »



Jean-Pascal et Catherine Delamuraz prennent congé, avec Freddy Buache, de la délégation diplomatique.

exigées par les administrations publiques. Les représentants des pouvoirs publics (Confédération et Canton) ne pouvaient explicitement souscrire au modèle d'emprunt privé adopté mais l'ont, à tout moment, cautionné et garanti là où il le fallait.

Poussés par l'impatience d'un Freddy Buache désireux d'accomplir le parcours qu'il avait entamé 40 ans auparavant, et forts du soutien bien plus que théorique d'un Conseil de fondation acquis à la cause, les responsables de la Cinémathèque se mirent à la recherche de locaux adaptés à l'aménagement d'un centre d'archivage.

Nous bénéficîions, solidement soutenus par notre chef comptable Georges Bottinelli, de vastes connaissances en matière d'installations de centres d'archivage de cinéma acquises lors de plusieurs visites d'archives de la FIAF. Une visite exploratoire a été entreprise à Berkhamsted, le centre d'archivage du BFI, alors à la pointe de tout ce qu'on pouvait rêver en matière de préservation des collections de films. Lors de nos recherches, j'avais préconisé l'acquisition d'un terrain dans le but d'y aménager un centre d'archivage à la mesure de nos besoins et dans les règles de l'art. Une parcelle de 10.000m² fut visitée à Écublens (mais les propriétaires ne voulaient pas vendre). De plus, dans ces années-là de crise, le Conseil de fondation souhaitait que l'on reprenne des installations industrielles

ou commerciales déjà existantes. Freddy Buache, Georges Bottinelli et moi-même nous sommes rendus sur plusieurs sites et établissements désaffectés, notamment une grande halle commerciale à Yverdon (qui s'est avérée trop chère, trop difficile à aménager et pas assez solide quant à sa résistance au poids du plancher), une porcherie industrielle désaffectée à Moudon (de construction solide, mais peu apte à la construction de structures pour l'entreposage de bobines de cinéma en raison de la déclivité des étages), la centrale nucléaire expérimentale de Lucens désaffectée suite à un accident(!) survenu en 1969 (option qu'amusait Freddy Buache, mais à laquelle s'est opposé le personnel de la Cinémathèque en raison des risques peu connus mais vaguement soupçonnés à l'époque).

Finalement, Albert Mermoud, fondateur et ancien président de la Guilde du Livre et président de la Cinémathèque suisse, a mis les autorités de la Cinémathèque en relation avec un relieur qui possédait un grand dépôt de livres à Penthaz (lors de la visite effectuée par Buache, Dimitriu et Bottinelli, il y avait encore quelques milliers d'exemplaires du Coran entreposés dans ces locaux). La structure de la bâtisse était simple, donc relativement facile à aménager. La résistance au sol semblait correspondre aux normes techniques requises pour l'aménagement de locaux d'entreposage de films et l'affaire fut conclue en 1986.

Les travaux démarrèrent sous le haut (et pressant) commandement de Freddy Buache. J'en fus le chef de projet; Georges Bottinelli l'indispensable maître des comptes et de la trésorerie; Brunello Bonomi le dynamique architecte qui mena les travaux à tambour battant (et qui avait déjà des connaissances en matière de besoins de la Cinémathèque, acquises pendant les travaux exécutés avec son associé Ivan Kolecek lors de l'aménagement du Casino de Montbenon en 1980/1981).

À défaut de moyens financiers et logistiques idéaux, la Cinémathèque a dû faire preuve d'ingéniosité lui permettant de combler ces désavantages. Une des options choisies fut de combiner les besoins de la Cinémathèque avec la nécessité d'un centre de « protection des biens culturels » pour les communes avoisinantes. D'autres mesures permirent de réaliser quelques économies d'argent et d'espace, telles que le développement d'étagères roulantes construites sur mesure, avec des rayons permettant d'optimiser l'entreposage de boîtes de 35mm et 16mm de différents diamètres.

À l'époque, les problèmes et risques liés à l'entreposage de films en nitrate de cellulose, hautement inflammables, ont suscité bien des soucis. *Le Temps* l'a rappelé récemment dans sa section « Archives historiques » en citant les quotidiens de l'époque⁹. Plusieurs réunions avec le commandant des pompiers ont été convoquées. Un autre motif d'inquiétude était la statique du bâtiment. Là aussi, la crainte subsistait que le « paquebot » ne glisse vers le ruisseau voisin et la Cinémathèque fit appel au rapport d'expertise de l'ingénieur de la ville de Lausanne.

Il est à signaler que la totalité des employés de la Cinémathèque ont

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9 Nicolas Henchoz, « Les bobines de cinéma, patrimoine potentiellement explosif », dans *Journal de Genève* et la *Gazette de Lausanne*, Lausanne et Genève, 20 novembre 1991, Cit. dans *Le Temps*, 30 mars 2011.



Locaux du rez-de-chaussée inférieur du bâtiment.



Le bâtiment de Penthaz en 1989.



Premières esquisses des locaux de Penthaz.



Georges Bottinelli montre les premières applications informatiques à Freddy Buache, Susanne Déglon, Nicole Schmitt, Vincent Pinel et Frantz Schmitt.



Les installations de Penthaz I en 1989.



André Chevailler fait visiter les installations par Bernard Martinand, Bernard Ullmann et Fred Junck.

Photos: Christian Dimitriu

En este año 2011, la Cinemateca suiza festeja varios aniversarios de números redondos (Borges diría que es porque estamos mentalmente condicionados por el sistema decimal): los 60 años de la llegada de Freddy Buache a la dirección de la Cinemateca suiza en 1951, apenas très años luego del traslado de las colecciones de los Archivos cinematográficos suizos de Basilea a Lausanne, los 30 años de la apertura solemne de la sede social de la Cinemateca suiza en el Casino de Montbenon el 19 de octubre de 1981, y los 20 años de la inauguración del Centro de conservación y de archivaje en Penthaz, instalado en 1991 con medios financieros limitados.

A esto se agregan, también en 1991, dos series de acontecimientos que debían desempeñar un rol importante en la orientación de la política general de la Cinemateca suiza: de parte de las autoridades oficiales, la organización de una decena de reuniones destinadas a evaluar la posibilidad de crear una « Mediateca nacional » (formaban parte de esa mesa los dirigentes del Archivo federal, de la Biblioteca nacional, de los Archivos de la Televisión suiza, de la Fonoteca suiza y de la Cinemateca suiza); y, de parte de la Cinemateca suiza en Lausanne, la organización de un « Seminario sobre la conservación y la valorización del patrimonio cinematográfico y audiovisual en Suiza », organizado del 20 al 22 de noviembre del mismo año. El seminario reunió a más de 40 conferenciantes provenientes del mundo entero y a más de 200 participantes, proclamando de esta manera el rol central desempeñado por la Cinemateca suiza en Lausanne, en materia de preservación del patrimonio cinematográfico y audiovisual del país.

La figura de Freddy Buache está ligada de diversas maneras a todos estos acontecimientos. Es por ende un homenaje multiple que las autoridades políticas, los cinéfilos y el público en general deberían brindarle en este año como protagonista incontestado de una epopeya de más de 60 años. Es lo que significa de manera más que simbólica la colocación de la primera piedra del edificio de ampliación iniciado por la Confederación helvética en Penthaz (segunda etapa) el 29 de marzo 2011, anunciado por Flavio Cotti, el entonces

participé de manière spontanée et enthousiaste au projet, contribuant ainsi au succès de cette première étape du Centre de Penthaz¹⁰.

Prévu pour faire face aux besoins de la Cinémathèque suisse pendant 20 ans, le Centre de Penthaz fut inauguré officiellement par Freddy Buache en 1991 et en 1992. La pose en 2011 du coffre contenant les premières images tournées en Suisse constitue un acte symbolique qui inaugure une nouvelle étape.

Au fil du temps, la Cinémathèque suisse et ses installations de Penthaz subirent d'importantes mutations comme conséquence de plusieurs facteurs. D'une part, les changements intervenus dès 1996 sur le plan institutionnel, économique et technique ont amené la Cinémathèque suisse à multiplier ses activités de préservation et de mise à disposition du matériel d'archives à un rythme plus rapide que celui prévu dans les années 1980. Le rôle de la Télévision suisse en tant qu'insatiable utilisateur d'images et, en particulier, à la suite de l'accord signé avec la Cinémathèque lui permettant d'accéder au « Ciné journal suisse »¹¹, a également contribué à accélérer ce processus.

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Les changements intervenus aux niveaux mondial et sectoriel à la fin des années 80 demandaient une redéfinition de la conservation du patrimoine cinématographique et audiovisuel en Suisse. Les bouleversements qui ont accompagné la chute du Mur de Berlin se sont également fait sentir en Suisse. Le rôle de la Cinémathèque et de Pro Helvetia changea de nature, et la question de l'accès aux collections et leur circulation en fut bouleversée.

Sur le plan technologique, l'irruption dans la vie quotidienne de la vidéo, d'abord, et du numérique, ensuite, a profondément modifié le rôle des cinémathèques en ce qui concerne l'accès à l'audiovisuel.

De nouvelles considérations d'ordre économique, juridique et technique, ont largement contribué à la mutation profonde, vécue simultanément par les cinémathèques du monde entier. Les nouvelles générations d'auteurs et de réalisateurs ne faisaient plus leur apprentissage du cinéma dans les cinémathèques, mais bien dans les écoles de cinéma. Les festivals ne s'adressaient plus comme par le passé aux cinémathèques pour composer leurs rétrospectives mais bien aux producteurs et aux distributeurs de films, ainsi qu'à des programmeurs parfois recrutés – il est vrai – dans les cinémathèques.

La généralisation du numérique dans la télévision et la vidéo devait par ailleurs profondément modifier le rôle des cinémathèques dans la diffusion

10 Parmi les protagonistes de cette première étape d'installation à Penthaz, il est indispensable de mentionner les légendaires Marcel Jordan et son inséparable collègue Roland Rime, ainsi que le bouillonnant André Chevailler (et ses tonnes de photos, affiches et éléments graphiques qui faisaient tanguer le navire, mais qu'aujourd'hui font l'orgueil de la maison), et ceux qui sont arrivés dès 1981, Georges Bottinelli, Jean-François Vulliemin, Michel Dind, auxquels se sont joint Serge Authier, François Tétaz, Gianni Bonafiglia, Pierre-Alain Somme, Carole Delessert, Anne Brumagne, Didier Pourcelot, ainsi que ceux et celles qui assuraient activement nos activités depuis Lausanne, tels que Barbara Meixner, Nadia Roch, Evelyne Spaak et bien d'autres (nous en étions 21 à l'époque), et ceux et celles qui ont pris la relève par la suite.

11 Hommage est rendu ici à Georges Bartels, dont le nom est indissociablement lié à la production, distribution et conservation, bref, à l'histoire du « Ciné-journal suisse » (produit entre 1940 et 1975) jusqu'à sa retraite en 1993.

présidente de la Confederación en su introducción al seminario de 1991.

Numerosos fueron los que se reunieron en el Casino de Montbenon, en Lausanne, en noviembre de 1991 y que, 20 años más tarde, se encontraron en Penthaz para ser testigos del inicio de esta nueva etapa de la instalación de un centro de conservación de los tesoros guardados por la Cinemateca suiza.

El inicio de la nueva obra en Penthaz constituye en cierta manera el coronamiento de 60 años de relaciones de la Cinemateca suiza con el estado – cuyo interlocutor privilegiado fue, durante estos años, Freddy Buache – y el anuncio de una nueva era que comenzará cuando la obra este terminada, en 2015.

des œuvres audiovisuelles. Le public ne fait plus appel aux cinémathèques pour découvrir les œuvres ou étudier des documents, mais, au contraire, accède aux images chez lui, devant le poste de TV ou l'ordinateur, ou dans d'autres centres de consommation ou d'études conçus à cet effet¹².

Une nouvelle obsession se propagea parmi les cinémathèques à partir des années 90: l'illusion que le numérique allait résoudre la plupart des problèmes concernant la conservation des films produits en photochimique et l'espoir que les nouvelles formes d'accès allaient rendre financièrement rentables les collections. Or, bien que le numérique se soit avéré être un prodigieux instrument, facilitant de nombreuses tâches dans la production, postproduction et la diffusion de films traditionnels, voire un magnifique moyen d'expression en soi, il a tardé – et tarde – à substituer la pellicule photochimique dans son rôle de conservation à long terme des documents et œuvres cinématographiques originaires nés sur pellicule. Plus qu'un substitut à l'option photochimique, le numérique doit être considéré plutôt comme un défi additionnel, la mission essentielle des cinémathèques étant qu'au bout de l'action de conserver ou de restaurer un film né film, on retrouve un film sur son support et dans son format originaux au bout du processus.

Quant aux institutions d'archivage de l'audiovisuel suisse dans son ensemble, elles devaient faire face dès les années 1990 à des difficultés et des défis particuliers. La Cinémathèque suisse devait revoir sa politique d'acquisition, de préservation, de conservation et d'accès des collections dans son ensemble, et en fonction du niveau des ressources disponibles. Il s'agissait en outre de déterminer quelles étaient les mesures susceptibles d'être adoptées de manière coordonnée avec les autres institutions d'archivage suisses et de redéfinir le rôle qu'elle devait désormais jouer sur le plan culturel.

Un groupe de travail de l'audiovisuel suisse, auquel la Cinémathèque fut invité à participer, fut constitué et envisagea l'hypothèse de la création d'une « médiathèque nationale » qui devait réunir sous un même toit l'ensemble des archives audiovisuelles (cinéma, télévision, vidéo, son). Dans l'optique de la Cinémathèque suisse, la perspective de céder son rôle de centre de la mémoire de l'audiovisuel ne semblait pas raisonnable à l'époque. Le séminaire de novembre 1991 fut organisé par la Cinémathèque dans le but premier d'affirmer sa vocation de centre de préservation du patrimoine audiovisuel au niveau suisse. Mais c'est également dans le but de susciter la réflexion sur l'hypothèse de la création d'une « médiathèque nationale » que les participants ont été convoqués par les organisateurs. Pendant les années qui suivirent, le groupe de travail a affiné ses objectifs pour finalement donner naissance en 1995 à l'Association pour la sauvegarde de la mémoire audiovisuelle suisse (Memoriav), conçue comme observatoire du patrimoine audiovisuel suisse, comme instance de coordination de mesures d'urgence pour la sauvegarde de films en péril et comme agence de canalisation de moyens financiers consacrés à des projets de recherche, de conservation et de restauration du patrimoine cinématographique suisse. Par ailleurs, le débat théorique sur les priorités se poursuivit année après année, tant au niveau suisse qu'au niveau international dans le

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12 En 2009, le symposium du Congrès de la FIAF à Buenos Aires, intitulé « Les publics à la recherche de leurs publics » a été consacré aux modifications des habitudes d'accès aux œuvres.

cadre des associations fédérées par le Coordinating Council of Audiovisual Archives Associations (CCAAA) qui, sous l'égide de l'Unesco, réunit autour d'une table les responsables et experts des associations internationales qui ont pour mission la sauvegarde et conservation du patrimoine audiovisuel.

...

En 1991, année de tous les dangers pour la Cinémathèque suisse, Freddy Buache est entré un jour dans mon bureau et m'a communiqué, visiblement ému, que le Président de la Confédération lui avait confié, lors d'une rencontre au vernissage d'une exposition de peinture qui avait eu lieu à Neuchâtel, que ceux qui souhaitaient des changements à la Cinémathèque, et son intégration dans un organisme plus large, avaient abandonné la partie, et que le rachat du bâtiment de Penthaz par la Confédération était en bonne voie quoiqu'il advienne. J'ai eu la certitude, à ce moment-là, que la situation – tout en étant devenue très complexe – laissait entrevoir la mise en route – à plus ou moins longue échéance – de l'aménagement d'un centre d'archivage dans les règles de l'art à Penthaz. Les bases d'une mutation quantitative et qualitative des activités de la Cinémathèque étaient posées. Et le paquebot était définitivement ancré dans la campagne vaudoise. Il a cependant fallu encore une dizaine d'années d'efforts et de lobbying intense pour que la mise en chantier du nouveau Centre de Penthaz soit lancée. Les protagonistes principaux de cette nouvelle épopée furent en premier lieu Marc Wehrin, ancien Chef de la Section cinéma de l'Office fédéral de la culture et Président de la Fondation Cinémathèque suisse depuis 2010, Olivier Verey, ancien Président de la Fondation, et Hervé Dumont, ancien Directeur de la Cinémathèque jusqu'en 2008, suivi *ad interim* par Marc Wehrin, qui passait le témoin de la direction de la Cinémathèque suisse à Frédéric Maire, fraîchement débarqué de Locarno, où il avait dirigé le Festival.

...

Des considérations d'ordre économique, politique et technique ont amené les autorités tutélaires de la Cinémathèque suisse à avancer dans le processus de prise en charge de la dette originelle de la Cinémathèque suisse et à envisager l'extension des capacités d'archivage et de préservation de Penthaz¹³.

Le 29 mars 2011, une myriade de politiciens, représentants des autorités fédérales, cantonales et locales, collaborateurs de la Cinémathèque suisse présents et anciens, amis de la Cinémathèque suisse, de nombreuses personnalités, ainsi que la presse suisse écrite et audiovisuelle – plus de 200 personnes au total – furent conviés à l'acte de pose de la première pierre de la nouvelle étape de construction du Centre de recherche et d'archivage de Penthaz, situé à une douzaine de kilomètres de son siège social, installé au Casino de Montbenon depuis 1981, avec ses salles de projection, la bibliothèque et les bureaux administratifs.

Les discours officiels et la cérémonie se sont déroulés autour de l'immense trou excavé en pleine campagne, aux abords du Centre d'archivage de Penthaz déjà existant, en vue de la construction de son extension.

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¹³ En 2005, les locaux de Penthaz (23 km de rayonnages disposés dans 20.000m³) abritaient 60.000 copies de films, 100.000 affiches, 2 millions photos, 600 appareils anciens. Le gros de la documentation était conservé à la bibliothèque du Casino de Montbenon (à Lausanne) et à Zurich.

L'ambiance était au beau fixe. Les invités privilégiés et prévoyants purent garer leurs voitures devant la salle de gymnastique de l'école de Penthaz, proche du chantier; d'autres durent se conformer aux directives des agents de sécurité et se garer dans les chemins avoisinants.

À l'heure des discours, tout le monde se concentra et circula autour de la gigantesque excavation, du coup transformée en forum, en agora d'un jour, devenue lieu et sujet central le temps d'une cérémonie. Dans les discours, il fut question de tous les espoirs et les défis que la conservation du patrimoine pouvait susciter.

Des cinéastes s'étaient déplacés pour l'occasion. Parmi eux, Ernest Ansorge en tant que patriarche tutélaire de l'Association des Amis de la Cinémathèque suisse, et, pour la Télévision suisse, Franz Rickenbach et d'autres réalisateurs et techniciens.

Depuis le podium officiel, Jean-Frédéric Jauslin, chef de l'Office fédéral de la culture, se réjouissait d'inaugurer cette nouvelle étape dans l'histoire de la Cinémathèque suisse au bord d'un tel trou. Marc Wehrlin, président de la Fondation Cinémathèque suisse, évoquait les circonstances historiques qui firent que ce Centre se trouvât là, remerciant les directeurs qui firent les premiers pas dans cette direction. Une représentante de l'Office fédéral de la construction et de la logistique fit allusion aux investissements prévus pour les années à venir (près de 60 millions de francs pour les installations, jusqu'en 2015). Frédéric Maire, directeur de la Cinémathèque suisse, soulignait que ce Centre n'était pas prévu pour cacher le patrimoine cinématographique mais, au contraire, pour rendre l'héritage cinématographique et audiovisuel accessible au public d'aujourd'hui et aux générations futures.

La cérémonie atteint le zénith lorsqu'une délégation officielle, précédée du Chef de l'Office fédéral de la culture, rejoignit le fond de l'excavation, pour y faire couler dans un petit trou creusé au fond de celle-ci une boîte blindée contenant des fragments d'images filmées en Suisse en 1896 par Casimir Sivan¹⁴, descendue avec un treuil de la grue de construction, pour être emmurée pour l'éternité. Ou presque.

La matinée se termina par un généreux apéro servi par la Municipalité de Penthaz dans la salle de gymnastique de l'école communale, où – cette fois-ci – le brassage d'officiels, presse et invités était devenu possible. On a pu y apercevoir Freddy Buache et Christian Dimitriu faire quelques pas ensemble. On a pu voir Maître Olivier Verrey et Hervé Dumont commenter la matinée; et on a pu percevoir Maître Wehrlin savourer avec satisfaction cette mémorable journée.

...

En 1991, avec un investissement de 8,5 millions de francs, nous avons réussi à aménager Penthaz I dans des conditions difficiles. Nous nous étions procuré des installations de conservation qui devenaient absolument nécessaires, mais qui drainaient une partie importante de nos ressources financières, nous empêchant de mener à bien la gestion scientifique de gestion dont les collections avaient grand besoin et de travailler normalement.

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¹⁴ Casimir Sivan: fragments du documentaire / court-métrage « Exposition nationale suisse – Palais des beaux-arts », Suisse, Genève (1896).



Vue aérienne générale de Penthaz I et l'excavation pour l'extension de Penthaz II (Photo: C. Dimitriu)



Le chantier Centre de Penthaz, vue aérienne du nord. À gauche, l'excavation de Penthaz II. À droite, le côté est du bâtiment de Penthaz I actuellement en service.



Les invités à la cérémonie de pose de la première pierre du chantier de Penthaz II, le 29 mars 2011.



Jean-Frédéric Jauslin et la délégation officielle s'apprêtent à emmurer la boîte contenant les images de l'Expo de Genève de 1896.

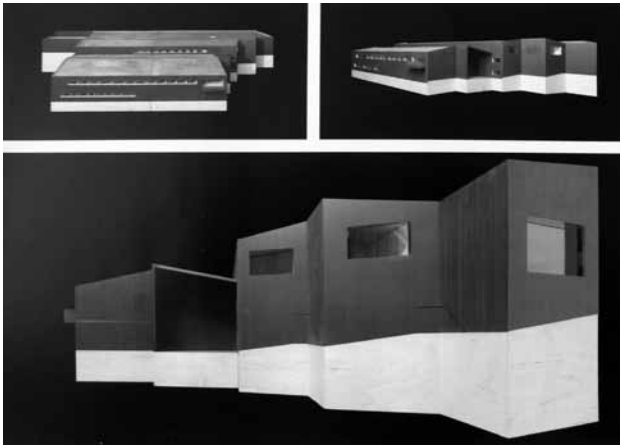
En 2011, la Cinémathèque suisse s'est engagée dans une nouvelle étape dans le but de se donner des installations plus sophistiquées, dont l'investissement a été estimé à près de 60 millions de francs. Cette fois-ci, celui-ci sera pris en charge par la Confédération et son coût ne grèvera pas le budget de fonctionnement courant de la Cinémathèque. Des questions importantes restent cependant d'actualité. Quelle politique de gestion des collections devra être adoptée dans le contexte du défi que caractérise la transition entre le photochimique et le numérique? Quelle politique de gestion des collections existantes, notamment les films en nitrate de cellulose, des copies de films en distribution, des

films sur nouveaux supports numérisés, devra être adoptée? La Cinémathèque suisse disposera-t-elle de moyens financiers nécessaires pour faire fonctionner la nouvelle structure? Les expériences effectuées par des organismes comparables à la Cinémathèque suisse en matière de gestion de la « transition » (en France, au Danemark, en Suède) peuvent nous indiquer des ordres de grandeur à prendre en considération, ou du moins à aider à nous positionner correctement.

Le véritable bond en avant, préparé de longue date et entamé en 2011 est, en premier lieu, le fruit de l'effort de l'infatigable président actuel de la Fondation de la Cinémathèque suisse, Maître Marc Wehrin, ancien directeur suppléant de l'Office fédéral de la culture, ancien chef de la Section film

et membre de la Fondation de la Cinémathèque suisse depuis 1996 et son Président depuis 2009, et Hervé Dumont, directeur de la Cinémathèque suisse de 1996 à 2008.

La conclusion de ces travaux¹⁵, prévue pour 2015, sera également la conclusion d'une longue histoire des relations entre l'état, représenté par de nombreux dirigeants politiques - conscients de l'importance de la conservation du patrimoine cinématographique et audiovisuel et souvent de très précieux et fidèles amis – qui se sont succédés, et la Cinémathèque suisse, dont l'interlocuteur toujours vivace et irremplaçable a été, pendant plus de 60 ans, le tenace Freddy Buache, qui aura 87 ans en décembre 2011.



Détails de la maquette de Penthaz II.

.....
15 Le nouveau Centre de recherche et d'archivage prévoit les installations suivantes:

Volume bâti: 53.500m³

Surface au sol: 13.250m²

Longueur du bâtiment: 120m

Archives: 5.315m²

Espaces techniques: 1.196m²

Bureaux: 576m²

The Saturn Film Production Company (1906-1910): From Austrian Film History to European Cultural Heritage

Thomas Ballhausen

Historical Column



An examination of the media history of erotic films and pornography reveals interesting trends in the world of film. Since the era of silent film, pornographic films have not only produced genuine successful titles, but have also imitated the concepts, logics, and narratives of well-known mainstream films. These kinds of imitations play out as a form of interrelationship which in turn affects so-called “adult remakes”. This effect would also be true for the films of the Austrian production company Saturn Film, which were linked to some extent to similar French productions of that period. All the preserved titles of the Saturn film company have recently been restored and released on DVD with an accompanying book by Filmarchiv Austria. The whole collection will also be made available through the online portal EFG – The European Film Gateway (www.europeanfilmgateway.eu) and the umbrella portal EUROPEANA (www.europeana.eu).

Saturn: A Historic Example

Between 1906 and 1910, Saturn, a Vienna-based company, produced a number of erotic films, which were the first fiction films produced in a continuous manner in the Habsburg Empire. Saturn produced films with erotic content only – and that was how it advertised itself in different trade publications, publicizing its films in a printed catalogue, very similar to the French Pathé productions, which Saturn sometimes remade in an adult manner.

Shows of an erotic and pornographic nature were already popular in shadow theatres, magic lantern shows, and peepshows, and later in panoramas and mechanical and animated panoptica. There is proof that in the so-called “pre-cinema” era there were numerous images, sketches, and photographs of an erotic and pornographic nature. Travelling cinemas took advantage of the audience’s interest in these specific spectacles. Entrepreneurs were in a way torn between concealing the existence of their shows and advertising them; so they set about dealing with this matter in a lateral manner, rather than openly publishing the programme of their evening shows. What is certain is that these shows generated a lot of money for their organizers. In Italy, for instance, screenings of this nature were known as “serate nere” (“black evenings”); in Austria and Germany they were known as “Herrenabende” (“evenings for gentlemen” – although, as recent research proves, a high percentage of the audience was female).

Screenings like this had already started in Austria by 1897. Mr. Josef Stiller, an owner of a cinema in the Viennese Prater, was one of the most important people to establish this kind of programme. Stiller was also partly responsible for coining the term “Herrenabende”. He obtained three films

Lorsqu'on analyse l'histoire médiatique du film érotique et de la pornographie, des tendances intéressantes se font jour dans l'histoire du cinéma. Une certaine production de films pornographiques était déjà en place à l'époque du cinéma muet. Ceux-ci, qui connurent un succès exceptionnel, reprenaient souvent les idées, la logique et le récit de films autrement célèbres. S'agissant d'imitations, les deux types de films entretiennent un rapport complexe. C'est ce que démontre la production de la compagnie autrichienne Saturn Film, qui, d'une certaine façon, était connectée à la production française de l'époque.

Tous les titres encore conservés de Saturn ont été restaurés et publiés récemment par Filmarchiv Austria, en un dvd accompagné d'une brochure. Depuis son siège à Vienne, Saturn a produit, entre 1906 et 1910, nombre de films érotiques (qui, de fait, constituent la première production filmique continue dans l'Empire Austro-Hongrois). Après avoir réalisé des photos érotiques, Johann Schwarzer établissait sa propre compagnie en 1906 pour répondre à la demande exceptionnelle de films érotiques de la part du public. Sa production se plaçait quelque part entre la production française et les films explicitement pornographiques et Saturn réussit à occuper une niche importante dans le marché du cinéma érotique en Europe.

En 1909, le consul autrichien de Tiflis, dans une lettre confidentielle au Ministre des Affaires Étrangères de l'Empire, plaignait des projections de films pornographiques autrichiens dans la capitale géorgienne, en précisant que ces films avaient le logo de Saturn. L'enquête policière qui s'en est suivie a démontré que la compagnie n'avait aucun rôle dans la production ni la distribution des films. Mais une deuxième dénonciation, suivie par un procès judiciaire, provoqua la fermeture de Saturn, durcissant, en même temps, la censure cinématographique en Autriche. Les films érotiques furent interdits à Vienne en février 1910 et plus tard dans le reste de l'Empire.



A scene from *Die Macht der Hypnose* (The Power of Hypnosis), c.1908 (scan from film print)



A scene from [*Die Zaubereien des Mandarin*] (The Mandarin's Sorcery), c.1909 (scan from film print)

by the French surgeon Eugène-Louis Doyen, who documented his surgical operations for educational purposes. These films, also containing the depiction of nude female corpses were banned in 1903 by the police of the German Empire – and, based on this decision, also banned in the Habsburg Empire. But Stiller still wanted to screen these films, and after a number of attempts he was granted permission to show them – on condition that the words “Nur für Herren” (“For Gentlemen Only”) were stamped on the advertising posters. This rather dubious recreational disregard for erotic or pornographic subject matter implies that on one hand the “Herrenabende” arose in part out of scientific purposes, sanctioned by the police – on the other hand, this re-established a connection between medicine and pornography via the female body, something that could already be found in early modern times and in the anatomical theatres of the period.

In Vienna, these shows and films were all the rage; movie houses were very keen on this subject, and it was not uncommon to find advertisements requesting films for so-called “special events” and the already-mentioned

“Herrenabende”. Around 1907, according to the local trade press, many more cinemas were running regular adult evenings. This development was one of the reasons for the introduction of a permanent film censorship in the Habsburg Empire. Initially, erotic films tended to be allusive, often leaving much to the imagination. Naturally, this was not the case with pornographic material filmed mostly by amateurs, which were distributed for example via brothels, often without any commercial or theatrical intentions.

“Herrenabende”

The Austrian-made Saturn films lay somewhere between the erotic and the pornographic. The history of this company is closely linked with that of its founder, Johann Schwarzer, who was a trained photographer. After working in the field of erotic photography, Schwarzer founded his company around 1906 to cater for one of the public’s greatest demands, erotic movies. The films produced by his company bridged the gap between products originating in France and explicitly pornographic movies. In the Saturn films the actresses are completely naked, allowing Schwarzer to offer distributors and audiences a far more explicit and desirable product than the French imports, though still, by his own definition, “artistic”.



A scene from *Lebender Marmor* (Living Marble), c.1908 (scan from film print)

Saturn carved out a considerable niche for itself across Europe in the struggle for control of the erotic and semi-pornographic film market. Many small ads requesting films with “Viennese topics” or, more explicitly, “films, if possible from the Saturn film production company”, were evidence of the company’s success. Schwarzer was in no doubt about the risks involved in producing and distributing his films. This is why he wrote in his catalogue that cinema-owners might lose their license to project films, and that in such cases he would immediately sever all relationships with the indicted cinema-owners. To further protect himself, he had purchasers sign a contract in which they promised to show his films only before an adult audience.

The company’s successful run, which started with adult remakes, came to an end in 1909 because of another form of remake. In a confidential letter, the Habsburg consul of Tbilisi wrote to Count von Aehrenthal, the Foreign Minister of the Habsburg Empire, complaining about the screenings of Austrian-made pornographic films in the Georgian capital. The consul stated that for at least a year, two cinemas had been showing “filth the like of which I had never seen in half a century travelling every corner of the globe”. He also commented that the films in question bore the logo of the Saturn company, and went on to describe that one of them depicted two monks engaged in homosexual practices. He concluded his letter by stating that in the interests of the Austrian film industry and tourist development, it was imperative to avoid what until that time had been known as “Parisian themes” becoming in the future known as “Viennese themes”. The Foreign Minister forwarded this memo to the Home Affairs Minister, who notified the Viennese police department. In late 1909 they raided the company’s premises. The subsequent police inquiry

El análisis de la historia mediática de las películas eróticas y la pornografía revela tendencias interesantes en el mundo del cine. Ya en la época del cine mudo, se producían películas pornográficas que no sólo fueron verdaderamente muy exitosas, sino que imitaban ideas, lógica y narrativa de películas célebres. Tratándose de imitaciones, la relación entre ambos tipos de películas es compleja, como demuestra la filmografía de la compañía austriaca Saturn Film, en cierta medida conectada con la producción francesa de la época.

Recientemente, todos los títulos aún existentes de Saturn han sido restaurados y publicados en DVD, con un folleto, por Filmarchiv Austria. Entre 1906 y 1910, Saturn, cuya sede estaba en Viena, produjo películas eróticas (que, de hecho, constituyen la primera producción continua de películas en el Imperio austro-húngaro). Después de trabajar en fotos eróticas, Johann Schwarzer fundó su propia compañía en 1906 para responder a la demanda creciente del público de películas eróticas. Sus producciones se colocaban en la frontera entre la producción francesa y las películas explícitamente pornográficas. Saturn logró ocupar un segmento importante del mercado de la película erótica en Europa.

En 1909, el cónsul austriaco de Tiflis envió una carta confidencial al Ministro de Asuntos Exteriores del Imperio austriaco, en la que expresaba su disgusto por las proyecciones de películas pornográficas austriacas en la capital de Georgia y señalaba que tales películas tenían el logo de Saturn. Una investigación policial demostró que la compañía no estaba conectada con la producción ni la distribución de aquellas películas. Pero otra denuncia, a la que siguió un juicio, ocasionó el cierre de la compañía, radicalizando, al mismo tiempo, la censura fílmica en Austria. Las películas eróticas fueron prohibidas en Viena en febrero de 1910 y más tarde en otras regiones del Imperio.



A scene from *Eine moderne Ehe* (A Modern Marriage), c.1907 (scan from film print)

showed that Saturn was wholly unconnected with the production of the films mentioned by the ambassador. Unfortunately, sources do not allow us to follow on a step-by-step basis how the case developed, but we do know that after a trial, an order was issued for the destruction of 21 Saturn films, along with photographs and the company's stock of catalogues. This ruling became effective in 1911, and can be considered a very good example of Austrian film censorship, in which political and social issues outweighed questions of morality. The aforementioned trial and the subsequent verdict led of course to the closing of the company. Austrian film magazines gave prominent coverage to this story, adding that complaints against Saturn had arrived from as far afield as Berlin, Paris, London, Rome, and even Tokyo. "Herrenabende" were banned in Vienna from February 1910 onwards, and the other regions of the empire soon followed, bringing to an end an important early phase of Austrian filmmaking.

Don't **X** throw
film away!

Prints will last.

Don't destroy them!

Ne jetez **X** pas
vos films!

Les copies de films peuvent durer.

Ne les détruisez pas!

¡No **X** tire
las películas!

Las copias de películas pueden durar.

¡No las destruya!





Poster for Jean Desmet's Cinema Parisien, Amsterdam, 1910s. Printer: De Kroon, Amsterdam.

EYE's Desmet Collection inscribed on UNESCO's Memory of the World Register

Sandra Den Hamer

News from the Affiliates

Amsterdam

Jean Desmet (1875-1956) fut le premier grand distributeur de films et propriétaire de salles aux Pays-Bas. Il possédait aussi une importante collection d'objets liés au cinéma. Depuis 1957, celle-ci était conservée au Nederlands Filmmuseum (actuellement EYE Film Institute).

La Collection Desmet compte environ 2.000 affiches et presque 700 photos. Riche en documents en papier, elle réunit 933 films, la plupart des années 1907-1916 et souvent des copies uniques. On y trouve des chefs-d'œuvre de D.W. Griffith et de Louis Feuillade, des films avec Asta Nielsen et Lyda Borelli, ainsi que des productions de Gaumont, Edison et Pathé.

Dans les années 1980, la collection fut restaurée. Les films montrés dans des festivals renouvelèrent et élargirent nos idées au sujet du cinéma muet. Notamment, ils témoignent de l'utilisation de techniques de mise en scène sophistiquées et de la recherche de méthodes pour obtenir des images en couleur.

En mai 2011, la Collection Desmet a été inscrite dans le Registre de la mémoire du monde de l'Unesco, qui inclut des documents culturels dont l'importance exceptionnelle est reconnue (voir le site www.unesco.org).

EYE Film Institute Netherlands – qui est en train de s'installer à Overhoeks (Amsterdam) – est le résultat de la fusion récente de plusieurs institutions: Filmbank, Holland Film, Nederlands Instituut voor Filmeducatie et Filmmuseum.

The Desmet Collection at the EYE Film Institute Netherlands has been inscribed on the UNESCO Memory of the World Register. This was announced on 25 May 2011 by the Director-General of UNESCO, Irina Bokova, in Paris. The entire collection will become part of this prestigious UNESCO programme, which assists countries in safeguarding and sharing their documentary heritage. The Jean Desmet Collection includes many films from the early years of cinema that were once presumed lost. Beside its relevance to film history, the collection forms an equally important cultural and corporate archive. Film pioneer Jean Desmet (1875-1956) was the first major distributor and cinema owner in the Netherlands.

UNESCO's Memory of the World Register, a list of documentary history, honours treasures of cultural importance, and includes books, archival records, and film and sound recordings that are of exceptional significance for the world. The Register includes Anne Frank's diary, the Magna Carta, and the Gutenberg Bible.

Now these are joined by the collection of Jean Desmet, which has been held by EYE Film Institute Netherlands (formerly the Nederlands Filmmuseum) since 1957. The vast collection contains, among many other items, masterpieces by D.W. Griffith and Louis Feuillade, films with Asta Nielsen and Lyda Borelli, and productions from the film companies Pathé, Gaumont, and Edison.

The film-historical significance of the Jean Desmet Collection is acknowledged worldwide. A large number of the films in the collection of the Netherlands' first professional distributor are unique copies (i.e., the only copy preserved in the world). Among the more than 900 films

dating from 1907-1916 are masterpieces that had not been seen for decades. These discoveries have cleared up a number of misconceptions, and the film-historical appreciation of historical genres such as Italian diva films, German melodramas, and French comedies has been changed once and for all.

In most countries, three-quarters of the films produced during the silent film era have been lost due to neglect. Because Desmet kept almost



Jean Desmet's Nederlandsche Bioscoop-Bond (Netherlands Cinema League) union membership card, 1934.

everything – even the bills from the window washer were archived – EYE now has a collection of (primarily non-Dutch) films that were often no longer available in their countries of origin. When these films were restored and screened at festivals abroad in the 1980s, they caused a revolution in the international film history world. Many of these films had previously been presumed lost.

Many myths surrounded early cinema up until the 1970s; people often laughed at over-exaggerated acting and what they considered “primitive” filming methods. These attitudes began to shift in 1978, after the FIAF conference in Brighton, where silent film was examined from a fresh, favourable perspective, and archivists and film scholars realized that opinions needed to be radically readjusted. By opening up the Desmet Collection, the then-Filmmuseum made an important contribution to the re-evaluation of early film. The study of the Desmet Collection has ensured that research into early film, which was in its infancy before 1978, has expanded enormously. Film scholars could now set aside misconceptions; it became clear that early films also featured exceptional direction, *mise-en-scène*, and ingenious use of dramaturgy, and used various colour systems. The myth that all old films were in black-and-white was conclusively disproved.



When He Wants a Dog, He Wants a Dog (*Zozor veut un chien*), Eclair, US, 1913, Émile Cohl. French poster for an American animation film (from the series “The Newlyweds”, based on the comic strip by George McManus). Printer: Publicité Wall, Paris.



Poster for *Die Grosse Wette*, Germany, 1916, Harry Piel. Printer: Werkstätten für Grafische Kunst, Berlin.

Jean Desmet (1875-1956), fue el primer gran distribuidor cinematográfico y propietario de cines en los Países Bajos, además de poseer una valiosa colección de materiales relacionados con el cine, que, desde 1957, se conserva en el Nederlands Filmmuseum (ahora en el EYE Film Institute).

La colección Desmet cuenta con 933 películas, casi todas de los años 1907-1916 –entre ellas, obras maestras de D.W. Griffith y Louis Feuillade, películas con Asta Nielsen y Lyda Borelli y producciones de Pathé, Gaumont y Edison– e incluye alrededor de 2000 afiches, casi 700 fotos y cuantiosos documentos en papel.

Muchas de las películas son copias únicas. En los años 80, fueron restauradas y proyectadas en festivales, renovando y ampliando el estudio del cine mudo, pues demostraron que recurría a técnicas refinadas para la puesta en escena y utilizaba también distintos métodos para el color.

En mayo de 2011, la colección ha sido inscrita en el Registro de la Memoria del Mundo de la UNESCO, que incluye documentos de importancia cultural excepcional (véase el sitio www.unesco.org).

El EYE Film Institute Netherlands es el resultado de la unión reciente de varios organismos: Filmbank, Holland Film, Nederlands Instituut voor Filmeducatie y Filmmuseum. Actualmente está en vías de traslado a Overhoeks (Amsterdam).

About the collection

The original donation from the Desmet heirs in 1957 forms an important basis for the current collection of silent films at EYE. It is the particular combination of films, posters, photographs, and business archives that makes the Desmet Collection so valuable, providing an incredible insight into the early years of cinema. As a distributor, Desmet focused on financial gain; film wasn't yet seen as an art form. The significance of this substantial collection thus lies in the combination of all the films, big and small, that defined the daily programming of his cinemas. The films and paper documents Desmet preserved reveal much about supply and demand at the time, and tell the history of what was then a very popular, new form of entertainment.

The collection includes 933 films, nearly all of which originate from the period between 1907 and 1916. Most of the films are one-reelers, with a running time of about 10 minutes, and a large number of them are unique. The collection additionally includes circa 2,000 posters and nearly 700 photographs.

The Desmet Collection is unparalleled worldwide as a cultural and social-historical document due to both its size and its contents.

EYE is the new institute for film in the Netherlands. EYE unites the Filmbank, Holland Film, the Nederlands Instituut voor Filmeducatie, and the Filmmuseum in one organization. EYE plans to move to a spectacular new location in Overhoeks (Amsterdam), which will also be the new home of the Desmet Collection. Developments can be followed on the website www.eyefilm.nl

More information about the UNESCO Memory of the World programme can be found on the website www.unesco.org



Jean Desmet and his wife Rika (Hendrica Elseлина Klabou, 1888-1977), studio portrait, 1910s.

The Davide Turconi Collection of Nitrate Film Frames (1897-1944)

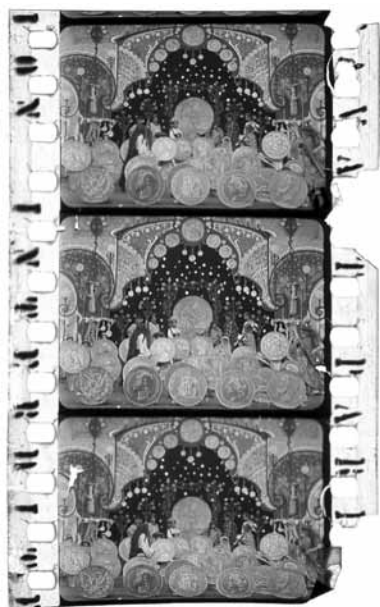
Paolo Cherchi Usai, Joshua Yumibe

News from the Affiliates

Gemona / Rochester



Das Geheimnis von Chateau Richmond, Germany, 1913, dir. Willy Zeyn, prod. Karl Werner



Au Pays de l'or, Pathé, France, 1908

As part of its celebrations for the 30th year of Le Giornate del Cinema Muto in Pordenone, the Cineteca del Friuli presented a new internet database (www.progettoturconi.it) dedicated to the 35mm nitrate film frame clippings collected by Italian film historian Davide Turconi from the Josef Joye Collection in Switzerland and from other unidentified sources. The collection consists of approximately 23,500 clippings in total (usually two to three frames each). The vast majority of the frames cover the early years of cinema (from ca. 1897 to 1915); however, some items in the collection represent films produced as late as 1944.

The Turconi Collection Database is the result of 12 years of ongoing work (2000-2011). The database is the largest of its kind currently available, and provides a unique tool for film scholars, archivists, and curators. Scans of the frames are represented there in a single digital repository. Most of the original frames are now preserved at George Eastman House in Rochester, New York; smaller groups of frames are held by other institutions. As a tribute to Turconi's belief that knowledge is a treasure to be shared, the Turconi Collection Database is being made available for free online with the financial support of Le Giornate del Cinema Muto and the Cineteca del Friuli.

Davide Turconi

Film historian Davide Turconi (17 January 1911–27 January 2005) is regarded as one of the founding fathers of cinema studies in Italy. A specialist in American silent cinema, he achieved an international reputation with a groundbreaking monograph on Mack Sennett (*Mack Sennett, il "re delle comiche"*, 1961), translated into French in the "Cinéma d'aujourd'hui" series by Seghers (1966). After curating programs on Sennett (1961) and Buster Keaton (1963) at the Venice Film Festival, he established in 1964 the Italian Association for Studies in the History of Cinema (Associazione italiana per le ricerche di storia del cinema), one of the first organizations of its kind worldwide. Six years later he founded the Incontri Cinematografici di Grado (1970-1972), a short-lived but influential attempt to develop a festival entirely focused on the rediscovery and promotion of the silent film heritage.

Turconi's encounter with a Palestinian-born film collector, Angelo R. Humouda, and with the newly founded Cinepopolare in 1977 (renamed in 1982 as La Cineteca del Friuli) sparked the idea of a follow-up to the Grado festival, Le Giornate del Cinema Muto, of which he was the first Director and then Honorary President until his death. His collaboration with the Swiss priest Stefan Bamberger sparked the rediscovery of the Josef Joye

À l'occasion du 30e anniversaire des Giornate del Cinema Muto, la Cineteca del Friuli a ouvert au public la collection de photogrammes sur support nitrato de fonds Davide Turconi. Constitué à partir de la collection du Suisse Josef Joye et autres sources non identifiées par l'historien italien Davide Turconi, le fonds comprend quelque 23.500 éléments, datant principalement des premières années du cinéma. Il s'agit de la plus importante collection du genre.

Outil important pour quiconque travaille sur les débuts du cinéma, la collection Turconi est désormais accessible sans frais, grâce à l'appui financier des Giornate del Cinema Muto et de la Cineteca del Friuli, à l'adresse suivante: www.progettoturconi.it

Les photogrammes numérisés y sont accessibles; les éléments d'origine sont conservés au George Eastman House de Rochester et dans plusieurs institutions italiennes.

El artículo traza una breve historia de la colección Davide Turconi de películas de nitrato, colección presentada por la Cineteca del Friuli en el marco de las celebraciones del 30º aniversario de Le Giornate del Cinema Muto de Pordenone. La colección está dedicada a las tomas en nitrato de 35mm coleccionadas por Davide Turconi, historiador italiano del cine, a partir de la colección de Josef Joye (Suiza) y de otras fuentes no identificadas. Consiste en alrededor de 23 500 imágenes, en su mayor parte pertenecientes a los primeros años del cine. El acceso a la colección, la más extensa de este tipo, es una fuente importante para la investigación sobre los primeros años del cine y, desde ahora, está disponible gratuitamente en una base de datos en línea (www.progettoturconi.it), gracias al apoyo económico de Le Giornate del Cinema Muto y la Cineteca del Friuli. Escaneos de las imágenes están disponibles también a través de la base de datos, mientras que los originales se conservan actualmente en la George Eastman House en Rochester (Nueva York) y en algunas instituciones italianas.

Collection, now considered one of the major sources for research on early cinema.¹

Josef Joye

Jesuit abbé Josef-Alexis Joye (1852-1919) collected in Switzerland in the early 1900s a large number of early films from that period. Joye was born in Romont, near Freiburg, and entered the Jesuit order as a young man. He studied in Germany and Great Britain, and returned to Switzerland in 1886 as the Vicar of St. Clara Church in Basel, a position he held until 1911. There he worked to establish a charitable institution in 1898, later renamed the Borromäum, to strengthen the local Catholic community. Joye focused the institution on popular, community-based social endeavors: caring for and instructing orphans, providing Sunday school classes, and offering adult education programs for the working class and recent Catholic *émigrés* to the area.

It is within the context of the Borromäum that Joye turned to visual media for his pedagogical initiatives. In the 1890s and early 1900s he made extensive use of lantern slides, many of which he created himself for lectures on subjects ranging from biblical stories to historical topics, current events, and popular science. Also in the early 1900s, he began to collect films and incorporate them into his lectures. These films have become known as the Josef Joye Collection.

A Brief History of the Collection

In the 1960s, Davide Turconi culled the bulk of the film frames from Joye's collection. Joye had acquired a wide variety of international films, as well as magic lantern slides, over a number of years from the second-hand market in Switzerland and Germany. After Joye left Basel in 1911, the films remained at the Borromäum, and some titles were added after his departure. According to a yet-unverified estimate, there were approximately 1,540 prints in the collection, most of which were produced between 1908 and 1912. A first inventory was made in 1942; a second, more detailed catalogue was compiled in the early 1960s. In 1958, under the supervision of Jesuit Father Stefan Bamberger, the films were moved to more appropriate storage facilities in Zurich, which is where Turconi encountered them.

Upon inspection, Turconi found many of the prints to be in advanced stages of decomposition. He arranged for some of the Italian films to be duplicated on safety film stock in Italy, and approached a number of other archives to preserve the rest of the collection. However, given the expenses involved with a large number of prints, no institution could undertake such a project at the time. Finding no means of saving the collection as a whole, Turconi resorted to a desperate step: he cut frames from the films and carefully organized them in envelopes by title and date (when identifiable) in order to preserve in fragments what he feared would soon disappear. Fortunately, many of the remaining prints did survive, and in 1976 – at the instigation of British filmmaker David Mingay – the remainder of the Joye

1 At a time when research tools were not widely available to scholars, Turconi authored a number of bibliographies on the history of cinema. His autobiographical memoir, "Ricordi di un bibliofilo e storico del cinema" (now available on the Internet at www-3.unipv.it/cinema/extra/turconibibliofilo.htm), was published in *Bollettino per Biblioteche* (Amministrazione Provinciale di Pavia / Assessorato alla Cultura), no. 36, December 1991, pp. 47-53.



A Trip to Mars, Edison, US, 1910



Bruxelles, Nordisk, c.1908

Collection was rescued by David Francis, then Curator of the National Film Archive at the British Film Institute in London. As of 2011, 1,158 of them are reported to survive in some form at the BFI National Archive.²

Over the years, Turconi donated the bulk of his collection of frames to Paolo Cherchi Usai and to the Cineteca del Friuli; smaller batches were also given to the Arts and Culture Department at the Province of Pavia, the Cineteca di Bologna, and to the film historians Aldo Bernardini and Riccardo Redi. In 2004, Cherchi Usai offered his frames to George Eastman House, where they could be properly safeguarded and made available to all; his example was followed in 2010 by Bernardini and Redi, and by the Cineteca del Friuli. The original frames in Pavia and Bologna are held, respectively, by the laboratory La Camera Ottica at the University of Udine (upon arrangement with the University of Pavia, custodian of the frames on behalf of the Province of Pavia) and the Cineteca di Bologna; both institutions have made digital copies available for the Turconi Collection Database.

This project was initiated in 2000 by the Giornate del Cinema Muto and the L. Jeffrey Selznick School of Film Preservation at George Eastman House. Patricia De Filippi (then at the Selznick School from the Cinemateca Brasileira in São Paulo) established the initial technical and curatorial parameters for the long-term conservation of the collection and for the organization of the database. Since then, many other Selznick students have contributed to the project in the course of their training program at George Eastman House. In 2003, Joshua Yumibe (then a Ph.D. candidate at the University of Chicago, now a Lecturer at the University of St. Andrews, in Scotland) took over the management of the project in collaboration with Paolo Cherchi Usai.

The Turconi Collection Database

Each entry in the database includes a low-resolution reproduction of a film fragment from the Davide Turconi Collection. Additional information on the identity of the film and its technical features has been added when possible. Film fragments in the database can be searched in a variety of ways: by the title of the film from which they came (if known), by year, by production company, by nation, by coloring process, and so forth.

The Color of Nitrate

We have endeavored to reproduce the colors of the original frames as accurately as possible. It should be kept in mind, however, that the frames have been scanned over several years, by different people, and with different pieces of equipment, thus making it impossible to achieve a perfect uniformity in color grading. This is particularly noticeable in some titles where multiple frames belonging to the same shot may be slightly different from each other in terms of color balance. Also, the scans are meant to suggest how the frames appear on a light table, and it is worth remembering that the colors would have looked relatively different when projected. Relatedly, the colors will vary depending on the calibration of your monitor. For practical purposes, colors listed in the database have been

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² Further information on the history of the collection can be found in Roland Cosandey, *Welcome Home, Joye! Film um 1910: Aus der Sammlung Joseph Joye* (Basel: Stroemfeld Verlag, 1993 [KINtop Schriften 1]), and in Joshua Yumibe's essay, "From Switzerland to Italy and All Around the World: The Josef Joye and Davide Turconi Collections", in Richard Abel, Giorgio Bertellini, and Rob King (eds.), *Early Cinema and the "National"* (Bloomington / New Barnet, UK: Indiana University Press / John Libbey, 2008), pp. 321-331.



Fillettes de Bretagne, Pathé, France, 1909



Unidentified film, c.1905



Unidentified film, c.1910



[Trommelkünstler], Gaumont/Messter, France/Germany, c.1907

reduced to a limited range of fields. For the same reasons, some colors (for instance, “orange” and “amber”) have been merged into a single field. Color assessment and definition should therefore be considered as approximate. In the event that a more accurate analysis is required, a direct examination of the original frames is strongly recommended.

Access to the Collection

Each nitrate film fragment in the collection is identified by the institution currently holding the original item. Its owner should be contacted directly at one of the following addresses in order to consult the originals or request reproductions in a higher resolution:

- George Eastman House: stills@geh.org
- University of Pavia: bib.petrarca@unipv.it
- Cineteca di Bologna: cinetecaarchiviofotografico@comune.bologna.it

Please note that the Giornate del Cinema Muto and the Cineteca del Friuli are not responsible for handling requests or obtaining permissions for access to the Turconi Collection.

Corrections to the Database

A database of this magnitude is necessarily a work in progress. Many items are still awaiting identification, and errors or ambiguities may be found in the information provided for the entries. You can help us by clicking the “corrections” link located at the top of each page. If appropriate, your notes and comments will be included in the database.

If you own other nitrate film frames received from Davide Turconi, please contact us at turconi.collection@gmail.com. With your agreement, we will do our best to include a reproduction of each item in the database.



Vues d'Espagne en cartes postales, Pathé, France, 1907

All illustrations for this article are from the Davide Turconi internet database, www.progettoturconi.it

Sweden Talks: Early Sound Film Restoration Projects

Mark Standley

News from the
Affiliates

Stockholm

The term “silent film” is somewhat of a misnomer. The “silent” film era didn’t really mean that films were presented in total silence, at least not commonly. Musical accompaniment (either by a soloist on piano or organ and often an orchestra) was commonplace, and music was as much a part of going to the cinema as the images themselves. “Silent film” merely refers to the film not having a sound track synchronized to the image, either on the film itself (e.g., an optical track) or on an external medium, such as a gramophone recording, synchronized to the projector by mechanical couplings. In the late 1920s, cinema underwent a dramatic transformation, arguably the most significant in its lifetime. Sound had arrived, and everything was about to change.

Sweden joined the rest of the world in its transition to “Talkies” in the late 1920s. One of the very first Swedish feature films that had a synchronized soundtrack was *Konstgjorda Svensson* (1929), starring the popular actor and comedian Fridolf Rhudin. As of this writing, this film is still undergoing a rather complex restoration, but there are some interesting developments to discuss, about what has been achieved so far and what we hope to accomplish in the coming months.

The Swedish Film Institute also completed another restoration of an early sound film, *Finurliga Fridolf*, also from 1929, with Fridolf Rhudin and actor/director Weyler Hildebrand. This one-reeler, directed by Gunnar Skoglund, is a comedy sketch with musical interludes.

Concluding this trio of early sound projects is an experimental optical sound recording made by Swedish inventor Sven Berglund in 1922. Those familiar with film history will realize the significance and importance of an optical recording made almost a decade before optical sound was commonplace.

In the spirit of historical chronology and technological development, let’s start at the beginning.

Berglund sound experiments (1922)

Sven Berglund was a Swedish technician who experimented with capturing sound-waves photographically, first on glass plates and later on film. At the time of Berglund’s experiments sound was being played from gramophone records, a format that had superseded Edison’s wax cylinders. Berglund’s vision was of a system that would marry sound and image in perfect sync on the same medium. This was eventually achieved with the Western Electric variable-density optical sound system, itself superseded by RCA’s variable-area system, which is still in use. Film today has Dolby Digital, DTS code, and SDDS sound, but an optical track usually exists for legacy projectors.

It is important to note that Berglund was working without electrical amplification, instead using an acoustical recording method. Lee de Forest had yet to invent the vacuum tube amplifier. Berglund’s system used a

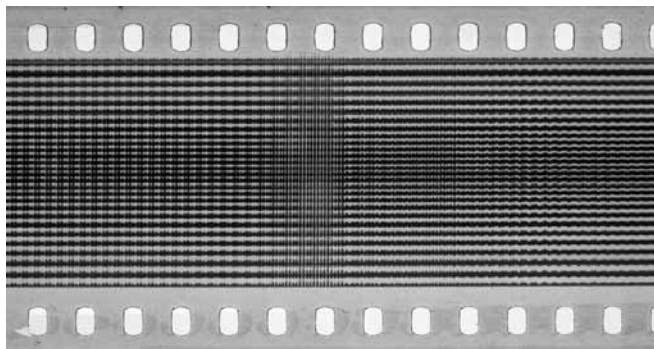
large funnel to channel sound-waves to a movable membrane, along the principle of how the human ear works. The ear-drum excites tiny bones in the inner ear that are converted to impulses received by the brain. This acoustical recording method was used at the time to amplify phonograph records and wax cylinders. Many of us may remember the wind-up contraptions wielding a megaphone or sound horn. These devices were mechanical, clockwork-driven and acoustically amplified.

Berglund's system employed a mirror attached to the membrane that directed a beam of light projected across a simple beam-splitter. When the membrane was moved by the sound-waves the mirror moved and modulated the light. This light was photographed through narrow slits onto film. The resulting soundtrack was 25mm wide, and resembles up to 27 tiny variable-area optical tracks.



Berglund optical sound negative on nitrate film, c.1922. Multiple optical tracks across entire emulsion area. (Photo: Mark Standley)

Berglund also experimented with a large, single, audio track (located mid-reel), though we were unable to recover any discernable audio in this section.



Berglund optical sound negative on nitrate film, c.1922. Large single track. (Photo: Mark Standley)

How do we know this? Berglund carried out his experiments with Wolfgang Filzner in Germany. The Deutsches Filminstitut in Wiesbaden had a reel of nitrate in their collection, and, noting the Swedish connection, contacted us. On inspection it was obvious we had

something unique, but this was no ordinary soundtrack. It would not work with modern optical sound heads. Indeed, Berglund's work was so unique that only the original apparatus can read this track authentically.

Our main priority was to preserve the nitrate material onto safety film. The nitrate was damaged and needed repair. It was also shrunken, so it needed to be printed on a machine capable of handling fragile shrunken nitrate stock. It was imperative to print the soundtrack continuously across the full

L'expression "cinéma muet" est trompeuse: de façon générale, comme on sait, les films étaient rarement projetés dans un silence total. Un accompagnement musical (au piano ou à l'orgue, voire même un orchestre) était presque la règle et la musique, autant que les images, faisait partie d'une sortie au cinéma. L'expression "cinéma muet" signale plutôt l'absence d'une bande son synchronisée à l'image, soit sur le film lui-même (une piste optique), soit par le biais d'un moyen extérieur, tel un enregistrement de gramophone synchronisé au projecteur par un lien mécanique. Dans les années 20, le cinéma connut l'une de ses transformations majeures: le son était arrivé et tout changeait. Le cinéma suédois, comme un peu partout ailleurs dans le monde, devint "parlant" à la fin des années 20.

Les archives de l'Institut suédois du cinéma de Stockholm ont récemment restauré d'intéressants exemples de films sonores de cette époque, notamment deux films de 1929. Le premier, *Finurliga Fridolf*, un sketch comique, utilise la synchronisation avec un disque de gramophone. Le second, *Konstgjorda Svensson*, l'un des premiers longs métrages sonores suédois, utilise aussi le système Vitaphone de couplage avec un disque. Les deux films ont fait l'objet d'une restauration, aussi longue que complexe. Le long métrage, dont la restauration n'est pas entièrement terminée, sera présentée avec une piste sonore Dolby inscrite côté perforations, de manière à préserver l'image plein cadre d'origine.

Le troisième cas étudié dans le présent article s'attache au travail expérimental de l'inventeur suédois Sven Berglund qui, aussi tôt que 1922, avait réussi à enregistrer le son sur le film. La bobine sur support nitrate contenant ses premières expériences en ce sens a été conservée, numérisée et restaurée. Après bientôt un siècle, nous pouvons découvrir cette réussite unique de l'un des authentiques inventeurs du son au cinéma.

width of the film where the image usually resides. Unlike a normal image, though, this had to be done without framelines. A frameline read by an audio head resembles the sound of a motor boat.

Even at this early stage it occurred to me that if we could somehow recover this audio track, we could use the track itself as an image. The soundtrack is quite beautiful, and could be synchronized to the optical soundtrack that it produced. This would make a wonderful presentation print, but recovering the sound was a challenge in itself. Building a custom optical sound head was beyond our budget, and impractical. Nor was it any closer to being authentic to the original recording system. By building a pseudo-authentic analogue light valve we would simply be adding noise to an already noisy recording, something we wanted to avoid. We also could not make such an investment without knowing if the track actually yielded any audio (speech or music). Visually, the track resembles a simple sine wave. Instead we turned to Chace Audio and their proprietary laser scanning system.

Reading an optical soundtrack with light, albeit a laser, was fitting. This was done with highest resolution. At 22 frames per second (Berglund's own running speed) and with painstaking accuracy and attention to detail, we were able to scan the track and identify 11 different audio tests.

A short series of processing tests were done to remove the hiss, crackle, distortion, and modulating noise floor to improve the listenability of the audio. The Noise Demodulator algorithm in the Audio Cube AC-5 proved remarkably effective in evening out the varying noise issues.

An optical track was produced from this file, and we were then able to synchronize this with the "sound as image" negative we had optically reduced to Academy ratio. In January 2011 we successfully projected the final print, and were thrilled to finally hear and see the work of Sven Berglund. While many of the results are no more than crude experiments, the remarkable clarity of the spoken word demonstration recorded on 29 October 1921 clearly cements Berglund in the history books as an early contributor to the development of optical sound recording technology.

Special thanks to: Deutsches Filminstitut, Wiesbaden; Chace Audio by Deluxe, Los Angeles; Nordisk Film Post Production, Stockholm; Håkan Lindberg.

***Finurliga Fridolf* (1929)**

Finurliga Fridolf (literal translation, "Crafty Fridolf") is a one-reel comedy sketch produced in 1929, starring Fridolf Rhudin and Weyler Hildebrand. The sketch was produced with sound, using the Vitaphone system. Our archive had a duplicate negative that had been reduced to Academy ratio, and a viewing print with sound. The source materials for these elements no longer existed. Not only was the viewing print completely out of sync and the audio quality extremely poor, but sections of the audio were missing, resulting in silent passages within the sketch.

In May 2009 Arne Lundgren, a retired projectionist and avid collector, contacted us. He had found and purchased an "Artiphon" record labelled "Finurliga Fridolf" at a car-boot sale, and wondered if we wanted to borrow it. After its delivery I carefully transported it (by hand, as it is fragile) to the Kungliga Biblioteket (National Library of Sweden) for transfer to digital. This was done on authentic equipment and transferred without manipulation.

We were now able to listen to it and check if it was what we hoped. The sound quality was extremely poor, and reflected not only the equipment it was recorded on but the extreme wear and tear on the record itself.



Finurliga Fridolf Artiphon record, 1929. (Photo: Mark Standley)

Nonetheless, it certainly appeared to be similar to the material currently in our collection. To verify this, I needed to compare this digital file (WAV) with our image material. I confirmed that our print was identical, frame for frame, to the negative that produced it. (Viewing prints occasionally lose frames due to damage.) We then scanned this print at 24 frames per second to a simple video file (H264). I now had both audio and visual elements in the digital domain that could be run together in Final Cut (video editing software) to check sync.

Ultimately, this material, if we could proceed, would end up back on 35mm film running at 24 frames per second. Europe's PAL system has a frame rate of 25 frames, and that is the rate used in post production with video. Scanning to Digi-Beta (PAL system) and then to file format required a little thought to ensure the rate of 24 frames (thanks here to Nordisk Film Post Production, Stockholm). In Final Cut I was able to run the video file that reflected our preservation material with the audio file transferred from the Artiphon disc at 24 frames per second. There were many sync problems, but on closer analysis and with corrections here and there, it was apparent that the audio track was the correct version and complete. It seems many of the sync errors were caused by physical damage in the record itself, causing the stylus to jump.



Finurliga Fridolf (1929): Artiphon record label. (Photo: Mark Standley)

Of course, the rotation speed of the record both during the recording process itself and possibly later in the transfer may not have been precise. The Vitaphone system (and variations thereof) was never 100% accurate, due to the inherent errors of mechanically coupling a gramophone with a film projector. How well this material was ever synchronized is very hard to tell today. My conclusion is that if the system was optimal and operated correctly, it was actually pretty good. Imagine for a moment a projectionist presenting a film in the late 1920s, while ensuring the gramophone spinning next to the projector stayed in sync. Every hop of the stylus on the disc would lose sync; film breaking in the gate would also certainly cause problems. Projectionists were required to harmonize two mechanisms thrown together and synchronized only, it seems, by skill and luck. On top of this, the records had a short life, perhaps less than 20 plays

before they were worn out. This wear was no doubt caused by the necessity to use extremely heavy stylus pressure (in fact, more like a nail than an

audiophile's diamond tip) to avoid the possibility of mistracking and sync loss.

Vitaphone and other early film discs had numbered boxes, and operators were required to tick each time they were used. Our record had many of its boxes ticked. Is it any wonder the industry welcomed the optical sound-on-film system that avoided all these problems?

Synchronizing the audio with the video involved occasional adjustments to the waveform. Sometimes this required moving an entire passage of audio forward or backward, or even stretching or shrinking the waveform to maintain sync. This was done using algorithms that do not affect the pitch. The audio may have been recorded prior to performance, or post-dubbed. Inherent errors in the mechanical systems used also effect sync integrity. Our aim in restoration is to try to attain, as closely as is possible, what audiences probably saw and heard at the time. So I was extremely careful not to correct sync with the aim of perfection.

This takes us to an important issue: sound quality.

How did audiences in 1929 experience this audio? The technical sophistication of amplifier and speaker technology in 1929 pales compared with that of today.

The fact that the way the sound from Vitaphone discs is captured on a digital carrier is far less relevant than at first might be perceived. A digital carrier is simply a means to an end, a modern method to record and present sound. It should not alter the quality in any way. (This is what a digital soundtrack is in fact designed to do, i.e., not have an intrinsic effect on the sound.)

The philosophy behind this restoration is to capture the audio still in existence (worn-out discs that have survived from 1929) and present it to contemporary audiences in an authentic way. I must clarify that this is not a debate about the virtues of digital over analogue, or vice versa. Bit depth and sample rates versus linear capture are off-topic. Suffice it to say, high bit depths and sample rates were used to capture this audio.

Technically it was necessary to "improve" the audio so we could even begin to hear anything. Ethically, how far does one go in this process? Factors at play here are multiple. We can never really know what audiences in 1929 actually heard. We can realistically assume that the first-ever playing of a brand-new record sounded far better than the 20th playing. The discs wore down very fast due to the crude and heavy playback design – basically a nail scraping across the disc. The discs we have for our restoration are certainly not brand-new!

Is it possible to improve this audio to a state better than it was originally heard?

This is an interesting question. Actually, not really; the sound carrier – the record – is physically worn down, and fundamental audio information has been lost forever. No amount of digital manipulation can bring this back. In a way, this is a good thing – it means it is virtually impossible for us to go too far, as far as the fundamental sound quality is concerned. This touches directly on the ethical factors previously mentioned. As archivists, our main aim is to preserve and present film with the utmost authenticity. Technology changes the way we may achieve this, but our ultimate goal remains the same. Simply preserving, though, is not enough sometimes. In this case the

recording is worn and the sound quality has deteriorated. A restoration of that audio enables us to hear it as it was when released, or a little closer to that quality. With a film image that is scratched, we use a “wet-gate” process to conceal the scratches so we might see the image as it once was. This is the nature of restoration.

As another example, let us cite the restoration of a silent tinted film from, say, 1915. Originally, the film was shot and then printed on black-and-white film stock. However, the print was then physically coloured using dyes. The film seen on screen was often a black-and-white print that had been dyed, much like colouring a white t-shirt blue. Today we could make a colour negative and then a colour print to represent the colours. (This is the best option with a hand-stenciled film, for example.) However, for a tinted or toned print we usually make a black-and-white negative for our preservation archive, and then make a coloured print on colour stock using filtration and exposure flashing techniques. Is it authentic? No, of course not. Does it give modern audiences a very close representation of what an audience saw in 1915? That is the aim, and generally archivists are satisfied with these compromises.

A film’s image is affected by the differences in the actual film material (nitrate to acetate/polyester); black-and-white silver halide coloured with dyes compared to colour film stock filtered to reveal only a specific part of the spectrum, e.g., red. The differences in the composition of the actual physical cinema screen (material, coating, colour, and reflectivity) and the colour temperature of the projector lamp also have an effect on what we see on screen, affecting the brightness, luminosity, and colour gamut.

There are similar concerns with sound. In the 1920s, the delay in having sound with film was due more to the quest to develop technology regarding amplification and speakers rather than that of finding a suitable carrier to record and play back the sound. In other words, it was quite possible to have sound, and even have the sound play with the film images. It was just that nobody in the theatre would have heard anything, due to the amplification and loudspeaker technology, or rather the lack of it. This improved drastically in the late 1920s and incrementally in the 1930s and 40s. However, the amplification and speaker technology available to us today far exceeds anything available when these early films were made.

What this means in today’s terms is this:

We can hear far more of the audio spectrum than people ever could back in the 1920s due to developments in technology.

The recordings captured a certain portion of the audio range, and the playback system in the theatre played back that audio, probably degrading it to a certain degree. As these records wore out, the audio quality degraded considerably, and extra distortions were introduced. Today we are able to transfer these records and in principle freeze the quality, i.e., without any further degradation. We can record and play back this sound across a much broader spectrum – in effect, the scope of human hearing. Current cinema playback systems can reproduce sound ranging from the sub-bass rumblings in James Cameron movies up to high-frequency squeals that only dogs will appreciate.

Here lies a major problem. The recording medium that we are hearing (via the window of digital, which is to all intents transparent) is also a

La expresión «cine mudo» es, en cierto sentido, impropia. La época del cine «mudo» no implica que, por lo general, las películas fueran presentadas en un silencio total. Lo habitual era que hubiera un acompañamiento musical (por un solista de piano o de órgano, e incluso una orquesta), de manera que la música formaba parte del espectáculo casi como las imágenes mismas. «Película muda» designa simplemente una película que no tenía una banda sonora sincronizada con la imagen, ya sea en la película misma (es decir, una banda óptica) o en un medio distinto, como un disco sincronizado con el proyector gracias a un sistema mecánico. En los últimos años 1920, el cine conoció una transformación notable, quizá la más importante de su existencia: había llegado el sonido y todo lo demás cambiaría. Suecia se incorporó al sonoro en los últimos años 20 y pasó al sonoro.

Recientemente el archivo sonoro del Swedish Film Institute de Estocolmo ha restaurado algunos proyectos muy interesantes de sonorización de películas, entre los que se encuentran dos de los principios de la era del sonoro en 1929. El primero de ellos es una breve comedia, *Finurliga Fridolf*, sincronizada con un disco; el segundo, *Konstgjorda Svensson*, en el que también había sido empleado un sistema sobre disco sonoro Vitaphone, es uno de los primeros largometrajes suecos. Ambas películas han sido tratadas con un proceso de restauración amplio y complejo. *Konstgjorda Svensson* (cuya restauración aún no se ha completado) será presentada con una banda Dolby Digital colocada en la zona de las perforaciones, para preservar plenamente el aspecto de la imagen. El tercer proyecto de restauración descrito en el artículo se refiere a la notable labor experimental del inventor sueco Sven Berglund, quien logró registrar el sonido en la película ya en 1922. El rollo de nitrato que contiene una de las primeras bandas ópticas ha sido preservado, escaneado y restaurado y, por vez primera, después de casi un siglo, está disponible para maravillarnos con la obra de uno de los verdaderos padres del cine sonoro.

very physical medium. By this I mean it is not only analogue, involving mechanical parts (the turning platter with a disc containing grooves, and a stylus literally scraping along the groove, vibrating with the tiny bumps that represent a sound-wave), but also the signal-to-noise ratio is extremely limited. There is as much unwanted noise as there is desired sound.

This noise is as follows:

Hum: Caused by electrical interference, literally, the power sources used to make the sound in the first place. Hum is also introduced when transferring between mediums using electrical equipment. This hum even has harmonics. There is literally a low-frequency “orchestra” of unwanted noise.

Rumble: This is also low-frequency, caused by the the stylus picking up vibrations from the record itself. It is a result of the physical mechanics of the gramophone system. To some degree this is even increased when the record is played back today for transfer to a digital medium.

Wow and Flutter: Pitch errors found on audiotape machines, cassette recorders and players, and other analogue recording and reproduction devices with rotary components (e.g., movie projectors, turntables [vinyl recordings], etc.) The amount of “frequency wobble” (caused by speed fluctuations) varies between devices and design quality. Turntables tend to suffer mainly slow “Wow”.

Hiss: The high-frequency portion of audio, heard when no desired audio is present, or sitting beyond the range of the recorded audio. It is present within the audio itself, but is often masked by the audio. Algorithms can sample this noise and effectively cancel it out without affecting the wanted audio. Dolby and dbx are names synonymous with this noise reduction, albeit by different techniques.

Crackle and Pop: The noise heard when the physical audio carrier (in this case the gramophone disc) is dirty, worn, and damaged.

Judicious use of noise reduction processes were employed to cancel and mask some of these noise problems, as well as a serious amount of high and low shelf equalization. As previously mentioned, today’s playback systems are overly revealing of audio that was simply not heard back in the 1920s. Not only in the low bass registers and high-frequency bands, but also in the crucial mid-range, where most speech and music resides. The goal is to present the audio on a 21st -century sound system, and tailor the audio source to sound as it would to an audience in 1929.

This is an extremely fine balancing act.

The final audio file, complete with a sync pip, was then transferred to 35mm film as an optical soundtrack. This track was then synchronized with the image negative to produce a final viewing print for our archival collection.

All things considered, we are extremely satisfied with the results.

Special thanks to: Arne Lundgren; Nordisk Film Post Production, Stockholm; Kungliga Biblioteket (National Library of Sweden), Stockholm; Cinepost Studios Stockholm.

Konstgjorda Svensson (1929)

Konstgjorda Svensson is one of Sweden's first feature films with sound. Directed by Gustav Edgren, it starred Fridolf Rhudin as a cunning inventor who attempts to win the heart of the music-loving Mary (Brita Appelgren) via the ruse of serenading her with a hidden gramophone (thus the film's title, which literally means "Phoney Svensson"). The popular Mary's other suitors included Weyler Hildebrand and Harald Smith. Released in October 1929, it is essentially "Sweden's *Jazz Singer*", but has not been seen (or heard) for decades. As of this writing, I am in the process of a rather complex restoration, which we hope to have completed for its 21st-century "premiere" in the autumn of 2011. There is also a deadline for this article, so I will write about what has been achieved so far with this project, and what we hope to achieve in the coming months.

The film is in six acts plus a prologue. In our collection, we have a fine grain master positive with several flash-titles, varying between one and four frames, but negative orientation (i.e., black lettering on white background). We also have a poor-quality silent print made in 1968 (source unavailable). In our library, we have an incomplete (around 40%) set of original title cards, and we also found what seems to be a first-draft script containing texts that differ from the original cards. We also have in our collection several Vitaphone discs, which have essentially waited the best part of a century to be reunited with their film.

The first three challenges were as follows:

(1) To produce a new duplicate negative from the master. This proved far more challenging than expected, as there was an inconsistency with the framelines throughout the film. It took a great deal of time and skill to correct every error to produce a negative with a steady frame. Fortunately, to my eyes, the master is extremely good photographically, yielding a fine and broad tonal range, with plenty of detail. Although the edges were masked, I suspect this was printed from the original negative. The quality certainly reflects this.

(2) To create a complete set of intertitles for the film. We naturally used the title cards in existence, and for the missing titles I photographed the texts from the print (which were, on the whole, complete) for reference purposes. We sent these photographed texts and the existing cards to use as reference for font style and size to Animagica, a Stockholm-based company which specializes in this kind of work. Animagica are able to reproduce intertitles via software. These files were then shot on film as a high-contrast master using an Arri, and from this a negative was produced. As was common in the "silent" era, the film also contains several handwritten letters. These were also reproduced by Animagica, using calligraphy skills and authentic period samples as reference.

(3) The Sound. This final challenge is in fact still to be conquered as of this writing. I have already mentioned many of the principles of this work in my account of the *Finurliga Fridolf* project, but in this case there are several differences. With all the details regarding intertitles (there are almost 200 in this film), it is worth mentioning that this really was a film on the cusp of the sound era. This film works and was designed to work as a "silent" film. The titles tell the story. We read what the characters say, per convention.

However, this is also a sound film. How does this work? On transferring the

Vitaphone discs to high-quality digital files, I discovered only one section of dialogue, in fact a monologue, by the actor Fridolf Rhudin. It clearly belongs to the prologue, so apart from sync issues I expect few surprises as to finding its place in the film. The rest of the audio consists of songs. Throughout the film, there are several musical interludes where a character bursts into song.

The quality of the audio is extremely poor, alas. The records were obviously worn virtually to extinction. Now this is disappointing, of course, but we archivists are generally happy just to have anything survive. Many of the processes regarding restoration and ethics I have already covered in my discussion of our work on *Fridolf*, and most of it applies to this film, too. There is one major difference between the two projects, however, which greatly affects the work flow and final print. With *Fridolf* we had in our archive a duplicate negative that had been reduced to Academy ratio. This was unfortunate, but it made little sense to enlarge the image on printing to full-frame. Such was the design of this ratio,

that it conveniently left a handy place to put the new optical soundtrack.

However, our *Konstgjorda Svensson* master was full-frame, as it should be. The original sound was "off film", i.e., on discs synchronized with the projected image. How could we preserve the image's 1.33:1 full-frame aspect ratio (as I believe we should) and still be able to restore, preserve, and present the audio in the 21st century?

Simple. We place the audio outside the image area but still on the film itself. Dolby Digital and SDDS use the area between the perforations (Dolby) and on the track edge (Sony). As of this writing we have decided to use the Dolby system, but this may change in the coming months. Incidentally, DTS uses a sync code on the picture edge that syncs with an external optical disc in the projection room. I considered this as a romantic gesture to the Vitaphone system, but decided not to pursue this path.



Konstgjorda Svensson (1929): Close-up of label of the Columbia record shown in the film while simultaneously played back by the projectionist. The song is "Den Första Gång Jag Såg Dej" ("The First Time I Saw You"), from the popular song collection *Frida's Book* (1922) by Birger Sjöberg. (Photo: Mark Standley)

Our aim, then, is to make a work print from our beautiful new duplicate negative, inserting the newly created texts. As an aside, there is also a missing still photograph in the film. Fortunately, our stills archive has a wonderful collection of glass stills from this film. These have been scanned at 8K, and a high-resolution TIFF file used to create a high-contrast master, 35mm negative, and work print. Interestingly, there are two candidates for this image, and the still used in the film is not made clear in the script. I am reasonably confident which image was originally used, due to context, and I will be proceeding with this image.

When the work print is ready and we are happy, we will scan this at 24 frames per second to a digital file, as we did with *Fridolf* (but using AVC this time). This will enable me to work with it in Final Cut and synchronize the sound, which will then undergo restoration processes again similar to those for *Fridolf*. I intend to keep each of the 7 reels separate as individual


projects, each with its own sync pip. At this stage I am not certain which reels have what audio, except the prologue. These audio files, complete with sync pips, can then be sent to the Nordisk Film Post Production lab in Denmark, where they have arranged to create a Dolby track (licensed by Dolby) on 35mm negative. At the same time I have requested a standard optical track on the same stock, for the simple reason that optical audio is analogue and more robust than digital. This optical track will not be used in our viewing print, but will serve as preservation material.

The digital track will be used to create a viewing print when synchronized with our duplicate picture negative, which I will have edited to match frame-for-frame with our work print. The result will be a new archival viewing print with sound, but also a full-frame image.

Perhaps in a subsequent publication we can report on our level of success.

Special thanks to: Nordisk Film Post Production, Stockholm/Denmark; Animagica, Stockholm; Kungliga Biblioteket (National Library of Sweden), Stockholm.

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The Centro de Capacitación Cinematográfica (CCC)

Lisa Mújica Johnson, Beatríz Torres Insúa, Caroline Fuente Figueroa

News from the Affiliates

México DF



The Centro de Capacitación Cinematográfica in Mexico City.

The Centro de Capacitación Cinematográfica (CCC) in Mexico City was founded in 1975 as a school for the formal training of professional filmmakers in artistic and technical proficiency. From the start, the CCC was constituted as a non-profit organization, and fashioned with the mission of merging image into movement, engaging multidisciplinary artistic expressions and manifestations to a point where its academic affairs, co-production projects, and cultural outreach could converge. The CCC is very pleased to have recently been accepted as a new associate to FIAF.

The CCC has now gone through more than three generations, and its members and graduates have obtained a total of more than a hundred national and international awards. To mention just a few: cinematographer Rodrigo Prieto, ASC, AMS (*Amores Perros*, *Frida*, *Alexander*, *Brokeback Mountain*); art director Felipe Fernández, Oscar-winner for the feature *Frida*; cinematographer Gabriel Beristain, ASC, BSC, winner of a Berlin Bear in 1986 for his work on Derek Jarman's *Caravaggio*; Carlos Carrera, nominated for an Oscar for his animation short *El héroe*; director Ignacio Ortíz, winner of several Ariel awards for the film *Mezcal*; and Francisco Vargas, who also won several Ariels for his film *El Violín*.

The CCC's highly qualified team of active teachers and filmmakers includes Francisco Athié, Sigfrido Barjau, Busi Cortés, Carlos Bolado, Christiane Burkhard, Simón Bross, Carlos Carrera, Felipe Cazals, Nicolás Echeverría, Luis Estrada, Jorge Fons, José Luis García Agraz, Guillermo Granillo, Henner Hofmann (the current General Director of the CCC), Alfredo Joskowicz, Toni Khun, Beatriz Novaro, María Novaro, Ignacio Ortiz, and Marina Stavenhagen (now Director of the National Cineteca).

The school is also a member of CILECT (Centre International de Liaison des Écoles de Cinéma et de Télévision), and has initiated and been involved in numerous joint projects with other filmmaking schools in Mexico and other parts of the world.

The Film Safekeeping Project of the CCC

Very recently, the CCC has acquired an entirely new interest and concern, the safeguarding of its own film history. The challenge of undertaking this ongoing project was assumed in mid-2009, beginning with planning its structure, financial and technical resources, and hiring a professional team of co-workers.

Presently the CCC has in its keeping approximately 5,000 cans of film (nearly 1,360 titles), comprising shorts and features, covering fiction, documentary, and animation. There are many works, in a wide range of media formats:

Depuis 1975, le Centro de Capacitación Cinematografica de Mexico assure la formation professionnelle de cinéastes dans tous les domaines de la production audiovisuelle; il est désormais considéré comme l'une des plus importantes écoles de cinéma d'Amérique latine.

Plusieurs cinéastes connus ont fait leurs études au Centro: Rodrigo Prieto, Felipe Fernandez, Gabriel Beristain, Carlos Carrera, Ignacio Ortiz, Francisco Vargas. Le personnel enseignant du centre est composé de professionnels (réalisateurs, directeurs photo, scénaristes, ingénieurs du son, etc.) de renommée internationale.

Au cours des dernières années, la direction du Centro a été sensibilisée à l'importance des collections qu'il abrite et à l'importance de leur conservation, d'où la mise sur pied d'un projet de sauvegarde de ces matériaux. Étant donné la nature très particulière d'une telle institution d'archives, les embûches étaient nombreuses et le défi de taille pour tous ceux et celles qui y ont travaillé.



Inspection of 16mm films from the collection.

16mm and 35mm, in acetate, and polyester, magnetic, analog, digital, and audio, e.g., ¾-inch, Super 8, Beta, Betamax, VHS, laser disc, etc.

Physical inspection of film material

The process has begun with re-canning from tin to polypropylene. After manual film inspection, AD strips are added to those on acetate base, binding trimmed film, and the diagnostic charts are filled out for each can. At the same time, from the large stock of obsolete analog and magnetic tapes, a real-time revision is performed in each case, diagnosed, and transferred to DVD for academic use, as well as some to external hard drives and discs.

Cataloguing

A cataloguing system has been formulated following the general guidelines of FIAF, the Library of Congress, and the Mexican National Rules for Cataloguing. File Maker software has been very useful for registering a technical fiche for each title, recording each title in its multiple formats, with a state and condition diagnosis, tracking its transit, and the inclusion of a representative photogram. An intranet is being developed so these databases can merge information, elaborate reports and statistical figures, and be consulted on a larger scale.

Facing difficulties, finding solutions

1. The Vault. Years before the 2009 project, the CCC's facilities underwent a remodeling process, and the space for a vault was planned beforehand. However, the following factors had not been taken into account: first, that the CCC was built over a phreatic mantle, and the space destined for the vault was on the ground floor, with one of its walls facing an exterior green area. The vault was floored with linoleum, and 9 sturdy metal sliding shelves had already been installed. Research and expert advice led us to remove the linoleum and apply epoxy lining over acrylic painted walls, floor, and ceiling, and to purchase dehumidifiers that drain by gravity and cooling equipment.

For over 6 months, the desired RH and temperature average of 8°C were kept constant. In winter 2010 condensation began to appear on the upper level in the post-production area, resulting in the temperature slowly rising to 12°C. This led us to consider insulating the ceiling and wall facing the exterior with insulating panels. A different cooling system, with a chemical dehumidifier, is presently being installed, as

well as a remote-control and sensor in order to monitor conditions in the vault from a distance. We also aim to purchase a thermohygrometer with a datalogger, as a complement to the existing portable datalogger.

2. Conservation from the very beginning. The production activity of the CCC has been fruitful and constant. Thus its film collection has grown unsteadily, and interest in preserving our films was not considered for over three decades. Considering that the conservation process should begin from the initial planning of a new work, the idea is to involve the internal community of academics, students, and exhibitors in activities such as vault

tours and talks with specialists about preservation topics. Another idea is the addition of a film conservation subject to the film studies syllabus.



Film vault of the Centro de Capacitación Cinematográfica.

Desde 1975, el Centro de Capacitación Cinematográfica (CCC) se ha dedicado a preparar cineastas profesionales en los distintos ámbitos de la producción audiovisual, convirtiéndose así en una de las más importantes escuelas filmicas de América Latina.

Entre sus graduados se cuentan nombres destacados en la producción filmica, como Rodrigo Prieto, Felipe Fernández, Gabriel Beristain, Carlos Carrera, Ignacio Ortiz, y Francisco Vargas. El cuerpo docente del CCC está compuesto por directores, cineastas, guionistas e ingenieros del sonido de fama internacional.

En los últimos años, el CCC ha reconocido el valor de sus propias colecciones y la importancia de su conservación, iniciando un proyecto para su salvaguarda. Dada la peculiar naturaleza del archivo, la labor no ha sido fácil, pues se ha convertido en un desafío profesional y personal para quienes han intervenido en ella.

El artículo presenta los principales problemas que el CCC debe enfrentar para llevar a cabo una conservación adecuada de sus materiales de archivo, desde las cuestiones teóricas, como el desarrollo de las políticas de registro, catalogación, examen, conservación y préstamo, hasta problemas concretos, como la mejora de los depósitos y la adquisición de equipos y materiales para la creación de un laboratorio de conservación.

3. Film damage during transit. Since CCC productions are in constant transit on the festival circuit, and for touring shows, film exhibitions, and competitions, films frequently return with physical damage, most of it resulting from screenings: broken perforations, emulsion and base scratches, and creases. Most commonly, films arrive without cores and with a certain degree of damage, often without heads and tails, and with splices (occasionally due to the use of the platter projectors used in commercial venues). Sometimes it is easy to track where and how the damage was caused; therefore a proactive policy is being planned. Cans are being sent out from the CCC with a technical fiche and inspection information letter, and cans are labelled with stickers with a warning text requesting proper handling (no mutilation, insertion of cores, etc.). Back at the CCC, a condition report is filled out and a photographic and written record is kept, and film festival organizers are being notified of this information. To date, results have shown that this will be a slow learning process. Projectionists especially need to be made aware that film material is not an industrial product to be used and disposed of, but part of our cultural heritage, requiring special care.

4. A Conservation laboratory. A conservation laboratory is a key objective for the archival department of the CCC. A specific area is slowly being prepared, although major obstacles have been the lack of specialized equipment for film inspection, the absence of suppliers in Mexico, and certain red-tape restrictions on obtaining tools and equipment from abroad. In the meantime, one solution has been the acquisition of secondhand equipment, and an exhaustive search for film material suppliers, combined with the ingenuity of people in our department.

5. Other inconveniences. The use of plastic bags and cardboard boxes for camera negatives when returned from the laboratories where they have been processed is extensive. The CCC is transferring every delivery into polypropylene containers or clean film cans. Attempts are being made to convince the laboratory personnel in charge to avoid such materials.

6. Non-existent film inspection and cataloguing policies. Parallel issues have arisen in the process, such as the need to establish a film inspection policy that includes the entire procedure before, during, and after film inspection. One issue is the classification of materials created before film elements were known; sometimes the nomenclature created by experts for the CCC collection has to be modified to include elements we did not know needed to be considered. The basics applied for their elaboration have been formulated modeled upon the organization of the film collection at George Eastman House.

Conclusions

This entirely new experience for the CCC has been an intense and creative one. It has involved hard work and constant research, and besides increasing our knowledge, intuition and common sense have also been our allies. It is worth mentioning that the project was born under a star, considering the great support and complete trust of our headmaster, and the good fortune of relying upon a wonderful team full of spirit and goodwill.

From a Wooden Box to Digital Film Restoration

Fumiko Tsuneishi

News from the
Affiliates

Wien



Funeral of Tomijiro Kobayashi, 1910. Nitrate original negative and print in a wooden box. (Courtesy of National Film Center, Tokyo)

A wooden time capsule from 100 years ago

When I got a phone call in 2003 from the Lion Corporation, a major manufacturer of toothpaste and other healthcare and household products in Japan, it was absolutely impossible for me to believe what they said: they have a film from 1910. Due to the great earthquake in the region surrounding Tokyo in 1923, the concentrated bombing on the big cities during the last years of the World War II, and more than anything else, lack of the feeling of responsibility to keep films for the next generation, an enormous amount of the Japanese film heritage has been lost. At that time, the oldest original negative which was known to have survived was *Shigeki Nanko Ketsubetsu*, from 1921, which in 2010 became the second motion picture film to be registered as Important Cultural Property of Japan. If their story were true, this film would be the oldest original negative of Japanese film to survive.

And it was, indeed, true. There was a wooden box with two film cans inside, containing a pair of elements: the original negative and a print of a single film, *Funeral of Tomijiro Kobayashi*, from 1910. The contents and the shooting date were clearly documented inside the box. Both of the reels of nitrate were in outstandingly good shape. They were shrunken, but showed no actual signs of decomposition. The films had been stored in the company's archive, with care, but under normal climatic conditions. As it can get quite hot and humid in summer, it is generally very tough for nitrate to survive in Japan; therefore it is extremely rare to find such old nitrate without any decay.

In this case, the wooden box made of Paulownia seemed to have played a great role. As Paulownia doesn't let humidity through, nor does it catch fire easily, it has long been regarded as the most appropriate material for boxes and chests to store precious goods like kimonos, pottery for tea ceremonies, rolled paintings, green tea, and even the remains of the deceased. And indeed, this box had been treated respectfully, just as if it contained the remains of their late master Tomijiro Kobayashi, the founder of the company.



Funeral of Tomijiro Kobayashi, 1910 (Courtesy of National Film Center, Tokyo)

This film has been safely preserved, and has become one of the most precious films of the collection of the National Film Center, not just because of its content, which documents the vivid manners and customs of the time of the funeral of a famous industrialist, but also because of the excellent picture quality. As Japanese silent films acquire high recognition among film scholars and archivists, thanks to Pordenone and some other film festivals, I find it enormously sad that most of the very few films to survive from this period exist in prints of very poor picture quality. This small film, however, helped to give us a good idea how early Japanese films may have originally looked. Recently, in 2011, it also was named to the register of Important Cultural Property of Japan, and became the third motion picture to be protected with utmost care by the government.

A new concept for nitrate storage

When I left the National Film Center in Tokyo and moved to Filmarchiv Austria in 2006, a project to build a new nitrate vault was coming



Nitrate vault made of wood, Laxenburg.

up in Laxenburg, the town 15 km south of Vienna where the archive has its storage facilities. Filmarchiv Austria is, under the strong initiative of our director Ernst Kieninger, quite an environmentally-friendly institution, taking an active decision to avoid using electricity generated from nuclear and fossil resources, and to use electric cars for transportation, heat its facilities with wooden pellets, and so forth. There was already a clear inclination to build the nitrate vault somehow in an ecological way. This Japanese wooden film box gave him an inspiration, which started to take real shape.

In the most conventional way to store nitrate, each room is divided into many small compartments made of concrete, with a small capacity of some 10 reels, and compartments are well isolated from each other, so that fire doesn't spread into neighboring ones. It may sound ridiculous, therefore, to store highly flammable material like nitrate in a wooden structure. Wood does burn, we admit, but hard wood burns relatively slowly, and the temperature doesn't rise so rapidly as with concrete. We regard this instead as an advantage, and the concept has also been scientifically investigated and approved. Our concept gradually took shape, and the building was

completed in 2010. Not only the outside structure but also the inner walls are all made of wood, which supply a very stable climatic atmosphere, and the roof is fully covered with solar panels, which are capable of supplying most of the electricity for cooling during warm seasons.

New vision as a nitrate archive

With this new facility, Filmarchiv Austria has a new ambition, to develop more into a “nitrate archive”. To our great regret, even after every archivist became fully aware of the superiority of nitrate over acetate in terms of stability, some film archives still destroy nitrate sources after preservation. This is regrettable not just ethically, but pragmatically. When a new reconstruction project arises, and if the original nitrate source no longer exists, one has to start from a preservation element at least one generation inferior to the original. Defects which were caused by the preservation process cannot be corrected even with digital means, or at least if so it would become needlessly expensive. Scratches printed in the preservation element could have been easily eliminated by wet-gate; rough grains, new frame lines invading the picture area, and so forth, could also have been avoided. The currently flourishing digital restoration technology is remarkably increasing the opportunity to start new restoration of classics from scratch.

Under such circumstances it is now especially more important than ever to keep nitrate as long as possible. Filmarchiv Austria never destroys any nitrate films; on the contrary, it actively collects them, not just from private collectors, but also from public film archives within the FIAF community.

A new possibility of preservation – in-house digital facility

Filmarchiv Austria had been already involved in the development of archival ARRISCAN, by providing ARRI with nitrate material displaying various kinds of decomposition. Thanks to a joint project among the Austrian Film Gallery, the Austrian Film Museum, and Filmarchiv Austria, an ARRISCAN was installed at Filmarchiv Austria in Laxenburg, and we acquired the whole workflow of digital restoration in-house, except the photochemical process.

The other equipment, two Digital workstations, featuring the general restoration software DIAMANT, the colour grading system SCRATCH, and the digital film recorder ARRILASER, are located in Krems, a beautiful little city by the Danube, where the Austrian Film Gallery is based. It is of course not very convenient to divide the entire digital facility between two locations which are more than 100 km away from each other. However, in order to enable us to deal directly with nitrate sources under coordinated, thorough care, the ARRISCAN had to be brought to Laxenburg, where not only does Filmarchiv Austria have its own nitrate vault, but also where one of the project partners, the Austrian Film Museum, deposits its holdings.

After scanning, we transport data from Laxenburg to Krems via external hard disks. To avoid any risk of losing data, we store raw scans in Laxenburg onto LTO tape, which are conserved for a long time, and after being delivered in Krems, two generations of data are also preserved on LTO, the one after DIAMANT restoration as well as the final data after colour grading with SCRATCH.

As our digital restoration team consists of only four members, and none of us had previous experience operating this hardware and software, the

Alors que Fumiko Tsuneishi travaillait au National Film Center de Tokyo on y découvrit un film de 1910; il avait été déposé dans une boîte en bois et sa condition physique était exceptionnelle. S'inspirant de cet exemple, les responsables du Filmarchiv Austria, où travaille désormais l'auteur, ont décidé de construire un entrepôt en bois pour la conservation des films sur support nitrate. Fort de ce nouvel outil, le Filmarchiv ambitionne de se spécialiser dans la conservation des films sur support nitrate du monde entier.

Le travail de préservation nécessaire grandit évidemment avec le volume d'une collection nitrate. Le Filmarchiv possède déjà l'équipement complet de restauration numérique: des postes de travail Arriscan et Diamant et un Arrilaser. Mais le Filmarchiv ayant à souci de conserver le plus possible la qualité d'origine de l'image, l'approche photochimique sera privilégiée, tant et aussi longtemps que le tirage par contact sera possible. De façon générale la restauration numérique peut servir dans de très nombreux cas: films d'avant 1925, matériaux abîmés ou grandement rétrécis, films en format 16mm, négatifs non montés, films colorés à la main, etc.

De manière à mieux évaluer le lien entre les fonds d'archives et la technologie numérique, le Filmarchiv poursuit des tests avec son équipement actuel et des matériaux qui présentent des problèmes. Si des informations sont perdues au moment du scanning, elles le sont définitivement. Conséquemment on procède au scanning avec le plus grand soin en utilisant la tireuse humide. Chaque séquence est qualifiée selon ses caractéristiques propres et chaque cadre est vérifié et corrigé en temps réel. Règle générale il semble que plus on manipule les informations numériques pour se débarrasser des défauts d'un film, encore plus de défauts apparaissent.

La technologie numérique est en plein développement et il y a encore beaucoup de place pour des améliorations. Inversement, la technologie photochimique a une longue histoire qui nous permet de bien connaître ses possibilités et ses limites. Pour l'auteur il est important de comparer les outils numériques et analogiques sur un même niveau et de

work was quite an effort until the team hit its stride and things started to run smoothly. Digital film restoration requires knowledge and experience in several fields which are quite removed from each other. Since I have established myself purely as an "authentic" film archivist, I could bring my skills to this project to handle historical material, to evaluate photographic picture quality, and so on, but with digital matters I'm not much more than a layperson. When I organized some of the first digital restoration projects in Japan in 2003-2006,¹ I was in a comfortable position to be able simply to ask the lab technicians with expertise, in order to make the result come closer to my own taste, by saying, for example, "Could you please soften the contrast of this sequence?" or "Can we do anything to make these disturbing grains look better?" And now I myself am in the position to find a solution. It is a difference, indeed.

We are still grappling with a lot of unsolved problems, but thanks to the thorough knowledge about source material of Dr. Nikolaus Wostry, our project leader, and the professional skill of Silvester Stöger and Claudia Kopp in operating various kinds of visual software, our team's work has finally reached a level of which we can be proud. Since our digital facility came into actual use, Filmarchiv Austria has already restored more than 40 titles digitally, including short films, with more than 2K resolution.

When should we go digital?

The nitrate holdings at Filmarchiv Austria amount to approximately 30,000 reels (6 million meters). Among them there are quite a few Austrian or Austrian-related silent films, even pre-dating the fall of the Austrian Empire in 1918, which the FAA collects with the highest priority. Even so, some original negatives of this kind are still waiting to be preserved. And the budget for preservation is never sufficient. With our new vision to develop into a nitrate archive, we increasingly need to preserve original nitrate material. For me, as a Japanese archivist, it is deeply astonishing that there are still so many precious originals in the archive still unpreserved, whereas in Japan any little piece of nitrate that has survived until today would be precious enough to be worked on immediately.

(1) As a substitute for optical printing

Even after the acquisition of the digital facility, we prefer staying on the analogue-photochemical side, as long as the state of the original element allows contact printing. We are working in collaboration with a local laboratory in Vienna, Synchrofilm, and are satisfied with the picture quality made by their contact-continuous printing. As long as this solution works well, we actually see no need to go digital. In other words, we prefer to give priority for digital restoration first of all to those sources which otherwise would require optical printing. For us, the question of which method we should select for preservation, analogue or digital, is not determined by the budget scale, nor by the significance of the title, but first of all by the condition of the original element itself.

Around 1925, the way of producing projection prints changed considerably. Until then, most of the prints were developed by hand, using wooden racks and frames, and tinting was applied to each print with a variety of colours. There was no need to edit the negative into a

¹ Please refer to my article, "Some Pioneering Cases of Digital Restoration in Japan", *Journal of Film Preservation* no. 69, May 2005, pp. 45-52.

choisir la technique de restauration la plus appropriée pour chaque cas traité. Même si cela peut sembler paradoxal, la façon d'arriver à une qualité comparable à une restauration par tirage contact qui préserve la qualité d'origine de l'image, c'est, selon le Filmarchiv «une restauration numérique avec le minimum d'intervention numérique ».

Mientras la autora trabajaba en el National Film Center de Tokio, fue descubierta una película de 1910. Había sido guardada en una caja de madera y sus condiciones físicas eran excepcionalmente buenas. Inspirándose en esta experiencia, el Filmarchiv Austria (FAA), –la institución en la que la autora trabaja actualmente– hizo construir un depósito de madera para películas de nitrato. Gracias a esta estructura, el FAA está planeando desarrollar un archivo para películas de nitrato y recogerlas en todo el mundo.

A medida que se amplía una colección de nitrato, mayor será el trabajo de preservación que exige. El FAA tiene en su sede una estructura completa de restauración digital, que incluye sistemas ARRISCAN, DIAMANT y ARRILASER. Puesto que el proyecto apunta a preservar la calidad de las imágenes originales con la mayor precisión posible, prefiere la preservación fotoquímica en aquellos casos en que se pueda realizar una impresión de contacto. En general, las películas anteriores a 1925, los materiales muy deformados o dañados, las películas de 16mm, las películas que hay que reconstruir, los negativos originales no editados o las imágenes coloreadas son candidatas a la restauración digital.

Para explorar la distancia que media entre las fuentes de archivo y la tecnología digital, el FAA está analizando sus límites con materiales problemáticos. Si durante el escaneo se pierde información original, no se la

single completed form. Instead, the negative was divided into segments according to the colour of their tinting, and prints made from each part of the negative were edited into a complete print after tinting. Therefore, splices were absolutely inevitable whenever the colour changed.

After 1925, the automatic developing machine came into use, and it changed the whole procedure of post-production. To suit automatic developing, negatives were edited before printing; thus, in principle, show prints would not need splices. Tinting was not yet abandoned, but colour variation was reduced to a single colour or two, mostly amber, and blue for night sequences. This was one of the biggest transitions that the motion picture experienced in its history: at this point film prints became industrial products, whereas previously they could be considered handcrafted artefacts.

Prints dating from before 1925 generally had many splices from the original release, which caused many of the resulting problems, like torn splices and broken perforations. As contact printing has a certain technical limitation caused by the condition of the prints, unfortunately sometimes one has to give up and, if analogue, apply optical printing. We are generally not very happy with the results from optical printing, because as a rule the contrast of the preservation element becomes higher than the source and thus loses certain details. In these cases, to preserve the original picture quality in the best way, digital methods can be a better solution than optical printing.

As a matter of course, if a print from after 1925 shows heavy shrinkage or damage, we also apply digital methods. If the source material is 16mm, it has to be blown-up onto 35mm; if analogue, one inevitably needs to use optical printing. For that reason, in principle we prefer to work on 16mm preservation only digitally.

(2) To facilitate reconstruction work

If a reconstruction is required using several sources which survive for a single film, it generally makes sense to do it digitally. If analogue, in principle one cannot simply cut the original sources to integrate them into a reconstructed version; instead, one has to duplicate all the source elements and then start editing (although direct cutting of source elements has in fact been done within archives, and not rarely). Besides, if there are both negatives and positives among the available sources, one has to duplicate some of them even one more time, in order to have everything either as negative or as positive. If digitally, one can start directly from the sources without cutting them, and it doesn't matter if the source is negative or positive; thus one can easily avoid adding some generations.

If reconstruction work has to be done not just by sequence, but also even frame by frame – if jump cuts have to be compensated for by other sources, for example – digital methods have a great advantage. When I worked on some of the analogue reconstruction projects of Filmarchiv Austria, for example, *Der Rosenkavalier* (1925), *Der Sonnwendhof* (1918), and *Das Leben des Beethoven* (1927), I often hesitated to make a cut when just a few frames were missing. It is possible to tell precisely how many frames are missing, and which frames should be brought from another source, but on the other hand, if a cut is made, newly created splices

puede recuperar jamás; por esta razón, el escaneo se lleva a cabo extremando los cuidados, con una interfaz líquida. Cada secuencia es calibrada según sus características y cada imagen es controlada y corregida en tiempo real. Parece ser que, en general, cuanto más nos detenemos en los datos digitales para eliminar defectos, más defectos encontramos.

Las tecnologías digitales todavía se siguen desarrollando y queda mucho por mejorar. En cambio, la tecnología fotoquímica está tan madura que conocemos bastante bien sus posibilidades, y también sus límites. Para nosotros, es importante comparar instrumentos digitales y analógicos en condiciones de igualdad, para poder dar con la mejor manera de restaurar cada original. Aunque pueda parecer una paradoja, nuestra solución actual para poder comparar los procesos de preservación con las mejores técnicas de contacto para preservar la calidad de la imagen, es la «restauración digital, con la menor interferencia digital posible».

would also cause a certain gap in the picture: difference in density, contrast, picture position in the frame, and so on. Therefore, it is always a difficult decision if a jump should be filled or ignored. If digital, even one single frame can be integrated without problems. Frame-by-frame reconstruction is possible only with digital means.

If we start from an original negative which is not edited, or if intertitles are available just as flash-titles, a relatively complicated editing project may also require digital workflow.

(3) To reproduce applied colours from the silent era

As our source elements are mostly from the silent era, most of them are coloured. As most film archivists have regularly experienced, photochemical solutions for applied colour were at that point not quite satisfying. If a tinted print is duplicated on internegative, for example, black and white images and colour information are mixed together; black does not stay as black, and tinting looks like toning. It is also quite often the case that an internegative cannot reproduce the incredible brilliance of stencil-colour; the colours get pale and start dissolving into the picture.

The so-called Desmet method, making a colour print out of a b&w negative, gives good results in reproducing tinting, if it is carefully done. This method is even capable of dealing with double toning, a combination of tinting and toning, but because of the double flashing (one for tinting, the other for toning), the picture quality is inevitably inferior.

If one follows digital workflow, it affords wider choices to reproduce various kinds of colours appropriately:

(1) Picture and colour separated

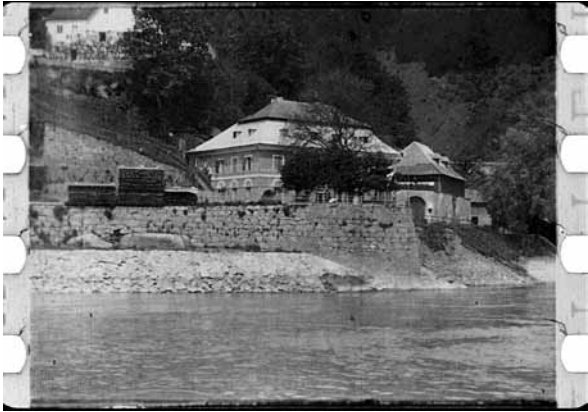
Scans are used as b&w information (1 channel), even if the scanning work itself has been done in colour (3 channels). To digitally grab the original picture information optimally, it theoretically is best to subtract colour information during scanning, obtain picture information as close as possible to b&w, and bring back the colour information afterwards. If tinting is too dense, however, like typical Pathé Frères intertitles which are very densely tinted in red, it is not possible with ARRISCAN to subtract the base colour; in these cases one has to work fully with colour.

To add colour to b&w images, there are some options which are derived from both the digital and analogue fields:

- add colour digitally, and record the final data on colour negative;
- record on b&w negative, and print in colour with the Desmet method;
- record on b&w negative, print in b&w, and tint chemically with dye. This process is commercially available, as far as I know, at IMAGICA West in Osaka, Japan, and Synchronfilm in Vienna, Austria.

(2) Picture and colour combined

If more than two colours are applied, as with hand-colouring or



Double toning – a combination of tinting in pink and iron toning in blue, with decomposition: *Eine Fahrt durch die Wachau*, 1913.

stencil-colour, there is actually no other way than doing the whole process in colour, but with digital scans one can see the various colours defined more clearly, and one can even enhance each colour individually. If colour decomposition forms certain characteristics, generating another colour than the original, we prefer keeping them as they are, to newly adding monotone colour.

Bridging between archival sources and digital technology

When I was still in Japan, I ordered scanning work solely from Haghefilm in Amsterdam, simply because they had already at that time high expertise in scanning problematic sources. Since these projects received quite a lot of public attention, some domestic Japanese

laboratories were motivated to equip themselves to deal with such problematic source elements. In the end, however, they regarded this effort as so inefficient and risky that they decided to stay on the safer side: to duplicate once analogue, and then scan. For me it was very regrettable that this complex bridging between archival sources and digital technology didn't come into practice. And now, I'm the one who has to build the bridge.

The aim of our digital restoration is to preserve the original quality as precisely as possible. For that purpose, scanning should start definitely from sources which are the closest to the original, in order to make the best use of the original information. In this way, accidents do happen, and one cannot guarantee 100% safety of the source. Such a challenging attitude is a sort of privilege of archival restoration done in-house, as with us, because we are not only the operator, but are at the same time responsible for the source material. If I were working in a commercial laboratory, I probably wouldn't dare to put our fragile nitrate onto the scanner either. Our sources are sometimes extremely brittle, or the perforations are much smaller than normal ones; in fact, I sometimes have to give up scanning when the wet-gate simply doesn't let them run through. We are indeed testing the limits of this digital equipment, from the analogue perspective.

In order to avoid damaging precious source material during scanning, we take several preparatory steps. The source is first inspected carefully with a KEM viewing table, and a sequence list with frame numbers is prepared, so that each sequence can be calibrated according to its characteristics. If the film is brittle, we let it stay for several days in a box with ethanol and camphor, so that it gets softer and will run through the gate smoothly. Any damage has to be repaired with tape, but the wet-gate doesn't let a film-strip go through when it is too thick, so tape repair should be minimal. If just the upper side of a perforation is damaged, as is often the case with old prints due to physical stress during projection, we simply thread the film from the end and scan it in reverse. Of course, this adds extra work, necessitating the correction of the frame numbers and so on, but the effect is tremendous, and definitely worthwhile.

Getting along with wet-gate

As wet-gate consists of a pair of glass plates, dust control is a very critical point for users. It is advisable to separate the scanning room and the monitoring room completely, since the liquid in the wet-gate is categorized



Upside-down scanning: *Eine Fahrt durch die Wachau*, 1913.



Scanning room with "optimal" ventilation, Laxenburg



Digital ghost: *Leichenbegängnis Albert Baron Rothschild*, 1911.

as a dangerous object and shouldn't be absorbed into the human body. Furthermore, one is advised to keep the air pressure of the scanning room higher than outside, to keep dust from entering. However, as the liquid has a considerable odor, and one has to enter the scanning room quite often to get rid of the bubbles which appear at splices and tape repairs, and to adjust the liquid value, and so on, in reality we have to keep two doors of the scanning room constantly open.

For wet-gate printing, perchloroethylene and then trichloroethylene were for decades widely in use. Because of their toxicity to the environment as well as to the human body, they have now been replaced with a new sort of liquid especially developed for wet-gate, called KODIKA. Perchloroethylene, which has been used on a great scale by laundry services, is highly volatile, and had the supplementary effect of cleaning the films during printing. On the contrary, KODIKA evaporates so slowly that after scanning the film stays wet and needs to be cleaned, in order to avoid negative effects deriving from this chemical on long-term conservation.

During the machine calibration, ARRISCAN detects dust and dirt on the glass plates, and creates a sort of digital filter to subtract them from the scanned images. It is a useful function, since one can never control dust and dirt perfectly, but it has a characteristic side effect. Even if dust which has been detected by the machine should fly away afterwards, the filter keeps on subtracting it; then one finds in all the scanned pictures the negative image of the dust. As this dust-image is in white – if the source material is a positive print – and stays in every frame in the same position, one can easily overlook it during scanning. I have often been haunted by these digital ghosts after completing a big job.

Despite all these difficulties, however, we are quite content with the effects of wet-gate, and we regard all the extra efforts as worthwhile.

Advantages of digital scanning over analogue printing

1. Real-time monitoring and frame-by-frame correction

If any accident happens during scanning – for example, a perforation slips out, the frame-line comes out of the gate, the focus goes wrong, bubbles come into the wet-gate, and so on – one can detect it real-time and correct the problem frames one by one. With analogue printing, minor defects of this kind have been accepted or overlooked, since any correction would mean new splices or redoing the whole reel. Relying on digital methods, one can



[1] *Eine Fahrt durch die Wachau*, 1913.
Image scanned under default settings.



[2] Brightened image after compression and relocation.



[3] Optimized image.

much more easily be a perfectionist without too much extra work and cost.

2. Sequence-by-sequence calibration

This is for me the most valuable feature of scanning with ARRISCAN. Before starting a job, one previews a key-frame of the sequence and controls the distribution of dynamic range visually as a histogram, and adjusts it to the most appropriate position and range. In the photochemical process this corresponds to negative grading, which has to be done in the laboratory, quite out of reach of archivists. It is therefore a great advantage for us to be able to handle this ourselves, digitally. Once the original picture information is lost, one can never get it back afterwards. If one scans a negative which is relatively new, or whose density and contrast are well controlled, it is probably not necessary to do sequence-by-sequence calibration, but most of the time our sources do indeed display an extremely "dynamic" range of latitude.

The illustrations below show a frame from a 1911 film, *Eine Fahrt durch die Wachau*. As it is an exterior shot, extreme highlights and shadows coexist in a single frame; under default settings, the shadows are obviously gone [1]. Since the dynamic range of this image is far too wide for the capacity of the scanner, one needs to compress it, but then the quality of the picture gets inferior [2]. To save the shadows without losing highlights, and also without losing too much picture quality, one has to find the best balance [3]. If calibration is appropriately set, one doesn't have to work too much for grading afterwards. Sequence-by-sequence calibration requires a lot of work, but all in all it simplifies the whole workflow and reduces the chances of digital defects.

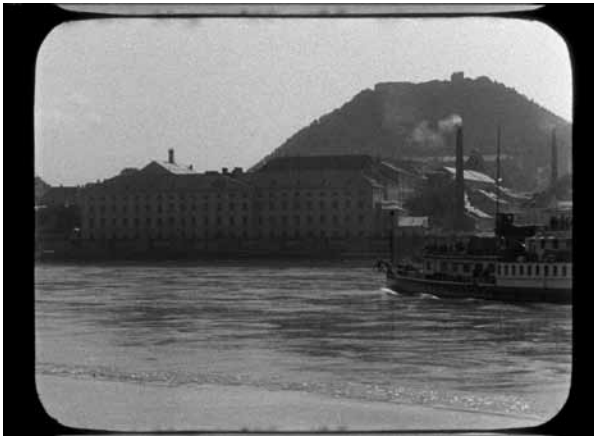
Necessity for historical research

During work on the original negative of *Von Tabakblatt zur Virginier*, a film from 1927, we encountered quite a serious problem. The scans got so grainy and full of digital noise that we couldn't even stabilize the pictures with DIAMANT. We tried some de-noise and de-grain tools, but we couldn't ignore the obvious side effects of these digital solutions. As a rule, it seems that the more we fiddle about with digital data to get rid of defects, the more defects ultimately arise. We tried scanning it again, with no fewer than 17 patterns

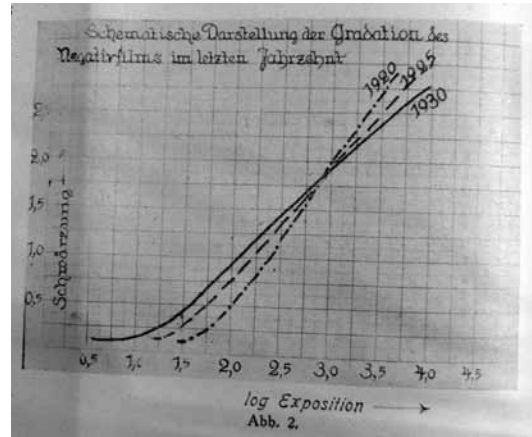
of settings all in all – of diverse resolution (4K, 3K, 2K, down-converted from 6K to 4K, 3K to 2K) and bit depth (10-bit logarithmic, 16-bit linear), with ready-made settings (so-called Lookup Table) and without, wet and dry, and so on. Nothing worked. There was no improvement in the defect beyond our first attempt. (See the first illustration on the next page.)

To our eyes, which are used to modern negatives, this original negative is extremely dense, like a print, and a densitometer indeed tells us that it has a density reading of no less than 2.2. Referring to a 1930 article from *Die Kinotechnik*, a German magazine for cinema professionals, which describes the historical transition of negative density, it is clear that the characteristic

curve of an original negative was generally much higher in the 1920s than nowadays. A density of 2.2 is relatively high, even compared to the standard for 1927, although not extraordinary for that time.



Dark noise in the white area due to high density of the original negative: *Von Tabakblatt zur Virginier*, 1927.



Prof. Dr. John Eggert, "Die Entwicklung des kinematographischen Rohfilms", in *Die Kinotechnik* (5 April 1930), p. 186.

With digital images, it seems that dark noise is something one cannot yet fully avoid. If your source is a projection print, a density of 2.2 can often happen, but since dark noise stays in the dark area of the final result, our eyes are not so much disturbed. Our problem with this source was that we had a negative with this high density and we got the grainy noise in the white part of the final result. After these researches we had to conclude, to our regret, that this material doesn't suit digital restoration at this time, so we simply made a fine grain master positive. The result was terrific. For analogue printing this density is currently still not a problem at all.

What we learned from this experience is that one has to make a careful choice of what to restore digitally. Digital technology is still in the process of development, and there is still much room for improvement. In fact, just a few months after this case, our DIAMANT got an update, and stabilization did work in spite of these grains. In contrast, photochemical technology is so mature that we are quite aware of its capacity, as well as its limitations. For us it is important to compare digital and analogue means on an equal level and find the most appropriate way of restoration for each individual source. Although it may sound paradoxical, to be able to compare preservation processed with optimal contact printing for picture quality, our current solution is "digital restoration with as little digital interference as possible".

Saving The Cinema Museum

Deirdre O'Neill

News from the
Affiliates

London



The Cinema Museum, the Master's House, Kennington, London, formerly the administration block of the Lambeth Workhouse.

Tucked away in an unfashionable part of London, The Cinema Museum, which has been affiliated with FIAF since around 1987, is a rather well-kept secret even among cinema lovers. Housing a collection of artefacts and memorabilia that celebrate the cinema-going experience from the 1890s to the present day, the Museum is a treasure trove: there are cinema seats, uniforms, doors, carpets, signs, posters, and much more, all connected to the days when going to the cinema was an event and people went two or more times a week.

The collection is housed in the old Lambeth workhouse in south London, where Charles Chaplin and his older half-brother Sydney spent some time during their impoverished childhood, after their mother requested to be taken in there. There is an almost breathtaking synchronicity about the fact that Charlie Chaplin – actor, clown, filmmaker, political activist, and supporter of the rights of the oppressed – spent some time in this building, now a museum dedicated to the preservation, exhibition, and interpretation of the most popular cultural form of the 20th century, the cinema.¹

After the Second World War there many things conspired to change the cinema-going habits of the general public. Tickets became more expensive, and no new cinemas were being built, as there was a pressing need to rebuild bombed-out cities. And, of course, there was the rise of television.

Many of the artefacts in The Cinema Museum were rescued by Ronald Grant (co-founder of the museum along with Martin Humphries), whose private collection makes up the bulk of the exhibits. For many years Ronald would drive up and down motorways to save seats, usherette uniforms, picture

¹ The museum is involved in a project to commemorate the work of Charles Chaplin. Artist Anna Odrich is attempting to raise the funds to build a large monument to the Little Tramp in an area where Chaplin lived, which ideally would be quite close to The Cinema Museum.

displays, clocks, lamps, etc., that were being ripped from beautiful old cinema buildings to be destroyed or sold for scrap.

At this time, during the 1960s and 1970s, cinemas were being closed down, converted into bingo halls, or demolished: no more proof is needed of the low esteem in which cinema was held, and how its status as popular culture resulted in its artefacts being considered transitory and disposable.



Cinema Museum founder Ronald Grant as an apprentice projectionist outside the Operating Box of the Playhouse, Union Street, Aberdeen, aged around 18. (Photographed by 3rd operator Dave Salter)

This is very revealing of how we as a culture value certain artefacts/pastimes, considering some worthy of protection and preservation while others are literally consigned to the rubbish heap. At the same time it demonstrates the important role museums play in legitimizing some cultural forms while ignoring others.

In their original manifestation, museums were conceived of as spaces where “high culture” could be displayed and appreciated with the intention of civilizing the masses. This is, of course, in theory no longer true. With the rise of social history as a discipline, there has been a concentrated effort over the last 30 years to democratize the museum space – not only in terms of the assumptions made about the universal appeal and educational value of high culture, but also in terms of broadening the objects considered worthy of curating and displaying. And while this shift in approach is something to be applauded, we could argue that, even with these changes in attitude, popular culture is still very much marginalized in the museum space, effectively relegated to the sidelines of special events dealing with “leisure activities in time-limited exhibitions”.²

All museums are implicitly political spaces – not in the party political sense, obviously – but they are not neutral spaces. The artefacts considered worthy of preservation, the buildings in which collections are housed, the geographical location of sites, all reveal something about the assumptions and attitudes of the society in which we live and what objects we consider to be valuable. And while there is a generally agreed concept of museums as social spaces that exist to serve society at large, their authoritative, top-down approach to cultural and historical knowledge and their imposing spaces have often militated against inclusivity.



Martin Humphries, Terry Smith, and Ronald Grant (l-r) in original uniforms at Cinema Museum fundraiser at the Ritz Cinema, Brixton, south London, 1984.

The Cinema Museum could not be more different. Its celebration of an art form (along with music and television) that historically offered an alternative to the presumed universality of traditional cultural values is grounded in the experiences of people who work in the industry and who go to watch films. It does not take an overtly radical stance, but the museum’s approach to the work it does, its collection, its exhibition, its geographical location, its history, its pricing policy, its celebration of popular culture, the dedication of its volunteers, all attest to an inclusivity considerably at odds with the majority of museums.

The exhibits at The Cinema Museum are linked in very personal ways to the lives and experiences of the people who run the museum. Tours of the collection are interwoven with stories of where objects were found and how they were obtained and collected, how much they cost, how they were used, when they were in use. These are not just artefacts, or

.....
² Kevin Moore, *Museums and Popular Culture*, Leicester University Press, 1997, p.7.

Le Cinema Museum est situé dans le quartier sud de Londres. Le présent article décrit le travail du musée, ses collections et les manifestations qu'il organise; il inscrit le musée dans le contexte de l'histoire de la fréquentation du cinéma en Grande-Bretagne. En même temps l'auteur soulève la question de la fonction des musées qui ont pour mission d'exposer les productions culturelles; il examine le rôle du Cinema Museum dans sa spécificité (conserver les éléments de culture populaire liés à la fréquentation du cinéma) et ce en quoi il diffère des autres musées.

L'article se termine par un entretien avec Martin Humphries, l'un des conservateurs et co-fondateurs du Cinema Museum, qui parle des collections du musée, de ses diverses activités et de son avenir.

curiosities from the past, but living, breathing objects that have a history, a present, and a future. This is not just a collection of exhibits, but a form of communication that speaks to us about cinema and why we love it.

There is certainly a wider debate to be had about the purpose of museums, and their role in contemporary society, the nature of the work they do, and whether that work could just as easily be done by other agencies. Clearly, The Cinema Museum, and the way it functions, sets it apart from other museums. This is a museum about film; not just the product, but the work and dedication it takes to produce that product, and the ways in which we have consumed that product in the past, and how we consume it in the present. It is a museum concerned with our relationship to film. Film matters, not only because it was the popular cultural art form of the 20th century, but also because cinema touches all our lives. Our relationship with cinema is one that engages with our sense of who we are and who we might become. It speaks to us of our dreams and our desires.

Film is art and film is history. It's about memory, not just cultural memory but material memory. And that is what The Cinema Museum offers to those who visit it: the link between our cultural and our material lives.

Interview by author Deirdre O'Neill with Martin Humphries, one of the museum's co-founders and curators.



James Mullinger interviewing Terry Gilliam at The Cinema Museum in Kennington, 2010.

How did the museum come into being?

The Cinema Museum came into being in 1984. Ronald and I had been collecting – he, for a very long time, me for a shorter period of time – and in 1983 we acquired a vast amount of material from Scotland that changed the collection significantly, almost overnight, into one that was now certainly of national but also international interest. So we took advice from various people, and it was agreed that the best thing to do was to apply for charitable status and set up a board of trustees that included Ronald and myself. We are a company limited by guarantee, so we are a “not for profit organization”. We successfully got our charitable status, and the whole aim at that point for the board of trustees, the main objective for them, was to find a permanent home for the collection.

At that time we were in Brixton in south London, in a decaying building called Raleigh Hall. We had 2 floors of that. It wasn't suitable at all, either for storing the collection or as a place to work. So, the first thing was to try and find somewhere to move to. After discussions with Lambeth Council they offered us an old housing office in Renfrew Road, which used to be a fire station. That was called The Old Fire Station; we moved in there in 1986, and it was very much better. It was better for the collection, but it wasn't suitable for exhibition purposes. There was more space, so it was better in terms of storage, and we were able to expand the activities that we did. We were able to offer off-site things like reminiscence projects and so on, as well as improving the collection.

Now while we were in The Old Fire Station we became aware of this building that we are currently in, which is the Master's House of the old Lambeth



Staff lineup in front of the Picture Playhouse, Union Street, Aberdeen, Scotland, in July 1930. Manager Bert Gates is on the left. (Photograph by Fred Hardie, Aberdeen)



Foyer of the Ritz Cinema, Barrow-in-Furness.



A Tragic Elopement (GB, 1903), one of the unique collection of short fiction films by Mitchell and Kenyon held by The Cinema Museum. The man standing is thought to be Sagar Mitchell; the man leaning over the woman is one of the regular M&K actors.



Admission prices signs, salvaged from various cinemas, on display in the Museum, along with original front-of-house display frames.



Sign found in the loft of the Bervie Cinema, Inverbervie, Scotland, which was hung outside the cinema when appropriate. Their first talkie was shown in the late summer of 1932 (*The Loves of Robert Burns*). The sign was made by Jimmy Burnett, who had a sawmill in Stonehaven, the county town.



A very early negative, copied and dated by the British Film Institute as 1896, to which they gave the title *Victorian Lady in Her Boudoir*. This is one of a number of very early films owned by The Cinema Museum. Note the circular perforations.

workhouse, and we discovered the Charlie Chaplin connection. We were always keen, if there was the possibility, of being able to relocate to this building, and we kept knocking on the door of the NHS Trust who owned it. In 1998 they said yes, we could rent it, so we then moved in here. And this has been fantastic, because there has been the possibility of displaying the collection and being able to do a lot more activities.

Who runs the museum?

The museum is entirely volunteer-run. There is still a board of trustees, which includes Ronald and myself; a film historian called Tony Fletcher; David Eve, who worked in television for many years and who is involved with the Plaza Stockport and the Cinema Theatre Association and who is a strong supporter of cinema preservation; and an old friend of the museum called Edith Head [not the famous Hollywood costume designer], whose husband's film collection we inherited. Graham Head collected material on the Brighton Pioneers, and knew George Albert Smith and recorded conversations with him.³ The board will be expanding, probably some time within the next year, because we want to get it up to about seven people.

Other than that, any other activities within the museum are volunteer-run and led. We have a group of at least 15 stalwart volunteers who offer both technical skills and administrative skills in terms of programming events and so on. Because of this we are able to run a full programme of events, which are usually Q&As with people from the film industry both in front of the cameras and behind, talking about their career and illustrated with clips. Since September 2010, some of the personalities who have participated in our events include: Ray Harryhausen, probably the greatest stop-motion animator of all time. The costume designer Julie Harris, who won an Oscar for her work on *Darling* (John Schlesinger, 1965), one of the definitive films of the 1960s British New Wave. Shirley Anne Field, the actress who starred in such notable British films as *Peeping Tom* (Michael Powell, 1960), *The Entertainer* (Tony Richardson, 1960) and *Saturday Night and Sunday Morning* (Karel Reisz, 1960). Peggy Cummins, a British actress who moved to Hollywood and starred in the cult movie *Gun Crazy* (Joseph H. Lewis, 1950), as well as in one of the scariest movies of all time, the British horror film *Night of the Demon* (Jacques Tourneur, 1957). Burt Kwouk, most famous for his role as Cato in the *Pink Panther* movies, but who has had a long and distinguished career in film and television. Kevin Brownlow talked about the technological innovations of the silent filmmakers, and Professor Sir Christopher Fraying presented an evening dedicated to the Westerns of the director Sergio Leone.⁴

We are now also able to show films in the large space on the first floor. We recently hosted an evening during the British Silent Film Festival when we screened the newly discovered silent comedy *What Next?* (1928), directed by and starring the British comedian Walter Forde, with a supporting programme of short films from our unique collection of early Mitchell and Kenyon films. This was a very successful event, and we hope to be part of the festival again next year.

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³ George Albert Smith (1864-1959) is arguably one of the most important figures of Victorian Cinema; in fact Michael Balcon went so far as to call him "the father of the British Film Industry".

⁴ To see a complete list of both past and present events at The Cinema Museum, please visit the museum's website, www.cinemamuseum.org.uk

El artículo examina la labor del Cinema Museum, ubicado en South London. Señala además sus colecciones de «recuerdos sobre el cine» y los acontecimientos que en él se desarrollan. Entre otros aspectos, analiza la afluencia de público en relación con otras instituciones de Gran Bretaña. Al mismo tiempo, plantea interrogantes sobre las finalidades de los museos como espacios públicos dedicados a la exhibición y preservación de objetos culturales, analizando el papel del Cinema Museum en la preservación de objetos culturales populares relacionados con espectáculos cinematográficos y explica las razones de su diversidad con respecto a otros museos.

El artículo se cierra con una entrevista a Martin Humphries, uno de los responsables y cofundadores del Museo, quien se expone sobre sus colecciones, actividades y labor y explica su manera de entender el desarrollo futuro del Museo.

The museum is used as a resource by academics who come to carry out research, as we have a very large library with an enormous amount of information both in terms of trade periodicals, books, and magazines, as well as photographs.

Who programmes the events?

Bob Geoghegan programmes it in conjunction with a group of 10 people (mostly the museum volunteers). What he does is suggest ideas, or ideas are suggested to him, and it's agreed by consensus which ones should be followed up.

What exactly is in the museum?

MH: The museum is made up of objects that would have been in a cinema building previously, so it's anything from carpets and light fittings to projectors, sound equipment, fire extinguishers, and other cinema-related artefacts, including the display items that would have been in the foyer to promote the films coming next week or currently showing. Much of the material is Art Deco, very atmospheric and provocative, and people respond to it emotionally as well as visually.

What kind of people come to the museum?

Well, at the moment the people who come here for guided tours tend to be older, but that is partially because they tend to be the people who have time on their hands during the day and like going out. We have several regular tour guides now who bring large groups of people to us. In terms of the people who come to the events, that's much wider in terms of the age-range of people. Since last year we have seen the amount of young people coming to the events on a regular basis increase.

What is the focus of your work?

I suppose the main focus of our work at the moment is to try and get the museum better known, and enjoyed by more people.

What kind of archive material do you have?

We have a very large stills and poster collection, as well as trade periodicals and magazines, huge amounts of photographic materials to do with cinema buildings themselves, plus a lot of documentation dealing with cinemas, some of which date right back to the early silent period, and they are a great resource for researchers.

Why is the museum important?

The museum is important because there is nothing like it anywhere else. There is nothing anywhere else in Britain that celebrates cinema-going in the way that we do.

How do you see the future? How do you envisage the museum developing?

Ideally we would like to be able to raise enough money to buy the building we are in, because that would give us security of tenure, which is something we desperately, desperately need, because one thing about trying to apply for funding is that you have to be able to show that you have longevity. Funders like it if they know you might be around for the next 25 years. So that is our immediate aim, to be running a fundraising campaign for the



Modern Screen, April 1951, cover featuring Elizabeth Taylor, part of the Museum's collection of film periodicals, trade journals, and fan magazines.



Film share certificate for Cinématographes Théophile Pathé, dated 20 février 1907 (Cinema Museum collection)



More material from the Cinema Museum's Renee Adoree collection: some of the many cards from Hollywood royalty sent with flowers to the MGM star's funeral after she died in 1933, aged 35. This selection illustrates those from Richard Barthelmess, the Talmadges, Joan Crawford, Mary and Lotte Pickford, and Ramon Novarro.



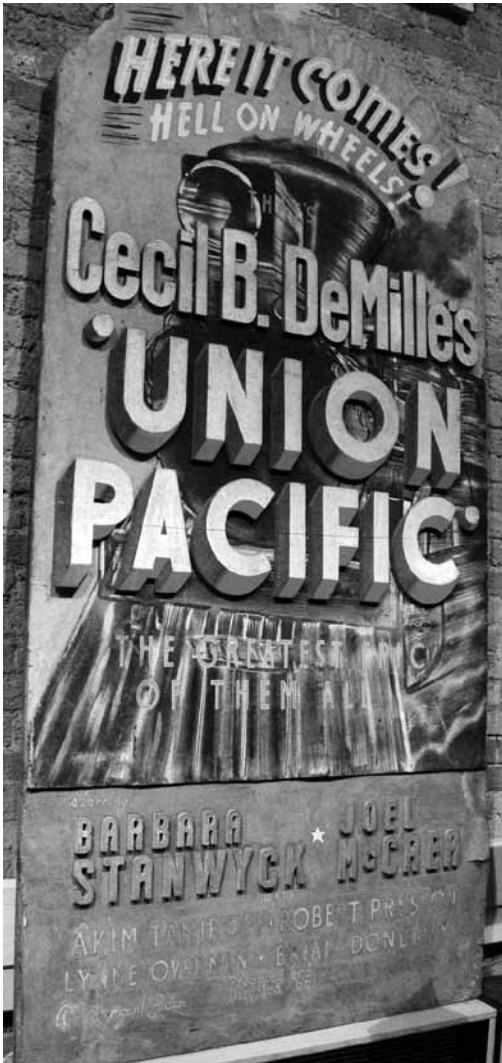
Original brochure for the Broadwest company, c.1914-1920, part of the Museum's collection of early cinema documents.



Autographed portrait photo of actress Billie Burke, c.1910-1915, by the Apeda studio, NY. The Cinema Museum has an extensive collection of vintage film stills, portraits, lobby cards, and posters. Many images are available via the Ronald Grant Archive.



The Cinema Museum holds a unique collection of material belonging to the silent film actress Renee Adoree. Here are some of the contents of a wooden box, displaying some of her personal stills and photo albums.



A 12-foot (13.6-metre)-high advertising publicity board for the Paramount film *Union Pacific*, Cecil B. DeMille, US, 1939. (Cinema Museum Collection, London)

next 3 years, hopefully to buy the building. If we succeed in that then we can probably expand what we do, so we are doing more educational work as well as being somewhere fantastic for people to come and spend a few hours. It is worth mentioning that The Cinema Museum does not receive any public funding and is dependent on the income from its archive material for its survival.

Visit the website of The Cinema Museum: www.cinemamuseum.org.uk

You can contact Martin Humphries at martin@cinemamuseum.org.uk

This article has been adapted and expanded by the author with permission, following its original online publication in June 2011 in the webzine of the Swedish-based journal *Film International* (www.filmint.nu)

Australian Centre for the Moving Image (ACMI)

Nick Richardson

News from the Affiliates

Melbourne

Description des collections de l'Australian Centre for the Moving Image à Melbourne, Victoria, et des principales acquisitions de l'année 2010-11, avec l'accent mis sur la gestion d'importants fonds de collections d'images animées et sur les relations de collaboration engagées récemment avec le National Film and Sound Archive dans le cadre de l'Australian Mediatheque.

Les Collections de l'ACMI comprennent un prodigieux ensemble d'œuvres audiovisuelles, d'objets et d'éléments de référence qui, ensemble avec des collections des partenaires et collaborateurs d'ACMI, constitue une source précieuse de matériaux de provenance australienne et internationale.

Depuis son inauguration en septembre 2009, l'Australian Mediatheque a considérablement élargi sa capacité de mise en valeur des collections en format numérique et analogique. L'équipe de l'ACMI a aussi procédé au transfert d'un nombre considérable de documentaires importants, et a fourni de l'assistance technique à de nombreux centres communautaires, réalisateurs, laboratoires, tant au niveau local qu'au niveau international.

En 2010-11, des éléments de collection ont été consultés en plus de 140.000 séances de visionnement.

L'Australian Centre for the Moving Image (ACMI) est devenu officiellement un associé de la FIAF en Novembre 2010.



Many visitors to ACMI make use of the Australian Mediatheque

The Australian Centre for the Moving Image (ACMI) officially became a FIAF Associate in November 2010. The ACMI Collection comprises a wealth of moving image works, objects, and reference materials, which, along with our work with our partners and collaborators, reflects the rich diversity of Australian and international screen culture resources.

We assist interstate and international cultural institutions in the delivery of projects and programs through the loan of rare moving image content, artworks, and related objects from within our Collection. Our team has also assisted in the digital preservation of a number of key Australian documentaries, and has provided specialist advice and support to community groups, filmmakers, and laboratories, both locally and internationally. During 2010-2011, loaned materials from the Collection were seen by over 140,000 viewers.

In 2010-11, a major review and refreshment of policies and procedures guiding asset management was completed. Improving risk assessment tools is also a key component of improved collection management, and a review of our current risk assessment profile has also commenced. In June 2011 we finalized a complete valuation of the ACMI Collection. The process illuminated a number of high-value and rare items, and has formed the basis of ongoing rarity, risk, and storage assessments.

Australian Mediatheque

Since opening in September 2009, this unique resource centre has significantly expanded opportunities for broad general public engagement with a major repository of digital and analogue screen culture resources. It

Se describen las colecciones y principales actividades del Australian Centre for the Moving Image en Melbourne, Victoria, y las adquisiciones del año 2010/2011, con especial énfasis en la gestión de importantes fondos de colecciones de imágenes en movimiento y sobre las relaciones de colaboración iniciadas recientemente con el National Film and Sound Archive en el marco de la nueva Australian Mediatheque.

Integran las colecciones del ACMI un prodigioso conjunto de documentos audiovisuales, objetos y obras de referencia que, junto con las colecciones de los organismos asociados al ACMI, constituye una valiosa fuente de elementos de proveniencia australiana e internacional.

Desde su inauguración en septiembre 2009, la Australian Mediatheque ha desarrollado considerablemente su capacidad de acceso y valorización de sus colecciones en formatos analógicos y digitales. El equipo del ACMI ha procedido a la conversión de un elevado número de documentales importantes, y ha proporcionado asesoramiento y asistencia técnica a centros comunitarios, realizadores y laboratorios, tanto a nivel local como a nivel internacional.

En 2010/2011, las colecciones del ACMI fueron objeto de más de 140 000 sesiones de consulta.

El Australian Centre for the Moving Image (ACMI) fue admitido como Asociado de la FIAF en Noviembre 2010.

also serves the research and education sectors, a service enhanced by our collaboration with the National Film and Sound Archive (NFSA) in Canberra and content providers including commercial and public broadcasters, film schools, and universities.

Australian Mediatheque highlights in 2010-11:

- 30,000 people visited the Centre
- 10,000 hours of digital content were viewed
- 45,000 individual titles were viewed
- More than 120 hours of new content were added to the view-on-demand digital delivery interface
- An independent survey returned a 99% satisfaction rate from visitors
- 19% of Mediatheque visitors were using the resource for education or research
- The average stay for visitors was 46 minutes
- 2,600 hours of analogue content were viewed
- The most watched title of 2010-11 was *Control Your Carbon Dioxides*, an award-winning film from our *Screen It* student filmmaking competition
- The most popular on-demand titles were television advertisements, classic features and shorts, historic documentaries and actuality footage, television programs, and home movies

Australian Mediatheque staff are readily available to assist visitors. (Collections Access Team Leader Lynda Bernard)



Large touch-screens play digitized titles for visitors to the Australian Mediatheque



Sam Kula (1933-2010)

Robert Daudelin

In Memoriam

Canadian film archivist Sam Kula died in Ottawa on September 8, 2010, at the age of 77.

Sam Kula's professional career began in 1958 when he joined the British Film Institute (BFI) and became deputy curator under Ernest Lindgren. In the 1960s he moved to the USA to join the American Film Institute (AFI), where he was among those who oversaw the publication of the multi-volume *AFI Catalog*. In 1973 Sam, a born Montrealer, moved back to Canada to head the Film, Sound and Television section of the newly created audiovisual archives of the National Archives of Canada. (Sam would never forget that his first task in this capacity was to attend a six-month crash course in the French language. Every senior civil servant in the Canadian Government must be able to communicate in the country's two official languages.)

The audiovisual archives joined FIAF in 1977 (sadly, they left recently), and Sam Kula served on the FIAF Executive Committee from 1981 to 1987, being its vice-president for the term 1985-1987. In the 1970s, he was closely associated with the discussions within the Round Table of Audiovisual Records Associations and the Technical Coordinating Committee (TCC) – one of the predecessors of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) – and as such was involved in important discussions on educational matters as well as the FIAF Summer School. He was also closely associated with the "UNESCO Recommendation for the safeguarding and preservation of moving images", adopted by UNESCO in Belgrade in 1980. Those who attended the drafting meetings in Paris will remember his clever presiding over a number of highly difficult sessions where opposite approaches had to be dealt with – with the Motion Picture Association of America (MPAA) lawyer in attendance!

Sam's "heure de gloire" in Ottawa was the discovery in 1978 of the Dawson City collection: 500 reels of silent films buried in the permafrost of the Yukon Territory for 49 years.

After retiring from the National Archives in 1989, Sam Kula remained very active, notably with Canada AV Trust, a body he had helped to create in order to promote the idea of film preservation. During those years he served as president of the Association of Moving Image Archivists (AMIA) for two terms (2001-2004) and was a frequent contributor to the Toronto International Film Festival.

Sam Kula was the author of *The Archival Appraisal of Moving Images* (UNESCO, 1983) and *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (Scarecrow Press, 2002), plus many articles in professional publications.

A highly respected film archivist, Sam Kula will be remembered as well by all his friends around the world for his exquisite (and at times formidable!) sense of humor.

Sam Kula, archiviste du film canadien, est décédé à Ottawa en 2010, à l'âge de 77 ans.

Sa carrière débuta en 1958 au British Film Institute, aux côtés d'Ernest Lindgren. Puis, à l'American Film Institute, il fut un des éditeurs de l'*AFI Catalog*. Revenu dans son pays en 1973, il dirigea la section Film, Sound and Television des Archives nationales du Canada. Dans les années 1970, Sam participa à des nombreuses réunions de la Round Table of Audiovisual Records et le Technical Coordinating Committee qui précédèrent la création de l'association des associations audiovisuelles, le CCAAA.

Entre 1981 et 1987, Sam fut membre du Comité exécutif de la FIAF et son vice-président en 1985-1987. Il joua un rôle décisif dans la déclaration de l'Unesco de Paris (1980).

Son heure de gloire remonte à 1978, avec la découverte de la collection de Dawson City: 500 rouleaux de films enterrés dans le permafrost du Yukon pendant 49 ans.

Après sa retraite, Sam travailla pour promouvoir la préservation des films avec le Canada AV Trust; il fut aussi président de l'Association of Moving Image Archivists (2001-2004) et collaborateur du Toronto International Film Festival.

Outre de nombreux articles spécialisés, il a écrit *The Archival Appraisal of Moving Images* (1983) et *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (2002).

Ceux qui ont connu Sam Kula se souviendront aussi de son sens de l'humour très aigu.

El archivero fílmico canadiense Sam Kula falleció en Ottawa en 2010, a la edad de 77 años.

Su carrera comenzó en 1958 en el British Film Institute, con Ernest Lindgren. Luego, en el American Film Institute, fue uno de los editores del *AFI Catalog*. En 1973, regresó a Canadá para dirigir la sección Film, Sound and Television de los National Archives of Canada. En los años 1970, Sam participó en numerosas reuniones de la Round Table of Audiovisual Records y el Technical Coordinating Committee que precedieron la creación de la 'asociación de asociaciones', CCAAA.

Miembro del Comité Ejecutivo de la FIAF entre 1981 y 1987 y su vicepresidente en 1985-1987, Sam también desempeñó un papel importante en la resolución de la UNESCO de París (1980).

Su momento de gloria fue el descubrimiento, en 1978, de la colección de Dawson City: 500 rollos de películas mudas enterradas en el permafrost de Yukon durante 49 años.

Después de su retiro, en 1989, Sam siguió dedicándose a la preservación de películas con el Canada AV Trust, fue presidente de la Association of Moving Image Archivists (2001-2004) y colaboró con el Toronto International Film Festival.

Entre sus obras figuran *The Archival Appraisal of Moving Images* (1983) y *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (2002), además de numerosos artículos especializados.

Sam Kula será recordado por quienes lo conocieron también por su agudo sentido del humor.

Thomaz Farkas (1924-2011)

José Guilherme Pereira Leite

In Memoriam



Thomaz Farkas during the shooting of *Subterraneos do futebol*, directed by Maurice Capovilla, 1965. (Unknown photographer, Cinemateca Brasileira Collection)

L'illustre photographe, documentariste et producteur Thomaz Farkas est décédé à São Paulo le 25 mars. Réputé pour son travail exhaustif et nuancé dans de nombreux domaines entrecroisés des arts et de la culture, notamment pour ses importantes photos documentant la construction de la capitale moderne de Brasília, ainsi que pour avoir fondé la revue influente *Fotoptica*, il était président émérite du conseil consultatif de la Cinemateca Brasileira. Il a également honoré de sa présence plusieurs Congrès de la FIAF.

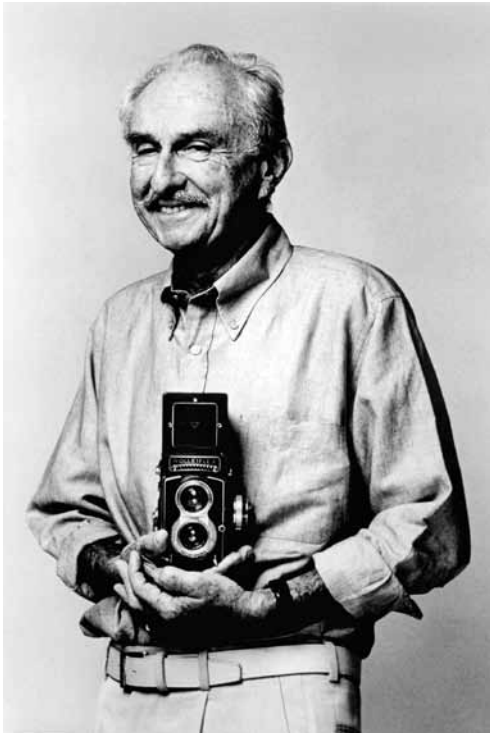
Born in Hungary in 1924, Thomaz Farkas arrived in São Paulo in 1930, when he was only six years old. Many of those who spent time with him learned that “farkas” is the Hungarian word for “wolf”. Mythology aside – after all, he

was not the solitary type – throughout his career Farkas was a traveler, an observer, a discoverer, and a promoter of professional and creative integrations. In addition to being a photographer, he became a pioneer in exhibitions, publications, and optical and photographic services, with significant work intersecting all these related fields. The genetic order of these events, however, is difficult to identify. According to family history, the Farkas were involved with the production of images in their native Hungary. In Budapest Thomaz’s grandfather Emil owned a photography store, which was similar to *Fotoptica*, the new business set up by Thomaz’s father when they arrived in Brazil. Thomaz took his first steps as an amateur photographer in *Fotoptica*’s laboratories, although he was only to establish professional ties with the company at the age of 18. Nevertheless, and despite the engineering course he attended at

São Paulo University Polytechnic School, it seemed natural for many that Thomaz would take over – and expand – the family business.

This business spirit explains the actions Farkas took at the helm of the company he inherited upon the death of his father in 1960, and his conviction that the services provided should be combined with the promotion of photography practice and its results as a language. In this sense, his membership in the Foto Cine Clube Bandeirantes (Bandeirantes Photography and Cinema Club), in 1940, and the foundation of the influential magazine *Fotoptica*, in 1970, can be viewed as two parts of the same whole, over 30 years of intense activity. Farkas denied having administrative skills, but he believed his engineering course had taught him to coordinate actions and develop projects. His inventive, aesthetic, and creative spirit led to his careers as a photographer and documentary filmmaker, which were of major importance to both fields in Brazil: a historic contribution to the country’s modern photography, and, later, to the consolidation of a more direct cinema, with anthropological significance and a head-on confrontation with reality. Numerous specialized – and unanimous – opinions identify Farkas as a decisive character in the history of Brazilian documentary, a reputation recently acknowledged with the release of a 7-DVD box set entitled *Projeto Thomaz Farkas*. He would always associate the appetite for knowledge with the eye of a foreigner, curious and captivated. On several occasions, in statements and interviews, Farkas recalled that Hungary gave the world some great photographers: Brassai and Capa are two eloquent examples.

Farkas' interest in a direct contact with the country where he came to live – and adopted as his own – can be understood within a broader context. The 1950s marked a more definitive introduction of audiovisual technology in the lives of Brazilians. The first official television broadcast in Brazil was on 18 September 1950, but the expansion of the network and the access to television sets – imported and expensive – was a slow process to begin with, speeding up in the second half of the decade. The emergence of an audiovisual industry and of investigative reporting, which was still incipient, accompanied the birth of the country's television system, aided by the subsequent falling cost of the equipment necessary for its production (due to growing industrialization and the gradual substitution of imports). Farkas was a decade and half older than the filmmakers of the Brazilian *Cinema Novo* movement, but he experienced the atmosphere that had taken hold of the whole country in that period, which would span three generations. Between 1950 and 1960, Brazil went through a period of great economic and cultural prosperity, which Thomaz – like many others – tried to appreciate and document. On the international stage, Brazil was known for the soccer it played, the architecture it created, and the music it composed, and it is interesting to note that Farkas' photographic work affectionately addressed all these topics, either directly or indirectly. Was this due to a sense of opportunity and understanding of the present? Very likely.



Thomaz Farkas. Portrait by Marcio Scavone.

Not long after, in the second half of the 1960s, his cinematic work would be dedicated to a detailed "inside" look at the culture created by the urban growth in the outskirts and the hearts of Brazil's main cities. The general theme of the Farkas Caravan, a project which travelled to remote pockets of the country, reveals an approach that continued the anthropological program which had begun with the images of the 1930s and 1940s. By showing the contrasts between the new landscapes and ancestral culture, Farkas joined the ranks of authors who – consciously or not – addressed the paradoxes of Brazil. His experience in Brasília, when the city was being built, perhaps represented for him the point of inflection it represented for many others. Farkas remarked on several occasions that his photographs documenting the building of the Brazilian capital were among his favorite pieces of work. It is impossible to overstate the pictorial and discursive strength of these images, which reflect not only the very historiography of our country, but also that of world architecture.

Farkas' career as a photographer – and the formal intelligence of his gaze – is deserving of study and commentary. The donation of his personal library to the Cinemateca Brasileira provides rich material for research, which is likely to confirm his importance in the thematic, formal, and technical fields. He was reputed to be an expert photographic developer. Recent publications with sections featuring his work reveal a delicate vision of daily life in the city and an eye for the idiosyncrasies of its inhabitants. They also reveal his experimentation with the abstract and the symbolic. The complexity of the relationships Farkas maintained with other key figures from the 20th-century art world can be seen in numerous personal documents, which should be better known and studied. His admiration

Thomaz Farkas, fotógrafo, director y productor de cine, renombrado por su intensa y variada actividad, desplegada en distintos sectores de las artes y la cultura, que van desde su importante reseña fotográfica de la construcción de Brasilia hasta la fundación de la revista *Fotoptica*, falleció en San Pablo el 25 de marzo pasado. Era presidente emérito del Consejo de expertos de la Cinemateca Brasileira y una presencia importante y apreciada en los congresos de la FIAF.

for the work of Dutch filmmaker Joris Ivens, with whom he corresponded, speaks volumes about Farkas' own production.

However, Farkas' importance to local culture – which has always been acknowledged by a broad spectrum of professionals involved in the cultural field – extends beyond his expertise in photography and audiovisual production. This is due to the myriad commitments that he made to the institutional strengthening of Brazilian culture, even from the perspective of its preservation. In this respect, it is worth recalling his recurring involvement in a whole range of activities, such as organizing museums, galleries, and photographic sections of large institutions, mounting individual photographic exhibitions, founding magazines, coordinating and facilitating projects (not just for himself, but primarily for colleagues), and patronage and direct sponsorship, as well as his dedication to the education and training of young people, and providing an official written account of his research and expertise in documentary filmmaking in a doctoral thesis (University of São Paulo, 1972).

The importance of Farkas to the Cinemateca Brasileira is impossible to express in a short article. He was President Emeritus of its Board of Advisors, in recognition of his contribution to its film archive. He played a strong and active role in its day-to-day work, and maintained a living dialogue with its technicians and researchers. He kept himself up-to-date with innovation and new generations, supporting the most creative actions and projects for upgrading the institution.

His dedication to the organization of a comprehensive system to safeguard the nation's heritage was not limited to the Cinemateca Brasileira: Farkas held advisory and curatorship positions at a number of Brazilian cultural institutions, such as the São Paulo International Biennial, the Lasar Segall Museum, and the Moreira Salles Institute. In FIAF, he was highly esteemed and well-known for his commitment to the archival cause: to guarantee the memory of audiovisual production and broad access to the archives. He attended the Federation's congresses with a youthful joy and enthusiasm, and left his colleagues with fond and affectionate memories.

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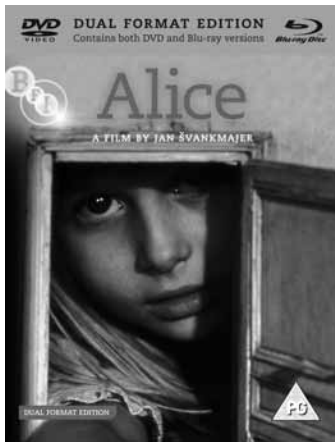
DVDs:

Projeto Thomaz Farkas (7-DVD box set). Rio de Janeiro: Videofilmes, 2010.

À propos d'Alice: *Neco z Alenky* (Alice) de Jan Švankmajer

Marco de Blois

DVDs



This dual format edition by the BFI, with a DVD and a Blue-ray, is an opportunity to view Jan Švankmajer's first feature film *Alice* (*Neco z Alenky*) in its original Czech version. Because of the political circumstances surrounding the first release of this film and the role of its British co-producer, it has almost always been screened in the English-dubbed version. *Alice* had a sizeable success on the arthouse and experimental circuit and is now regarded as a classic of animation cinema. The BFI's meticulous edition also contains five short films which show the influence of Lewis Carroll's novel on the British imagination, among them versions of *Alice in Wonderland* by Percy Stow and Cecil M. Hepworth (1903) and *Are We Still Married* by the brothers Quay (1992). *Alice* has been restored in HD from a 35mm interpositive from the Prague studios. The set comes with an informative 34-page illustrated booklet.

Avant *Alice* (*Neco z Alenky*) (1988), son premier long métrage, Jan Švankmajer était déjà une personnalité connue du milieu de l'animation. Ainsi, *Les Possibilités du dialogue / Dimensions of Dialogue* (*Možnosti Dialogu*) lui avait valu le Grand Prix au festival d'animation d'Annecy en 1983. Toutefois, la renommée de l'auteur a été propulsée hors de ce milieu à la sortie d'*Alice*, devenu depuis un film-culte. Le format du long métrage aidant, le film a été distribué dans le circuit des salles d'art et d'essai, si bien que bon nombre de spectateurs, et pas seulement des aficionados de l'image par image, ont pu découvrir le singulier travail de l'« alchimiste de Prague ». Or, savait-on que cette Alice s'exprimait en tchèque? La question mérite d'être posée, car le film a très rarement été vu dans sa version originale.

Pour réaliser *Alice*, Švankmajer avait pu compter sur la collaboration de deux coproducteurs, le Suisse Michael Havas et le Britannique Keith Griffiths (d'ailleurs derrière plusieurs œuvres des Brothers Quay), et sur le soutien de Channel 4. Il faut se rappeler que le secteur britannique de l'audio-visuel était alors en effervescence. L'intervention de partenaires étrangers dans la production et la distribution du premier long métrage du cinéaste peut expliquer que le film ait très rarement été vu (sinon jamais) dans version originale tchèque. De fait, c'est à l'insu des autorités tchécoslovaques, qui se méfiaient de Švankmajer, que le film est sorti du pays et a été présenté en première à la Berlinale.¹ Dans l'esprit de plusieurs cinéphiles nord-américains de l'époque (je m'inclus dans ce groupe), *Alice* est donc apparu comme un film parlant anglais. La plus récente édition DVD aux États-Unis, qui date de 2003, est d'ailleurs en anglais, et, en France, le DVD disponible sur amazon.fr est un doublage français. Si bien qu'aux yeux des spectateurs, l'origine tchèque du film se traduisait essentiellement par son imagerie fantastique (le fameux surréalisme tchèque) et non dans la langue des dialogues (on devrait plutôt écrire ici « monologue », car Alice y est la seule à parler). En ce qui concerne la version anglaise, le doublage, faut-il préciser, est excellent, naturel.

De plus, la nationalité des contes de Lewis Carroll, *Alice's Adventures in Wonderland* et *Through the Looking-Glass*, fait que, pour les Nord-Américains, l'anglais allait de soi, qu'il n'apparaissait pas comme une hérésie. Cas précoce de mondialisation par l'anglais? Peut-être. Pourtant, la vérité est que la jeune Kristýna Kohoutová, interprète de l'héroïne carrollienne, ne s'y exprime pas dans la langue de Shakespeare, ni moins dans celle de Molière, mais dans celle de Kafka. Voilà la grande nouveauté qu'amène cette restauration du British Film Institute. Enfin, nous pouvons voir le film pour ce qu'il est.

Il faut souligner que le titre original d'*Alice*, *Neco z Alenky*, signifie « quelque

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¹ Lire à ce sujet le texte de Clare Kitson dans le livret d'accompagnement, qui dépeint le récit rocambolesque du financement et de la sortie du film.

chose à propos d'Alice ». Le cinéaste insiste par ce titre sur sa liberté artistique, proposant davantage une relecture à l'aune de ses thèmes de prédilection (on est surréaliste ou on ne l'est pas) qu'une adaptation. L'Alice de Švankmajer raconte l'histoire initiatique d'une fillette qui fait l'expérience du rêve et du cauchemar. Mues par ses sens dans ce monde



Alice (Kristýna Kohoutová) avec l'une des créatures du pays des merveilles de Jan Švankmajer (1988)

Esta edición del BFI, que comprende un DVD y un Blue-ray, nos da ocasión de ver el largometraje *Alice (Neco z Alenky)* de Jan Švankmajer en su versión original checa. Por las circunstancias políticas que rodearon la salida de la película y el papel desempeñado por el coproductor británico, la película ha sido proyectada prácticamente siempre en la versión doblada al inglés. *Alice*, el primer largometraje de Švankmajer, tuvo mucho éxito en el circuito de las salas de arte y de ensayo y figura actualmente entre los clásicos del cine de animación. La esmerada edición del BFI propone además otros cortometrajes que atestiguan la influencia del cuento de Lewis Carroll en el imaginario británico, como *Alice in Wonderland* de Percy Stow y Cecil M. Hepworth (1903) y *Are We Still Married* de los hermanos Quay (1992). La película ha sido restaurada en alta definición a partir de un interpositivo de 35mm conservado en Praga.

tout autant étrange qu'invitant, elle découvre ce qui l'entoure en goûtant, en touchant, en regardant et, dans une moindre mesure, en écoutant et en humant. Dans son court métrage *La Cave / The Cave (Do Pivnice)*, qui date de 1983, Švankmajer développait quelques-uns des thèmes (la peur, la découverte, l'altérité, le rêve) qu'il reprendra dans *Alice*. Ce long métrage est une somme, un point culminant dans la démarche de l'auteur.

Soigné comme le sont toutes les éditions du BFI, ce coffret, qui s'ajoute à l'extraordinaire compilation des courts métrages de Švankmajer éditée en 2007, comprend un DVD et un Blu-Ray. Il propose quelques précieux bonis qui offrent des exemples d'adaptations du conte de Carroll dans le

cinéma britannique, ce qui permet de mettre en perspective celle, récente, de Tim Burton et celle des studios Disney en 1951, tout en témoignant de l'influence durable de Lewis Carroll sur l'imaginaire anglais: *Alice in Wonderland* de Percy Stow et Cecil M. Hepworth (9 min., 1903); une publicité pour Cadbury intitulée *Elsie and the Brown Bunny* (8 min., 1921); *Alice in Label Land* de Richard Taylor, une production du ministère de l'Agriculture, des Pêcheries et de l'Alimentation (12 min., 1974); de même que deux clips de la série *Stille Nacht* des Brothers Quay (*Are We Still Married?*, 1992, 3 min.; *Can't Go Wrong Without You*, 1993, 4 min.). À noter que, pour des raisons techniques, *Elsie and the Brown Bunny* n'est disponible que sur le DVD.

La restauration du film de Švankmajer a été réalisée à partir de l'interpositif 35mm original conservé à Prague aux studios pragois UPP (United Production Partners). L'élément a été numérisé avec une résolution 2K et transféré en HD. Enfin, les salissures et égratignures, de même que quelques parasites sonores, ont été retirées à l'aide du logiciel de restauration MTI. Le piqué de l'image est impeccable, ce qui rend justice à l'affection que porte le cinéaste aux textures usées et à son désir d'offrir l'expérience de sensations tactiles. Le livret d'accompagnement comprend des textes critiques d'une grande pertinence, de même qu'une brève interview avec le réalisateur et les notes filmographiques d'*Alice* et les autres courts métrages.

Alice (Neco z Alenky) (1988, Jan Švankmajer). Editions BFI, 2011. DVD (PAL) + Blu-ray, couleur, 86 min., audio mono, 1:33:1; langue: 2 versions (anglais; tchèque, avec sous-titres anglais). Bonus: 5 court-métrages, 1903-1993; livret illustré de 34 pages en anglais..

More Hal Roach Gravy

Antti Alanen

DVDs



The Hal Roach studio was “the lot of fun”, the best of Hollywood’s comedy studios, especially in the late 1920s, but its film library has been passed from hand to hand, much has been lost, and famous titles are often released from battered sources. Important materials have been transferred to Germany, and that is why great Hal Roach DVD releases have been first published there, including the best Laurel and Hardy box sets.

Now Munich’s Edition Filmmuseum presents two new Hal Roach DVD sets, which have been edited by Filmmuseum München with loving care. They have tracked down the best surviving elements and prepared a music track for the silent films. There is full filmographic information, a collection of new essays, and a wealth of bonus material, including scripts and stills.

Hal Roach was famous for his team spirit and for his great comedy teams. Our Gang and Laurel and Hardy were his biggest hit series, and he was always looking for new teams. *Hal Roach: Female Comedy Teams* is an introduction to an important part of that search, with many little-known films on display. Hal Roach wanted to create a “female Laurel and Hardy” team, and interestingly, Stan Laurel was also instrumental in discovering female talent for Hal Roach, such as the truly funny Anita Garvin.

The teams are all different. Anita Garvin and Marion Byron (*A Pair of Tights*) are the most inspired one, but they made only three films. Thelma Todd and ZaSu Pitts (*The Pajama Party*) are completely different. Thelma is always enterprising, ZaSu is the personification of insecurity. The chemistry changed profoundly when Thelma Todd was paired with Patsy Kelly, a tough dame from Brooklyn (*Maid in Hollywood*). For us these films tell their unique comic versions of the Roaring Twenties and the Great Depression, when Hal Roach’s irrepressible women crashed others’ parties as uninvited guests and tried to “act like they act”.

Max Davidson (1875-1950) had a long career in the theatre and in the movies, and for a few years in the 1920s he starred in a series of films that are among the best of the golden age of comedy. Alas, those films were forgotten for decades. Only one of them, *Call of the Cuckoo* (1927), was re-released, and that was only because Stan Laurel, Oliver Hardy, and Charley Chase appear in cameo roles in it. A turning point was the “Forgotten Laughter” retrospective at the Giornate del Cinema Muto festival in Pordenone in 1994, when William K. Everson’s 16mm print of *Pass the Gravy* (1928) was screened and elected the funniest film of the retrospective.

A major forgotten comic talent was rediscovered. Max Davidson’s *Flaming Fathers* (1927) deserves comparison with Jacques Tati’s *Les Vacances de M. Hulot*. *Jewish Prudence* (1927) belongs to the same black tradition of Jewish self-irony as Billy Wilder’s *The Fortune Cookie*. For once Max Davidson had a dream team. Leo McCarey was the supervisor, Stan Laurel was among the screenwriters, and George Stevens was the main cinematographer.

The middle-aged, cantankerous Max Davidson played a Jewish Papa. His beautiful daughter (often played by Martha Sleeper) caused him unending

Deux nouveaux coffrets préparés avec grand soin par le Filmmuseum de Munich sont consacrés à Hal Roach. Les responsables du projet ont retrouvé les meilleurs éléments disponibles; une bande sonore a été ajoutée aux films muets. L'édition inclut des informations filmographiques très complètes, une collection d'essais inédits et une abondance de suppléments (scénarios et photos).

L'un des disques, *Hal Roach Comedy Teams*, retrace les initiatives du studio pour créer des tandems féminins sur le modèle de Laurel et Hardy: Anita Garvin et Marion Byron, Thelma Todd et ZaSu Pitts, Thelma Todd et Patsy Kelly. Quant aux films de Max Davidson de la fin des années 20, ils comptent parmi les meilleurs de l'âge d'or de la comédie. Oubliés pendant des décennies, ces films ont refait surface suite à la projection de *Pass the Gravy* (1928) aux Giornate del Cinema Muto de 1994 – le film fut alors déclaré le plus drôle de la rétrospective. Heureusement plusieurs films de Davidson ont survécu et ils sont rassemblés pour la première fois dans le boîtier *Leo McCarey: Max Davidson Comedies*.

Edition Filmmuseum presenta dos estuches publicados con mucho esmero por Filmmuseum München, en los que han sido ubicados los mejores elementos conocidos y para los cuales ha sido preparada una banda musical para las películas mudas. La información filmográfica es abundante, y la ilustran una serie de ensayos recientes, seguido por muchos extras, que incluyen guiones y fotografías de escena. *Hal Roach: Female Comedy Teams* reúne en un DVD los intentos de crear parejas «femeninas de Laurel y Hardy ("el Gordo y el Flaco)», es decir, Anita Garvin y Marion Byron, Thelma Todd y ZaSu Pitts, y Thelma Todd con Patsy Kelly. En los últimos años 1920, el actor veterano Max Davidson fue protagonista de una serie de películas que se cuentan entre las mejores de la edad del oro de la comedia, y luego fueron olvidadas durante muchos años.



Original poster for a classic Hal Roach comedy: *Pass the Gravy*, 1928, dir. Fred L. Guiol.



Flaming Fathers, 1927, dir. Leo McCarey: Max Davidson's swimsuit amuses his daughter and her beau.

disappointment by falling in love with an Irish boy. Max's sons were hardly doctor-lawyer material. One of the sons (presented in an intertitle as "love's biggest mistake") is often played by Spec O'Donnell, who looks a bit like Alfred E. Neuman of *Mad* magazine.

Although Max Davidson comedies were hugely popular, after two years the series was abruptly terminated. MGM was the distributor, and Nicholas Schenck and Louis B. Mayer were annoyed by explicitly Jewish comedy. Hal Roach and Leo McCarey, producers of Max Davidson's masterpieces of Jewish humour, were Catholic Irishmen. Paolo Cherchi Usai writes: "That his

En las Giornate del Cinema Muto de 1994, *Pass the Gravy* (1928), fue elegida como la película más divertida de la retrospectiva. Así inició la recuperación de Davidson y, aunque muchas de sus obras se han perdido para siempre, sobreviven numerosos títulos, que han sido recogidos por primera vez en el estuche de DVD *Leo McCarey: Max Davidson Comedies*.

films parody ethnic particularities without even a tinge of racism is what bestows Davidson with greatness. As is the case with all truly intelligent film comedies, the parody also mocks cultural and ethnic prejudices.”

The whole popular Hollywood cycle of Jewish films came to an end in the late 1920s. It had started with *Humoresque* (1920), and *The Jazz Singer* (1927) was a late landmark. For 30 years ethnic Jewish themes were avoided in mainstream Hollywood. When explicit Jewish comedy became popular again in the 1960s, Max Davidson had been forgotten. Although much of his work has been lost forever, fortunately many titles survive, collected for the first time on this precious DVD set.

Hal Roach: Female Comedy Teams. 2-DVD set, Edition Filmmuseum 57, Filmmuseum München, 2011. DVD 1: *Feed 'Em and Weep* (1928), *A Pair of Tights* (1929), *The Pajama Party* (1931), *On the Loose* (1931), *Show Business* (1932), *Asleep in the Feet* (1933). DVD 2: *The Bargain of the Century* (1933), *Beauty and the Bus* (1933), *Babes in the Goods* (1934), *Maid in Hollywood* (1934), *The Misses Stooge* (1935), *Top Flat* (1935).

Leo McCarey: Max Davidson Comedies. 2-DVD set, Edition Filmmuseum 58, Filmmuseum München, 2011. DVD 1: *Why Girls Say No* (1927), *Jewish Prudence* (1927), *Don't Tell Everything* (1927), *Should Second Husbands Come First?* (1927), *Flaming Fathers* (1927). Bonus: *Hurdy Gurdy* (1929). DVD 2: *Call of the Cuckoo* (1927), *Love 'Em and Feed 'Em* (1927), *Pass the Gravy* (1928), *Dumb Daddies* (1928), *Came the Dawn* (1928), *The Boy Friend* (1928). Bonus: *The Itching Hour* (1931).

Both sets: b&w, 1.33:1, Dolby Digital 2.0, originals in English, with German subtitles; Region 0 (all regions); new scores for the silents by Günter A. Buchwald, Joachim Bärenz, and Christian Roderburg.

Revoir Pierre Étaix

Éric Le Roy

DVDs



After several years of legal battles during which Pierre Étaix fought to recuperate the rights of his films, the situation has been resolved. Pierre Étaix's films have been saved by the French film archives (CNC), and both the shorts and the features have been restored. His first colour film *Le Grand Amour* was presented at Cannes 2010, and his films were released to cinemas by Carlotta in July of the same year. Now we are presented with the complete DVD set of the films.

In terms of the cinematic genealogy, Étaix follows the line of silent cinema, inspired by Jacques Tati in his use of sound, sound gags, and the play of words. He owes much to his cameramen, Pierre Levent and Jean Boffety, and to Jean Berrand, ingenious sound engineer of most of the films. The DVD set offers all the films in highest quality, but unhappily without the advertising trailers. Indeed, the supplements are relatively weak, with the exception of the 30-minute documentary directed by his wife, Odile Étaix.

Après plusieurs années de guerre juridique durant lesquelles Pierre Étaix a tenté de récupérer les droits de ses films qu'il avait malencontreusement cédés à un tiers qui n'était pas le producteur original (Paul Claudon), la situation s'est calmée et une solution très simple a été trouvée. Contrairement à tout ce que les médias ont divulgué, c'est en fait le rachat du catalogue des films produits par Paul Claudon, par Studio 37, filiale cinématographique du groupe de téléphonie Orange qui a mit fin au conflit. Donc c'est plus par l'argent et un accord contractuel entre Pierre Étaix et Orange, que la renaissance de ses films a été rendue possible et non pas par le Tribunal de grande instance de Paris.

Un transfert physique en provenance des laboratoires de l'ensemble des films a été organisé aux Archives françaises du film où toute l'œuvre de Pierre Étaix est désormais conservée.

La restauration de ses films, qui n'étaient pas menacés de destruction mais avaient souffert pour deux ou trois d'entre eux de mauvaises conditions de stockage dans les laboratoires, une présentation à Cannes 2010 de son premier film couleur *Le Grand Amour*, une ressortie en salles par Carlotta en juillet de la même année, et un coffret DVD réunissant tous ses films, sorti en novembre 2010, ont mis Pierre Étaix à l'honneur. À noter que l'ensemble de ce programme a été rendu possible par le soutien très fort de la Fondation Groupama Gan qui avait lancé le projet dès 2007 en finançant la restauration de *Yoyo*, le meilleur film de Pierre Étaix. La Fondation Technicolor pour le Patrimoine du cinéma a également apporté son aide à la restauration des œuvres.

Dessinateur, gagman, musicien, metteur en scène, décorateur de théâtre, mime, cinéaste, homme de télévision, poète, Étaix démarre sur les planches qu'il ne quittera jamais. Mais il est fasciné par le grand écran qu'il découvre d'abord en travaillant avec Jacques Tati, auquel il apporte sa touche personnelle à travers ses dessins et accessoires.

Pierre Étaix aborde le cinéma par le court métrage en 1961 (*Rupture, Heureux anniversaire*) et dès 1962, il signe *Le Soupirant* et tournera six longs métrages jusqu'en 1987 (*Yoyo, Tant qu'on a la santé, Le Grand Amour, Pays de Cognac, L'âge de Monsieur est avancé*), avant de revenir au court en 1988 (*J'écris dans l'espace*, un film en 3 dimensions pour La Géode). Pierre Étaix apparaît aussi dans quelques films d'autres auteurs, le dernier en date étant *Le Havre* d'Aki Kaurismäki (2011).

Pierre Étaix fait partie de ses artistes dont la carrière cinématographique, inégale et chaotique, a été mal perçue, en grande partie parce qu'elle s'inspire d'autres artistes, de Max Linder à Jacques Tati en passant par Chaplin et Keaton. Son cinéma rend aussi hommage à d'autres maîtres du cinéma, comme Fellini, et au Cirque, qui l'a beaucoup inspiré. La ressortie de l'intégralité de son œuvre filmique constitue donc bel et bien un événement cinématographique. L'occasion pour les jeunes cinéphiles de mesurer l'importance d'un auteur méconnu dans le cinéma hexagonal

We must note the fine design of the set: very special care has been given to the whole release, with a handsome booklet, reproducing archival documents: photos, drawings sculptures, and texts by Étaix. Each DVD reproduces the original poster, in a colour appropriate to the film, which gives a formal unity to a singular body of work.

et, pour les plus anciens, de redécouvrir ses œuvres et les resituer sur l'échiquier du cinéma français.

En terme de généalogie cinématographique, Étaix s'inscrit dans la lignée du cinéma muet, jouant sur le graphisme de l'image, s'inspirant de l'univers de Jacques Tati, en employant les gags sonores et les jeux de mots. Il doit beaucoup à ses chefs opérateurs (Pierre Levent, Jean Boffety) et à Jean Bertrand, ingénieux ingénieur du son de la plupart des films.

L'ensemble du matériel original a été examiné par Pierre Étaix et François Ede, technicien de pointe, qui a mené l'ensemble des travaux supervisés par Pierre Étaix. Tout a été analysé: poussières, rayures support et émulsion, tâches, défauts de déclenchements et instabilités au voisinage des collures. Pour tous les films, un interpositif par immersion à partir du négatif original a été confectionné, cet élément intermédiaire constituant l'élément de conservation de base avant la restauration numérique. La numérisation des éléments a permis la restauration image par image de chaque film pour ensuite travailler l'étalonnage. Même si la présence de l'auteur à toutes les étapes de la restauration est indispensable, elle ne garantit nullement la fidélité à l'œuvre originale, tant les manipulations, même minimales sont possibles, mais faisons confiance au duo Étaix-Ede.

Pour l'un des films, *Pays de Cocagne* (1971) tourné en 16mm inversible, c'est à partir d'un gonflage 35mm que les travaux ont été menés, et pour *Le Grand Amour*, premier film d'Étaix en couleurs, une combinaison entre le négatif original et un interpositif a été nécessaire. Concernant *Tant qu'on a la santé*, qui a existé en deux versions, l'une de 1966, l'autre de 1971: la version 2010 s'appuie sur celle de 1971, mais avec un nouveau

montage virtuel employant les éléments de 1966 et 1971. Il s'agit d'un film composé de quatre court métrages, en noir et blanc et couleur, avec des formats image différents. La version remaniée par Pierre Étaix en 2010 comporte par ailleurs un nouveau générique. L'intégralité des films existe désormais en numérique et 35mm, pour la diffusion des copies en salles, festivals ou cinémathèques. Un internégatif de préservation a été systématiquement établi, qui ne servira en aucun cas au tirage. L'ensemble de ce projet, mené dans des délais très rapides, a permis une ressortie salles, des diffusions sur les chaînes hertziennes et câblées et en DVD.

Le coffret DVD est inégal: il propose à la fois tous les films dans une qualité maximale,

mais malheureusement sans les bandes annonces, qui sont pourtant de véritables témoignages sur l'esthétique et la communication de l'époque. Un petit regret demeure quant au contenu global des bonus, relativement faible. Il faut se contenter d'un complément de qualité, le plus intéressant, dans le DVD du *Grand Amour*: un documentaire de trente minutes, réalisé par Odile Étaix, son épouse. À 82 ans, Pierre Étaix continue de créer, lors de séances de travail avec Jean-Claude Carrière, son scénariste attiré et ami. Il dessine toujours, et a imaginé des saynètes et des personnages.



Heureux anniversaire (1962)

Tras varios años de guerra jurídica, en los que Pierre Étaix ha intentado recuperar los derechos de sus películas, la situación se ha apaciguado. No sólo el conjunto de sus obras – cortos y largometrajes – se conserva actualmente en los Archives françaises du film (CNC), sino que también se ha llevado a cabo su restauración, seguida por la presentación en Cannes 2010 de su primera película de color *Le Grand Amour*, antes de que toda su producción fuera estrenada nuevamente en sala por Carlotta en julio del mismo año y publicada en un estuche DVD.

En términos de genealogía cinematográfica, Étaix se coloca en la línea del cine mudo. Juega con el grafismo de la imagen, se inspira en Jacques Tati en el uso del sonido, recurriendo a efectos cómicos sonoros y a juegos de palabras. Mucho se debe a sus operadores y jefes de tomas (Pierre Levent, Jean Boffety) y al ingeniero Jean Bertrand, ingeniero del sonido de la mayoría de sus películas. El estuche DVD propone las películas en calidad excelente, pero desgraciadamente sin los avances. Además, el contenido de los bonus es, en general, bastante escaso, con la excepción del documental de 30 minutos realizado por su esposa Odile Étaix.

Subrayemos, por último, la gran calidad gráfica del estuche. El conjunto de la edición ha sido realizado con gran esmero; contiene un bello folleto que reproduce documentos de archivo: fotos, dibujos, esculturas y textos de Étaix. Cada DVD presenta el afiche original, en el color más adecuado a la película. Todo ello aporta un valor añadido a la edición y confiere unidad formal a una producción singular y no convencional.

Enfin, Il faut noter la grande qualité graphique du coffret: un soin très particulier a été donné à l'ensemble de l'édition, avec un très beau livret, reproduisant des documents d'archive: photos, dessins, sculptures et textes d'Étaix. Chaque DVD reprend l'affiche d'origine, avec une couleur appropriée au film: cet ensemble apporte un plus à l'édition. Ce coffret dénote une unité formelle autour d'une œuvre singulière et décalée.

L'Intégrale Pierre Étaix. Coffret 5-DVD, Edition Arte/Studio 37, 2010. Zone 2, chapitrage fixe et sonore, noir et blanc/couleur; format vidéo: 16/9 compatible 4/3; langue: Français mono et stéréo.

Films: *Le Soupirant* (1962), 83'; *Yoyo* (1964), 92'; *Tant qu'on a la santé* (1966), 80'; *Le Grand Amour* (1969), 87'; *Pays de Cocagne* (1969), 80'.

Court-métrages: *Rupture* (1961), 11'; *Heureux anniversaire* (1962), 12'; *En pleine forme* (1965-71), 14'.

Format cinéma: 1.37:1 (*Le Grand Amour* et *Pays de Cocagne*); 1.66:1 (*Rupture*, *Heureux anniversaire*, *Le Soupirant*, *Yoyo* et *Tant qu'on a la santé*); 1.85:1 (*En pleine forme*).

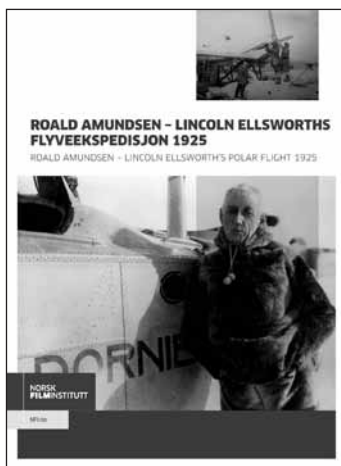


Yoyo (1964)

Roald Amundsen-Lincoln Ellsworths Flyveekspedisjon 1925

Éric Le Roy

DVDs



This recent DVD released by the Norsk Filminstitutt celebrates the 1925 expedition of the Norwegian polar explorer, Roald Amundsen. The film was distributed at the time in different versions, in several countries. Forgotten, it was then restored with its original tints by the Norwegian Film Institute and the National Library of Norway. The current release of the film is accompanied by an original music score composed by Matti Bye and Kristian Holmgren. The DVD provides a choice of intertitles: Norwegian, Russian, German, and English. It includes a booklet that has been extremely well conceived by Jan Anders Diesen, with abundant information on the history of the film, its technical and financial conditions, etc. The design of the book and the DVD deserves to be noted for its originality.

Roald Amundsen-Lincoln Ellsworths flyveekspedisjon 1925 est une récente édition DVD du Norsk Filminstitutt, qui réussit la gageure de mettre en valeur avec beaucoup de sérieux des images documentaires relatives à une célèbre expédition polaire de 1925, réalisée en aéroplane par un « héros-explorateur » polaire norvégien, Roald Amundsen. Financé par le businessman américain Lincoln Ellsworth, qui a aussi été l'un des membres dudit voyage, le trajet a débuté de King's Bay à Svalbard le 21 mai 1925 pour tenter de survoler le pôle nord. Après huit heures de vol, un incident technique a obligé les deux équipages à atterrir en urgence au milieu des glaces, dans un lieu exceptionnel pour le cinéma, mais pas pour les hommes. Bloqués dans le froid, les six hommes ne savaient pas s'ils allaient survivre...le film montre cette lutte, pleine de suspense, qui a duré trois semaines, pour tenter de s'en sortir, et la mise en place d'une piste de décollage sur les glaciers mouvants. Le retour à Oslo, par les airs, sera héroïque, car tout le monde croyait l'équipage perdu à jamais.

Le film tiré de cette expédition a été distribué dans des versions différentes, et dans plusieurs pays, avant de disparaître, mais 80 ans après la mort tragique de Roald Amundsen en 1928 (son corps n'a jamais été retrouvé), la commémoration de cet événement a permis la renaissance de ce film documentaire de grande valeur, restauré dans ses teintes originales par le Norwegian Film Institute et la Bibliothèque nationale de Norvège. La présente édition propose le film avec un accompagnement musical original, spécialement composé par Matti Bye et Kristian Holmgren, mais aussi un choix de versions pour les intertitres: norvégien, russe, allemand et anglais.

Roald Amundsen-Lincoln Ellsworths Flyveekspedisjon 1925, bien que de facture classique, est une œuvre cinématographique à part entière, et va au delà du documentaire relatant un fait exceptionnel. Conçu comme un témoignage employant la forme chronologique d'un récit traditionnel, il relate une épopée dont on ne pouvait pas connaître l'issue. Les images, notamment celles de la banquise (puisque nous assistons aussi à d'autres événements, en mer, ou dans les airs), s'inscrivent dans la tradition des films tournés par Flaherty, comme *Nanouk l'esquimau*. Au delà de l'exploit relaté par le chef opérateur Paul Berge, nous assistons à une sorte de poème malicieux et attentif, à la fois chaleureux, documenté et ironique, loin de tout système artificiel.

L'édition DVD propose le film comme une œuvre documentaire majeure, non seulement pour la valeur du personnage national, mais pour ses qualités formelles et les conditions de son tournage. Un livret, extrêmement bien imaginé par Jan Anders Diesen, comporte un nombre foisonnant d'informations sur toute l'histoire du film, les conditions techniques et financières, sa préparation et ses enjeux dans le cadre de l'expédition, mais aussi sa place dans la théorie des films de genre, étudiée par André

En 1925, Roald Amundsen, explorador y héroe nacional noruego, organizó una expedición aérea al Polo Norte. La película realizada en aquella ocasión fue distribuida en varias versiones en distintos países y, tras un largo olvido, acaba de ser restaurada por el Norsk Filminstitut (Instituto Filmico Noruego) y la Biblioteca Nacional de Noruega en sus tonalidades originales. En esta edición en DVD, acompañan la película melodías originales, compuestas especialmente por Matti Bye y Kristian Holmgren, e intertítulos en distintos idiomas: noruego, ruso, alemán e inglés. El folleto, muy bien diseñado por Jan Anders Diesen, contiene informaciones abundantes sobre toda la historia de la película y, entre otras cosas, sus condiciones técnicas y económicas. Cabe destacar la calidad estética original y excepcional del folleto y del DVD realizados por el Norsk Filminstitut.

Bazin. Tout au long des 200 pages illustrées, en deux langues (norvégien et anglais), le lecteur-spectateur se nourrit des indications qui permettent d'apprécier le film encore plus, s'il en était nécessaire, ce qui n'est pas le cas. Et, de nouveau, la qualité esthétique de la publication (livre et DVD) réalisée par le Norsk Filminstitut est excellente.

Roald Amundsen-Lincoln Ellsworths Flyveekspedisjon 1925 (réalisation: Paul Berge, Oscar Omdal; prod: Spektro-film; chef opérateur: Paul Berge, Oscar Omdal). Norsk Filminstitut, 2010. 1 disque DVD, 116'; format image 4:3; intertitres norvégiens, russes, allemands et anglais. Avec livret bilingue (norvégien-anglais) de 200 pages.



Ellsworth et Amundsen avant le départ de l'expédition.



La préparation d'un des avions avant le départ de l'expédition.



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Books / Livres

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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. FIAF 2002, 720 p., color illustrations, 60€
Also available from www.amazon.co.uk

Cinema 1900-1906: An Analytical Study

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

The Slapstick Symposium

Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser. FIAF 1988, 121 p., 24€

Manuel des archives du film /

A Handbook For Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper. / Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. FIAF 1980, 151 p., illus., 30€ (either French or English version)

50 Years of Film Archives /

50 Ans d'archives du film 1938-1988

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

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

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

American Film-Index, 1908-1915.

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

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

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

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

**Preservation and Restoration
of Moving Image and Sound**

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

**Physical Characteristics of Early
Films as Aids to Identification**

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, 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 Klaue.

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:
Tecnica 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, Brussels

Publications reçues
au Secrétariat,
Bruxelles

Publicaciones
recibidas en el
Secretariado,
Bruselas

Books/Livres/Libros

La couleur retrouvée du Voyage dans la Lune / A Trip to the Moon – Back in Color, Groupama Gan Foundation for Cinema and Technicolor Foundation for Cinema Heritage, Paris, 2011, French and English, 194pp., black & white and colour ill.

Appunti di regia / A Letter to Elia, Book + DVD, Cineteca di Bologna – Il Cinema Ritrovato, 2011. Contents: Book: *Appunti di regia*, Italian translation of *Kazan on Directing*, 364 pp., b&w illus. 1-DVD, *A Letter to Elia* (Martin Scorsese and Kent Jones), 103 min., PAL Region 2, black & white and colour, format 16/9, stereo, English, with Italian subtitles. DVD extras: interviews.

DVDs

Albert Capellani, Un cinema di grandeur 1905-1911, edited by Mariann Lewisny, Collection Fondation Jérôme Seydoux-Pathé, Cineteca di Bologna – Il Cinema Ritrovato, 2011, 1-DVD, 150 min., colour and black & white, original format, PAL, stereo, multi-language, subtitles in Italian, French, and English, with 56-page booklet.

Cinico TV – Volume primo 1989-1992, edited by Daniele Cipri and Franco Maresco, Cineteca di Bologna – Il Cinema Ritrovato, 2011, 1-DVD, 236 min., colour and black & white, original format, PAL, mono and stereo, multi-language, subtitles in Italian and English, with 68-page booklet.

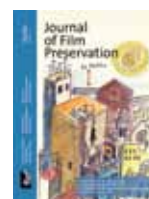
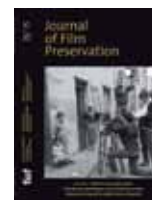
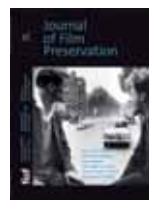
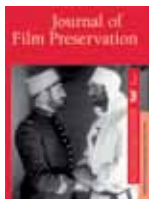
Coffret Albert Capellani (4 films and 7 short films), Pathé / La Cinémathèque française / Fondation Jérôme Seydoux-Pathé, Paris, 2010. 4-DVD set, 507 min., black & white and tinted, 4:3, with 36-page booklet in French.

Treasures 5: The West, 1898-1938, National Film Preservation Foundation, 2011. 3-DVD box set, NTSC Region 0, 596 min. (10 hours), color and black & white; 40 films, digitally remastered, with audio commentary by 23 experts, newly recorded scores, and interactive information screens; with illustrated 132-page book in English, with programme notes by Scott Simmon and music notes by Martin Marks.

ERRATUM:

.....
Journal of Film Preservation 84, 04/2011, page 15, middle photo:
The person in the centre is not Paul Morrissey, but Colin McCabe.

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.





Red and white stained glass sign, early 1920s, from the canopy of The Cinema, New Mills, Derbyshire (Cinema Museum, London)

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