

# **showing and telling**

film heritage institutes and their performance of public accountability

## **vertonen en vertellen**

filmerfgoedinstellingen en de vervulling van hun publieke mandaat

(met een samenvatting in het Nederlands)

### **Proefschrift**

ter verkrijging van de graad van doctor aan de Universiteit Utrecht  
op gezag van rector magnificus, prof.dr. G.J. van der Zwaan,  
ingevolge het besluit van het college voor promoties in het openbaar  
te verdedigen op vrijdag 11 december 2015 des middags te 12.45 uur

door

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geboren op 21 december 1956 te Leiden

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## acknowledgments

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Without the help, in various ways, of the following people this text, its introductory chapter in particular, would not have been the same.

Roland Cosandey (École cantonale d'art de Lausanne)

Scott Curtis, (Northwestern University, Doha)

Tom Gunning (University of Chicago)

Daan Hertogs (archival consultant, Nijmegen)

Nicholas Hiley (University of Kent at Canterbury)

Ratana Lach (Bophana Centre de Ressources Audiovisuelles, Phnom Penh)

Sabine Lenk (Utrecht University)

Martin Loiperdinger (Trier University)

Diane Pivac (Ngā Taonga Sound & Vision, Wellington)

Dafna Ruppin (Utrecht University)

James Steffen (Emory University, Atlanta)

Dan Streible (New York University)

Lee Tsiantis (Turner Entertainment Group, Atlanta)

Klaas de Zwaan (Utrecht University)

and my former colleagues at Eye, Amsterdam:

Rommy Albers

Elif Rongen-Kaynakçi

Anke Bel

Ton Söder

Catherine Cormon

Simona Monizza

Leenke Ripmeester

I want to thank two people more specifically. First of all, professor Frank Kessler, of Utrecht University, who invited me to join the two monthly postgraduate seminars during the time I was writing this PhD. As peer group contact opportunities they were extremely important and stimulating for me.

Secondly, my supervisor professor William Uricchio, of Utrecht University and MIT, Boston, for his encouraging and very perceptive comments, from the tiniest detail to the largest concept. It was not for his lack of trying that I finally decided to write this PhD, as his attempts to interest me in doing this date back to the late 1990s at least. I hope it was worth the wait.

## **preface**

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The following dissertation consists of two parts. First of all, a core of 12 peer-reviewed articles on film archival and film historical topics that I published over roughly the last decade and a half. They are all rooted in my research and curatorial work in a film heritage institute in the Netherlands, at the time known as the Nederlands Filmmuseum. During my tenure there my work focused on the histories and contexts of materials that were largely uncharted in both film archiving and film historiography; it was concerned with such topics as early nonfiction film, colonial cinema or the program format. Although the original occasion for my employment at the Filmmuseum was research on early cinema, soon it became a voyage of discovery through the entire archive, a voyage fueled by ongoing surprise. Sheer surprise at the types of material I had been unfamiliar with (and, at the same time, a humbling experience for someone who thought he knew enough about the history of cinema to be eligible for the job). Joyful surprise at the immense variety and wealth of these materials and the opportunities for research and presentation they offered. But an unsettling surprise, too, because I gradually learned that many film heritage institutes were—and are—not in the habit of acquainting their public with the variety and wealth of their collections. As my own experiences and ideas have traced a growing awareness of the importance of contexts of all kinds, matched by an increasing dissatisfaction with the almost exclusive approach to films as objects of art within film heritage institutes, I have never ceased wondering about this withholding of wealth. It is this unwillingness to share materials and information with the public that has prompted what follows.

The selection of articles is accompanied, secondly, by an introductory chapter that is meant to connect these 12 articles. On one hand, this chapter argues a specific way of doing film heritage work, given the range of sources in the care of institutes dedicated to this heritage. In its most widely known form cinema was, and is, a theatrically presented, overwhelmingly

popular art, yet it also appeared, and appears, in various technological supports, in many other manifestations, for many other purposes besides entertainment or aesthetic enjoyment, in many performative configurations, in many different venues. Therefore, this introductory chapter to the selection of my publications is also meant as an intervention into the public role of heritage institutes more generally. On the other hand and in order to contextualize my observations and experiences in one institute, I have enlarged my database with an exploratory survey of the public activities of 24 film heritage institutes around the world. "Public activities" here refers to public presentations and visitor information about those presentations. I call it "exploratory", because there is to my knowledge no research of any substantial scope or longitude of these activities. So this is a modest start, based on data collected during the month of February 2014 about those activities from these 24 institutes' websites. To mark the difference between my own work in one film heritage institute and the information culled from the other institutes, these two elements of the introductory chapter are separated by respectively preceding and following my selected writings, making the latter quite literally the core of this thesis.

As noted, my writings are rooted in my research and curatorial work and therefore they gravitate, insofar as they are about film, toward analogue materials. Of course, I realize that I write at a moment of change in media and information systems, yet I will deal with the digital at various points in my argument; and of course I discuss the websites from which I culled the data for my survey. Besides, in the concluding chapter I will suggest some of the opportunities of the digital turn.

To sum up this thesis: in chapter 1, titled 'Shared poverty', I present a general account of what I consider the deficient public role of film heritage institutes. Chapter 2, titled 'All that orbits the film', teases out the topics of my selected articles' specific histories and resonances and offers a sense of the range of historical contexts that are potentially relevant for the public activities these institutes undertake. The selection itself is reproduced in chapter 3. Chapter 4, titled 'Showing and telling', contains the survey followed by a brief evaluation. This evaluation zooms in on three aspects of the surveyed institutes' public activities that, I think, are emblematic of their poor public performance: the limited temporal range of materials

presented; the lack of consistent screening policies in an era of technological flux; and the notion of film as a universal language that underlies a general focus on film as an aesthetic object. This evaluation is a stepping stone to chapter 5, titled 'A programmatic conclusion', in which I present my conclusions, the most general and critical of which is that knowledge transfer to the public at large is not film heritage institutes' major concern. (Being general, there are exceptions, to which I will draw attention, too, in the course of this dissertation.) However, as it concerns programmatic conclusions, I also present a number of suggestions to counteract film heritage institutes' intellectual marginality and improve their performance of public accountability and meaningfulness.

Next, a brief word about the term *film heritage institutes*. I use this admittedly somewhat burdensome term to cover various types of institute dedicated to the custodianship of the film heritage of a given society. This role of the custodian can be seen as taking three functionally different forms: there are institutes that are solely devoted to collecting, researching, describing and/or preserving film and film-related materials; others necessarily restrict themselves to public presentations only, as they have no collections of their own; and then there are institutes whose presentations may draw on the archival collections they preserve, describe and/or research. One might distinguish these types by different terms: film archives, cinémathèques, and film museums, respectively. However, the official names of my set of 24 institutes surveyed shows that this distinction in nomenclature is merely academic. Functionally, the institutes in my set would be museums, as they all have collections that are featured, to a lesser or greater degree, in their public presentations. But as most of them are called *cinémathèque* or *archive*, I use *film heritage institute* instead as a neutral term.

In writing this introductory text two sociological works functioned as signposts: Howard Becker's *Art worlds* and Anthony Giddens's *The consequences of modernity*.<sup>1</sup> Becker, in his classic book, took a contrary approach to the mainstream sociology of art, which at the time—the early 1980s—customarily took “the artist and art work (...) as central to the analysis of art as

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<sup>1</sup> Howard S. Becker, *Art worlds* (1984 [1982]); Anthony Giddens, *The consequences of modernity* (2013 [1990]).

a social phenomenon.” He, however, defined his approach “in a more technical way, to denote the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for.”<sup>2</sup> It means, for instance, that artists who produce outsized work or have outrageous ideas relative to the conventions within specific art worlds will have more trouble finding outlets and co-workers to realize these works and ideas (and if, in the end, they do, that doesn’t necessarily mean that the artist is a genius and the rest of us are duffers; it may have been the outcome of someone in that network who was willing, for whatever reason, to take a risk). I found the idea of art worlds a sobering concept for its focus on how a work of art—or, more generally, a cultural product—is created and finds its way into the world; on its material and personal resources; and on the conventions (including aesthetics) that contribute to its acceptance by distributing organizations (galleries, museums, concert halls, publishers, etc.). Becker’s work has been grouped under an approach called the production of culture, which studies the conditions that determine which products have a greater chance to become part of the culture by virtue of their being published, performed, broadcast or otherwise exposed to an audience.<sup>3</sup> A most important aspect that this approach brings sharply in the crosshairs is that of the gatekeeper: “a gatekeeper filters products (or people) as they enter or leave a system.”<sup>4</sup> It is the gatekeeper function that captures the abovementioned public activities of film heritage institutes that I focus on in what follows.

Establishing what it is that these institutes allow to leave their gates is not merely a matter of what they put out. The very limits they set as gatekeepers also affect their publics’ sense of their film heritage and its histories. That, however, is not easy to account for. In effect, Becker does not accommodate the public into his scheme of things, except in the shape of art criticism, and even then largely as input for those very producers and distributors. Surely, it would take a completely different approach and a different type of research to get a sense of

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<sup>2</sup> Becker (1984), pp. xi; x.

<sup>3</sup> See for an overview: Victoria D. Alexander, *Sociology of the arts: exploring fine and popular forms* (2011 [2003]), pp. 65-172; see also: Diana Crane, *The production of culture: media and the urban arts* (1994 [1992]).

<sup>4</sup> Alexander (2011), p. 76.

what publics take away from cultural artifacts, and their publicity, on offer. (For instance, a recent study on this topic was based on archival and ethnographic research and focused on one location, Nottingham, England;<sup>5</sup> I suspect that the necessarily empirical aspect of such studies makes the local level the most feasible.) But reception per se is not what I am actually after in this thesis, but rather what it is that visitors are offered.

Here, then, Anthony Giddens takes over from Becker, particularly with his concept of *expert system*, a system “of technical accomplishment or professional expertise”, and how it is accepted as such and feeds into society members’ concepts and practices.<sup>6</sup> This term allows one to evaluate the completeness and soundness of the film heritage institutes’ professional expertise to which the public is exposed. In other words, the moment of publicizing their presentations provides heritage institutes not just with an opportunity, but also a responsibility to put reliable contextual and historical information forward for consideration to potentially enrich visitors’ encounters with their artifacts. “Potentially” means, of course, that the public does not have to believe what it is they offer; as a typical characteristic of modernity, according to Giddens, expert systems merely proffer *claims* to truth and expertise. Their success lies in the ways they are able to convince their publics of their authoritativeness.

Unlike, say, a film studio or record company that markets the products it has selected and developed from a much larger range of works and proposals submitted (which will for all practical purposes remain forever unknown), film heritage institutes make public only a selection, predominantly in broad terms of film genres or types, from the much larger range of artifacts they *have* accepted as belonging to that heritage—and which therefore need not remain forever unknown to the public. According to their mandates, film heritage institutes are about their collections and their histories—i.e. their films’ and film-related objects’ presence at certain places, at certain times—, and what they show and tell about them, whether the subject is war or slapstick. In promotional terms, their expertise of cinema and its histories is their

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<sup>5</sup> Mark Jancovich, Lucy Faire with Sarah Stubbings, *The place of the audience: cultural geographies of film consumption* (2008 [2003]).

<sup>6</sup> Giddens (2013), p. 27.

unique selling proposition. In professional terms, if a film heritage institute has no such expertise to offer, any societal and moral basis for its existence is missing.

*Much of my outlook on film heritage work was formed during the first decade of my tenure at the Nederlands Filmmuseum, where I enjoyed the intellectual stimulus of a number of my colleagues. Prominent among them were Daan Hertogs, who was responsible for hiring me, and Hoos Blotkamp, who was the museum's director between 1987 and 2000. In fact, it was she who guided the transformation of the museum from a rather sleepy place into a leader in the field of both archival and public activities by 'collecting' a number of people whose ideas and vision led to an astonishingly rich and creative phase in the museum's existence. It was a time during which I was allowed to learn and then demonstrate how any type of material, film or film-related, canonical or totally unknown, could result in exciting work.*

*In recognition of the complete trust and the freedom bestowed on me during this significant time, I dedicate this dissertation to Daan Hertogs and to the cherished memory of Hoos Blotkamp (1943-2014).*

## 1. introduction: shared poverty

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A traditional film element, that is to say any type or generation of motion picture and/or audio carrier that is being accessioned to a film archive never comes alone. It arrives with a history, or rather: histories. Without exception, these histories have left traces on the element: accidentally through wear and tear (e.g. scratches, splices, torn perforation) and inevitably as a result of chemical reactions (e.g. shrinkage, color-fading, vinegar syndrome) or biological processes (the growth of fungi or bacteria). They all point to a small set of causes, mostly of interest to the restorer, at various points in the lifespan of an element: recording (in the equipment), processing (in the lab), screening (in the projector), and storage conditions. Other histories enter the archive in the shape of various elements of the same title (ranging from camera negatives to outtakes to any number of projection prints), on the basis of which the archivist can reconstruct its genealogy during production, distribution and/or exhibition. Then there are appurtenant traces, besides carelessness or indifference, that point to a wide range of trade practices and interventions, from manufacturers' names and edge codes printed on virgin film stock to signals for projectionists (e.g. punch holes near the end of a reel). Of course, an element's stock, gauge, aspect ratio as well as the presence or absence of perforation, color or soundtrack are all indicative of technical, legal, financial, marketing, or stylistic histories and contexts (and often helpful in determining the date of the element). Projection prints have particular histories in the shape of regular, invasive measures taken at various moments during its commercial life: additions (e.g. foreign distributors' logos, subtitles, extraneous footage), excisions (e.g. censorship cuts), or permutations (e.g. dubbing tracks, alternate colorings or endings).<sup>7</sup> Finally, there are traces that can only be found outside the element, in sources that sometimes do, sometimes do not accompany its accessioning, or even come without a trace of

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<sup>7</sup> Digital technologies as such allow chronologizing, too. But in contradistinction to analogue elements its histories only affect the carrier (if that word is still applicable), not the work. But that, of course, only applies to digitized works; decay of born-digital materials affects both as well; see: Teresa Soleau, 'Preventing digital decay', at: *The Iris* (October 20, 2014).

the film elements. Examples are company and personal papers, scripts, stills, censorship records, catalogues, posters, program bills, etc.<sup>8</sup> For some histories, moreover, one will need to inspect even more remote sources, some of which may be obvious (e.g. newspapers, biographies), others less (e.g. demographic data, tax laws); the range of potential “signifying contexts” is open-ended.<sup>9</sup> There is, then, a wealth of sources for a wealth of histories.

I have no illusions about how all this may strike the reader as unsurprising, if not obvious and self-evident. But what strikes me as equally self-evident, obvious, yet astounding at the same time is how little of this wealth is shared by the film heritage world and how the knowledge to be gained from it mostly enriches those who deal professionally with and have privileged access to film archival materials: the archivist and the scholar. In their public activities, as I will show, many film heritage institutes tend to confine themselves to the received wisdom of a predominantly, professed aesthetic approach, at the expense of so many other aspects, and to a largely repertorial range of presentations, at the expense of so many other materials in the collections they administer. It is this incongruity that lies at the basis of this thesis. I will validate this incongruity by juxtaposition in the remainder of this introductory chapter.

My general statements about shared poverty summarize a tendency that I observed in the aforementioned survey, performed during the month of February 2014, of the websites of 24 film heritage institutes worldwide. There are exceptions, on which I will report, too, but it is a tendency no less. These statements, however, may seem counterintuitive now that so many materials are being digitized (from both restored and unrestored sources) and made available through various and variously accessible websites as well as through DVDs. Again, some of these are excellent, as they provide contextualizations that are instructive and productive. But there is still enough to give one pause.

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<sup>8</sup> These elements, which of course have their own histories and ways of decay, are called film-related, because they were generated by the production, distribution or exhibition of a particular film. Sequentiality, however, does not, in my view, imply a hierarchy of archival or historical importance, as will become clear in this text.

<sup>9</sup> I borrow the term *signifying context* from: Giorgio Bertellini, ‘Shipwrecked spectators: Italy’s immigrants at the movies in New York, 1906-1916’, in: *The Velvet Light Trap* (1999), p. 47, although he used it specifically with regard to reception.

For instance, in the same month of February 2014 an ambitious web portal was launched, European Film Gateway 1914,<sup>10</sup> to commemorate the 100<sup>th</sup> anniversary of the beginning of World War I. Twenty-one European film heritage institutes contributed materials digitized from their collections to this portal. EFG1914 is a so-called aggregator, representing the European film archival sector for the Europeana network that gives access to countless digitized museum, library, and archival materials.<sup>11</sup> Besides the films, magic lantern slides, film posters, press articles, and film stills uploaded since February 2014, Europeana features many more materials from or related to the war—e.g. official documents, postcards, letters, diaries—from sources both public and private. A wealth of sources, indeed. But is it a wealth of histories?

To gain prominence on the web is first of all a matter of bulk, a circumstance partly reinforced by funders who want to see their money's worth. But as funding is often restricted to a certain period of time, the most distinctive advantages of digital databases—maintenance and updating—cannot always be sustained. And unless based on sound IT architecture, the editorial requirements to make that bulk meaningful and meaningfully productive are commonly thwarted by a portal's very size. Hence the 'outsourcing' of editorial tasks to the user, of which Wikipedia, YouTube, and Internet Movie Database (IMDb) are among the most popular and successful examples. Because of their high participation rate, the latitude allowed in content input and, certainly in the case of Wikipedia, a capacity for quick self-correction, their editorial control can remain relatively weak and is rather a matter of marginal review (all three have a set of 'soft' guidelines: IMDb, in the coverage section of its 'Contributor zone', admits being "historically" incomplete;<sup>12</sup> Wikipedia "does not employ hard-and-fast rules",<sup>13</sup> while those of YouTube are often simply disregarded). But when participation is less frequent and widespread this new editorial model, based on the expected aggregate wisdom of the crowd, can become

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<sup>10</sup> <http://www.europeanfilmgateway.eu/1914>.

<sup>11</sup> <http://project.efg1914.eu/>.

<sup>12</sup> [http://www.imdb.com/czone/?ref\\_=nv\\_cm\\_cz\\_2](http://www.imdb.com/czone/?ref_=nv_cm_cz_2).

<sup>13</sup> [http://en.wikipedia.org/wiki/Wikipedia:Policies\\_and\\_guidelines](http://en.wikipedia.org/wiki/Wikipedia:Policies_and_guidelines).

In his survey of Wikipedia's historical articles historian Roy Rosenzweig concluded, though, that both its open-source model and the quality of contributions cannot be dismissed out of hand; see his: 'Wikipedia: can history be open source?', in: *Clio wired: the future of the past in the digital age* (2011), pp. 51-82 (orig. publ. in 2006).

problematic, all the more so where it concerns film materials, as in EFG1914. A way to counter this circumstance, albeit without solving all problems, is to form strategic alliances, (e.g. the Library of Congress Flickr pilot project to tag the Library's historic photographs<sup>14</sup>).

One problematic example I happened upon in the hundreds of hours of uploaded films to EFG1914 involves the partial overlap in two prints—one from the Deutsches Filminstitut Filmmuseum (DIF), Frankfurt, and one from Eye, Amsterdam—of scenes showing war-related destruction. The German print, titled KINO-KRIEGSSCHAU NO. 14,<sup>15</sup> is an episode of a war newsreel series that shows, according to the accompanying synopsis, the aftermath of an attack by the Ottoman navy on ships, facilities, and infrastructure at the Russian commercial port of Novorossiysk and its environs, in late October 1914. It lists Germany as production country, Edmund Hubert as production company, 1914 as year of production, and has a running time of 7'. The footage suggests that all its action took place on the Russian Black Sea coast. The Dutch print has a given title, KOPICZINCE,<sup>16</sup> and shows the ceremonies on the occasion of the retaking of the town by that name by German and Austro-Hungarian troops, followed by the scenes of the aforementioned destruction, now attributed to the Russians, sometime in 1916. It lists Austria as country of production, Sascha Film as production company, 1916 as year of production, and it has a running time of 10'. (The Dutch synopsis, incidentally, situates the events in Ukraine, but at the time the town belonged to—and was apparently reclaimed by—what was then the Austro-Hungarian empire.) As far as the destruction scenes are concerned, the German synopsis

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<sup>14</sup> [https://www.flickr.com/photos/library\\_of\\_congress/collections/72157601355524315/](https://www.flickr.com/photos/library_of_congress/collections/72157601355524315/); see for a skeptic account of current crowdsourcing: Tom Simonite, 'The decline of Wikipedia', in: *MIT Technology Review* (October 22, 2013), at: [https://en.wikipedia.org/wiki/Wikipedia:Contributing\\_to\\_Wikipedia#Article\\_creation\\_and\\_notability](https://en.wikipedia.org/wiki/Wikipedia:Contributing_to_Wikipedia#Article_creation_and_notability);

<sup>15</sup> <http://www.europeanfilmgateway.eu/node/33/detail/KinoKriegsschau+Nr+14/video:ZDA5NzZIMTYtZDFkMy00MmQ5LWlzMtQtZDg5YmVkY2VmM2NjX1VtVndiM05wZEc5eWVWVTmxjblpwWTJWU1pYTnZkWEpQWlhNdlVtVndiM05wZEc5eWVWVTmxjblpwWTJWU1pYTnZkWEpQWIZSNWNHVT06OmF2Q3JIYXRpb24uREIGL0RJRI9hdKnyZWFOaW9uXzRFNzMzQkQxNQ01RDQ4NkU5QTVBQlUQwOTA4QzUyMTgy/paging:dmlkZW8tMS00LWltYWdlTETNC1zb3VuZC0xLTQtcGVyc29uLTEtNC10ZXh0LTEtNA==>.

<sup>16</sup> given print title KOPICZINCE  
Germany (Edmund Hubert) 1914; Austria (Sascha Film) 1916 | 35mm full frame (nitrate & safety) | b&w, tinting | 10' | print at Eye, Amsterdam.

Throughout this text I only annotate prints that I have seen and inspected. Of course there may be other, not seldom differing ones elsewhere—as in this case—, the result of censorship, appropriation, pirating, compilation, propaganda, etc. The digitized version of this preserved print and its synopsis can be found at:

<http://www.europeanfilmgateway.eu/node/33/detail/Kopiczince/video:NGlyYWY5MwYtZGVlNC00NmUzLTgwYmYtM2YxMTUxYTUkNDVhX1VtVndiM05wZEc5eWVWVTmxjblpwWTJWU1pYTnZkWEpQWlhNdlVtVndiM05wZEc5eWVWVTmxjblpwWTJWU1pYTnZkWEpQWIZSNWNHVT06OmF2Q3JIYXRpb24xOTE0LkZpb21vdGhlyY5ubC9FWUVfYXZDcmVhdGlvbl9jYXQzNjI0OQ==/paging:dmlkZW8tMS00LWltYWdlTETNC1zb3VuZC0xLTQtcGVyc29uLTEtNC10ZXh0LTEtNA==>.

casts doubt upon this latter version of the events by telling us that Edmund Hubert marketed this newsreel, advertising it as being “sensational”—this would specifically apply to the scenes of burning naphta and gasoline storage tanks. Indeed, one can infer from the Dutch print’s title panels that Hubert’s footage was bought at some point by the Austrian company Sascha Film—all panels in the Dutch print bear the stamp of this company—, which in its turn sold it to an unknown Dutch distributor. One may therefore surmise, furthermore, that the compilation of the Novorossiysk and Kopyczynce footage was done in Austria, where it obviously would have served propaganda purposes—even though it presupposed audiences’ unfamiliarity with the geographical niceties—, rather than in neutral Holland.

This is an example that one can *only* happen upon at this portal, because the two uploaded films have no search terms—e.g. production company, country and year of production, location, or even the word “fire”—in common. And although the lengthier and more thorough German synopsis seems more dependable than the Dutch one—after all, Kopyczynce, in today’s western Ukraine, at the time was a trading center in an agricultural region, unlikely to have harbored huge storage facilities for industrial fuels—, users may well remain unaware of the histories involved, in the theaters of war as well as in the film trade. The knowledge they might gain (assuming they find it satisfactory) depends on which of the two uploaded records, unrelated as far as the portal is concerned, they have consulted. The Dutch print’s first shot, for instance, shows a sign on the station building saying “Kopiczince”, thereby grounding subsequent scenes in that town by implication. With no contradictory information in its title panels—of which the last one merely announces, “The gas tanks set afire by the Russians”—this may have sufficed as persuasive arsenal to continue to lead spectators then, and archivists and users now, to believe that the devastations shown took place at one and the same location. The Dutch print, then, camouflages its history of scenes compiled from various sources to suggest a series of connected events in a circumscribed area. The German print, on the other hand, establishes its veracity by an itemized sequence of destructions of objects commonly found in a port, the reason, perhaps, that its intertitles omitted mentioning locations at all.

The EFG1914 portal is coordinated—by DIF—, but has not been edited in any meaningful sense to point to or weed out contradictory and incorrect information, mold it in a uniform way, provide cross-references or *limit* the search results (searching for World War I footage one also gets World War II footage; using the search term ‘Verdun’ one also hits a 1964 news item on the Christmas season in Austria; and using the search term ‘Black Sea’ one hits a 1938 documentary on fishery off the coast of Scotland...). But neither editorial policies nor initiatives by the participating institutes have led to the provision of information about the uploaded *materials* and their histories: What sort of print is it? What are its characteristics? What is its generation, its genealogy? What invasive measures does it show? Its completeness? Its integrity? The missing answers to these questions are ever so many missed opportunities to inform today’s users and make them more sophisticated with respect to the material, factual, and ideological aspects at a certain moment in (film) history. With respect to World War I specifically, such information would throw light on contemporary practices of the film trade, most particularly on how propaganda was accomplished. For instance, the compilation of disparate image sources camouflaged by leading intertitles flourished during the war as never before; based on my experience of watching thousands of early nonfiction films, I would say that in film history the war marked a rhetorical watershed.<sup>17</sup> And while, for instance, white, vertical scratches (so-called tram lines) in the German print as well as a narrow, visible segment of its perforation strip show that at least parts of it were copied at one time from another print, not much more than that can be concluded by watching the uploaded versions. Such material aspects normally remain largely invisible, literally or conceptually—that is, unacknowledged and unexplained—, although information about them is usually more readily and dependably available than summaries of and comments on what images show or intertitles claim. In short, EFG1914 (and many other portals with it) does not adequately inform its users by telling them what it is they look at (scratches, color fading, etc.) nor reveal the things that remain hidden in digitized versions, even though they can be more easily made visible than in projection. Portals and websites featuring film materials, then, largely provide abstracted content. That is to say, by

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<sup>17</sup> One reason, obviously, was that a “considerable portion of filmic production was shaped, directly or indirectly, by state organisations which produced and distributed their own films, or cooperated with the film industry in these activities.”; see: Ine van Dooren, Peter Krämer, ‘The politics of direct address’, in: Karel Dibbets, Bert Hogenkamp (eds.), *Film and the First World War* (1995), p. 98.

focusing on *what* is represented, at the expense of *how*, the user is provided with a false security. To put it informally, the material may have been messed with at one time and/or another (e.g. pirated, recombined, cut, intertitled), but that apparently is ‘mere’ context; the image—the ‘text’—is considered to speak for itself. Most consequentially, the true potential of digital technology, the equivalence of text and context, has not been realized.<sup>18</sup> And nowhere does a user get a sense of the major and inherent irony of film materials, long before the digital era: their perfect, mechanical reproducibility notwithstanding they have always been among the most vulnerable and changeable artifacts (and got away with it).

Surely, content is what portals such as EFG1914, or its predecessor the EFG Project (2008-2011), are made for. EFG1914 promotes its “quick and easy access” and encourages users to “discover” and “explore”, turns of phrase that assume the portal’s omniscience. Although portals and sites that feature archival collections typify a time when historians have long ceased to be archives’ primary target group, such client-oriented, do-it-yourself language, copied from advertising, masks a lack of coherence and connectivity that in reality shortchanges the interested lay user for which this architecture was ostensibly made.<sup>19</sup>

Another important consequence of making content available online is that it reinforces the tendency to withdraw certain types of material from public, projected screenings on site— notably all types of documentary genres, such as propaganda, industrials, travelogues or newsreels, as well as musical shorts, animation, or advertising films.<sup>20</sup> For example, in 2014 a number of institutes showed film programs about (and largely made after) World War I:

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<sup>18</sup> Elke Bauer, ‘Bildarchive im digitalen Wandel: Chancen und Herausforderungen’, in: Irene Ziehe, Ulrich Hägele (eds.), *Fotografie und Film im Archive: sammeln, bewahren, erforschen* (2013), pp. 29-30, 37-38; Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (eds.), *Film curatorship: archives, museums, and the digital marketplace* (2008), p. 199.

<sup>19</sup> The emergence of the so-called archival divide, the split between professional history and archives, is traced in: Francis X. Blouin, Jr., William G. Rosenberg, *Processing the past: contesting authority in history and the archives* (2013 [2011]), pp. 13-93; see also: Karel Dibbets, ‘Op zoek naar een digitale conservator’\*, in: Mieke Lauwers, Bert Hogenkamp (eds.), *Audiovisueel: van emancipatie tot professionalisering. Jaarboek 2005\*\** (2006), pp. 189-197.  
\*‘Looking for a digital curator’; \*\**Audiovisual: from emancipation to professionalization. Yearbook 2005*

<sup>20</sup> A telling example is one of the permanent exhibitions at Cinematek, Brussels, titled *Moviola’s*. It consists of four consoles that “unlock 60 hours of [digitized] moving image materials, exclusively from our own archives and organized thematically. *The films have hardly been screened.*” (my italics); these are all nonfiction films—documentaries, newsreels, etc.—made between 1900 and 1970.

retrospectives at the Cinemateca Boliviana, La Paz; Cinematek, Brussels; DIF; Filmarchiv Austria, Vienna; Filmmuseum, Munich; Filmoteca de Catalunya, Barcelona; Filmoteca Española, Madrid; and Museum of Modern Art-Film Department, New York; releases of *A FAREWELL TO ARMS* (1932) and *PATHS OF GLORY* (1957) by the British Film Institute-National Film & Television Archive (BFI-NFTVA), London; and of *TROIS JOURNÉES D'AOÛT 1914*, at Cinematek; one-off screenings of *VERDUN: VISIONS D'HISTOIRE* (1928) at both the Cinémathèque de Toulouse and the Australian Cinematheque, Brisbane; and *WESTFRONT 1918: VIER VON DER INFANTERIE* (1930), preceded by a lecture, at Eye, Amsterdam; a series of one-off screenings at the Österreichisches Filmmuseum, Vienna, featuring *ALL QUIET ON THE WESTERN FRONT* (1930), *PATHS OF GLORY*, *OKRAINA (VORSTADT)* (1933), and *WESTFRONT 1918: VIER VON DER INFANTERIE*. Most of these screenings were restricted to a few canonical (and partly identical) and/or postwar feature fiction titles; and, save the Cinémathèque de Toulouse and the Filmmuseum, Munich, visitor information was largely provided in the form of more or less perfunctory plot summaries. The only institutes that put considerable effort into their commemorative programs and provided a broader (film) historical context for World War I were BFI-NFTVA (besides its abovementioned releases) and the Cinémathèque française-Musée du Cinéma, Paris. In the spring of 2014, BFI-NFTVA launched its three-part, four-year theatrical and online program to mark the centenary.<sup>21</sup> The first part, titled *Before the war*, consisted largely of prewar programs: *MAUDITE SOIT LA GUERRE*, a 1913 feature containing an uncanny portrayal of warfare that before long became all too familiar, as could be seen in the 1918 documentary short that preceded its screening, *EN DIRIGEABLE SUR LES CHAMPS DE BATAILLE*; *Edwardian drama on the small screen*, TV adaptations of plays popular in the years before the war; and two feature-length compilations, one of mostly prewar silent films, *On the eve of war: around the world in 80 films*, and *A night at the cinema in 1914*, which also contained materials screened during the first year of the war. The first of the two-part program at the Cinémathèque française, also screened in the spring of 2014, was, not unlike the abovementioned retrospectives, devoted to international cinema about and made after the war. But the second part, screened in the fall of 2014, continued with films made and exhibited

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<sup>21</sup> 'Major BFI projects announced to mark First World War centenary', at: <http://www.bfi.org.uk/news-opinion/news-bfi/features/major-projects-announced-mark-first-world-war-centenary>.

during the war and consisted of features as well as war-related shorts (comedies, serial episodes, newsreels, industrials, propaganda, etc.) that made up the film programs at the time in France and other warring countries, but also films (e.g. medical films) were that were made for designated audiences. And besides plot summaries, the Cinémathèque provided, as it is wont to do for its larger retrospective programs, background information to this dyptich in a 46' video interview on its website with the curator.<sup>22</sup>

The exceptionality of providing ample information and of recreating the flavor of contemporary cinema programs with materials that usually remain in the vaults brings out by contrast the tendency of the public activities of film heritage institutes to resemble cinema theaters. The experience of cinema they offer today is in many ways indistinguishable from commercial and arthouse cinema shows, since many screen new or recent, mostly feature-length fiction films in their presentations. Mechanical projection technology as well as the range of materials that used to make up the cinema experience, the range, that is, of materials that make up the heritage stored in the institutes' vaults, seem to have a subordinate and decreasingly meaningful place in their on-site programs.

This shift traces an ambition to shed the accouterments of what sociologist Diana Crane has called the domain of an urban—or local—culture and take on the colors of wider cultural domains. Many film heritage institutes, until not too long ago, typically belonged to the *urban domain*, which is characterized by the production and/or distribution of less current, even offbeat cultural works which attract predominantly local (yet often metropolitan or cosmopolitan) audiences; organizations in such a domain, rather than being amalgamated, commonly belong to networks. This Crane contrasted with, first of all, the *peripheral domain* of culture, which “is dominated by organizations (...) that disseminate culture on a national basis but to distinct subgroups”—examples are record companies and publishers of magazines and books; and, secondly, with the *core domain*, which “is dominated by conglomerates that disseminate culture to national and international audiences and to which all members of the population are exposed to some extent”—examples are TV, major newspapers, and film (the

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<sup>22</sup> 'Centenaire de la Grande Guerre au cinéma. Présentation par Laurent Véray', at: '<http://www.cinematheque.fr/fr/dans-salles/rencontres-conferences/espace-videos/centenaire-grande-guerre-cinema-presentation-par-laurent-veray,v,731.html>.

latter, of course, in its familiar manifestation of major corporations and conglomerations that control production, distribution, and exhibition).<sup>23</sup>

Crane's distinction between cultural domains dates from the pre-internet era, when television was the major player in the world of media culture in terms of corporate power, reach, and audience penetration. That doesn't mean, however, that her model, despite its American bias, has become obsolete; many of the distinctions are still valid. It allows one to see, for instance, how film heritage institutes nowadays tend to behave like publishers and distributors through their publication of books and releases of DVDs, film distribution labels, and traveling programs, while at the same time they strive for a bigger audience share by moving into multiplexes. And even though that in itself certainly hasn't turned them into major players, it did entail a shift to more mainstream and contemporary fare. Many of these changes have been enabled or reinforced by the internet: publicity for their books and releases, as well as for their programs, even the possibility of virtual participation in some of their events that involve personal appearances, and access to digitized materials from their collections. In this respect Crane's model does need some modification, since the internet cuts through the domains she distinguished. It has changed the game to the extent that easy access of the world wide web application allows even the smallest of organizations to potentially gain a measure of exposure undreamed of before.

The film heritage world is an institution that is made up of a variety of members: film heritage institutes proper, such as archives, museums, cinematheques and their archivists and curators; film labs and their technicians; academic film studies departments, archival training programs and their scholars and students; associations and other interest groups (e.g. FIAF, IAMHIST); festivals and their programmers; seminars, symposia and their organizers and participants; journals and their editors and contributors; collectors, etc. Members of this institution can be said to not only constitute, in the words of Howard Becker, a network, but also, in the words of literary scholar Stanley Fish, an *interpretive community*—or rather perhaps a number of interconnected interpretive communities (because the activities of some overlap more with one

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<sup>23</sup> Crane (1994), pp. 5-6.

group than with another: lab technicians, say, tend to interact more closely with archivists about certain standards or procedures than with, say, scholars). In other words, they share “a public and conventional view” about values, goals, and interests, although different opinions and different institutional priorities about those values, goals, and interests cause these views to change over time. The conventions and competences developed within interpretive communities allow their members to operate efficiently, because their communication presupposes, and proceeds on the basis of, a limited number of relevant perspectives and interpretations.<sup>24</sup> (Even my obvious-seeming first paragraph is full of terms and phrases—e.g. *generation*; *vinegar syndrome*; *aspect ratio*—that are readily understandable within the film heritage community, but for most outsiders would need clarification.)

Fish introduced the term *interpretive community* with reference to the literary institution, one that is blessed with the advantage of having its materials, the printed texts that play a central role within it, as a rule unproblematically available or accessible, except for reasons this community would accept as being normal (unique manuscripts or incunabula, for instance—although these are becoming increasingly available online<sup>25</sup>—, variant editions or the lack of a translation). In the film heritage world a different situation prevails—and here is where Howard Becker’s notion of *art world* intersects with Fish’s term: film heritage institutes that manage collections occupy an influential position, because they control access to these materials and, by extension, their histories. Moreover, these institutes are not just members, they also act as gatekeepers—Becker actually uses the term *distributors*.<sup>26</sup> Apart from regulating access to hands-on inspection of archival materials, which is as a rule restricted to archivists and researchers, what most crucially affects the academic and other pursuits of the film heritage world, then, is these particular institutes’ power to decide what comes out in the shape of both presentations and information; affects it more, that is, than their decisions about what goes in and gets preserved or not, because the latter decisions rightly belong to their discretion, based on internal considerations such as mission, collection policy, allocation of budgets, etc. But it is

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<sup>24</sup> Stanley Fish, *Is there a text in this class?: the authority of interpretive communities* (1980), pp. 14-17.

<sup>25</sup> Blouin, Jr., Rosenberg (2013), pp. 200-201.

<sup>26</sup> Becker (1984), pp. 93-130.

this gatekeeping or distributing function, or more to the point: the withholding of materials and their histories from public inspection that impoverishes the know-how of all interconnected interpretive communities. And, furthermore, by restricting their know-how film heritage institutes also default on their societal, public obligations. This is a circumstance that potentially has serious consequences for their relevance. Because if they fail to update the public about new data, insights or developments, they impede their own functioning as institutes of expertise and risk to lose the trust invested in that expertise by the public.<sup>27</sup>

This situation is illustrated, and compounded, by what cannot be but a self-imposed knowledge gap that has opened up between these institutes and academic film programs. While film archives were the source and catalyst of the so-called new film history that emerged in the late 1970s, subsequent research and development of ideas and theories has largely been the responsibility of film scholars (to which the flowering of early cinema studies in particular attests). Why film heritage institutes tend to hold on to yesterday's conventional wisdom is a question I cannot answer. But whatever it is, the result is that the information many film heritage institutes provide today is often glaringly out of step with state-of-the-art film historical research and knowledge. Take, for instance, the online information about the permanent exhibitions of objects and equipment at the Cinemateca Portuguesa-Museu do Cinema, Lisbon. The institute mentions late 19<sup>th</sup>-century research into the phenomenon of persistence of vision and the related optical instruments, yet fails to point out the disproof—as early as 1912, in fact—of this alleged phenomenon's relevance for the perception of motion, real or apparent.<sup>28-</sup>

<sup>29</sup> Or take programs that have no film historical relevance to speak of, such as the retrospective

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<sup>27</sup> While describing the challenges of the archival profession as a whole, archivist Ian E. Wilson also provided, no doubt unwittingly, a rather helpless sketch of the current archival expert system—and of the problem central to my thesis: “The imperative to conserve, to protect, the fragile reminders of our past is at the heart of our profession and our mission. Yet this separates the people from their heritage. They have entrusted our profession with these treasures. Increasingly, we are the only ones who now can approach the originals. The ‘gift of one generation to another’ seems to be the gift to an obscure profession.” See his: “‘The gift of one generation to another’: the real thing for the Pepsi generation”, in: Francis X. Blouin, Jr., William G. Rosenberg (eds.), *Archives, documentation and institutions of social memory: essays from the Sawyer Seminar* (2009 [2006]), p. 339.

<sup>28</sup> <http://www.cinemateca.pt/CinematecaSite/media/Documentos/Livro-carvalhos.pdf>.

<sup>29</sup> Joseph Anderson, Barbara Anderson, ‘The myth of persistence of vision revisited’, in: *Journal of Film and Video* (Spring 1993), pp. 3-12.

*Fratelli nel cinema*, at the Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome, which is introduced as follows:

The invention of the cinema is linked to the names of two brothers, Auguste and Louis Lumière. Since then, in the history of cinema, there have been so many brothers who, in collaboration or in competition, have dedicated themselves to this métier. The cinema, as you know, is a contagious disease that often spreads within families, etc.<sup>30</sup>

With such inanities a film heritage institute not only makes a fool of itself, but, much more seriously, obstructs the transfer of state-of-the-art knowledge, not just within their interpretive communities: it also damages the wider democratic notion of enabling the public to acquaint itself and engage with a heritage that is in a fundamental sense theirs. This objection applies a fortiori to those institutes, such as the Centro Sperimentale, that are mandated and financed by public bodies.

The buzz of so-called pull models and other DIY-fantasies of unconstrained, non-contextualized digital archival access doesn't even begin to countervail these objections. For one thing, these models assume a type of informed lay user of which there still are but few, while the institutes' very gatekeeping is unlikely to significantly expand their numbers.<sup>31</sup> And another of their drawbacks is that film archival objects are only one among many other sources that film historical topics require for piecing together a decent account. A good example is film historian Michael Hammond's approach to the difficult subject of cinemagoing and what audiences saw, heard, did or thought while attending a show. This is a topic that is critically dependent on many disparate sources, some of which can be found in film archives (ephemera such as handbills, program booklets, besides films, photographs, cinema theaters' architectural plans, etc.), while others may be found in more remote places, including the memories of

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<sup>30</sup> Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, '*Fratelli nel cinema*', at: [http://www.fondazioneccsc.it/events\\_detail.jsp?IDAREA=85&ID\\_EVENT=999&GTEMPLATE=newsletter\\_mailing\\_ctTrevi.jsp](http://www.fondazioneccsc.it/events_detail.jsp?IDAREA=85&ID_EVENT=999&GTEMPLATE=newsletter_mailing_ctTrevi.jsp). See for the original Italian text Appendix B.

<sup>31</sup> Nico de Klerk, '**100 years of image control: the case of J.C. Lamster's films for the Dutch Colonial Institute**', in: *Early Popular Visual Culture* (November 2013), pp. 317-319.

I will use bold type when I reference one of my earlier published writings collected in chapter 3 for the first time.

participants elicited in oral history projects, or are scattered randomly (in memoirs, diaries, letters, photographic collections, etc.) as well as in various forms of “intertextual evidence”.<sup>32</sup> But most certainly not all of them will be found online. That hasn’t stopped Hammond from undertaking a plausible and moving reconstruction—he uses the term *reception context*—of a visit to a particular cinema to see a particular film—Thomas H. Ince’s production of *CIVILIZATION* (1916)—in Southampton, England, during World War I, in order to provide a sense of how it might have affected the thoughts and feelings of audiences, represented by two particular (yet fictional) patrons.<sup>33</sup> By setting this visit in a framework of wider contemporary local and social significance he avoids the all too common substitution trick of having stylistic and other formal aspects implicitly stand in for spectators’ responses (such scholarship, historian Charles Ambler writes, “generally incorporates a textual determinism that effectively marginalises the audience.”<sup>34</sup>). More even than its plausibility or veracity, what struck me about Hammond’s brief case study is indeed the scope—the wealth—of sources and contexts that were input for this evocative reconstruction, a result of thinking what sources might be productive rather than easily available: newspapers, trade papers, and fan magazines; the 1916 Entertainment Tax; the ascent—thanks to the war—of American film imports; booking strategies, advertising and publicity; the theater his characters visit; the film they saw; as well as the city’s transportation infrastructure, the suffragette movement, and, of course, the war, which constituted, besides Belgian refugees, a clear presence and source of anxiety in the form of wounded soldiers who were shipped to this port from the battlefields.

For the academy the perennial problem, insofar as it is perceived as one, is to reach a wider audience for its ideas or findings. With the way Hammond journalistically concretized his paper’s argument he perhaps sought, certainly deserved, a wider readership than the collection of essays in which it was included, inspiring though it is, will have reached; this is the type of publication that is printed in limited editions and finds its way mostly to academic and specialist

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<sup>32</sup> William Uricchio, Roberta E. Pearson, *Reframing culture: the case of the Vitagraph quality films* (1993), pp. 10-15, where they describe their pioneering use of eclectic, period sources.

<sup>33</sup> Michael Hammond, “‘A great American sensation’: Thomas Ince’s *CIVILIZATION* at the Palladium, Southampton, 1917’, in: Melvyn Stokes, Richard Maltby (eds.), *Hollywood abroad: audiences and cultural exchange* (2004), pp. 35-50.

<sup>34</sup> Charles Ambler, ‘Popular films and colonial audiences in Central Africa’, in: Stokes, Maltby (2004), pp. 135.

libraries. Such circulation of ideas and information within a specific niche, often using specialist terminology, is obviously an important reason why they do not easily percolate through more everyday, popularizing sources of information, such as newspapers, weeklies, even film magazines as well as radio and TV programs (what sociologist Paul Hirsch called “surrogate consumers”<sup>35</sup>). But the values, goals, and interests *they* share are largely determined by the commercial environments in which they are published, which constitute another instance of gatekeeping.

Similar considerations may well have affected the implementation of certain mandated, public tasks of film heritage institutes, too. In recent decades, in a number of countries more or less comparable developments have obtained regarding the conceptualization of responsibilities in the cultural sector: decreased financing from public budgets has gone hand in hand with an increased reliance on private money, such as sponsorships, matching funds or self-earned income, and quantifiable elements, such as turnover or number of visitors. The tendency to shift from a nonprofit to a for-profit orientation, coinciding with an increase in size and/or responsibilities, seems to reflect the abovementioned move from one cultural domain to another—or in terms of position and repertoire, towards a larger remit and attendance.<sup>36</sup> But, as noted, with no available research of any scope or longitude about the field of forces in which film heritage institutes operate, specifically with regard to their public activities, my conclusions, in chapter 5, can only be presented in a programmatic way. “Programmatic” here means a way of doing theory:

It is normative and practical, not descriptive and predictive. It aims not so much to describe what we actually do as help us to decide what we ought to do. It is theory from the actor’s, the agent’s, the practitioner’s perspective.<sup>37</sup>

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<sup>35</sup> Paul M. Hirsch, ‘Processing fads and fashions: an organization-set analysis of cultural industry systems’, in: Simon Frith, Andrew Goodwin (eds.), *On record: rock, pop, and the written word*, (1990), p. 132 (orig. publ. in 1972).

<sup>36</sup> Crane (1994), pp. 131-132.

A Dutch publication devoted to the business side of heritage institutes captured this mentality with its re-definition of a museum as “an enterprise aimed at realizing a goal, with products, projected results, target groups, limited means, and a relevant environment (users, funders, sponsors, etc.)”; see: C.F. Plaisier, C. van Katwijk, K. Schoenmaker (eds.), *Bedrijfsvoering in musea\** (1992), p. 15.

\**Museum management*

<sup>37</sup> Trevor Livelton, *Archival theory, records, and the public* (2003 [1996]), p. 11.

My programmatic approach is not meant to present a blueprint of ideal archival practices, if only for the simple reason that each institute also operates in a local context with its distinct forces and pressures; only a separate study based on longitudinal, wide-ranging source materials would be able to provide solid answers as to what these were. Yet I do find it important to provide a perspective on what I find programmatically relevant. This is what I do in chapter 2, at the end of which I propose a conceptual apparatus that fits the specific expertise that one expects from film heritage institutes. Subsequently, the evaluation of the survey in chapter 4 is based on a definition of film curatorship that covers both the ‘textual’ and contextual aspects of the film heritage. Moreover, I want to stress that in my survey and evaluation of film heritage institutes’ public activities I give due importance to the one thing that remains constant throughout the set of institutes: the notion of public accountability. For this aspect, though, broader terms are required.

In my conclusions, therefore, I will argue the relevance of archival science for film heritage work. In recent decades the notion of public accountability has been the focus of inspiring discussions within this discipline, particularly in its pleas for extending the base of archival representativeness.<sup>38</sup> Secondly, I will connect my conclusions with some of the ideas put forward by sociologist Anthony Giddens, specifically his linked concepts of *trust* and *reflexivity*.<sup>39</sup> Trust, in his view, is a fundamental term in the modern world, a result of the disembedding of social relations and interactions and “their restructuring across indefinite spans of time-space.”<sup>40</sup> It is, therefore, inextricably bound up with the aforementioned *expert systems*, of which I consider film heritage institutes as an instance. As impersonal “systems of technical accomplishment or professional expertise that organise large areas of the material and

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<sup>38</sup> Hans Booms, ‘Society and the formation of a documentary heritage: issues in the appraisal of archival sources’, in: *Archivaria* (Summer 1987), pp. 69-107 (orig. publ. in 1972 as ‘Gesellschaftsordnung und Überlieferungsbildung. Zur Problematik archivarischer Quellenbewertung’); Gerald F. Ham, ‘The archival edge’, in: *The American Archivist* (January 1975), pp. 5-13 (orig. presented in October 1974 at the 38<sup>th</sup> annual meeting of the Society of American Archivists [SAA]); Terry Cook, ‘Mind over matter: towards a new theory of archival appraisal’, in: Barbara L. Craig (ed.), *The archival imagination: essays in honour of Hugh A. Taylor* (1992), pp. 38-71.

<sup>39</sup> Giddens (2013), pp. 29-45.

<sup>40</sup> *ibid.*, p. 21.

social environment in which we live today” their emergence has made modern life possible and allows us to accomplish time-space detachments without constant verification. In fact, members of society go through expert systems all day every day, as these systems have been assigned “abstract capacities”<sup>41</sup> and a legal responsibility and remit. An example Giddens provides is the amalgam of rules and regulations that govern the making and maintaining of the built environment in order to keep us, and it, safe and in one piece; and if not, we are handed over to—and put our trust in—the expert system of health care. But even if we may never experience the breakdown of the built environment or never see the inside of a hospital, we are being made aware of its impact through various channels and media reflecting its views on, for example, safety rules or unwholesome behavior.<sup>42</sup> This is a condition for the equally modern phenomenon of reflexivity, which denotes a dynamic world where “social practices are constantly examined and reformed in light of incoming information about those very practices, thus constitutively altering their character.”<sup>43</sup> As the production of information is not a unified activity, but a discordant, often competitive affair of “multiple expertise, with multiple claims to authority”,<sup>44</sup> this way of knowledge acquisition and decision-making is a typically modern phenomenon of comparing or picking from a multitude of sources, rather than relying on a single, received form of knowledge. Modern man is free to choose, but he may not always have an easy time of it.

Surely, like academic interpretive communities, film heritage institutes cannot claim to organize “large areas” of our lives nor as a rule do they play a highly visible role in the public sphere as, say, opinion leaders or agenda-setters. Nonetheless, because of their specific role as gatekeepers and their, to a certain extent unique professional expertise, they are well-positioned to attempt and play an authoritative role in shaping the public’s sense of its film heritage and history, whenever it shows an interest. And once it does, film heritage institutes,

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<sup>41</sup> *ibid.*, pp. 27, 26.

<sup>42</sup> In that sense, Fish’s *interpretive community* is, indeed, an expert system, even though its reflexive aspects, judging from the literary topics in his book, have a limited, academic connotation.

<sup>43</sup> Giddens (2013), p. 38.

<sup>44</sup> Anthony Giddens, Christopher Pierson, *Conversations with Anthony Giddens: making sense of modernity* (1998), p. 111.

like any other expert system, by virtue of their mandated capacities of collecting and processing a society's film heritage, may make the public aware of their expertise for it to examine and, perhaps, reform its knowledge (and gain its trust).

## 2. all that orbits the film

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Each of the following five case studies in this chapter deals with artifacts, sources, and their histories that do not feature regularly and prominently in the public activities of film heritage institutes: a forty-five second political campaign film for a variety show's lineup of films; a handbill for a cinema theater's film program; the printed texts for lecturers in non-theatrical, colonial propaganda screenings; a Dutch-language version of an American B-picture from the Depression era; and a Dutch trailer for a French postwar feature set in resistance circles during World War II. I place them in less prevalent, less researched signifying contexts, which can be summarized by the terms that play a central role in these studies: reframing; hangover effect; paratext; myth; and appropriation, respectively. Since together they argue for a deeper and wider sense of cinema history and a closer interrelationship with societal matters, I will wherever possible extend my cases to related examples and frame them by sketching the circumstances within which they appeared. Basically they are meant to show that context matters in important ways and how it provides opportunities to enrich film heritage institutes' presentations and increase their relevance. Each of these historical contexts, incidentally, points up how the (projected) film as an object of study has been decentered in the more comprehensive approaches film historiography, early film historiography most emphatically, has undertaken over the past few decades.<sup>45</sup> Insofar as I have published on these topics or contexts before, I approach them from another angle and/or add new insights and ideas.

The case studies roughly cover half a century of cinema history, between 1896 and 1948. I am fully aware, of course, that this selection, insofar as it is concerned with film materials, represents 'old' technology (even though digital technologies have enabled me to consult them). They are examples of artifacts that I am most familiar with, having seen, held, and smelled them. In my work as collection researcher 'new' technology simply didn't play a

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<sup>45</sup> Nico de Klerk, 'Das Programmformat: Bruchstücke einer Geschichte', in: *KINtop* (2002), pp. 16-17.

significant role, because it was either a matter of research & development for restoration, storage, and access technologies or of specific acquisitions for the archive. My examples are rather intended to be, indeed, exemplary and, thus, applicable to related instances. Technology, after all, is not media-specific, let alone determinative.<sup>46</sup> What is of more consequence in the real world of film heritage responsibilities and tasks is to what uses these artifacts and materials, old and new, are put, more particularly in what ways they can be meaningfully presented and their histories meaningfully communicated to the public. My selection should not be taken, then, as purposefully stopping short of the digital era in film heritage work. If I am critical about the transition to digital technologies it is, as noted in chapter 1, about the failure to fully embrace its current possibilities, specifically with regard to contextualization (and that, of course, is not a criticism of the digital per se). Moreover, the digital turn has been seen as being harnessed to an ideological, neo-liberal agenda where film heritage institutes are allowed, by their governments, funders, *and* managements, to become mere providers while abandoning their responsibilities as curators or gatekeepers (or, in a wider sense, expert systems). Fundamentally, in this view, the digital turn has been about a market-oriented, quantified accounting process in which the greatest possible number of “users” have unrestricted access to the largest possible image banks from which “content” can be pulled up at will and at random. Expertise, here, has been largely reduced to enabling technologies, to the prejudice of mediating and curatorial work.<sup>47</sup>

Nevertheless, the massive switch to digital film production, distribution, projection or restoration is not something film heritage institutes should steer clear of. On the contrary, these developments should simply push them to extend their remit. A film heritage institute that has archival and museum functions should accommodate these new technologies, both

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<sup>46</sup> William Uricchio, ‘Media-specificity and its discontents: a televisual provocation’, in: Nicolas Dulac, André Gaudreault (eds.), *From media to post-media: continuities and ruptures* (Éditions L’Âge d’Homme, forthcoming); see also: Wiebe E. Bijker, *Of bicycles, Bakelites, and bulbs: toward a theory of sociotechnical change* (2002 [1995]), pp. 1-17.

<sup>47</sup> Alexander Horwath, ‘The market vs. the museum’, in: Cherchi Usai, Francis, Horwath, Loebenstein (2008), pp. 79-82 (orig. presented in June 2005 at the 61<sup>st</sup> FIAF Congress); see also: De Klerk (2013), pp. 317-319.

In philosopher Martha C. Nussbaum’s words, this state of affairs could be called a “silent crisis”—the cutting away by governmental and educational policy makers “of the humanities and the arts (...), of the imaginative, creative aspect, and the aspect of rigorous thought”—, but now in the midst of the arts themselves; see her: *Not for profit: why democracy needs the humanities* (2012 [2010]), pp. 1-11.

instrumentally (e.g. in restorations and reconstructions; cataloguing; publicity; and contextualization) and substantially (in collecting and presentation policies), precisely in order to strengthen its museological expertise and stress the continuities between practices rather than the differences—which serve a well-worn popular and sales rhetoric.<sup>48-49</sup> A museum, it has been argued, is not about the preservation, presentation, and interpretation of an artifact alone, but about “a working system” through which it elucidates the connections between, or produces knowledge about, a variety of artifacts, enabling technologies, and the experiences they generate. The fact, moreover, that a growing number of countries have completed the transition to digital projection in commercial cinemas may give film heritage institutes a new importance, as they will be the only places where the analogue working system can still be reproduced. At this point in time that will not excite a large number of people, but in the not too distant future it may well become an asset of their work.<sup>50-51</sup>

The following string of brief studies, then, has a twin purpose. Firstly, it ties together some of my earlier writings on film historical and archival topics (reproduced in chapter 3). Secondly, taken together, it implicitly argues for a type of doing film heritage work for the public. And this, in its turn, is meant to set the stage for and contrast with chapter 4, ‘Showing and telling’, an exploratory survey of the public presentations and visitor information of a number of film heritage institutes across the world.

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<sup>48</sup> Entrepreneurs introducing film to new audiences in the mid-1890s used very similar strategies; see e.g.: **Nico de Klerk, ‘A few remaining hours: news films and the interest in technology in Amsterdam film shows, 1896-1910’** (1999), pp. 5-8 (orig. publ. in 1998 as ‘Nur noch wenige Stunden: Nachrichtenfilm und Technikinteresse in Amsterdamer Filmvorführungen zwischen 1896 und 1910’).

<sup>49</sup> Archivist Carolyn Heald writes: “That our documentary heritage increasingly resides in computer bits and bytes makes no difference. We still must strive to comprehend the nature of the medium. What do electronic records tell us about society? The fact that data are transitory, must be refreshed constantly, and will not be in the same format forever, says much about current social values and trends: the disposable, fragmented society, constantly in flux. What does it say about social and organizational hierarchies, for example, that the data entry clerk can communicate with the company president through e-mail?”; see her: ‘Are we collecting the “right stuff”?’, in: *Archivaria* (Fall 1995), p. 187.

<sup>50</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), pp. 84-89.

<sup>51</sup> Sabine Lenk, ‘Archives and their film collection in a digital world, or: What futures for the analog print?’, in: *The Moving Image* (Fall 2014), pp. 100-110.

### *A case of reframing*

In September 1896, the American Mutoscope & Biograph Company shot a view of presidential candidate Major William McKinley at his home in Canton, Ohio, as part of a series of Republican election campaign films.<sup>52</sup> The view was part of an innovative way of campaigning that blurred the “traditional distinctions between private and public, between personal presence and media representation”. This so-called front porch campaign disseminated McKinley’s living image while the candidate stayed at home, a strategy meant “to control access to the newspapers, whose reporters were invited to come to Canton”, where they were received by McKinley at his house, the very site shown in the film.<sup>53</sup> There, according to a news report on the occasion of the series’ premiere attended by a delegation of Republican dignitaries, in October 1896 in one of New York’s upmarket vaudeville theaters, the Olympia, he could be seen on his front lawn while he was being handed “a paper”. After this, McKinley’s living image went on a career of its own, gradually exceeding its original purpose. A month later, after McKinley’s electoral victory, one newspaper report immediately updated the scene by having him receive “congratulatory telegrams”.<sup>54</sup> Five months later, in March 1897, the view, now retitled *THE PRESIDENT, WILLIAM MCKINLEY, AT HOME, CANTON, OHIO, U.S.A.*, appeared in Mutoscope & Biograph’s film program at the Palace Theatre of Varieties in London, England, and was described as depicting “the president” at home shortly “after the inaugural ceremony”.<sup>55</sup> A year later, from April through June 1898,

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<sup>52</sup> MCKINLEY AT HOME, CANTON, OHIO

USA (American Mutoscope & Biograph) 1896 | 68mm (nitrate), 35mm (safety print) | b&w | 0’45” | prints at Eye, Amsterdam, and British Film Institute-National Film & Television Archive, London.

<sup>53</sup> The quotes come from: Jonathan Auerbach, ‘McKinley at home: how early American cinema made news’, in: *American Quarterly* (December 1999), pp. 800-804.

<sup>54</sup> The two quoted phrases come from the *New York Tribune* (October 13, 1896), and the *New Haven News* (November 23, 1896) respectively, reproduced in: Kemp R. Niver (ed.), *Biograph Bulletins 1896-1908* (1971), pp. 12; 18.

<sup>55</sup> *The Illustrated Sporting and Dramatic News* (March 27, 1897), quoted in: Richard Brown, Barry Anthony, *A Victorian enterprise: the history of the British Mutoscope and Biograph Company, 1897-1915* (1999), p. 45. The information in this report and the ones mentioned in the preceding note may or may not have been taken from descriptions in program bills (if any have survived, I have not seen them), or may or may not have been taken from projected ‘intertitles’ on lantern slides, which was customary with the Mutoscope and Biograph Company’s screenings in America; see: Charles Musser, *The emergence of cinema: the American screen to 1907* (1990), pp. 180; 231; 342; 351-352.

Presidential inaugurations were shifted from March to January in 1936, after Franklin Delano Roosevelt’s reelection, to avoid the loss of time he had suffered after his first win. It took the Twentieth, so-called Lame Duck Amendment of 1933 to the Constitution to effect this change; see: *A people and a nation: a history of the United States, vol. 2: since 1865* (2001 [1982]), p.703.

the British Mutoscope & Biograph Company revived the film at the same venue on the occasion of, and subsequently amid views relating to, the Spanish-American War, a reminder perhaps of McKinley's campaign promise to liberate Cuba from Spanish misgovernment,<sup>56</sup> as well as an evocation of his presiding presence as Commander-in-Chief.<sup>57</sup> Again a year later, on March 20, 1899, three months after the Treaty of Paris officially ended the war, a newspaper announcement for an "American Biograph" program in The Hague, the Netherlands, listed the view under the title PRESIDENT MCKINLEY AND HIS SECRETARY DISCUSSING TERMS OF PEACE (IN THE GARDEN OF HIS VILLA IN CANTON).<sup>58</sup> Finally, two and a half years later, the view returned on British M&B's Palace Theatre program for an altogether different reason: from the week of September 11, 1901, throughout the rest of that month, it was shown in honor of the President, who was shot on September 6 and died of his wounds on September 14; the latter event induced British M&B to also revive, from September 18 onwards, an older view related to the Spanish-American War, COLONEL ROOSEVELT'S ROUGH RIDERS, in honor of Theodore Roosevelt, who was sworn in as President on the day of McKinley's death.<sup>59</sup> This little honorific, twin revival remained on the program until early October (after which time the Roosevelt view was in a slot by itself for the rest of that month).

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<sup>56</sup> Stephen Bottomore, *Filming, faking and propaganda: the origins of the war film, 1897-1902* (2007), ch. V, p. 2.

<sup>57</sup> Surviving Palace Theatre program bills in the Archive Collections of the Museum of London show its screening for the weeks following April 25, 1898—the day America declared war on Spain—, May 9, May 16, and June 27, 1898, when the view of McKinley was joined by other war-related items. In terms of Stephen Bottomore's analysis of contemporary war footage, the McKinley film here apparently retained a sufficient "indexical connection" to the events to be considered "authentic"; see Bottomore (2007), ch. II, pp. 5-7. (At the Palace Theatre, British M&B continued to screen the other views related to the war until the end of July, while in October the program featured "Spanish-American war scenes", actually two other war-related films, one of Camp Wikoff, on Long Island, where returning troops were quarantined, and one of a regiment being dispatched to the Philippines.)

<sup>58</sup> Dutch-language title: PRESIDENT MAC KINLEY [sic] MET ZIJN SECRETARIS DE VREDESVOORWAARDEN BESPREKENDE (IN DEN TUIN VAN ZIJN VILLA TE CANTON.); see: *Haagsche Courant*\* (March 20, 1899). This newspaper had acquired the rights to show the M&B films at one of its properties in The Hague; see: Mark van den Tempel, 'Making them move again: preserving Mutoscope and Biograph', in *Griffithiana* (1999-2000), p. 227.

\**Hague Courant*

<sup>59</sup> Here, too, the "indexical connection" may have been felt as sufficient, yet its screening was perhaps a mere expedient choice. The surviving program sheets of the Palace show that since late 1898 the British Mutoscope & Biograph Co., whose board was controlled by newspaper tycoons, focused its production and exhibition heavily on news and actualities; during the Boer War, for instance, its war actualities often made up the entire program. Films made by its international sister companies disappeared from its screens. Still one wonders why the company, given its topical focus, passed up an opportunity to show FUNERAL OF PRESIDENT MCKINLEY, an extremely topical view made by the American branch of M&B.

Comparable, though less protracted examples of reframing from this and other companies and/or exhibitors can be found in: Bottomore (2007), ch. III, pp. 16-17, ch. IV, pp.19-20, ch. VII, pp. 8-10.

The instances of reframing in this little aggregate screening history exemplify a typically turn-of-the-20<sup>th</sup>-century exhibition practice. As such, it was a rather contingent affair, heavily dependent on the fact that film entertainment in this period consisted largely of views of real events (or their reconstructions), not seldom of great news value. But as the immediate newsworthiness of a view faded after showing it to sufficiently different audiences, film businesses looked for opportunities to extend the commercial lifespan of their properties beyond the event that had occasioned their filming, in other words by shifting their signifying contexts. The McKinley view exemplifies how film companies and/or exhibitors—the latter usually bought and owned the prints—welcomed and expediently utilized fresh motives to exploit their product. Had there been no Spanish-American War a year and a half after the view had been made, or had the President not been assassinated five years later, surely his living image wouldn't have been revived.

Expediency came in different ways. Sometimes a film's value, and meaning, could be stretched by including it in or, conversely, separating it from, a string of related films. Or by changing its position in the line-up; M&B did that for years with its views of the Boer War, forced by the long intervals between updates. Variation was created and meanings suggested that were not apparent from the individual views by rearranging and recombining the order of the films that were at hand for weeks on end.<sup>60</sup> And sometimes expediency itself was stretched, taking a film's meaning far beyond indexical connection. An example is the return on British M&B's Palace Theatre's film program, in March 1901, of the 1896 view *SKIRT DANCE BY ANNABELLE*, screened right after a section of views called *Funeral of the Queen*, in commemoration of Queen Victoria.<sup>61</sup> Its precise position and the function it thereby came to fulfill in M&B's usually carefully made up programs at this venue suggest how its meaning and connotation were drastically changed: from a popular and spectacular entertainment (certainly not an actuality!) the filmed skirt dance was made not just to cushion the funerary section from the remainder of

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<sup>60</sup> Nico de Klerk, "'Pictures to be shewn': programming the American Biograph", in: Simon Popple, Vanessa Toulmin (eds.), *Visual delights: essays on the popular and projected image in the 19<sup>th</sup> century* (2000), pp. 214-215.

<sup>61</sup> The collection of the Palace Theatre's program sheets is not complete enough to establish precisely when this film had been shown before 1901. *SKIRT DANCE BY ANNABELLE* is an alternative title for *BUTTERFLY DANCE*, "[a] very graceful dance with voluminous draperies"; see: Elias Savada, *The American Film Institute catalogue of motion pictures produced in the United States: film beginnings 1893-1910* (1995), p. 140.

the program, but, as film historian Martin Loiperdinger has suggested, to simultaneously ‘borrow’ and continue its commemorative mood on a symbolic level by an angelic reading of the film, linking it to a familiar Victorian image; spectators’ thoughts might have been even more nudged in that direction if the film’s projection speed had been slowed down.<sup>62</sup>

Reframing, then, was a common tactic, driven by commercial and practical considerations, to update or change yet maintain a film’s attraction. And, as the example of *SKIRT DANCE BY ANNABELLE* suggests, it could challenge or stimulate spectators’ imaginations and interpretations by a programming style that at times was the equivalent of forms of editing traditionally associated with much later practices.<sup>63</sup> This tactic was a function of, on the one hand, the way commercial film companies operated around the turn of the 20<sup>th</sup> century, whether organized as what have been called “self-contained producers” (basically a matter of branding) and “exhibition services”,<sup>64</sup> or as separate, specialized enterprises (for filmmaking or for exhibition). And, on the other, it was a function of the entertainments in which films were predominantly exhibited, either in continuous programs in variety or vaudeville shows or in itinerant shows in opera houses, public halls, on fairgrounds, etc. In other words, the length of a film’s commercial life was fundamentally a matter of scarcity: a limit on exploitable merchandise (often a business’s own films) as well as on opportunities. In the theatrical setting of the variety or vaudeville programs, for instance, with only a few shows a day and the exclusive engagement of the services—the films, their programming, and projection—of one company for a season or more (as M&B did for a number of years in select theaters in the U.S.

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<sup>62</sup> Nico de Klerk, ‘Programme of programmes: the Palace Theatre of Varieties’, in *Griffithiana* (1999-2000), p. 243. M&B’s projections allowed some latitude, as its films were usually recorded and projected at 30 frames per second (fps), at least twice as fast as was usual at the time.

<sup>63</sup> Yuri Tsivian, ‘Notes historiques en marge de l’expérience de Koulechov’, in: *Iris* (1986), pp. 49-59; Rick Altman, *Silent film sound* (2004), p. 71, although Altman doesn’t acknowledge Tsivian’s earlier description of reframing in Kuleshov’s experiments; see also Charles Musser’s comments in: Daan Hertogs, Nico de Klerk (eds.), *Nonfiction from the teens: the 1994 Amsterdam Workshop* (1994), p. 57.

<sup>64</sup> See respectively: Tom Gunning, *D.W. Griffith and the origins of American narrative film: the early years at Biograph* (1991), p. 58, and Charles Musser with Caroline Nelson, *High-class moving pictures: Lyman H. Howe and the forgotten era of traveling exhibition* (1991), p. 58. Gunning defines “self-contained producers” as “a self-contained (...) illusion-producing apparatus that included the camera that took the films, the films themselves, and (...) the projection machine” as well as a projectionist; this definition and his example of the American Mutoscope & Biograph Company suggest that this business practice included the manufacture of equipment. Musser and Nelson define “exhibition services” as providing “a projector, a projectionist, and a group of films”; here, the origin of the equipment and the films seems not to have been of overriding importance.

and Europe), a film could be screened for months on end, as programs changed slowly and gradually. And insofar as film exhibitions traveled from one place to another, a film's commercial value depended rather on the number of locations it was taken to.<sup>65</sup> What this implied is that a given film was as a rule screened before an audience for whom that film had to be meaningful at that particular moment, even if a new signifying context had to be concocted.

Given the preponderance of actualities around this time, reframing also informed a proposal, published in 1898, in Paris, for the creation of “photo-mechanical departments” in museums. In a short treatise Polish photographer and film operator Bolesław Matuszewski advocated the collecting of both still and “animated” photography as a means of “investigating the past” by studying the images of persons and events of historical significance. Here, a photograph or a film was conceived as being a truthful record (such as Matuszewski's own views—he did not fail to remind his readers—of French president Faure's state visit to Russia, in September 1897, which he made for the Lumière company), stripped of its status as a commodity. Insofar as the proposal concerned existing films, rather than ones to be made expressly for the collections Matuszewski envisioned, it implied a redirection of purpose: from entertainment and business considerations to ones relating to history and heritage. A film's inclusion in a museum collection would separate the wheat from the chaff, the latter represented by an overwhelming number of what he dismissed as “trifles of life” and “entertaining and characteristic scenes”.<sup>66</sup>

No records are known to survive that tell us why his proposal had no immediate, practical follow-up.<sup>67</sup> Apart from British cinema pioneer R. W. Paul's earlier offer of a small selection of his films to the British Museum, in 1896,<sup>68</sup> I am only familiar with one initiative that

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<sup>65</sup> For the economics of these practices, see: Richard Brown, ‘New Century Pictures: regional enterprise in early British film exhibition’, in: Vanessa Toulmin, Patrick Russell, Simon Popple (eds.), *The lost world of Mitchell and Kenyon: Edwardian Britain on film* (2004), pp. 69-72; see also: De Klerk (2000), pp. 211-216

<sup>66</sup> Bolesław Matuszewski, *A new source of history* (1999), pp. 24-30 (orig. publ. in 1898 as *Une nouvelle source de l'histoire*). His inclusion, however, of what he called “the fleeting and moving aspect of cities” (*la physionomie changeante et mobile des cités*) suggests that the intrinsic qualities of cinematography, its capability to record uncontrollable movements in particular, had affected his criteria after all.

<sup>67</sup> Roland Cosandey, personal communication (December 1, 2012).

<sup>68</sup> Penelope Houston, *Keepers of the frame: the film archives* (1994), p. 9.

was reported to have been directly inspired by Matuszewski: Belgian alderman Huysmans's proposal, in 1899, to create an archive of filmed records of historical events in the city of Brussels. This information comes from a newspaper article published in 1911; it omits the archive's early history—if any—and only mentions filmed records of then recent date, such as the funeral of King Leopold II, the entry of his successor King Albert (both 1909) or the opening of the 1910 Brussels World's Fair. It also reflects practices current by that time when it states that, after being asked for advice about the conservation of the materials so far collected, "film companies (...) were unable to give definite answers; for them, a film merely has an immediate and practical use: it is not retained, but discarded as soon as its news value has passed."<sup>69</sup> Nevertheless, for the lack of immediate response to Matuszewski's proposal a few considerations can be easily imagined. In very mundane terms, it would have meant additional expenditure to potentially relevant parties: to exhibitors or exhibition services in withdrawing a (well-worn) print from commercial circulation—at a time, remember, when they owned rather than rented the prints; to manufacturers in striking a new print, if they could find it in their hearts, as a donation; and if not, to museums on newfangled artifacts. None of this happened, at least not on a major scale—it would take at least a decade before the creation of "photo-mechanical" archives gained wider acceptance,<sup>70</sup> and another twenty years or so before the emergence of a more interconnected archival movement.

It was, furthermore, no coincidence that instances of a view's extended—and repeated—drawing power often involved those made of royalty, dignitaries, and celebrities; as long as their news value was easily renewable it never waned, regardless of the available images. This was reinforced by the fact that, unlike frequently recorded scenes of, say, animals,

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<sup>69</sup> 'Kinematografisch archief', in: *Sumatra Post* (September 20, 1911), p. 25 (my translation). I thank Dafna Ruppin and Klaas de Zwaan of Utrecht University for respectively finding and calling my attention to this news article.

<sup>70</sup> The earliest, more systematic examples I know of are Albert Kahn's multimedia—photography, film, print—*Archives de la Planète*, which was set up on a professional basis in 1912 and was active until the stock market crashes of 1929 forced its banker-founder to abandon his project in 1932; see: Paula Amad, *Counter-archive: film, the everyday, and Albert Kahn's Archives de la Planète* (2010); Jeanne Beausoleil, Pascal Ory (eds.), *Albert Kahn 1860-1940: réalités d'une utopie* (1995). And in 1913, the Danish National Archive for Historical Films and Voice was established to collect the moving image and speech of "famous Danes of our time". Insofar as film was concerned, the creation of the archive was short-lived; it consisted of purposeful recordings, made in 1912-1913, as well as gifts of mostly older, partly commercially released materials, made between 1899 and 1913; see: Esben Krohn, 'The first film archive', in: Thomas C. Christensen, Esben Krohn (eds.), *Det første filmarkiv/The first film archive* (2002), pp. 11-15, in the accompanying booklet to the DVD of the same title.

trains or sporting events (Matuszewski's trifles and entertainments), views of people of elevated status were generally much harder to make, given the restrictions on access they were able to enforce.<sup>71</sup> As a result, such views were of vastly greater commercial value and would certainly not be disposed of. What is more, their initial runs often lasted longer than other views on the program, thanks in no small measure to the publicity their subjects generated. One example comes from a newspaper report about the series of views made on the occasion of the investiture of Dutch Queen Wilhelmina, in early September 1898, which were still being shown to enthusiastic audiences almost five months after the event.<sup>72</sup> Another example, now from a production point of view, showed that such films boosted sales, too: British manufacturer of local films Mitchell & Kenyon's permission to record the funeral of Queen Victoria, in February 1901, and the coronation of her successor Edward VII, in August 1902, provided the company with its first opportunities to sell its films of these events on a national scale.<sup>73</sup> And with films made by arrangement *both* manufacturer and celebrity stood to gain, in terms of sales and publicity; examples are the appearances, coincident with performances, matches or publications, of sportsmen or vaudeville performers before the Edison Company's cameras in its Black Maria studio.<sup>74</sup> In other words, the increasing commodification of persons and events of historical significance must have doomed Matuszewski's plan from the outset: he had singled out the very films that had the potential to make more money for a longer time.

After the turn of the 20<sup>th</sup> century, however, with the restructuring and transformation of the film business, this particular form of prolonged circulation was gradually curtailed and phased out. And with it the possibilities of shifting signifying contexts were tightened. Over the course of the following decade a veritable industry emerged in the major production countries

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<sup>71</sup> Even the most photographed head of state in these and later years, German emperor Wilhelm II, did not acknowledge the presence of film cameras or adapt his behavior or the setting of the many public events he attended to allow them a better view; see: Martin Loiperdinger, 'Kaiserbilder. Wilhelm II. als Filmstar', in: Uli Jung, Martin Loiperdinger (eds.), *Kaiserreich 1895-1918* (2005), pp. 253-268.

<sup>72</sup> De Klerk (1999), pp. 9-11.

<sup>73</sup> Vanessa Toulmin, *Electric Edwardians: the story of the Mitchell & Kenyon collection* (2006), pp. 16; 30.

<sup>74</sup> Charles Musser, 'Early advertising and promotional films, 1893-1900: Edison Motion Pictures as a case study', in: Nico de Klerk, Bo Florin, Patrick Vonderau (eds.), *Films that sell: moving pictures and advertising* (British Film Institute-Palgrave, forthcoming).

—the United States and France<sup>75</sup>—, which took the lead in cinema’s institutionalization and firmly established the interrelatedness of three distinct functions: production, distribution (or exchange), and exhibition. Aided by business expansion, a potent mainstream practice evolved in which films produced according to a schedule were distributed through a rental system and exhibited in cinema theaters. Heretofore a minority practice, these permanent, dedicated venues, whether storefront or purpose-built, became the linchpin of the industry: they were designed to increase demand through the renewal of film programs at regular and shorter intervals. This went hand in hand with a shift to systematic, studio-based fiction film production, thereby sidestepping the irregular, often unpredictable occurrence of reportable, newsworthy events;<sup>76</sup> and it also boosted business by the requirement of striking film prints in greater numbers for widespread, simultaneous release and export.<sup>77</sup> Unlike the vaudeville program with its long engagements of acts, and unlike the traveling show with its schedule of venues called at, the frequency of—not seldom daily—program changes at cinema theaters made reframing, at least of complete films, obsolete. Shortening the novelty value of individual titles and encouraging spectators to make frequent repeat visits contributed to the rise of the cinema habit, of the moviegoer. Within this configuration of abundance, reframing had to wait for World War I’s film propaganda, particularly by means of intertitling and publicity, to play a role of significance again.

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<sup>75</sup> For the U.S. this process and the power struggles that determined its outcome are described in detail in: Musser (1990), pp. 297-495, and Eileen Bowser, *The transformation of cinema: 1907-1915* (1990), pp. 1-37. For France, see: Laurent Le Forestier, *Aux sources de l’industrie du cinéma: le modèle Pathé, 1905-1908* (2006); Jean-Jacques Meusy, ‘La stratégie des sociétés concessionnaires Pathé et la location des films en France (1907-1908)’, in: Michel Marie, Laurent Le Forestier (eds.), *La firme Pathé Frères, 1896-1914* (2004), pp. 21-49. Richard Abel argues that this highly competitive process of restructuring the film business actually concerned the intertwinement of both countries’ industries; see his: *The red rooster scare: making cinema American, 1900-1910* (1999), pp. 20-86.

<sup>76</sup> To a certain extent nonfiction filmmaking became a less contingent affair, too, with such ‘timeless’ genres as the scenic (or travelogue) and the newsreel. The latter, a single-reel collection of news stories, became a regular number on the film program around 1910. It removed the difficulty of filming unpredictable events by focusing on ones that were known to occur well in advance, such as state visits, sports matches, aviation and fashion shows, and a host of annually recurring festivities and ceremonies on the social agenda. Unpredictable, dramatic incidents—state funerals, disasters, etc.—were commonly not included, as their popularity warranted a separate film.

<sup>77</sup> Not all these copies, however, were necessarily identical. A print’s destination could affect its narrative or coloring; see for the latter: Elfriede Ledig (with Gerhard Ullmann), ‘Rot wie Feuer, Leidenschaft, Genie und Wahnsinn. Zu einigen Aspekten der Farbe im Stummfilm’, in: Elfriede Ledig (ed.), *Der Stummfilm. Konstruktion und Rekonstruktion* (1988), pp. 89-116.

### *A hangover case*

A handbill for the program for the week of April 11 through 17, 1913 at Dutch exhibitor cum distributor Jean Desmet's Amsterdam cinema theater Parisien<sup>78</sup> listed as its last two "numbers"—to borrow contemporary parlance—the sad story of THE PASTOR'S DAUGHTER followed by the saucy tale of LEON'S FLIRT.<sup>79-80</sup> The two films differ in terms of mood and genre: a tragic German two-act drama followed by a mischievous comedy from France. This generic alternation was common, even recommended. It just so happened, however, that both films were about the same subject, love betrayed, yet clashed in the way they presented it, not just in terms of register, but also—and more so—in terms of morals. The contrasts were even more pronounced as both films focused on their female lead, Henny Porten and Suzanne Grandais respectively, both of whom seemed tailor-made for their roles.<sup>81</sup> Together with the abovementioned differences, the distinctly dissimilar reputations of these actresses' portrayal of femininity—submissive and traditional v. restive and playful (particularly in Grandais's comic roles)—it is not at all unimaginable that the films' contiguity undermined the effect that each was supposed to have. Here, then, we see how the program creates its own specific hangover—or 'contagion'—effect.

Did spectators actually experience a hangover effect? Did the comedy fall flat after the drama's heart-rendingly sad ending? Or was the drama dismissed as a lot of sluggishness when the merry comedy made light of similar problems of the heart? We don't really know for sure. One reason, of course, is that theatrically released silent films at this time were part of shows

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<sup>78</sup> Desmet Archief (DA) folder 317, at Eye, Amsterdam.

All handbills of Desmet's Parisien theaters are collected in one folder, with no further identification. Hence, all of the Parisien theater handbills mentioned in this paragraph should be implicitly understood as being included in DA 317, unless stated otherwise.

<sup>79</sup> original title DES PFARRERS TÖCHTERLEIN Dutch print title DE DOCHTER VAN DEN DOMINEE  
Germany (Messter) 1913 | 35mm full frame (nitrate and safety) | b&w, tinting | 27' | Dutch titles | print at Eye, Amsterdam.

<sup>80</sup> original title LÉONCE FLIRTE Dutch print title LEON'S FLIRT  
France (Gaumont) 1913 | 35mm full frame (nitrate and safety) | b&w, stencil coloring | 15' | Dutch titles | print at Eye, Amsterdam.

<sup>81</sup> As a matter of fact, the release of DES PFARRERS TÖCHTERLEIN marked the beginning of a consistent campaign to market Porten as a star after her production company, Messter, had been building up her image in various forms of publicity; see: Martin Loiperdinger, 'DES PFARRERS TÖCHTERLEIN: ein Schlüsselfilm für die Karriere von Henny Porten', in: *KINtop* (2006), pp. 210-212; Corinna Müller, *Frühe deutsche Kinematografie: formale, wirtschaftliche und kulturelle Entwicklungen* (1994), pp. 170-179.

that varied according to type of venue, local or national customs, etc., and included, besides more films, musical accompaniment and, sometimes, lecturing, song slides or entr'acts, elements that affected reception in ways different from one performance to another. And for quite some time, moreover, it was accepted practice that moviegoers could buy a ticket and enter the film show at any time they pleased, so that the printed program's final number could be a spectator's first. It was only in early 1912, three years after the opening of his first cinema theater, that Desmet had the announcement that "patrons are allowed to enter the show at any moment" removed from the handbills of his Parisien theaters in Rotterdam and Amsterdam, a measure that may have increased the chance that a program's make-up and its audience's involvement corresponded. But contingency remained.<sup>82</sup> Because what we do know is that the dynamics that emerge from lining up a number of items is an inherent aspect of the program format, which made it undoubtedly more fluid than the contemporary design of boxed titles on posters or handbills suggested; in spectators' experience, of course, there were no outlines. On the contrary, sequent items tended to affect each other simply as a result of inevitable, cognitive processes, and not just with regard to subject matter: spectators could pick up on any perceived similarity or dissimilarity and have their minds taken off what they were seeing to what they had seen before in the program. This effect could be purposely exploited, as *SKIRT DANCE BY ANNABELLE* illustrated, but it could also bring out unforeseen linkages.<sup>83</sup>

That does not necessarily mean, however, that these linkages were given free rein. Film historian Yuri Tsivian's recounting of how film audiences in early 1900s Russia created their own 'text' by misjudging the boundaries of (most often) single-shot films was an effect of unfamiliarity with the new entertainment compounded by the stunting of its structuring

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<sup>82</sup> Nico de Klerk, 'What the papers say: the case of the film-related papers of Jean Desmet', in: *KINtop* (2006), p. 118.

<sup>83</sup> Robert C. Allen, *Vaudeville and film 1895-1915: a study in media interaction* (1980), pp. 47-50; Tsivian (1986), pp. 50-51; Nico de Klerk, 'Program formats', in: Richard Abel (ed.), *Encyclopaedia of early cinema* (2005), pp. 533-535.

devices, a result of indifferent programming and projection.<sup>84</sup> But as this ‘subversive’ mode of reception was not something the industry was prepared to tolerate, let alone encourage, this was a short-lived phenomenon. Handbills and their designs, their numbered listing, printed titles, all point to an officially sanctioned reception mode that framed the blurring and ‘bleeding’ of contiguous items as mistakes or misreadings. Parenthetically, it should go without saying that the effect discussed here is not meant to obscure the fact that the same cognitive processes would also have led spectators’ minds to matters outside the screening and the venue (e.g. their memories of their favorite performers, of similar films, similar stories in other media or in real-life situations, appeals to their world knowledge, etc.). No theater manager would, or will, be able to prevent that; in fact, such associations and memories are conditional to making a film screening meaningful. So, from the industry’s point of view the programming concern under discussion here was an act of containment, to stop the bleeding so to speak, and arrange materials in such a way that they suffered least from the workings of the mind.

That this concern was real is clear from contemporaneous comments, even though, unfortunately, I have come across only a few reports on the vulnerability of cinema programs to the aleatory hangover effect. One instance is Tsivian’s recounting of the measures the Russian court took to protect public screenings of filmed records of the czar and his family against potentially disrespectful influences, or *interférence sémantique*: besides being projected at the right (i.e. dignified) speed and screened without any musical accompaniment, they had to be clearly separated from all other films on the program by an intermission.<sup>85</sup> But an intermission, as we learn from an earlier example, may well have been insufficient to immunize a film from

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<sup>84</sup> Yuri Tsivian, *Early cinema in Russia and its cultural reception* (1998 [1994]), pp. 125-129. And this recounting should be distinguished from descriptions that probably abstracted from the actual program for literary effect, as in: “I love the cinema. (...) It allows me to tour the world and stop, to my liking, in Tokyo and Singapore. I follow the craziest itineraries. I go to New York, which is far from beautiful, by way of the Suez, which is hardly more so; and during the same hour I travel through the Canadian forests and the Scottish highlands; I ascend the Nile as far as Khartoum and, a moment later, from the bridge of a transatlantic liner I contemplate the bleak expanse of the ocean.”; see: Rémy de Gourmont, ‘Epilogues: cinématographe’, in: Richard Abel (ed.), *French film theory and criticism 1907-1939, vol. 1: 1907-1929* (1988), p. 48 (orig. publ. in 1907).

For the notion of “structuring devices” see: Erving Goffman, *Frame analysis: an essay on the organization of experience* (1986 [1974]), pp. 247-300.

<sup>85</sup> Tsivian (1986), p. 51. The protective, ‘sanitary’ measures he mentions probably reflected czar Nicholas II’s opinion of cinema as “an empty, totally useless, and even harmful form of entertainment”—quoted in: Richard Taylor, Ian Christie (eds.), *The film factory: Russian and Soviet cinema in documents 1896-1939* (1988), p. 19. Nevertheless, the Romanovs did employ a court photographer who made films for propaganda purposes; see: Graham Roberts, *Forward Soviet: history and non-fiction film in the USSR* (1999), p. 10.

undesirable associations. A film show presented during Holy Week in a rented space in the Hall of Arts and Sciences, in Utrecht, the Netherlands, elicited a disapproving editorial in a regional newspaper for screening a series of views of the festivities on the occasion of Dutch Queen Wilhelmina's wedding that followed the projection, after an intermission, of the Oberammergau PASSION PLAY: "Despite its charming variety, we nonetheless think it was inappropriate after the spiritually impressive representation of Christ's Passion."<sup>86</sup>

The sparseness of comments about this effect of the program format, therefore, does not warrant the conclusion that we can simply take it as a sign of its ubiquity or of its acceptance. The aforementioned examples could equally plausibly suggest the opposite, or that exception was taken only when it concerned such lofty subjects as royalty and deity. Yet film historian Gregory Waller's reports of PASSION PLAY screenings between 1899 and 1903, in Lexington, KY, mention no such complaints in the newspapers he researched. These screenings, though, appear to have varied in prominence in widely divergent, heterogeneous programs (i.e. combinations of film projections and other types of—mostly live—amusement), in the opera house as well in the church, ranging from the serious to the entertaining: e.g. as a stand-alone performance expanded with "illustrated songs, and a 'descriptive lecture', with Lexington's Central Christian Church choir on hand to provide 'sacred music'"; as a "prelude" to a stage show, *The South before the war*, which consisted of "old Southern plantation festivities"; or traveling exhibitor J.V. Snow's church screenings in combination with "comic motion pictures and newsreel-styled footage, with Snow himself providing vocal, cornet, and graphophone accompaniment."<sup>87</sup> Certainly from a musical point of view this "aesthetic of discontinuity" shouldn't surprise us: creating links in terms of subject matter or mood was not an important consideration in, or expectation of, American 19<sup>th</sup>- and early 20<sup>th</sup>-century stage music.<sup>88</sup> Inappropriateness might only have been a concern in the first of these examples, which appears

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<sup>86</sup> *Utrechtsch Provinciaal en Stedelijk Dagblad\** (April 1, 1901), quoted in: Herman de Wit, *Film in Utrecht van 1895-1915* (1986), p. 50.

\**Utrecht Provincial and Municipal News*

<sup>87</sup> Gregory Waller, *Main Street amusements: movies and commercial entertainment in a southern city, 1896-1930* (1995), pp. 51-52.

<sup>88</sup> Altman (2004), pp. 32-36.

to have maintained a consistently religious tone and atmosphere. In the other two, decorum seems to have been less relevant; there, the PASSION PLAY may be more fruitfully understood as part of a miscellaneous collection of entertainments, not unlike the combination of instruction and amusement in magic lantern shows.<sup>89</sup>

But not quite like it either. In addition to its line-up of functionally related items—that is to say not overlaid by a narrative or thematic meaning<sup>90</sup>—the magic lantern show as well as the exclusive film program and the vaudeville show (more particularly, its late 19<sup>th</sup>-century, cleaned-up version) emphasized their consistency rather in terms of tone and subject matter, in order to make it inoffensive, if not respectable and fit for family entertainment. To be sure, these formats' line-ups were contrastive, but only in the sense that “the program progressed through a series of recommencements, with each individual item ideally being different from its predecessor.”<sup>91</sup>

Yet within the emerging cinema industry skepticism towards the realization of that ideal in the program may well have triggered concerns about the vulnerability of the format, the way, that is, an individual film's intended reception was affected by its position. And not merely reception, of course. The financial stakes, given the investments in studios, theaters, creative personnel, and publicity; the scale—both nation-wide and international—of the industry; as well as the rise of a legal framework, initiated by the book trade, for copyright on motion pictures ever since the 1908 Berne Convention and its follow-ups,<sup>92</sup> were becoming vastly greater than those of magic lantern and vaudeville. Manuals produced by or for the film industry acknowledged the problem in various warnings, admonishments, and other advice with regard to the structure, mood, propriety or variation of the program. An influential German manual, for instance, dissuaded exhibitors from having a knee-slapping farce follow a deeply moving tragedy, as the program as a whole was meant to be balanced and harmonic

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<sup>89</sup> The Spring 1898 *Sears Guide*, William Uricchio points out, actually suggested programmatic combinations of moving pictures, lantern slides, recorded music (all technologies that Sears offered for sale), and a lecturer's speech to make a spectacle out of popular and/or topical subjects; see his: 'Selling the motion picture to the *fin-de-siècle* American public', in: De Klerk, Florin, Vonderau (forthcoming).

<sup>90</sup> Allen (1980), pp. 46-47.

<sup>91</sup> De Klerk (2005), p. 534; see also De Klerk (2000), pp. 210, 220-221 n. 36 ; Allen (1980), pp. 48-50.

<sup>92</sup> Jasmin Lange, *Der deutsche Buchhandel und der Siegeszug der Kinematographie 1895-1933* (2010), pp. 63-73.

(“*abgestimmt und harmonisch*”). Contrast should be functional rather than demonstrative, tasteful rather than conspicuous: a British handbook recommended “making up” the arrangement of films “in such sequence that each one will, by contrast, help the next as much as possible.”<sup>93</sup>

Both manuals quoted were written or revised at a time when the program was still largely made up of quickly alternating, relatively short films whose lengths were not extremely different, a circumstance favorable to the hangover effect. (A 1913 American manual’s advice to theater managers implicitly describes short, small-time vaudeville programs—screenings alternating with a few songs or other brief, live entertainments—of less than an hour that could be shown up to fifteen times a day; here, too, the “feature film” was still an exception.<sup>94</sup>) This reflects the fact that around 1910, when multiple-reel films began their ascent on the program, they were not an immediate fixture. For one thing, the longer film didn’t imply any sort of standard yet. On the contrary, what is striking was its enormous variation in length, its “*élasticité narrative*”,<sup>95</sup> varying from two acts to what the Dutch trade—echoing its German counterpart—called *kilometerfilms*, while it also impacted program make-up in various ways. As a matter of fact, in our example of the Amsterdam program, *THE PASTOR’S DAUGHTER*, with its two acts clearly the centerpiece of the program, was nevertheless just over ten minutes longer than *LEON’S FLIRT*—although for reasons unknown the surviving Dutch print in the Desmet collection is 200 meters shorter than the German release version (which equals about ten minutes when projected at its restored version of 18fps). The multiple-reeler imposed itself gradually, since it was not the outcome of a unified campaign but came from various directions: new ways of production and distribution (the variously trendsetting initiatives of Pathé subsidiary SCAGL or those of Danish cinema owners in Europe<sup>96</sup>; Vitagraph’s experiment with the release of its five-

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<sup>93</sup> See respectively: F. Paul Liesegang, *Handbuch der praktischen Kinematographie* (1911 [1907]), p. 247; Colin Bennett, *The handbook of cinematography: the history, theory, and practice of motion picture photography and projection* (1911), p. 203.

<sup>94</sup> David S. Hulfish, *Motion-picture work: a general treatise on picture taking, picture making, photo plays, and theater management and operation* (1913), pp. 196-202; see also: Janet Staiger, ‘Combination and litigation: structures of US film distribution, 1896-1917’, in: Thomas Elsaesser with Adam Barker (eds.), *Early cinema: space, frame, narrative* (1992 [1990]), pp. 198-199.

<sup>95</sup> Eric de Kuyper, ‘Le cinéma de la seconde époque: le muet des années dix (I)’, in: *Cinémathèque* (May 1992), p. 31.

<sup>96</sup> See, respectively: Philippe Azoury, ‘L’invitation à l’art’, in: Marie, Le Forestier (2004), pp. 87-91; Müller (1994), pp. 124-125.

reeler LIFE OF MOSES [1909-1910] in the US<sup>97</sup>); of doing business (e.g. exclusivity, raising rentals and admission); and marketing (e.g. the star-system, upmarket or gentrified positioning through better venues). It took a number of years to develop (and reject) solutions to accommodate it and replace cinema theaters' variety-like way of lining up short films.

Judging from handbills, the rise of the longer film may well have mitigated the hangover effect by increasing differences in length between films and, eventually, by reducing the number of short films on the program. However, if the effect declined, it seemed to have been a side-effect, welcomed perhaps, but not planned.<sup>98</sup> During a number of years, roughly between 1910 and 1914, the longer film posed problems for exhibitors in that they were faced with a fluctuating supply—one week a theater's program could be graced by a feature, while the next it resumed its line-up of short films—and with simultaneous yet contradictory demands, particularly with regard to maintaining balance and creating variety.

Coming back to the handbills for Desmet's Amsterdam Parisien theater, this collection, even though lacunal, allows one to trace a number of measures, some impromptu, others eventually adopted, to meet the changing circumstances. The earliest available handbill, in fact the opening program of his Amsterdam Parisien theater, for the week following March 26, 1910, stuck to the basic pattern of his first theater, the Parisien in Rotterdam, which had opened the year before<sup>99</sup>: it begins with a nonfiction item (usually a travel or nature scene), and it ends on a comic note; in between, drama and comedy (the drama sometimes being a fairy tale, the comedy often being a farce) alternate and build up towards some sort of high spot right before the final comic number; until c. mid-1911 the programs usually consisted of seven titles. The alternation of comedy and drama may have served a purpose besides balance: the comedies and farces, often being not only shorter but also lacking a complicated plot (not seldom a mere

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<sup>97</sup> Uricchio, Pearson (1993), pp. 170-172.

<sup>98</sup> Detailed accounts of this period, such as Abel (2006), Müller (1994), and Martin Loiperdinger, Uli Jung (eds.), *Importing Asta Nielsen: the international star in the making 1910-1914* (2013) do not mention or suggest this consideration. As a matter of fact, one example to the contrary comes from film historian Pierre-Emmanuel Jacques quoting a Swiss reviewer who was shocked by two *features*, a crime film starring Asta Nielsen and a temperance drama, screened back-to-back in a 1911 program that contained no short films at all; see his: 'Asta Nielsen in the cinema theatres of Lausanne, 1911-1913', in: Loiperdinger, Jung (2013), pp. 172-173, 175-176.

<sup>99</sup> Ivo Blom, *Jean Desmet and the early Dutch film trade* (2003), pp. 90; 110; 190-191.

crescendo of destructions), may have allowed spectators who entered the show after it had begun to settle in more easily and feel part of the audience (while for those whose entry time did coincide with the program's starting time it may have served to send them off with a smile on their face—obviously, this measure to secure customer loyalty was widespread).<sup>100</sup>

The handbill for the week following January 27, 1911 is the first with a real feature: *WHITE SLAVERY*, a Danish production (original title *DEN HVIDE SLAVEHANDEL*); no Dutch print has survived, so we don't know its precise length (in Denmark, it seems to have been released at a length of 45'<sup>101</sup>). But since it lists this film as being shown in two parts, this print must have been appreciably longer than the customary fare at the time. It certainly required adaptations to the program's template. First of all, the feature's two parts disturbed the strict alternation of drama and comedy. But as the usual amount of three comic numbers was maintained, the program now ended on two consecutive comedies, with the third one separating the shorter drama *ROSE O'SALEM-TOWN* from the feature. Alternatively, though, Desmet could have retained the alternation of genres more consistently by having one of the two final comedies, rather than *ROSE O'SALEM-TOWN*, follow the opening actuality; in that case, this short drama would still have been alternated with another of the program's three comedies and separate it from the feature (until then, as the handbills show, the *order* of alternating dramas and comedies had been largely immaterial). But this seems to have been no consideration: the program make-up was maintained as much as possible, yet the spacing of its elements changed. Why two of the three comedies were shown together remains a matter of speculation; perhaps it was an attempt to pile up a certain mass of laughing material after an unusually long melodrama. Secondly, while the feature's announced two parts may reflect the separate reels on which it was threaded, this handbill—the first in this collection to have come down to us with a numbered program—also cosmetically maintained the notion of a full, seven-item line-up by assigning each part a

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<sup>100</sup> The printed line-ups of the aforementioned Palace Theatre of Varieties of a decade earlier, as well as a few U.S. Keith's theaters' handbills reproduced in Altman (2004; pp. 94, 100), clearly show that the function of creating an audience out of a crowd of ticket buyers fell to comedy, as the line-up of stage numbers always opened with a comic act, not seldom even more than one. Of course, this arrangement also set the tone for an entertainment that was lighter than the average cinema theater show, as it hardly included acts that required "positional thinking", that is "the ability to see the world from another creature's viewpoint."; see: Nussbaum (2012), p. 36.

<sup>101</sup> [http://www.imdb.com/title/tt0001258/?ref\\_=fn\\_tt\\_tt\\_1](http://www.imdb.com/title/tt0001258/?ref_=fn_tt_tt_1).

separate number. In addition, the subdivision in parts may well have alerted those patrons who wanted to enter the cinema in mid-program. Conjecture aside, what is clear is that a feature complicated both program structure and varying entry times.<sup>102</sup>

While the next handbill in the collection, that of May 2-4, 1911, reverts to Desmet's normal program make-up, it is the one for September 22 of that year that shows a drastic, albeit short-lived change. With only three titles on the program, it merely opens and ends with a comedy, with the three-part *THE AVIATOR AND THE JOURNALIST'S WIFE* as its centerpiece. No attempt was made to even cosmetically suggest there was a full and varied line-up, as the featured drama, again a Danish production (original title *AVIATIKEREN OG JOURNALISTENS HUSTRU*), was a *kilometerfilm* of 1,160 meters—at 18fps that meant a running time of almost an hour—that was listed as a single number. However, this measure did not herald a lasting practice. Two weeks later, the handbill for October 6-9, 1911 featured another one-hour drama, *THE DEFECT* (original title *LA TARE*) amid a much more, or rather more seemingly varied line-up. First of all, even as it retained the merest shadow of the Parisien program's template—opening with a nonfiction item and ending with two comedies—all items as well as each act of the featured drama (acts two and three being called 'Continuation' and 'Conclusion') were numbered, adding up to six in all. Furthermore, one of the comedies as well as the opening newsreel were given rather extensive summaries. The latter in particular was exploited to suggest maximum variety by providing a summary for each of its nine individual stories (while its variation, of course, was reinforced by jumping to a number of locations—here from Germany and Prussia to New York, Holland, Vienna, and London); the other comedy was listed as having two parts.

Parenthetically, as Desmet was also a distributor who provided his clients with ample publicity material, we can see that the uncertainty of reconciling contradictory programming demands was spread to other theaters around the country. For instance, on its handbill for October 28-30, 1911 the Electro Bioscope, in the town of Middelburg, the feature *THE AVIATOR AND THE JOURNALIST'S WIFE* was listed, like Desmet's handbill, as one number, while *THE DEFECT*, on its

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<sup>102</sup> One might be tempted to conceive of the handbill's summary of *WHITE SLAVERY*, more particularly its giving away the ending, as a countermeasure for those who entered during the show. However, this practice continued, not only in Desmet's theaters after varying entry times were discontinued, but in program booklets for Dutch cinema shows more generally well into the 1930s; see: Nico de Klerk, 'The moment of screening: what nonfiction films can do', in: Peter Zimmermann, Kay Hoffmann (eds.), *Triumph der Bilder: Kultur- und Dokumentarfilme vor 1945 im internationalen Vergleich* (2003), pp. 298-299.

handbill for November 15-17, 1911 was, again like Desmet's, numbered through from 2 to 6.<sup>103</sup> This is not to suggest an increasing conformity in the make-up of film programs: the Electro had a distinct (albeit inconsistent) way of arranging its programs, as had many other theaters in their competition for the patron's money. Rather, I think, it was a conformity of confusion.

Only months later, in the next surviving handbill for March 8-11, 1912 can one see how the feature film began to slowly tighten its grip on Parisien's program make-up. Being the earliest surviving handbill to drop the announcement regarding varying entry times it can be taken, moreover, as pointing the direction of the feature's future impact. Instead of alternating genres, the program now clustered them: after opening with two nonfiction items—a newsreel and a travelogue—comes a three-part drama, followed by two comedies to round off the program. Although it would only gradually become more prominent, one specific impact of clustering is already evident from this specimen: it spelled the doom of the short, one-reel drama. In fact, by 1915 the short drama had practically disappeared from the surviving handbills of a number of Dutch cinemas I have inspected; with the feature providing about an hour's worth or more of drama—comedies did not attain this length for some years to come—, this element of the program simply had become superfluous.

Another consequence was that it modified the function of concentrating comedies at the end of the show, as they now evidenced a uniform starting time that obviated the need to integrate the 'stray' spectator among others more or less settled in. And it also signals a tendency to affect the mood of the film show, making it more consistently serious by linking nonfiction and (melo)drama without a comic break. And while screening features was still not a regular affair, as handbills of the next few months show (in those for March 22-25, April 9-12, May 24-27, and June 25-27, 1912 the original template is restored with six or seven short films in an alternating order), later on, when features did become a more regular part of the program, its template gradually and definitively turned away from alternating genres. And while it happened that a long film changed location, mood, and even, so it suggested, genre with each

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<sup>103</sup> Both handbills of the Electro Bioscope can be found in DA 191-1.

new act, as in the featured crime story *THE DEVIL'S EYE* in a 1914 *Parisien* program,<sup>104</sup> most film stories would not have lent themselves so easily to such mimicry of the 'old' program format. In any event, by that time Desmet's publicity already focused largely on the longer feature.<sup>105</sup>

The clustering of films of similar genres produced one other effect: it restrained variation. With the gradual disappearance of the short drama, the reduction of comedies to a single, final "number", variation around this time was largely a primacy effect of opening with two short nonfiction films. The handbill for October 31-November 6, 1913, for instance, opens with a (usually black-and-white) newsreel, followed by the colored nature film *MAYFLOWERS*, while the one for December 12-18, 1913 has its newsreel ("interesting actualities") followed by *PICTURESQUE JAPAN* ("beautifully colored scenic"). So, although as a rule the hangover effect remains difficult to control—it is, after all, largely in the mind of the beholder—the strategy of clustering reduced the risk of its occurrence at the most obvious places in the program. The "programme proximity"<sup>106</sup> of *THE PASTOR'S DAUGHTER* and *LEON'S FLIRT* was perhaps a location-specific, collateral accident, as it happened at a particular moment in the adapted program's line-up that should have warranted a theater manager's utmost alertness: the fault line where drama and comedy met.

Obviously the collection of handbills of Desmet's *Parisien* theaters offers just one case study of the program format as a site of competing measures, which include arranging a cinema theater show's elements—not just its films—in the most favorable way; counteracting unwelcome aspects of that very arrangement; accommodating changes originating elsewhere in the film industry, all in the service of offering its patrons an entertaining show. Certainly in the first decade after the emergence of the cinema theater, programs will have differed in the arrangement of items and in their adaptation to longer films, depending on local circumstances, and with it in the shifting ways films functioned within the format. Here, in fact, we witness a

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<sup>104</sup> original title *TEUFELSAUGE* Dutch print title *DUIVELSOOG*  
Germany (Vay & Hubert) 1914 | 35mm full frame (nitrate and safety) | b&w, tinting | Dutch titles | 888m | 44' | print at Eye, Amsterdam.

The handbill for the program featuring this film can be found in DA 232-c.

<sup>105</sup> Blom (2003), p. 278.

<sup>106</sup> Tsivian (1998), pp. 129.

gradual, but fundamental transformation of cinema as an entertainment: the modular program format, whose elements had a functional (or positional) significance, was being made to accommodate a narratively integrated element that would go on to dominate the format—and publicity—while crowding out its shorter elements to the extent that these would merely fill out the show and keep up the appearance of variety.

### *A paratextual case*

On April 21, 1915, a selection of information films about the colony of the Netherlands East-Indies (today's Republic of Indonesia) had its premiere in the presence of Queen Wilhelmina and other members of the Dutch royal family, along with cabinet members and assorted dignitaries. The films, commissioned by the Association 'Colonial Institute', were made in the colony between March 1912 and March 1913 under the supervision of and partly shot by J.C. Lamster, a captain in the colonial army's Topographical Department (he was stationed in the Netherlands East-Indies, but was approached for the job while on leave in Holland in 1911). Various circumstances within and beyond the control of the association had contributed to the films' delayed release. Beyond its control, of course, was the outbreak of war, in August 1914. A scheduled royal premiere for September of that year had to be cancelled in those uncertain times (the Netherlands had declared itself neutral. But so had Belgium...). Very much within its control was its intended policy of screening the materials that had been shipped to Amsterdam. That policy was characterized by a rather stubbornly hostile attitude vis-à-vis cinema theaters and their perceived gaudy mix of comedy, melodrama, and exoticism—the almost proverbial cheap amusements. The association's board of directors had stated its position in a letter of November 7, 1911 to the Secretary of Colonial Affairs, in which it presented its plans to propagate the East-Indies by means of cinematography: besides asking for financial support, more particularly to relieve Lamster of his army duties and pick up his salary for the year the assignment was estimated to last, it pointed out that the films were meant for the "instruction" of audiences, particularly students and pupils in all age categories.<sup>107</sup> Therefore, as the minutes

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<sup>107</sup> Letter of board of directors Association 'Colonial Institute' to Minister of Colonial Affairs, November 7, 1911 (NA [National Archives], file no. 2.20.36.04 inv. 878).

of a later board meeting specified, the way the films were to be presented “must avoid the character of cinema screenings”.<sup>108</sup> Accordingly the board had passed up a number of opportunities to make the collection of films known to the public. Requests by cinema owners to premiere the films had all been turned down for being too expensive, which was rather disingenuous, since an offer to host the premiere free of charge was rejected as well.<sup>109</sup>

It is not clear from the institute’s archives, by the way, to what extent its board was aware of the uniqueness of this collection of films. Having all of a sudden over fifty titles at its disposal was a major achievement. No Dutch production company, let alone an institute with academic and museum ambitions, had made colonial propaganda films before, while screenings of foreign-made films of the Dutch colonies were few and far between. Most of these came from French multinational Pathé Frères, which used to send film crews to Asia and other colonial and non-Western territories every few years or so to shoot footage from which exotic touches for the commercial cinema program were cut. For example, Pathé’s series of films shot in the Netherlands East-Indies in 1909 had been released in cinemas at intervals of months.<sup>110</sup> And after the outbreak of war in Europe it was well-nigh impossible, for both Dutch and other European companies, to send crews abroad. In other words, until well after World War I the Colonial Institute had a monopoly on moving images of Dutch colonial territories. But it seemed in no hurry to capitalize on that position.

What *is* clear is that the institute had painted itself in a corner: in Amsterdam, where the Colonial Institute was headquartered, there were no safe venues that met its criteria, because “only projection booths in cinema theaters complied with police regulations”.<sup>111</sup> So the premiere had to be moved to another venue, in another town, that was properly equipped: a secondary school in The Hague. The event, in fact, had to be spread over two nights, since the school auditorium’s limited capacity of 120 seats necessitated a second ‘premiere’ for

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<sup>108</sup> Minutes of meeting board of directors Association ‘Colonial Institute’, January 15, 1912, p. 8 (KIT [Royal Tropical Institute], file no. 219).

<sup>109</sup> Minutes of meeting board of directors Association ‘Colonial Institute’ of March 9, 1914, pp. 2-3 (NA, file no. 2.21.043)

<sup>110</sup> Henri Bousquet, *Catalogue Pathé des années 1896 à 1914: 1907-1908-1909* (1993), p. 158.

<sup>111</sup> Minutes of meeting of the executive Association ‘Colonial Institute’ of April 6, 1914, p. 3 (KIT, file no. 215). What is meant, of course, are regulations concerning fire safety.

parliamentarians.<sup>112</sup> The venue and the way the selection of films was introduced must nonetheless have satisfied the association's board members as a model of how it imagined future presentations of its films. Not only would they be screened in educational, non-theatrical settings—besides schools also universities, museums, etc.—, but, as they had detailed in the abovementioned letter to the Department of Colonial Affairs, “the films would be subordinate to, yet no less serious than accompanying lectures”. In fact, its presentations were announced as being, indeed, “lectures” rather than screenings, in keeping with the grand tradition of magic lantern shows.<sup>113</sup>

For the royal premiere, the first of such lectures was delivered by the Department of Colonial Affairs' representative on the association's board of directors, Mr. L.A. Bakhuis. A newspaper report gives a brief impression of his presentation of one of the films on the program, *NATIVE VILLAGE LIFE*:<sup>114</sup> “First Mr. Bakhuis showed us the bathing and the splashing of the natives, their children, horses, oxen, etc.”, while he explained “that all this bathing cannot be entirely attributed to a sense of cleanliness, but rather to a desire for coolness; soap is not commonly used.”<sup>115</sup> The summary clearly echoed the films's intertitles and it predated the text of what would become a standard procedure of the institute's screenings: lectures given on the basis of accompanying printed booklets, the so-called *Illustrations*.

These *Illustrations* constitute a unique film heritage collection. Some forty-five of their printed texts, varying in length from three to ten pages, have survived. They were sent along with the film prints wherever they were screened (at least in the Netherlands, as there is no

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<sup>112</sup> Janneke van Dijk, Jaap de Jonge, 'Johann Christian Lamster (1872-1954)'; Nico de Klerk, 'Een onmogelijke opdracht: J.C. Lamsters filmopnamen voor het Koloniaal Instituut', in: Janneke van Dijk, Jaap de Jonge, Nico de Klerk, *J.C. Lamster, een vroege filmmaker in Nederlands-Indië* (2010), pp. 32-35 and p. 102, respectively.

According to a news report of the royal premiere, the school must have been more than properly equipped, since one of its teachers, who doubled as projectionist, was credited with an invention that could safely arrest a film in projection; see: 'Films over Oost-Indië', in: *Nieuwe Rotterdamsche Courant* (April 22, 1915), morning edn., p. 2.

\*'Commission impossible: J.C. Lamster's film records for the Colonial Institute'; \*\**J.C. Lamster: early filmmaker in the Netherlands East-Indies* \*\*\*'Films about the East-Indies', \*\*\*\**New Rotterdam Courant*

<sup>113</sup> NA, file no. 2.20.36.04 inv. 878.

<sup>114</sup> original title HET LEVEN VAN DEN INLANDER IN DE DESA

The Netherlands (Koloniaal Instituut) 1912 | 35mm full frame (safety) | b&w, tinting | Dutch titles | 8' | print at Eye, Amsterdam.

<sup>115</sup> 'Films over Oost-Indië' (April 22, 1915), p. 2.

evidence of translated versions to date) and were read aloud by the obligatory lecturer—not the kind that entertained in cinema theaters, but an expert on topics regarding the colony. There is a number of reasons that makes these sources unique. First of all, of course, unlike most cinema lecturers' expositions these texts *have* come down to us. The 1918 and 1923 editions of the institute's film catalogue mention that "speakers are expected to illustrate the films while running". As a matter of fact, various phrases suggest a direct connection between the *Illustrations* and what was screened: e.g. "Here you see...", "the next scene shows...", "In the foreground..."; and at times the texts attempted to direct spectators to a particular element, even sequence their eyes and attention, as in the *Illustration* to the film *BATIK*:<sup>116</sup> "On the right, large cloths (*sarungs* and *kains*) are being dipped in a large, shallow tub (the *sogan* tub), and on the left smaller cloths are being dyed in round tubs."

Secondly, these texts have been preserved in a fairly reliable form. Not so much because of their being 'frozen' in print; they were probably not quite that—lecturers would have embellished on what the booklets contained, perhaps skipped a paragraph now and then, or provided updates. No, what makes them reliable is precisely the evidence of such modifications that they contain. Written on the copy of the *Illustration* to *NATIVE VILLAGE LIFE*, for instance, are numerous red-inked suggestions for corrections.<sup>117</sup> And a hand-written comment in the margin of a copy of the *Illustration* to *CAR RIDE THROUGH BANDUNG* is even more explicit by calling the film "obsolete", since the town, as a revised version states, "was in the grip of a veritable building fever, changing the city day by day. The film, which was shot in 1913, certainly doesn't show present-day Bandung."<sup>118</sup> Such comments also must have been among the reasons for changing the prints made of Lamster's footage. The three catalogue editions of the institute's film

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<sup>116</sup> original title *HET BATIK*

The Netherlands (Koloniaal Instituut) 1912 | 35mm full frame (safety) | b&w, tinting | Dutch titles | 15'35" | print at Eye, Amsterdam.

<sup>117</sup> See the reproduction in: Van Dijk, De Jonge, de Klerk (2010), pp. 121-125.

<sup>118</sup> original title *AUTOCHT DOOR BANDOENG*

The Netherlands (Koloniaal Instituut) 1913 | 35mm full frame (safety) | tinting, b&w | Dutch titles | 11' | print at Eye, Amsterdam.

The third edition of the Colonial Institute's catalogue of films was published in 1923, so the films must have been available for more than a decade after their recording. *CAR RIDE IN BANDUNG* is, in fact, one of three titles of which different versions of their *Illustration* have come down to us.

collection—the first one was published in 1915—show that not one title measured the same length in each successive edition (prints of *NATIVE VILLAGE LIFE*, for instance, fluctuated from 200m to 244m to 165m, while *CAR RIDE IN BANDUNG* went from 150m to 125m to 220m). The films were re-cut, re-arranged, and re-titled: some titles were dropped, scenes of one film were included in another or, conversely, were separated and listed under a title of their own. Inspection of the prints also led to the insertion of filmed photographs, maps or drawings from the institute's collections to highlight details or show aspects that had not been recorded satisfyingly or at all. As well, c. 1,000m of (probably unreleased) footage was bought from Pathé Frères, of which parts were inserted in various films.<sup>119</sup> Still, updating was largely—and because of the war, necessarily—a textual matter, in print (intertitles and *Illustrations*) and in speech.

Thirdly, on a conceptual level these booklets are instances of what literary scholar Gérard Genette, in his classic study *Seuils*, has termed *paratextes*.<sup>120</sup> He defined paratexts as “products (...) regarded as belonging to the text, in any case surrounding and extending it, precisely in order to ‘present’ it in the usual sense of this term, but also in a more emphatic sense: to ‘make present’, to ensure [its] presence in the world, its ‘reception’ and its ‘consumption’”. Paratexts mediate between a text and its readers or prospective buyers: they announce, advertise, publicize, recommend, seduce, position, mark, inform, clarify, steer, interpret, deepen, but also mystify or mislead; in other words, they do anything to serve the text, and, by implication, its authors’, editors’ or publishers’ considerations and intentions. As liminal, pragmatic elements Genette has subdivided paratexts into those that are connected to—either around or within—the text, which he called *péritextes*; and those found anywhere outside the text, which he called *épitextes*. In his study, examples of peritexts are: dust jackets, covers, title pages, blurbs, dedications, forewords, chapter titles, etc. Examples of epitexts are: advertisements, interviews, reviews, etc., as well as more private sources such as relevant individuals’ diaries or letters. Paratextual elements are to be understood, however, less as objects than as practices, or functions. Thus, the distinctions that result from their spatial

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<sup>119</sup> Suzanne Crommelin, ‘Filmografie’, in: Van Dijk, de Jonge, de Klerk (2010), pp. 118-121; De Klerk (2010), pp. 83-86, 94-99. Films containing Pathé footage were marked in the catalogues of 1918 and 1923, signaling that for copyright reasons they could not be shown outside the Netherlands.

<sup>120</sup> Gérard Genette, *Seuils* (2002 [1987]).

definition are not fixed, but are relative to the text, since the one can become the other. For example, a newspaper interview with a writer about his new book is, at that moment, an epitext; but when later appended in a scholarly edition or a volume of complete works, it has become a peritext, i.e. part of that publication itself.

Genette developed his terminology with reference to (literary) books, yet it is sufficiently non-specific to apply to other cultural objects, as he himself cautiously suggested.<sup>121</sup> When transposed to film ‘texts’, we may think of peritexts as additions to release prints, such as production and distribution companies’ logos, translated titles, intertitles or subtitles, credit rolls, or “The end”, while trailers, teasers and publicity in other media (e.g. posters, catalogues, interviews), as well as those film elements that were never meant for public viewing (e.g. negatives, outtakes) can be considered as epitexts. And this type of film-related paratexts, too, can change function; just think of the currently popular bonus titles on DVD editions, such as trailers, bloopers or interviews. (As a matter of fact, over the years bloopers have been transformed into staged versions of themselves with an eye to their inclusion on a DVD, or even in the theatrically released film—features starring Jackie Chan are a well-known instance—, but also for ‘reality’ TV productions of the funny-video kind.)

I would venture, moreover, that Genette’s set of terms is particularly apposite with regard to those cultural objects that are non-unique (besides books and films, for example photographs or prints) and that are usually published and publicized in a commercial environment. The reason is that a mix of artistic and promotional discourse, of individual and business interests, makes for a more varied and comprehensive range of sources than even Genette acknowledged in his book. And although in the specific case of the Colonial Institute’s film collection market forces affected the institute’s decisions only minimally, the publication of one of its epitexts, the first edition of its film catalogue, certainly was the result of external pressure. We learn from the minutes of a board meeting in May 1915 that the same L.A. Bakhuis who had lectured during the films’ royal premiere expressed on behalf of the Department of Colonial Affairs his discontent with the institute’s restrictive screening policy and

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<sup>121</sup> *ibid.*, p. 410.

lack of initiative in disseminating the films on a wider scale.<sup>122</sup> Despite the chairman of the board's protestations, this criticism by the project's major sponsor a mere month after the royal premiere—which, moreover, had been widely ignored in Dutch newspapers—was unmistakable. So, in its *Fourth annual report: 1914*, published in 1915, the institute dutifully appended its film catalogue as 'Annex XI'. And it was only during the course of that year that requests for the films, domestically and from abroad, began to trickle in. No departmental disgruntlements were recorded since.

The application of paratextual terms to the *Illustrations*, however, introduces a change of focus: as printed booklets they seem to be obvious epitexts, elements external to the films. Yet in a very real sense they had no readers or listeners, because there simply were neither texts nor paratexts until the moment a film's *Illustration* was *spoken* parallel to its projection; only then can we say that their intended functions were realized. But what are the consequences of this transformation—from print to speech, from reel to projection—for the structure of these performances? How do we conceive of their textual and paratextual elements? The question, incidentally, is not so much about the combination of different media per se; such combinations were and are commonplace and have merely enlarged the arsenal of paratexts (e.g. illustrated books or today's combined book-DVD publications). But performances are different in the sense that they allow various media or arts to occur together in time, simultaneously, sequentially, or both. And this forces us to think about their constituent elements and their cohesion, whether an element's status is intrinsic or incidental, and how these constellations differ from one type of performance to another. The Colonial Institute's performances, while concerned with moving images, had been modeled after the magic lantern show. So, in order to get a sense of their structure I will first briefly describe the constituent elements of contemporary magic lantern and cinema shows. For consistency's sake, though, one thing should be clear at the outset: if epitexts are by definition elements outside the text, they will also not be part of the performance, i.e. as occurring sequentially and/or simultaneously within a specified time frame and a specified space.

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<sup>122</sup> Minutes of meeting board of directors Association 'Colonial Institute', May 17, 1915 (NA, file no. 2.21.043).

While the magic that gives the magic lantern show its name firmly resided in its projected images, multiple channels were employed to support its accomplishment. If there was music and song, they served the projections by framing the show, by bringing audiences in the right mood in keeping with what was thrown on the screen, while they also provided intermezzi to enliven the event. Their function was to a large extent paratextual. That must also have applied to the very—and very visible—apparatus, the imposing triunials in particular, that produced the magic-like effects. The role of the lecturer, however, was more ambiguous, a direct consequence of the type of image material featured. Apart from the transformation slides—e.g. dissolving views or chromatropes—that may well have provided sufficient wonder by themselves, the available slide stories were lacunal almost by definition. Whether about travel, history, religion or countless other subjects, and irrespective of the number of slides a set consisted of, their immobility and narrative indeterminacy made it, if not impossible then certainly cumbersome for them to stand alone and make sufficient sense or entertainment.<sup>123</sup> Pre-existing intertexts (notably biblical stories) notwithstanding, projection and lecturing were inseparable, as the lecturer's performance served two functions at the same time. Not only did he string the slides together by providing that which wasn't there to see (yet might be known), but these very gaps reinforced his paratextual role in creating a rapport with his audience through his storytelling talents and style of presentation—his diction and eloquence, knowledge, or humor—that were crucial for the success of an evening's entertainment and instruction. In other words, he embodied the text *and* mediated between it and the audience at the same time.

Here, incidentally, I disagree with film historian André Gaudreault's argument that it is "more accurate to regard magic lantern shows as oral narratives supplemented by illustrations on screen" as a result of "the short succession of the slides" and their "relatively small number."<sup>124</sup> The two quoted phrases seem to raise a specific circumstance to a general

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<sup>123</sup> Lecture sets varied enormously in terms of their number, as examples of the abovementioned subjects show: "*Guernsey*... 11 slides" or "*Our Indian and colonial empire*... 73 slides"; "*John Wycliffe*... 12 slides" or "*English history*... 109 slides"; "*Life of Moses*... 23 slides" or "*The Old Testament*... 154 slides". These examples are taken from a list of lecture sets in: Walter D. Welford, Henry Sturme (comps. & eds.), *The indispensable handbook to the optical lantern: a complete cyclopaedia on the subject of optical lanterns, slides and accessory apparatus* (1888), pp. 234-323.

<sup>124</sup> André Gaudreault: 'Showing and telling: image and word in early cinema', in: Elseasser with Barker (1992), p. 276.

conclusion. His argument seems to be more accurate as a characterization of John L. Stoddard's late 19<sup>th</sup>-century travel lectures, in which projected images may indeed have functioned as visual peritexts to support and present descriptive readings. (Although film historian Rick Altman's characterization as their being "only by chance an audiovisual medium" and an adaptation "to the fashion of his age" is mere circumstantial evidence that doesn't in any way address the structural aspects of Stoddard's lectures.<sup>125</sup>) But in many other magic lantern shows of that time there seems to have been no reason for projected images to be subordinate to the lecture. As the referenced handbook shows, the number of slides a set might contain was variable (while a lecturer was of course free to 'edit' any set he had purchased), yet by the late 19<sup>th</sup>-century, "owing to the vast number of [photographically reproduced] slides now commercially available", larger sets were certainly no exception.<sup>126</sup> Their succession will have varied, too, partly as a function of the storyline a lecturer created by his arrangement of the slides, and partly as a function of the variable gaps between successive slides. Furthermore, the irregularity of magic lantern shows in a given community, and the existence of a lantern season,<sup>127</sup> may well have elicited a different attention span than regular visits to a cinema show.

Now let us turn to the period's cinema screenings. It has been said that silent films are semi-finished products, only completed by the accompaniment of speech and/or music and other sounds. The trouble with this viewpoint, though, is that it silently postulates the film performance as an indivisible object, while one thing that is clear is that the cohesion of its constituent elements was weak at best. This situation was compounded by, if not a direct result of, film's multiple identities: until industrially produced film screenings crystallized into a mainstream theatrical practice, alongside an already strong and prolonged non-theatrical tradition, they were included in and adapted to a variety of entertainments of which they were not seldom a mere element, as in such various presentations as travelogue lectures or vaudeville/variety shows. But throughout the silent era—and clearly more evident than in magic

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<sup>125</sup> Altman (2004), p. 58.

<sup>126</sup> Welford, Sturmey (1888), p. 233.

<sup>127</sup> Nicholas Hiley, personal communication (March 15, 2014).

lantern shows—paratextual and other regulating elements surrounding film screenings were replaceable, even detachable. (As much is still unknown about paratextual and other elements of silent, particularly early, film screenings, a brief aggregate of largely unconnected findings is all I can present within the space of this brief case study.)

Lecturing, for one thing, was only a constant element in travelogues and other nonfiction genres in itinerant shows—these, too, had been modeled after the magic lantern show. In vaudeville, however, it seems to have been virtually absent, while in commercial cinema shows, it has been argued, its need varied in terms of what it was meant to accomplish. As an aid in comprehension, for instance, its presence was essential only at specific junctures in the history of film storytelling, at least in the West.<sup>128</sup> The extent to which it affected a theater’s profit margin will have been no less an important consideration.

Music and sound effects, too, were detachable. Until well into the 1900s, film programs in American vaudeville were largely screened over an empty orchestra pit.<sup>129</sup> Moreover, wherever there was music, it did double duty for other pragmatic but noncoincident functions. It was not just, or always, meant to accompany the film, but could serve as entr’acte, with or without a singing voice. In nickelodeons music was known to be piped into the street to attract customers<sup>130</sup>—where live barkers did the same, probably distributing handbills while they were at it. And it could function as marking the boundaries of and/or accomplishing the transitions to and from the film projections—what sociologist Erving Goffman called episodizing conventions.<sup>131</sup> Simultaneously of course, music could serve to drown out noise or, indeed, silence.<sup>132</sup> And insofar music *was* meant to accompany a film program, it was a highly variable and unstable

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<sup>128</sup> Gaudreault (1992), pp. 276-279.

<sup>129</sup> Altman (2004), pp. 102-106; 113-115.

<sup>130</sup> *ibid.*, pp. 128-130.

<sup>131</sup> Goffman (1986), pp. 251-269.

<sup>132</sup> “[I]t should not be forgotten that the Lumière Cinematograph was accompanied by piano music from the very first showings. It was probably felt from the beginning that the screen’s uneasy, flickering silence represented a *lack*.” See: Gaudreault (1992), p. 275.

Altman concludes from the lack of references to music in reviews that pre-release or press screenings were silent. But couldn’t such screenings have countered the silence by, say, a house pianist’s accompaniment that merited no mention? See: Altman (2004), p. 8.

element, ranging from picture songs to commissioned, artistically ambitious scores that were conceived as an integral part of the film show (or, more likely, of a single, prestigious feature film) to loosely connected scamping and tweedling—what philosopher Ernst Bloch called “*festliche Narkose*”.<sup>133</sup> Of course, the commissioned score proved to be as loosely connected as any other musical accompaniment when the film moved from its premiere in a metropolitan theater to more modestly endowed provincial and neighborhood cinemas.

Back to the *Illustrations* and the institute’s position that the screenings were “subordinate” to its lectures. It is clear that their performances resembled magic lantern shows insofar as the institute insisted on lecturers. These lecturers performed a double role, too: besides providing substantive—textual—information in a narrative that often digressed from what was shown on the screen, they also had a paratextual, presentational function, for instance by evoking *couleur locale* through the (scripted) interspersions of Malay terms, besides the “here you sees” already mentioned.<sup>134</sup> Secondly, the rigorous way in which the lectures had been prescribed by their printed versions may well have reinforced the similarity with magic lantern shows. But while this reflected a wish to control the reception of the films, it may at the same time have been an acknowledgment of the loose connection between film screenings and their paratextual elements. This, incidentally, is another possible reason, even though one not found in the few surviving records, for the board’s anti-cinema attitude.<sup>135</sup> All in all, the performative simultaneity of lectures and moving images was seized as a powerful editorial opportunity.

This editorial strategy was designed to counteract spectators’ cinemagoing experiences by highlighting those aspects the Colonial Institute considered relevant for its own purposes—

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<sup>133</sup> Ernst Bloch, ‘Die Melodie im Kino oder immanente und transzendente Musik’, in: Fritz Güttinger (ed.), *Kein Tag ohne Kino. Schriftsteller über den Stummfilm* (1984), p. 314 (orig. publ. in 1914).

<sup>134</sup> De Klerk (2010), p. 107; Nico de Klerk, ‘The transport of audiences: making cinema national’, in: Richard Abel, Giorgio Bertellini, Rob King (eds.), *Early cinema and the ‘national’* (2008), p. 105

<sup>135</sup> Most documents of the archive of the former Dpt. of Colonial Affairs relating to the institute’s film project have been destroyed in the late 1940s on the orders of the National Archivist in a routine de-accessioning decision. A fire at the Photographic Dpt. of the Royal Tropical Institute (as the Colonial Institute was renamed in 1950), moreover, meant the loss of other related materials, such as invoices and lending data of the films. See: Carinda Strangio, ‘Standplaats Soekaboemi: de Lamster collectie van het Filmmuseum’\*, in: *Tijdschrift voor Mediageschiedenis* (1999), p. 23.

\*‘Posting Sukabumi: the Lamster collection of the Filmmuseum’

such as increasing knowledge about the East-Indies, encouraging spectators to emigrate to the colony and fill the jobs in its booming economy—while obscuring those associated with theatrical shows.<sup>136</sup> First of all, the absence of music of any kind may have announced a negative paratext, positioning these events as being quite different from the cinema, or even from the mixed educational and entertaining magic lantern show. And as far as the projected films were concerned, their stylistic and aesthetic aspects were subdued, not only in the disregard for Lamster’s specific ways of recording shown by the cuts and other changes made over the years, but also by the discrepancy between text and image. The clearest example comes from the *Illustration* to JOURNEY WILLIAM I-YOGYAKARTA. This film follows the route of a then fairly recently completed railway line through a series of shots predominantly taken from the front of a moving train.<sup>137</sup> This particular style of filming, known as a phantom ride, was familiar at the time from the popular genre of the scenic, or travelogue. In its commercially released versions this style allowed spectators to travel vicariously and, as if staring out of the window of a moving vehicle, dream away while they were seemingly transported through a faraway landscape.<sup>138</sup> But the largely technical and factual *Illustration* to this film may well have served to frustrate that experience. So, while the stylistic option of the phantom ride was appropriate and effective in showing what the film was about—the railway, various points of interest along the way—and carrying the spectator away into another world, the lecture reframed it so as not to confuse entertainment with propaganda: instead of dreaming, spectators were adverted to more practical matters, ranging from information about the locomotives’ capacity, the railway’s construction and its adaptation to the hilly landscape, the reassuring presence of the nearby garrison, to advice about how to dress in the colony’s tropical climate.

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<sup>136</sup> De Klerk (2010), pp. 104-105.

<sup>137</sup> original title REIS WILLEM I-DJOCJA  
The Netherlands (Koloniaal Instituut) 1912 | 35mm full frame (safety) | b&w, tinting | Dutch titles | 13’ | print at Eye, Amsterdam.

“Willem I” was the name of the train station of the town of Ambarawa, in central Java; it was named for a nearby military garrison, which, in its turn, was named for the first head of state of the post-Napoleonic Kingdom of the Netherlands.

<sup>138</sup> A contemporary description stated that “[p]articularly railway scenes demonstrate the analogy with dream images. Dreams, too, have uninterrupted sequences, yet unmotivated changes of scenery—no dream ends in the place where it began”. See: Theodor Heinrich Mayer, ‘Lebende Photographien’, in: Güttinger (1984), p. 121 (orig. publ. in 1914); see for reflections on this state of “reverie”: Jennifer Lynn Peterson, *Education in the school of dreams: travelogues and early nonfiction film* (2013), pp. 230-233.

However, it is doubtful that the lectures would have been able to ‘restrain’ the films to a merely dependent position. For one thing, they conceived of moving images *as if* they were slides: by amplifying the films with information about factual, often unrecorded—or rather: unrecordable—matters such as historical events and future perspectives, economy, demographics, etc., they were treated like artifacts as lacunal and as indeterminate as their magic lantern counterparts. Which, of course, they were not. In fact, unlike magic lantern shows, in film screenings it is the lecture that will always be subordinate to, or a paratext of, what happens on the big screen: images show so much more than words can ever tell (or, put differently, trying to put into words all that is on the screen, let alone additional information, will inevitably cause a verbal jam). What is more, the very descriptions that were meant to steer reception may have provided spectators with an escape route from the institute’s editorial efforts: the overly instructive, not seldom anaemically unimaginative *Illustrations*, in a contemporary context of a scarcity of moving pictures—even of published, widely disseminated photographs<sup>139</sup>—of the colonies, may have encouraged spectators to focus their attention on the screen rather than on the man next to it.

Whether successful or not, the editorial strategy pursued with the *Illustrations* in performance differs in another fundamental sense from Genette’s formulation. His concern with literature, or the somewhat wider domain of the Republic of Letters, understandably leads him to conclude that the main paratextual function is “to ensure that [a text’s] fate conforms to the author’s intentions.”<sup>140</sup> On the basis of a wide range of examples—the bulk of which begins in the 18<sup>th</sup> century and continues through the postwar era—, he has unearthed an astonishingly prolonged, pragmatic tradition. This is not to say there have been no shifts or fashions, but I would be interested to see other art worlds that can boast comparably continuous practices. The cinema, apart of course from being much younger, certainly cannot. A film’s paratextual devices mediated much less exclusively between spectator (or prospective ticket buyer) and one or another party. The *Illustrations*, for one, surely served the intentions of the commissioning institute rather than the maker of the films. Partly this was to be expected around the mid-

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<sup>139</sup> De Klerk (2010), p. 113.

<sup>140</sup> Genette (2002), p. 411 (my translation).

1910s. Makers of theatrically screened nonfiction films were as a rule not identified in catalogues, publicity or on the prints. And while so-called non-theatrical screenings of nonfiction film programs, specifically those consisting of travel, expedition, wildlife or missionary films, were often highly personalized, this was *only* because the showman—who was often but not always the maker—traveled with and presented the films (their names, e.g. E. Burton Holmes, Lyman H. Howe, Cherry Kearton or Herbert Ponting, could fill the house). J.C. Lamster’s name appeared nowhere. The reason is evident: as the abovementioned, constant changes of the films showed, the institute had seized control of their authorship (affirmed by intertitles merely mentioning “Koloniaal Instituut”—or simply “K.I.”—or the end logo showing the institute’s new headquarters that was later attached to its prints—the building was completed in 1926). As sponsor and owner it could do with the footage as it saw fit. Lamster had been a mere hired hand, selected for his knowledge of the colony and its peoples rather than for his filmmaking expertise—of which he had none (in fact, shortly before he left for his assignment he was sent to Paris for a crash course at Pathé Frères, while he was accompanied by a professional cameraman during the first six months of the project).<sup>141</sup> After the mission was accomplished, he reported for work again at the Topographical Department.<sup>142</sup>

### *A case of mythology*

On October 14, 1938, American major RKO released a feature fiction film titled *A MAN TO REMEMBER*.<sup>143</sup> Shot in fifteen days at a budget of \$84,000, it was obviously a B-picture.<sup>144</sup> But as B-pictures of the major studios were certainly not without merit and as a rule quite distinct from what the so-called Poverty Row studios during that decade turned out, it could happen that distributors or exhibitors raised such a picture to A-status. That is what happened to *A MAN*

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<sup>141</sup> De Klerk (2010), pp. 79-80.

<sup>142</sup> Van Dijk, de Jonge (2010), p. 41.

<sup>143</sup> I presented a shorter, Dutch-language version of this text as an introductory lecture to the screening of *A MAN TO REMEMBER*, in December 2007 at the Nederlands Filmmuseum.

<sup>144</sup> Allen Eyles, ‘Goldwyn, RKO, and the war: Garson Kanin’, in: *Focus on film* (1974), pp. 40-41; the film was the directorial debut of stage director and screenwriter Garson Kanin, the article’s interviewee.

TO REMEMBER.<sup>145</sup> It received, furthermore, the “ungrudgingly complete” admiration of *New York Times* reviewer Frank Nugent, who found the film “distinguished and unusual” and singled it out for the *Times* list of ten best films of the year.<sup>146</sup> That was its first and last claim to fame. After its run it was not heard of again. That in itself was not unusual; in the heyday of Hollywood’s studio system dozens, if not hundreds of features sunk without leaving a ripple in the ocean of films the voracious cinema entertainment demanded; B-films and programmers ran that risk even more, as they did not command sufficient interest from the film scholarly and archival worlds to be revived and remembered.

But A MAN TO REMEMBER not only happened to have disappeared, it had not even been missed. Until 2006, that is, when the current licensor of the RKO film library, Turner Classic Movies (TCM), received a query about why a certain title had never been aired. Research by Turner Entertainment Group legal manager Lee Tsiantis and TCM’s then senior program manager Dennis Millay turned up that not only that one film, but five more had actually long before been sold out of the RKO library. The sale was part of a settlement, negotiated in 1946 after more than a decade of legal disputes between RKO and Merian C. Cooper, of KING KONG fame, over revenue owed the latter from the films he had worked on during his short tenure as the studio’s head of production, in 1933-1934. The settlement was for four films that Cooper had executive produced. But as two of these films had been remade—RAFTER ROMANCE (1933) into LIVING ON LOVE (1937), and ONE MAN’S JOURNEY (1933) into A MAN TO REMEMBER—the new versions were also included in the deal; A MAN TO REMEMBER, one might say, was a collateral catch. Cooper was allowed to purchase the rights of these six films and received 35mm fine-grain master prints, while RKO retained the camera negatives; all other elements were to be destroyed.

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<sup>145</sup> Brian Taves, ‘The B-film: Hollywood’s other half’, in: Tino Balio, *Grand design: Hollywood as a modern business enterprise, 1930-1939* (1993), p. 315. Taves distinguishes four categories of B-films, that differed among each other as much as, if not more than, the A-films did. Specifically about the category of the majors’ B-films he writes, “B films from the larger studios (...) aimed at filling the exhibition needs of their theater chains and lowering overhead by keeping facilities and contract talent constantly busy.” (p. 318). Moreover, in the late 1930s the management of RKO, always the poorest of the Hollywood majors during the era of the studio system, emphasized the production of B-films; see: Douglas Gomery, *The Hollywood studio system* (1986), p. 138.

<sup>146</sup> Frank S. Nugent, ‘A memorable film is A MAN TO REMEMBER, now at the Rivoli’, in *New York Times* (November 7, 1938), p. 23; ‘Turner Classic Movies plays sleuth, discovers six previously lost RKO classics’, TCM press release (February 2007).

Next, the research led to the mid-1950s, a time when American television began taking an interest in broadcasting feature films. Through a business associate, Ernest L. Scanlon, Cooper had five of the six films licensed for TV release. But he left one film out of this deal: *A MAN TO REMEMBER*. Why? The most plausible guess Turner’s researchers came up with was that Cooper, who was known for his very conservative political opinions, must have felt no need to promote a film whose screenwriter was Dalton Trumbo, of Hollywood Ten notoriety, who was blacklisted at the time. Then, in 1959, after the disappointingly meager financial returns of the (mostly local) TV releases, Cooper, according to a letter in his papers deposited at Brigham Young University, sold the rights of the films to the same Scanlon as a tax shelter. Later, in 1965, he tried to buy them back, but to no avail. So, until Cooper’s death in 1973 nothing much could be done with the films, as the prints and the rights were now divided over two parties who had apparently fallen out. But everybody seemed to have lost interest by that time; RKO’s prints, the researchers had to conclude, had disappeared. They did track down Scanlon’s son and heir, from whom TCM bought the rights to the six titles. Obtaining the prints for its library was a more cumbersome matter of retrieving elements from various archives—mostly 35mm duplicate negatives made for TV—and copying them. Except, again, *A MAN TO REMEMBER*, which was nowhere to be found.<sup>147</sup>

On April 5, 1995, at the Nederlands Filmmuseum, I opened the first of eight cans of a nitrate projection print of an American feature. For the next two hours I watched on my viewing table a 2,167m (79’) Dutch subtitled print, with Dutch-language inserts, titled *DE PLATTELANDSDOKTER*. I liked the film instantly. For one thing, veteran actor Edward Ellis brought a wearied yet tenacious humanity to the title role. It was easy to imagine how his performance must have struck a chord in a country that was then in its tenth year into the Great Depression, in fact a year—1938—when it felt the full force of a new economic depression after another stockmarket crash, in August 1937, that raised the number of unemployed people with millions

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<sup>147</sup> This summary is based on: ‘How the “RKO: lost and found” films came to be lost—and found’, TCM press release (February 2007), with additional information provided by its uncredited author, Lee Tsiantis.

again.<sup>148</sup> Striking, too, was that the film, despite its mild tone, painted an unusually critical picture of America's laissez-faire mentality. I included these observations in a brief comment, recommended the film for preservation, and went on with the day's work through the archive's backlog of nitrate materials as part of the project 'Nitrate can't wait'. This was, note, before the museum had e-mail, which meant that it was not practicable to quickly exchange information with other archives about the materials each had. However, the fact that I didn't know whether there were any other prints elsewhere was not essential insofar as the Filmmuseum's policy centered on Dutch film *culture* rather than mere film production. That is to say, what Dutch audiences saw on the screens (which has always been of overwhelmingly foreign origin) was as important as the films produced domestically. So I only learned that the museum had a unique print on its hands when, in 2006, Turner's researchers made an inquiry about it through the ListServ of the Association of Moving Image Archivists (AMIA). To cut to the chase: after a single-week's theatrical screenings of *A MAN TO REMEMBER*,<sup>149</sup> along with the other five lost and found RKO-titles, at the Film Forum in New York, TCM aired all six retrieved and preserved films on April 4 and 11, 2007.<sup>150</sup>

The publicity for these events naturally focused on the films' being lost—or rather, forgotten—and their return to the market place,<sup>151</sup> while mentioning, besides Cooper and Trumbo, directors and performers that were still considered sufficiently familiar—e.g. Lionel Barrymore, Irene Dunne, Garson Kanin, Joel McCrea, William Powell, William Wellman.<sup>152</sup> But A

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<sup>148</sup> Estimates vary: Robert S. McElvaine mentions a number of four million by March 1938, raising unemployment to 20% of the workforce; see his: *The Great Depression: America, 1929-1941* (1993 [1984]), pp. 297-301; a more conservative number of over 2.5 million—jumping from 7.7 million in 1937 to 10.4 the next year—is offered in: *A people and a nation* (2001), pp. 713-714.

<sup>149</sup> original title *A MAN TO REMEMBER* Dutch print title *DE PLATTELANDSDOKTER* translated Dutch print title *THE COUNTRY DOCTOR*  
USA (RKO) 1938 | 35mm (nitrate and safety) | b&w | sound | 79' | prints at Eye, Amsterdam (nitrate and safety), and Library of Congress, Washington, D.C. (safety).

<sup>150</sup> 'A matter of rights: a talk with Lee Tsiantis', at: <http://selfstyledsiren.blogspot.nl/2010/02/matter-of-rights-talk-with-lee-tsiantis.html> (February 18, 2010).

<sup>151</sup> And *not*, as one newspaper article had it, "[b]ack in the RKO fold" (see: Susan King, 'Back in the RKO fold', in: *Los Angeles Times* [April 1, 2007], p. E24), which simplified the proprietary situation. The fact of the matter is that the six retrieved films are owned outright by TCM and, as it paid Scanlon, Jr. for the rights, it is also the successor-in-interest to their worldwide rights; a sister entity, Turner Entertainment Company (TEC), has a perpetual license to distribute all the other titles in the RKO library, while the library is owned by Warner Bros. See also: 'A matter of rights: a talk with Lee Tsiantis' (February 18, 2010).

<sup>152</sup> 'Turner Classic Movies plays sleuth, discovers six previously lost RKO classics' (February 2007).

MAN TO REMEMBER'S resonance with contemporary circumstances and highly ideological issues, notably the controversy over the role of the federal government in economic affairs, suggests that its significance, besides the artistry of its script or performances, could be enhanced by conceiving of it as a modern myth. A myth, moreover, that engaged with these circumstances in a rather uncommon and penetrating way.

In pursuing this line of thinking I follow cultural historian Richard Slotkin's concept of myth as being intimately related to ideology. Whereas ideology is a basic system of concepts, viewpoints, and values typical for the way a society sees itself, myths are narratives rooted in a society's history in which its ideology and morality are exemplified. These narratives' significance is accentuated by their repeated, media-unspecific retellings, through which they are gradually both stereotyped and abstracted to such an extent that they become collective schemata of cultural ideals. As such, myths are invoked to understand events as providing reassuring historical continuity, including their adaptation to new technologies of production and distribution. In myths, Slotkin writes, "[t]he past is made metaphorically equivalent to the present and the present appears simply as a repetition of persistently recurring structures identified with the past."<sup>153</sup>

American mythology is remarkably rich, a result no doubt of the country's specific, dynamic history. Not only have its myths absorbed the massive changes that took place within a relatively short time—e.g. from a number of settlements confined to the Atlantic seaboard to its western expansion; from colony to independence; from agricultural to industrial society; from isolationist country to world power. As well the United States, according to historian Gordon S. Wood, is a fundamentally ideological country, created on the basis of ideas and values (particularly as expressed in the *Declaration of Independence* and the Constitution) rather than on a shared history of its inhabitants. It was, says Wood, a state before becoming a nation. The nation, in other words, "had to be invented or contrived."<sup>154</sup>

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<sup>153</sup> Richard Slotkin, *The fatal environment: the myth of the frontier in the age of industrialization, 1800-1890* (1998a [1985]), p. 24.

<sup>154</sup> Gordon S. Wood, 'The American revolutionary tradition, or Why America wants to spread democracy around the world', in: *The idea of America: reflections on the birth of the United States* (2011), pp. 320-322; see also: Sacvan Bercovitch, *The American jeremiad* (1978), p. 140: "Surely a major reason for the triumph of the republic was that the need for a social ideal was filled by the typology of America's mission."

Mythology has contributed significantly to the invention of America as shared history. So the importance attached to narrative in Slotkin's definition makes his approach an appropriate one for dealing with mainstream feature films, as his own triple study on the myth of the frontier demonstrates: after two volumes of tracing this myth in printed narratives—captivity narratives, sermons, biographies, memoirs, histories, novels, dime novels, travel accounts, etc.—, halfway through the third tome he switches to Hollywood genre films (westerns and war films particularly), for being the most ubiquitous expressions of the myth of the frontier in the popular culture industry in the period under consideration.<sup>155</sup> Moreover, the technology and economy of the film industry made it possible for this and other American myths, ever since the early 20<sup>th</sup> century, to reach a nation-wide audience, if not virtually simultaneously, then certainly in a saturated way.

In fact, from early on American (fiction) cinema has eagerly adapted the almost readymade material of the country's mythology, either as a story's topic or as the canvas against which its stories were set. A perceived need to shore up American society and preserve the texture of American life may well have reinforced this focus, since at the time of cinema's early years the country had been facing a large influx of immigrants that it beckoned from places it had not traditionally received new arrivals from. Here, myths were invoked to accommodate new circumstances. But when such circumstances are seen as a crisis, myths are challenged and put to the test; crises can affect and adjust their retellings, their interpretations or, in the final instance, render them meaningless: "[m]yth may clothe history in fiction, but it persuades in proportion to its capacity to help people act in history."<sup>156</sup>

Besides the mass immigration of the late nineteenth and early twentieth centuries, American society experienced another crisis of unprecedented impact during the 1930s: the Great Depression. Although the effects of the Depression had a huge international dimension,

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<sup>155</sup> The first volume appeared in 1973 and was titled *Regeneration through violence: the mythology of the American frontier, 1600-1860*. It was followed by Slotkin (1998a) and *Gunfighter nation: the myth of the American frontier in twentieth-century America* (1998b [1992]), specifically pp. 1-26; 231-660.

In a similar vein—and overlapping with the myth of the frontier—Bercovitch (1978) traces the changes the Puritan jeremiad underwent from colonial times through the mid-19<sup>th</sup> century.

<sup>156</sup> *ibid.*, p. xi.

its origins were largely domestic. The cascade of events the stock market crashes of October 1929 set in motion led to an economic slump the financial and social consequences of which were widely perceived as a direct challenge to the American way of life, a “watershed”, a sign that “an era was ending”,<sup>157</sup> particularly as the Depression affected “the enormous American middle class”.<sup>158</sup> The lives of millions of Americans were upset as they lost their savings, their jobs, their businesses, their homes, their farms. In 1933, at the Depression’s rock bottom, 13 million people, a massive 25% of the workforce, were unemployed.<sup>159</sup> And although the election of Franklin Delano Roosevelt as president, in November 1932, marked the beginning of change and optimism;<sup>160</sup> and although his New Deal included new legislation and measures to put a stop to some of the worst sufferings through public assistance and public works programs, it never ended the Depression. Mass unemployment only disappeared with the economic jumpstarts of the defense industry in the years leading up to and during World War II.

This, then, was a time of widespread insecurity.<sup>161</sup> A time when America’s traditional myths were seriously under pressure, while the myth-making film industry was hard put to provide adequate signifying contexts through its outturn. Among the films that did acknowledge the crisis in one way or another *A MAN TO REMEMBER*, in its modest way, not only diverged from most other such films, but actually revealed some of the traditional myths’ flaws. To put this in perspective, we need to know what Hollywood, besides coping with its own economic setbacks

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<sup>157</sup> John A. Garraty, ‘The Great Depression and the New Deal’, in: William E. Leuchtenburg, *The FDR years: on Roosevelt and his legacy* (1995), p. 211 (orig. publ. in 1970); see also: McElvaine (1993), pp. 25-50.

<sup>158</sup> Warren I. Susman, ‘Culture and commitment’, in: *Culture as history: the transformation of American society in the twentieth century* (1985), p. 192 (orig. publ. in 1973).

<sup>159</sup> *A people and a nation* (2001), p. 696. Savings evaporated with the insolvency and closing of c. 5,000 banks, since there was no deposit insurance until new legislation in 1933. It is estimated, furthermore, that between 1929 and 1933 over 100,000 businesses shut their doors.

<sup>160</sup> Both the hopes and the reality of those days were aptly captured in the opening scene of the backstage musical film *GOLD DIGGERS OF 1933* (released in May 1933, only two months after FDR’s inauguration), in which a dress rehearsal of the upbeat song ‘We’re in the money’ is rudely interrupted by police who, acting on behalf of the producer’s creditors, close down the show. When a month later, in June 1933, the Boswell Sisters recorded the song it became more univocally optimistic, “cranking up the energy level and using it as a punching bag to slam out the message that the country is on the move again”; see: Michael Brooks, *Songs of the Depression: boom, bust and the New Deal* (1999), p. 106, the accompanying book to the 4-CD edition of the same title.

<sup>161</sup> Susman (1985), pp. 192-197.

(coming right after its costly transition to sound),<sup>162</sup> provided in terms of mythological reassurance.

Unsurprisingly, first of all, it did nothing of the kind and continued to do what it had always done, and was expected to: provide entertainment. More or less throughout the decade its popular Astaire-Rogers or Shirley Temple vehicles—preceded by, say, a B-picture featuring singing cowboys and assorted short subjects, sometimes enhanced by lotteries, giveaway nights, and other attractions—would have importantly served to make people forget their troubles for a couple of hours. Indeed, film historian Tino Balio stated aphoristically that “[m]otion pictures might allude to the Depression or even exploit an issue, but the goal was always profits, not social justice”.<sup>163</sup> Balio’s focus on Hollywood’s business practices remains largely confined to the major studios’ production planning and the resulting films (mostly in terms of genre, or “production trends”), but doesn’t dwell on their distribution, exhibition or reception (the latter is represented by reviews quoted from *Variety* or the *New York Times*). This viewpoint tends to have a leveling effect (an impression reinforced by the jaded tone of the *Variety* quotes). But insofar as Hollywood *was* able to come up with appropriate stories that placed contemporary circumstances within a meaningful frame to understand or cope with the economic, social, and human disaster of the Depression—compounded, furthermore, by an ecological catastrophe that added its own specific repercussions, the so-called Dust Bowl—, we need to look at more than mere business considerations to account for these attempts.

Most crucially, any film that was set in a more or less realistic setting was almost bound to fail in directly addressing structural issues, simply because the existing economic organization and ideology, fears to the contrary notwithstanding, remained in place and implicitly unquestioned: “[U]nder the New Deal (...) the economy itself continued to be capitalistic. The profit motive and private property remained fundamental to the system”, while the distribution of income, the most fundamental cause of the Depression, was left virtually untouched.<sup>164</sup>

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<sup>162</sup> See for an overview: Tino Balio, ‘Surviving the Great Depression’, in: Balio (1993), pp. 13-36.

<sup>163</sup> Tino Balio, ‘Production trends’, in: Balio (1993), p. 281.

<sup>164</sup> *A people and a nation* (2001), pp. 725-726; McElvaine (1993), pp. 49-50.

Hollywood being Hollywood, any unconventional presentation that managed to come out of or was distributed by its majors during those years was wrapped in camouflage.

One accomplished mainstream feature that was squarely set in the everyday experience of the Depression was the independently produced *OUR DAILY BREAD* (1934), released via one of the major studios, United Artists. Announcing itself as being “inspired by headlines of today”, the film engaged with yet simultaneously retreated from the contemporary economic situation. A combination of Depression and Dust Bowl story, it portrays a group of jobless people staking out a new life and livelihood for themselves in the countryside, near a town called Arcadia. Once there, and explicitly inspired by Captain John Smith’s and the Pilgrims’ colonizing efforts, America’s history is summarily reenacted on an unused 160 acre plot—the size of the sections allotted under the 1862 Homestead Act—with a small-scale repeat of an Oklahoma Land run, but now in a communal rather than competitive spirit. The film’s storyline focuses on a pioneering, self-governing community, whose franchised, self-employed farmers and craftsmen—indeed, all men—create an economy rooted in the notions of land and exchange, rather than industry and money. This reflected a specific, Depression-era instance of the back-to-the-land movement. Its alternate concept of the exploration of America may have looked attractive, but was too far-fetched and impractical for most middle-class citizens: it echoed an outmoded, Jeffersonian and Crevecoeurian view—the myth of the garden of the world—of America’s economy and governance, coming as it did almost a century after its transition to a rapidly industrialized country (the myth had to be reinvented and clad in more urban garb to actually survive the twentieth century). Nevertheless, the film’s gender-based economic arrangement may have constituted a point of entry, of identification, for 1930s audiences, a time when (middle-class) men were unquestionably seen as being the ones bringing in the money, the ones having employment. In that sense, it addressed a then obvious but perhaps now underestimated tragedy: the psychological burden of not just being unemployed, but also having the responsibility of supporting a family.<sup>165</sup> So when the film’s farming and trading

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<sup>165</sup> See e.g., Robert S. Lynd, Helen M. Lynd, *Middletown in transition: a study in cultural conflict* (n.d. [orig. publ. in 1937]), pp. 176-179.

In fact, the film may have had even greater appeal in addressing the widely felt sense of shame and the associated, perceived lack of character that came up in many interviews in: Studs Terkel, *Hard times: an oral history of the Great Depression* (1986 [1970]).

community's crops are threatened by drought the men are roused to organize themselves into an army of workers that builds an irrigation system to water the land with its promise of making them breadwinners again. This vicarious culmination of the American entrepreneurial spirit into, and reconciliation with, the Roosevelt administration's Public Works Administration (PWA; 1933-1935) or Civil Works Administration (CWA; 1933-1934)<sup>166</sup> was hard to miss and made the film into a barely disguised albeit attenuated political statement. In mythical terms it rather explicitly upheld the equivalence of past and present.

The social problem film, the industry term for gangster and other crime stories, gave a twist to another myth, that of rags-to-riches, particularly its secularized version made popular by, if not canonized in, Horatio Alger, Jr.'s novels of the 1860s and 1870s. The selfmade success of Alger's heroes, who came up from a position of "honest poverty", both signals and confirms their character, a central concern in his tales. Conceived of as integrity, initiative, and compassion, and thus "deserving of good fortune", character was of critically moral importance.<sup>167</sup> However, the shift the social problem films exhibited by depicting the careers of their criminal protagonists actually brought to view what character, as a moral concept, had camouflaged already in Alger's own time: the contradiction posed by the corporate, industrial world created by such entrepreneurial 'role models' as Andrew Carnegie, J.P. Morgan, or John D. Rockefeller. The paradox the careers of these selfmade captains of industry was that, while conforming to the (secular, capitalist) rags-to-riches myth, the mastery of their own destiny entailed the ruin of the hopes and dreams, if not the very lives, of countless others—largely non-Anglo-Saxon, lower-class immigrants and their children—, who worked in their factories and were not expected or allowed to take destiny into their own hands. In retrospect, Alger's heroes, rather than selfmade, were merely allowed to slip through the cracks in this capitalist universe.

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<sup>166</sup> Robert D. Leighninger, Jr., *Long-range public investment: the forgotten legacy of the New Deal* (2007), pp. 35-54.

<sup>167</sup> Rychard Fink, 'Introduction: Horatio Alger as a social philosopher', in: Horatio Alger, Jr., *Ragged Dick and Mark, the match boy* (1962), p. 20.

Rooted in contemporary biography (e.g. Al Capone) and journalistic “reporting (...) which transcended mere fact”,<sup>168</sup> the most popular and iconic social problem films—LITTLE CAESAR (1931), THE PUBLIC ENEMY (1931), and SCARFACE (1932)—focused emphatically on similarly rapacious, selfmade young men who did manage to rise from an underprivileged, not seldom immigrant background to a position of wealth and/or power.<sup>169</sup> But, quite unlike Alger’s heroes, their subsequent ruination marked the punishment for having used illegal and immoral means in reaching for the top or amassing their wealth and, thus, their lack of character—in the sense of a moral deficiency. And while audiences flocked to a number of these films to enjoy their car chases and machine-gun shootings and other setpieces of the recent sound film, at the same time their denouements may well have aroused feelings of vicarious justice, reinforced perhaps by seeing these heroes’ downfall “as an implicit condemnation of the amoral marketplace values” that had caused the Depression.<sup>170</sup> By bypassing the tribulations of millions of Americans, this adjusted version of the myth focused less on the achievement of upward social mobility per se than on the ambiguities it entailed.

By focusing on character only, director-producer Frank Capra’s social comedies of the decade (e.g. LADY FOR A DAY [1933], MR. DEEDS GOES TO TOWN [1936], YOU CAN’T TAKE IT WITH YOU [1938], MR. SMITH GOES TO WASHINGTON [1939]) may be taken as the counterpart of the social problem films. Set in contemporary environments, but retaining a nostalgically safe feel of smalltown communities and of grassroots or face-to-face democracy, the films emphatically spotlighted the “little people”, the John and Jane Does who merely claimed their place in the American sun and who resigned to their fate or hung on to what they had: they didn’t go under, but they didn’t make (or keep) “good fortune” either. What linked them to Horatio Alger’s stories was the moral compass of their indestructible righteousness and integrity with which they resisted

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<sup>168</sup> Richard Maltby, ‘Why boys go wrong: gangsters, hoodlums, and the natural history of delinquent careers’, in: Lee Grieveson, Esther Sonnet, Peter Stanfield (eds.), *Mob culture: hidden histories of the American gangster film* (2005), p. 46.

In the 1932 film SCARFACE, in a scene that feels like an afterthought, this yellow journalism was depicted as a serious concern of both authorities and civic organizations.

<sup>169</sup> This milieu, however, was soon largely abandoned with the enforcement of Hollywood’s Production Code and an increasingly intolerant press, while President Roosevelt’s revoking of Prohibition, in 1933, would have made these films’ topics, bootlegging in particular, instantly outmoded; see: Balio (1993), pp. 284-285.

<sup>170</sup> McElvaine (1993), p. 210.

and overcame the corrupting effects of business or government. But it usually led them to a station not far from where they had started out. Character was its own reward.<sup>171</sup>

The Hollywood features that did somehow explicitly reference the Depression didn't much "exploit", let alone explain, its dour economic and human costs. If there was any sort of direct engagement with the current problems, it was concerned with the policies that were meant to tackle them. The New Deal introduced not only something that was undeniably new, but also to take issue with both politically and ideologically, as it "radically altered the character of the State in America. As late as Hoover's presidency, policy-makers believed that government activity should be minimal; economic decisions should be determined in the market place, and the government should confine its function to that of neutral referee."<sup>172</sup> The controversies generated by the unprecedented role—so-called big government—FDR's administration assumed in public life and in the economy (e.g. control of financial institutes, deficit spending to finance relief, public works, and social security), were the topic of a small number of films that attempted to deal with these debates more or less directly.

Controversial itself was *GABRIEL OVER THE WHITE HOUSE*, released mere weeks after FDR's inauguration, in March 1933. Its direct engagement with current issues may well explain its brief success at the box office.<sup>173</sup> Still, it addressed these issues in an incoherent, fantastic way. The political about-face of its newly-elected president protagonist that leads to seemingly revolutionary measures (some foreshadowing those initiated by FDR) is scripted as the result of heavenly intervention. The actual implementation of these measures, however, is set in a state of national emergency overseen by an all-powerful executive—and God, apparently, on his side. In dealing with crime, for instance, this dictatorship for an alleged good cause substitutes courts for court martials, the Constitution for the biblical "an eye for an eye, a tooth for a tooth, a life for a life", after which judgment bootleggers and murderers are summarily executed by a fire

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<sup>171</sup> Even in some 1930s social problem films the good guy gets the short end of the stick, but is redeemed by his character; an extreme example is *HEROES FOR SALE* (1933), in which the preservation of the protagonist's integrity is stretched to the point of martyrdom.

<sup>172</sup> William E. Leuchtenburg, 'The achievement of the New Deal', in: *The FDR years: on Roosevelt and his legacy* (1995), pp. 242-243 (orig. publ. in 1985).

<sup>173</sup> McElvaine (1993), p. 166.

squad. Despite the film's anticipation of New Deal measures, it was simply too far-fetched to connect with any mythologically reassuring tradition. What it did reveal, however, provides another reason to look beyond the business considerations of the film industry: the political or ideological ambitions of its producers, directors, and screenwriters in particular. After all, *GABRIEL OVER THE WHITE HOUSE*, was timely—and expediently—made by liberal producer Walter Wanger for populist newspaper tycoon William Hearst's Cosmopolitan Studios (and released through MGM), when Hearst still supported Roosevelt.

Dalton Trumbo's script for *A MAN TO REMEMBER* is similarly ambitious, though vastly different in tone and expressiveness. Structurally it is inventive by telling its story of a country doctor as a series of flashbacks, after opening on the GP protagonist's funeral. The funeral's almost presidential grandeur—flags at half-mast, a motorcade of limousines, people lining the streets to pay their respect—may have wrongfooted the spectator, if only for a minute. But a connotation of achievement, of something “to remember”, may have clung to the character of the doctor from the moment his story unfolds.

That story begins when he sets up a new practice in a niche ‘market’ readily granted by his fellow GPs. Soon his indignation is roused when he finds out why: most of his patients never received decent medical care simply because they live on the wrong side of the tracks. Stubbornly and, when opportunity presents itself, cunningly he campaigns in their behalf for an adequately equipped, modern hospital for the entire town community, regardless of a patient's income. The script captures the New Deal, if not contemporary American society tout court, in a medical metaphor: what the country needs is a good doctor.

Compared to contemporary films that nominally dealt with socially relevant themes, there is a subtle shift of emphasis: much as the story is about the ups and downs of the doctor, the sustained allegorical dimension—the doctor representing the President, the town the entire country—is too unmistakable to ignore. This is signaled by his first scene—the first flashback—in which he returns to the town of his youth to start a new life and a new practice. Although penniless the first thing the doctor does is borrow money, persuading his former schoolmate-turned-banker into laying out money for what seems a hopeless cause. The scene must have resonated strongly with contemporary circumstances, since this was precisely the type of

measure that was considered anathema until Roosevelt's administration moved in.<sup>174</sup> The story, in other words, is not only about the development of an individual; the protagonist is in a sense complete the moment he enters the story (rather than having a whole life before him, the doctor, a few hints suggest, has been through a thing or two). More importantly, from the very opening scene a mentality is depicted—exemplified by the doctor's three creditors who politely observe the funerary procession from the window of the notary public's office while anxiously awaiting the contents of the deceased's estate<sup>175</sup>—, a mentality that the doctor will fight throughout the film's flashbacks. His creditors represent the business world that measures everything in terms of profit and loss (reminiscent of what sociologists Robert and Helen Lynd called the "commercial culture"<sup>176</sup>), in short, the ultimate belief in laissez-faire.<sup>177</sup> For such a story the rags-to-riches myth and its focus on the enterprising individual, rather than the socio-political context, is inadequate. *A MAN TO REMEMBER* connects with another American myth. But in order for it to provide "reassuring continuity" in ideologically confusing times, the film first had to expose a weakness of this myth, a contradiction contained within it. This is the myth of manifest destiny.

The term *manifest destiny*, coined in 1845 by politician and newspaper editor John L. O'Sullivan, referred to the country's annexation of and expansion to the west and southwest, roughly the area between the Mississippi and the Pacific Ocean. An area of supposedly limitless opportunities, it stimulated the imagination. In fact, it was not merely a real space, but also a

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<sup>174</sup> Actually, borrowing money, as well as deficit spending, were anathema to Roosevelt, too, yet the crisis required unconventional measures. Nevertheless, what compounded the depression of 1937-1938 was his decision to *return* to the gospel of a balanced budget, slashing government spending on public works in an economy too weak to absorb these cutbacks; see: Leighninger, Jr. (2007), pp. 23-24, 175-176; McElvaine (1993), pp. 298-299.

<sup>175</sup> Hence the abovementioned Dutch-language inserts: each flashback is triggered by a bill or IOU, for all of which Dutch substitutions were made at the time.

<sup>176</sup> The Lynds' two studies of Middletown (an anonymizing name for a representative American small town—actually Muncie, IN) appear to have left their mark on the film. With regard to health care, they observed in their 1924-1925 study that "public control of health has met with some opposition and is unevenly diffused throughout the city", while in their follow-up study of 1935 they reported that "if one takes a longer view of the correlation between available money and access to adequate health services (...), one receives a disconcerting reminder of the chronic burden of avoidable health disabilities which is 'normal' under our culture, particularly in cities like Middletown where the hospital conducts no outpatient clinic and free services are available through public and private charity only for the most desperately ill and indigent." See resp.: Robert S. Lynd, Helen M. Lynd, *Middletown: a study in American culture* (1929), p. 446, and Lynd, Lynd ([1937]), p. 391.

<sup>177</sup> Here the 'presidential' connotation of the doctor's role is reinforced, since for decades it had been FDR's opinion that "business must get out of politics"; see: McElvaine (1993), p. 96.

mythical one in which the “destined progress” of America could be realized on an unprecedented scale.<sup>178</sup> It acquired, moreover, a social darwinist, if not altogether racist connotation: only the fittest were able to expand and build up the country, while the weak would fall by the way—Native Americans, as was made manifestly clear, being considered the weakest of all.<sup>179</sup> Therefore, as Slotkin suggests, it makes sense to see the myth of the frontier as underlying manifest destiny.<sup>180</sup> As a ‘sub-myth’, manifest destiny addressed an important change in America’s westward movement: the large-scale, industrial technology and power employed to explore the country. The myth adapted (“continued”) the image of the pioneering individual to the corporate agenda of economic exploitation (of mining, lumbering, railroading or meatpacking) by replacing the trail-blazing, heroic “man who knows Indians” with the captain of industry. Yet the contradiction the myth smoothed over in this adaptation was that the notion of private enterprise was compromised from the outset by the legislative and financial support of successive federal administrations that were anything but disinterested. For instance, the two railroad companies that were to connect America’s coasts received very favorable terms for acquiring the land to lay their tracks, while individual settlers were given the go-by.<sup>181</sup> So much for *laissez faire*.

It is ironic, to put it gently, that despite a long history of shared interests between government and business, a prominent and active role of the federal government in both public life and the economy was such a contentiously ideological issue in the 1930s.<sup>182</sup> Although it attests to the success of this myth, *A MAN TO REMEMBER* punctured it by pointing out its self-serving nature. By the same token it is ironic, too, that big business itself had never been

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<sup>178</sup> Bercovich (1978), p. 164.

<sup>179</sup> See e.g.: John Fiske, ‘Manifest destiny’, in: *Harper’s New Monthly Magazine* (March 1885), pp. 578-590. There are many versions of the text before it was published in *Harper’s*, since Fiske had delivered it as a lecture for many years, within and outside the U.S..

<sup>180</sup> Slotkin (1998a), p. 212.

<sup>181</sup> Robert V. Hine, John Mack Faragher, *The American West: a new interpretive history* (2000), pp. 281-283; Slotkin (1998a), pp. 214-215; *A people and a nation* (2001), pp. 476-477.

The American film industry was no stranger to this mentality either, as film historian Donald Crafton comments with as much comic understatement as lethality: “Like many good businessmen, movie leaders looked to Washington for aid in improving profits.”; see his: *The talkies: American cinema’s transition to sound 1926-1931* (1997 [1999]), p. 181.

<sup>182</sup> Leighninger, Jr. (2007), pp. 197-201.

adverse to govern. Prominent businessmen had served on subsequent administrations in the late 19<sup>th</sup> century and during the 1920s.<sup>183</sup> On a local scale, *A MAN TO REMEMBER* is clearly reminiscent of this unsung tradition by showing how the film's setting, the fictive town of Westport (a sort of Middletown), is effectively ruled by a board of supervisors composed of a handful of local businessmen. In other words, rather than let public life and the economy take care of themselves (the professed ideal of small government), business intensely regulates the town's affairs according to its own standards and on its own terms. This contradiction is the film's main target and provides it with its mythological task: to expose business's role in governance while at the same time redirecting and hitching it to the public cause. Like the New Deal, there is revolution nor nostalgic withdrawal. Each of the flashbacks through which the story progresses sets up the opposition between a business mentality in which "people, resources and wealth [are] treated essentially as commodities"<sup>184</sup> and the idea of a moral economy that emphasizes cooperation and justice,<sup>185</sup> thereby gradually exemplifying the need for a change of course. All the while, as in so many Hollywood films, it maintains a mild, conciliatory note, summarized in the doctor's dictum phrased in his opponents' language, "*Keeping my patients alive, that's my business.*"

A final point. Having found a surviving print of this particular film in a Dutch archive, one may wonder to what extent the relevance of mythology as a film's signifying context will be retained in a foreign setting. In the case of American cinema generally, its myths have been continually and massively circulated ever since World War I its film industry (not yet the 'Hollywood' of the studio era) ascended to gain a dominant position worldwide. Its films and their related materials in archives around the world reflect national cinema cultures that have been exposed to American images, ideas, icons, and language for decades—which points up, incidentally, the most significant characteristic of national film cultures: their audiences'

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<sup>183</sup> Most notoriously, Andrew Mellon, who served as Secretary of the Treasury under all that decade's three presidents, was reported to have welcomed the Depression as a "blessing" that "will purge the rottenness out of the system." See: McElvaine (1993), p. 30.

<sup>184</sup> Economist Daniel R. Fusfeld quoted in: Leuchtenburg (1995), p. 243.

<sup>185</sup> McElvaine argues, however, that this was in itself a uniquely regressive aspect of the time, a mere delay in the development towards increased individualism; see McElvaine (1993), pp. 6; 198-202.

*international* viewing experience.<sup>186</sup> Because of the strength of its (audio)visual industries throughout the 20<sup>th</sup> century, its mythical representations, whether pictured as fiction or fact, have fed the imaginations of political and business leaders as well as populations at large.

Hollywood's products have given audiences a view of America and American history that can be called mythical in more than one sense. First of all, many of its films are codified into generic forms, the western, sci-fi, and gangster film most particularly, to deal with mythological content (notably that of the frontier and rags-to-riches—for the latter, in fact, a Dutch phrase had been coined: from newspaper boy to millionaire). But, secondly, since the feature film is not a history-telling medium, it could also pose as pure, 'value-free' entertainment, with any resemblance to real events and persons being purely coincidental—i.e. myth as invention. Indeed, the films often refer only implicitly or indirectly to historical events and persons (and time has often erased the references that once resonated with audiences). To non-American audiences such topical and historical references in American films can be quite irrelevant; in fact, they have often simply been downplayed or obscured by translation, censorship, publicity or programming. For instance, the domestic release title *A MAN TO REMEMBER* is much more evocative of the specific times in which the film was made, particularly through the presidential connotation of its protagonist, than its Dutch release title, whose correct English translation, *THE COUNTRY DOCTOR*, actually suggests a misleadingly meaningful reading; the Dutch title's literal, though incorrect translation would be *THE COUNTRYSIDE DOCTOR*.

As a result, non-American audiences are often presented with artifacts that are different in ways material and immaterial from domestic release prints and their accompanying publicity or ways of screening. This as well as their own frames of reference and customs has led to ways of reception that are differently 'inflected' by respective local audiences.<sup>187</sup> The claim, therefore, that "[c]lassical Hollywood cinema created an intensely self-referential world, much

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<sup>186</sup> Nico de Klerk, "'Volgt het voorbeeld van John Wayne': over onze grenzeloze nationale cinema'", in: Rommy Albers, Jan Baeke, Rob Zeeman (eds.), *Film in Nederland* (2004b), pp. 415-416; a similar point, but argued from the misunderstandings of exhibitors and audiences alike, is made in: De Klerk, 'Dark treasures: rediscovering colonial films', in: *Cinegrafie* (2004a), pp. 431-441.

\*'Follow the example of John Wayne: on our borderless national cinema'

<sup>187</sup> Richard Maltby, 'Introduction: "the Americanisation of the world"', in: Stokes, Maltby (2004), p. 2. All subsequent chapters in this book are case studies of the exhibition and reception of Hollywood's films at a number of non-American locations across the globe at various moments throughout the 20<sup>th</sup> century.

of the attraction of which lay precisely in its difference and distance from the world outside the cinema”, distancing its foreign spectators “from any potentially troubling relation to the ‘real’”, is not entirely true, for this distancing is also the result of the abovementioned, *locally* implemented, appropriative measures.<sup>188</sup> More importantly, however, the same author’s postulation of Hollywood cinema’s “relativistic quality” as a condition for its commercial success is contradicted within the same breath by what he calls the “acquisitive imaginations of Hollywood’s foreign audiences” which decontextualize and reinterpret “even the most ideologically predetermined artifact.”<sup>189</sup> The latter phrase, first of all, acknowledges that there *are* films that deal, or claim to deal, with real, historical topics—even though as character-based narratives that work toward closure they are bound to deviate from historical fact. (This has also been reported by historians Roy Rosenzweig and David Thelen, albeit with regard to American audiences only, noting that insofar Hollywood, as well as television, are considered as sources of historical information and inspiration they are generally held in low esteem.<sup>190</sup>) Furthermore, those decontextualizations and reinterpretations by foreign audiences may well have been grafted onto things American they had already stuffed their minds as well as their homes with, rather than on purely local considerations and circumstances.

Hollywood’s alleged self-referentiality and distance from reality have also been argued from a production-oriented (or rather: product-oriented) approach by film theorists Vincent Amiel and Pascal Couté. Their point of view is largely informed by the type of blockbuster Hollywood has consistently focused on producing over the last few decades as well as the fact that these films, particularly since the 1980s, have become mere products advertising other products (tie-ins with or product placement for other companies; video and DVD editions, CDs, theme parks, and merchandise of all sorts for itself) instead of cinema “*par essence*”.<sup>191</sup> This has

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<sup>188</sup> *ibid.*, p. 15. Interestingly in this context, in January 2015, the Deutsches Filminstitut Filmmuseum showed a German-dubbed, 1952 release print of *CASABLANCA*, which rather was evocative of the specific time and place in which the film was *shown* by cutting and by removing all spoken references to the real, i.e. nazis and World War II; see: <http://deutsches-filminstitut.de/blog/casablanca-in-massakrierter-fassung/>.

<sup>189</sup> Stokes, Maltby (2004), p. 16.

<sup>190</sup> Roy Rosenzweig, David Thelen, *The presence of the past: popular uses of history in American life* (1998), pp. 97-101; 235.

<sup>191</sup> Vincent Amiel, Pascal Couté, *Formes et obsessions du cinéma américain contemporain (1980-2002)* (2003), pp. 16-18.

led them to the more dismissively formulated conclusion that American mainstream cinema has lost its connection to the real world in that it does not engage with the country's everyday reality, but has merely fabricated "an easily exportable" America of metonymical and stereotypical images.<sup>192</sup> This argument, too, suffers from the same underestimation of foreign audiences' world knowledge and sophistication. Moreover, their ontological, aesthetic approach is here and there as far removed from reality as they claim their subject is. Essentially, blockbusters characterize a period in American film production when moviegoing had ceased being the habit that allowed flops to be compensated by successes. In other words, blockbusters typify a system of reduced, time-tested output. The contrasts that the authors set up with the studio era are only of secondary importance. Moreover, they ignore, for instance, the stereotypes Hollywood was quite capable of producing then as well: countless are the "easily exportable" comedies, musicals or thrillers that it disseminated through its many-branched, worldwide networks. As well, they omit to mention Hollywood's majors' ownership of publishing houses, radio stations or recording studios at various times, or Disney's pioneering of merchandising in the late 1920s, through which the industry would reap the profits from the sales of sheet music, records, fan magazines, and other ancillary products.<sup>193</sup> All this is not fundamentally different from current practices (except that the ancillary products now bring in more money than the films). For in order to make a film's spin-offs attractive today, a (unique) selling point has to be decided, whether star, story or stunts, each of which will affect the production differently—BATMAN or SUPERMAN may be profitably adapted to Warner Bros.'s Movie World theme park, MYSTIC RIVER would profit more from a DVD release.

Because the authors ground their critique of contemporary American cinema predominantly, albeit it loosely, in business economics, they make too little of societal and political developments. They deplore the disappearance of stories that are rooted in an everyday America, stories that appealed to a notion of American community and identity (particularly in the films of John Ford and Frank Capra); in other words, mythological, shared history (and, by the way, quite easily exportable, too). Instead, they write, there is a trend in

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<sup>192</sup> *ibid.*, pp. 149-153.

<sup>193</sup> For an overview, see the chapters on the individual majors in: Gomery (1986).

current filmmaking to concentrate on an ethnic, regional or demographic segment of America and its society.<sup>194</sup> What they have failed to note, though, is that the fragmented prospects such films provide may well be an effect of the legal and political watershed the Civil Rights movement has created (real-life setbacks notwithstanding). Ever since then it may have been felt more opportune to reflect on and address the foundations of the whitewashed myths of pre-1960s American cinema—screened until that time in formally or informally segregated theaters. And whereas the so-called countercultural films of the late 1960s and 1970s, by criticizing or undercutting traditional mythology nevertheless perpetuated it as a reference, these ‘small’ films may signal the emergence of an ‘unshared’ history, mythological or not.<sup>195</sup>

As many things American continue to affect non-American audiences it is, therefore, imperative to explicate what in fact *is* mainstream American cinema’s relation to the “real”. Contrary to what Amiel and Couté claim, much of contemporary American cinema, other than the best selling blockbusters, is not explicitly addressed to the rest of the world. Certainly the abovementioned ‘smaller’ films and their more restricted, specific topics are no doubt less of an obvious export product: inward-looking—which is not necessarily self-referential—, their significance is perhaps more vulnerable to getting lost in transition. (In fact, proportionally more of these films only get festival screenings abroad, with no follow-up release— for example, two of the recent titles mentioned in the last footnote were not released in Holland).

Another factor is that the focus of reviews in the popular press on name directors and performers or on style neglects societal, historical, and mythical aspects, even of mainstream films. While, for instance, reviews generally vilified the 2013 feature *THE GANGSTER SQUAD* for its lack of stylistic and acting qualities, they failed to comment on its resonance with the zeitgeist, more specifically the increasing acceptance of the suspension of law in order to protect the United States against terrorist attacks. Precisely because screening off the real, wholly or partly, is what constitutes mainstream cinema’s myth-making power—e.g. by setting *THE GANGSTER SQUAD*’s story in the world of organized crime in 1949—, it is important to uncover films’

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<sup>194</sup> Amiel, Couté, pp. 153-156.

<sup>195</sup> A few interesting examples are: *POWWOW HIGHWAY* (1989); *LONE STAR* (1996); *ULEE’S GOLD* (1997); or *WINTER’S BONE* (2010), as well as the much earlier *NOTHING BUT A MAN* (1964).

historical backgrounds and circumstances, the mythical discourses that did, and do, inform them and their “capacity to help people act in history”. Such elucidation, incidentally, would not just be required for non-American audiences. Essayist Michael Ventura's statement that “Americans are less unified as a people than as an audience” suggests that even domestically American myths are often accepted at face value, despite their stark contrast with many people's lives and histories.<sup>196</sup> To the extent that his suggestion is correct, this, in its turn, makes it essential to explicate the filtering, myth-making process itself in these deceptively transparent artifacts.

### *A case of appropriation*

On October 7, 1947, the Dutch Central Committee for Film Censorship approved the French feature film *LES CLANDESTINS*, a story about a resistance group during the German occupation of France, for audiences of 18 years and above.<sup>197</sup> As it was not unusual for a film to be released a week or so after the censor's decision, *LES CLANDESTINS* could have been premiered by mid-October. But it was not. Released in France in April 1946, the film's Dutch distributor, City Film of The Hague, withheld its release until May 1948, which was unusually late by any standard in the immediate postwar years. There were reasons for this delay.

Not specifically but nonetheless relevantly, the Dutch film business, like everything and everybody else of course, faced the destitution caused by the war. The German occupation had left the Netherlands a thoroughly ravaged country. The slow, gradual liberation—the south and the east, from the late summer of 1944 through the spring of 1945, the north and the west, in April and early May 1945—, impeded the resumption of a more or less regular daily life almost everywhere. On one hand the Netherlands were one of the pivot points for the Allied march on Germany, while on the other German leadership had designated the country as a ‘shock absorber’ for its own protection and a ‘depot’ for its supplies. During the protracted final stages of the war, from the failed operation Market Garden in September 1944 until German capitulation on May 5, 1945, all over occupied territory infrastructure (rail, water, air

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<sup>196</sup> Michael Ventura, ‘The Great Wall of Hollywood’, in: *Shadow dancing in the USA* (1985), p. 173.

<sup>197</sup> <http://www.gahetna.nl/collectie/index/nt00402/0cdc18ac-7cc1-102d-a57f-005056a23d00>.

transportation and industry in particular), buildings, equipment, livestock, and materials of all sorts were largely either destroyed, dismantled, requisitioned or plundered by the German army. In the south, i.e. beneath the great rivers that cut through the country, various towns and cities, notably Arnhem, Breda, Nijmegen, and Venlo, were all but destroyed or severely damaged by bombing or shelling from both Allied and German sides; Arnhem and many other towns and villages, moreover, were forcibly evacuated (and then plundered); and agricultural as well as built-up areas were inundated for tactical reasons by friend and foe. The western part fared no better: already in the early days of the war, in May 1940, bombing had destroyed the city center of Rotterdam. In the final stages, both the frontline and German reprisals for the railway strike of September 1944 cut off this most densely populated part of the country from significant food transports as well as from fuel—coal and gas—and electricity. This situation was compounded by the famine of 1944-1945, a combination of continued German reprisals and a long, harsh winter.<sup>198</sup>

As far as film screenings were concerned, cinema theaters that opened in those parts of the country liberated before German capitulation were supplied with predominantly British and American films by the Allied forces, more precisely by SHAEF's Psychological War Division.<sup>199</sup> Some of the more explicitly propagandistic of these films, according to the website Cinema Context, had found their way to the rest of the country shortly after German capitulation (in fact, this is the earliest available documentation of these films, as data of their screening from before May 1945 are unfortunately lacking<sup>200</sup>). Furthermore, as far as feature fiction was concerned, Cinema Context also allows one to infer that from late 1945, early 1946 onwards Dutch cinemas, such as there were, showed predominantly British and French fiction films;

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<sup>198</sup> Loe de Jong, *Het Koninkrijk der Nederlanden in de Tweede Wereldoorlog\**: 10a: *Het laatste jaar I, eerste helft\*\** (1980), pp. 305-514; 10b: *Het laatste jaar II, eerste helft\*\*\**, 1981), pp. 1-43; 68-82; 153-266; 10b: *Het laatste jaar II, tweede helft\*\*\*\** (1982), pp. 1081-1115; 1330-1394.

\**The Kingdom of the Netherlands during World War II*; \*\*10a: *The final year I, first part*; \*\*\*10b: *The final year II, first part*; \*\*\*\*10b: *The final year II, second part*

<sup>199</sup> Bert Hogenkamp, *De documentaire film 1945-1965: de bloei van een filmgenre in Nederland\** (2003), p. 41. SHAEF stands for Supreme Headquarters Allied Expeditionary Forces.

\**Documentary film 1945-1965: the florescence of a film genre in the Netherlands*

<sup>200</sup> Such propaganda documentaries as TUNISIAN VICTORY (US, 1944), ATTACK! THE BATTLE OF NEW BRITAIN (US, 1944) OF FROM D-DAY TO PARIS (UK, 1945) could be seen in the north and west from late May 1945 onwards.

American features only began to arrive in substantial numbers by late 1946, early 1947. Theoretically *LES CLANDESTINS* could have been released sometime in 1946. However, with fewer venues to show films and a backlog of prewar films from Allied and former occupied countries (either these had already been passed for exhibition before German occupation began, on May 10, 1940, and gradually banned thereafter, awaiting re-release after war's ending, or they were released only when all of Holland was liberated), what becomes apparent is a tendency to release films according to 'seniority'; even then American features generally seem to have been released at a slower pace.

There were also considerations of a more specific nature. Although it is unknown whether City Film actually had the rights to and copies of *LES CLANDESTINS* for some time already, what is intriguing is that the date of the censorship board's approval more or less coincided with the day, September 29, 1947, on which the Special State Pension Act became effective. This act stipulated that members of the resistance or their surviving next of kin were eligible for a state pension if there was "a causal link between their acts of resistance or their stance (...) and a physical or mental misfortune."<sup>201</sup> With *LES CLANDESTINS* the distributor may have wanted to seize on a timely opportunity to promote its property and take advantage of a popular piece of legislation (that heralded a social safety system of various collective insurances in the decades to come<sup>202</sup>) and a popular topic (the heroism of wartime resistance fighters). One of the changes the company made to the French trailer of *LES CLANDESTINS* shows not only how it meant to exploit that opportunity, but also how it adapted its publicity, after the censorship board's decision, to the rapidly changing circumstances of the immediate postwar era.<sup>203</sup>

Initially, this trailer appears to be in no way different from the classical format common in the 1930s and 1940s and which has as one of its most distinctive characteristics the

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<sup>201</sup> 'Rijkspensioen voor verzetslachtoffers', in: *Medisch Contact*\*\* (May 26, 1948), pp. 478-479.

The official Dutch name of this act was *Wet Buitengewoon Rijkspensioen*\*\*\*.

\*'State pension for resistance victims'; \*\**Medical Contact*; \*\*\*Special State Pension Act

<sup>202</sup> Kees Schuyt, Ed Taverne, *1950: prosperity and welfare* (2004), pp. 262-275 (orig. publ. in 2000 as *1950: welvaart in zwart-wit*\*)

\**1950: prosperity in black-and-white*

<sup>203</sup> print title *TRAILER LES CLANDESTINS* translated print title *TRAILER IN HIDING*

The Netherlands (SCN-Profiltili) 1948 | 35mm (nitrate and safety) | b&w | French titles, French spoken, Dutch titles, Dutch spoken | 7'50" | print at Eye, Amsterdam.

purposeful withholding of storyline information:<sup>204</sup> it shows a number of dramatic, romantic, and action-packed clips while superimposed texts briefly wrongfoot the spectator: “Is this a gangster film? An adventure film?”, etc., each question answered with a large “No”, only to heighten the mystery by subsequently flashing a series of story ingredients—“Love – Courage – Heroism - Loyalty”, etc.<sup>205</sup> But the plot, which incidentally is more complicated than simply French resistance v. German occupier, cannot be reconstructed from these clips. Equally traditionally, two stock text panels, one drawing attention to the distributor’s name, the other promising that the film will be “Coming soon to this theater!”, seem to spell the trailer’s ending.

But here the spectator was really wrongfooted, since the trailer continues with another text panel: “Now you will see and hear what some figures of the resistance, among whom His Exc. Secretary W. Drees, have to say about this film.” What follows is a four-minute, staged scene in which Deputy Prime Minister cum Secretary of Social Affairs Drees and H.M. van Randwijk, editor-in-chief of the weekly news magazine *Vrij Nederland* (which began as an underground publication during German occupation), are discovered behind a desk poring over papers when a City Film representative walks in and inquires about their thoughts on the film. In the ensuing conversation the distributor pledges that half of the release’s earnings will be donated to the Foundation 1940-1945, an organization committed to the moral, spiritual, and financial support of war victims and resistance fighters. The two former resistance men welcome this gesture: “*Handouts are not accepted by the underground, but friendship is and so is friendly support*”, says Van Randwijk, and the secretary reminds spectators of his recently enacted special pension act, the implementation of which had in fact been outsourced to said foundation. The trailer, even though the Dutch addition is somewhat stiffly shot and edited, is a smart and unconventional combination of publicity, goodwill, and tie-in, endorsed, moreover, by two prominent men, leading figures of the resistance during the war and very public figures in the postwar era.

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<sup>204</sup> Vinzenz Hediger, *Verführung zum Film: der amerikanische Kinotrailer seit 1912* (2001), pp. 16; 121-127.

<sup>205</sup> The clips *and* the superimposed phrases make this into an example par excellence of the ‘something-for-everyone-approach’—i.e. aimed at interesting a large public in a specific genre film—that Lisa Kernan defined as characteristic of one of trailers’ rhetorical strategies, the “vaudeville mode”; see her: *Coming attractions: reading American movie trailers* (2004), pp. 18-20.

City Films's trailer for *LES CLANDESTINS* is an instance of what I have called elsewhere *appropriation*.<sup>206</sup> Appropriation occurs whenever a film or other cultural (commercial) product is distributed outside its country or territory of origin. It consists of a set of measures that are applied, of necessity but also voluntarily, to adapt that product in such a way that it complies with local circumstances—particularly laws, language, manners, markets—and thereby make it legal, apprehensible, acceptable, and/or attractive. These locally made alterations cover such matters as (self-)censorship, translation, marketing, publicity, programming, *dispositif* as well as traditions or customs. The alterations to the trailer of *LES CLANDESTINS* show, moreover, that the degree of appropriation may well depend on margins of autonomy—City Film's unusual measure was not hindered by a Dutch office of the film's production company, Essor Cinématographique Française (unlike, say, the American majors, most of whom had representatives in Holland). It is, by the way, important to stress the local aspect of appropriation in order to distinguish it from, for instance, multiple language or montage versions made by one and the same production company before export and distribution.<sup>207</sup>

The measures that constitute appropriation are made by various parties (e.g. distributors, exhibitors, censorship boards, film heritage institutes) and can be subdivided into invasive and contextual. Invasive are those that alter the product—in this case the film print—physically: additions such as subtitles, logos of local distributors, exhibitors or archives, panels showing censorship board's ratings, intermission announcements, notes on restoration or, indeed, new material; replacements such as dubbing tracks, altered endings, montage or coloring; or the excision of shots or scenes, etc. Examples of contextual measures include: selection of venue and target audience; type of campaign, tie-ins; booking strategies; musical and/or verbal accompaniment; adjustment to specific programming customs.<sup>208</sup> Appropriation, in other words, crucially affects local appreciation and reception. That does not

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<sup>206</sup> De Klerk (2004), pp. 416-418; De Klerk (2008), p. 107.

<sup>207</sup> Nico de Klerk, 'Dream-work: Pan Am's *New Horizons* in Holland', in: De Klerk, Florin, Vonderau (forthcoming).

<sup>208</sup> Inserting intermissions where there had been none, as was customary in Dutch commercial cinemas through the 1990s, was both contextual and invasive. Most frustratingly, particularly in converted multiplex cinemas where the capacity of the café determined the timing of an intermission in any of its auditoria, screenings were interrupted at callously arbitrary moments; consequently, cuts in the middle of a scene were not unusual.

imply, of course, that appropriation predicts audience response. On the contrary, spectators, too, appropriate films shows in much more open-ended ways, the contours of which have only begun to be drawn.<sup>209</sup> My definition of appropriation as a limited set of institutional measures is particularly apt for countries, such as the Netherlands, where production is less important for filling national screens and seats than other sectors of the film business, while it also allows one to distinguish between those measures that were and are employed commonly, if not as a matter of course—such as the subtitling of the snippets of French dialogue and French-language texts in City Film’s trailer—and those occasioned by special circumstances—such as the trailer’s splicing with another film.

Indeed, as the combination of announcement, tie-in, and goodwill mentioned above points up Genette’s observation that epitexts—of which trailers are an instance—are more free-floating, their paratextual function can as a result easily become overlaid with considerations that do not necessarily and exclusively serve the text (here, the announced feature).<sup>210</sup> Epitexts, moreover, easily allow allographic elements, i.e. elements made by or for others than the parties directly responsible for the text’s production and presentation. The obvious stylistic and rhetorical break created by City Film suggests, therefore, that other than immediately self-serving motives might have come into play, too, in enlisting the help of the two former resistance leaders. (In terms of territorial rights distributor City Film was, of course, legitimately self-serving. But specific circumstances, as I will argue, pulled the publicity of the trailer in another direction.) More particularly, the time lag that arose between the French and Dutch releases of *LES CLANDESTINS* may well have been critical in deciding on this appropriative measure.

City Film did not resubmit the feature to secure a less strict rating. The unanimous decision of October 7, 1947, was apparently felt as beyond appeal, as it would have involved

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<sup>209</sup> Most of the papers collected in Stokes, Maltby (2004) deal with the business side of appropriation, while only two focus entirely on popular ways of appropriation; see: Nancy Huggett, Kate Bowles, ‘Cowboys, Jaffas and pies: researching cinemagoing in the Illawarra’, a report about an oral history project, and Charles Ambler, ‘Popular films and colonial audiences in Central Africa’, on pp. 64-77 and 133-157, respectively.

Information about popular audience appropriation is scattered in published (auto)biographies, memoirs, letters and other, so-called ego documents, while another rich lode—people’s memories—needs to be mined in oral history projects. A more concentrated source is the study of fans and their behaviors—see: Janet Staiger, *Media reception studies* (2005), pp. 95-114.

<sup>210</sup> See: Genette (2002), pp. 346-348, 350-353.

cutting too many scenes deemed important (e.g. “the burning of a village and the hanging of hostages” in retaliation for dynamiting a German train; a “realistic” Gestapo ‘interrogation’ of a Jewish physician). So, when the film was released, in May 1948, cinema listings still rated *LES CLANDESTINS* for 18 years and above.<sup>211</sup> There must have been, then, a more practical reason for the premiere’s delay.

Assuming that the distributor meant to offset the loss of income resulting from the film’s rating by repositioning it as a promotion for a good cause (to which, moreover, half the earnings were to be committed), it was all the more important to get the two popular, former resistance leaders before the camera. But the very fact of getting them to appear together proved to be time-consuming. To begin with, both had busy agendas. Van Randwijk was often abroad between August and October 1947, while during much of that and the following year his attention was in large part occupied by the very survival of his magazine;<sup>212</sup> As a cabinet member, Drees, besides being much absorbed with the reconstruction of postwar Holland, also became actively involved with the festering issue of the complicated political, military, and international law situation caused by the proclamation of the independent Republic of Indonesia, on August 17, 1945 (although not the entire archipelago had followed suit). In fact, between mid-December 1947 and early January 1948 he was in Batavia (today’s Djakarta) as part of a government delegation on an official visit that was meant to plumb how the conflict might be muted.<sup>213</sup> In fact, it is not too far-fetched to suppose that the Indonesian question itself may have contributed to delaying their joint appearance during this period. In July 1947, the Dutch government decided to send troops to what, under the 1922 Constitution,<sup>214</sup> it still considered its rightful, albeit de facto reduced and politically controversial colonial territory in order to quell the violence that had erupted after the abovementioned proclamation. The

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<sup>211</sup> See for instance: ‘Agenda’, in: *Haagsche Courant* (May 21, 1948), p. 2.

<sup>212</sup> Gerard Mulder, Paul Koedijk, *H.M. van Randwijk: een biografie* (1988), pp. 598; 604-608; 614-624.

<sup>213</sup> Jan A. Somers, *Nederlandsch-Indië: staatkundige ontwikkelingen binnen een koloniale relatie\** (2005), pp. 235-254; Hans Daalder, *Vier jaar nachtmerrie: de Indonesische kwestie. Willem Drees 1886-1988\*\** (2004), pp. 164-177; Willem Drees, *Zestig jaar levenservaring\*\*\** (1962), pp. 231-232.

\**The Netherlands East-Indies: political developments within a colonial relationship*; \*\**A four-year nightmare: the Indonesian question. Willem Drees 1886-1988*; \*\*\**Sixty years of life experience*

<sup>214</sup> Somers (2005), pp. 135-136.

following week, Van Randwijk sharply criticized the government's (and thus Deputy Prime Minister Drees's) decision in an emotional editorial.<sup>215</sup> In it he pointedly avoided the colonial designation "Netherlands East-Indies" and instead spoke of "the young state of Indonesia", echoing the name the controversial leaders of the Republican independence movement had used. More shocking to a segment of contemporary readers was his equation of the moral right of the Indonesian Republicans to that of the Dutch resistance under German occupation. The editorial, finally, was also astounding for breaking ranks with one of the government coalition partners, Drees's social democratic party, to which the magazine was most akin in both ideological and personal terms. With such a principled difference of opinion the two men may not have relished each other's company, let alone act in a spirit of harmony.<sup>216</sup> So, as Van Randwijk can be heard saying in the trailer that "*in the world of 1948 we should not forget about the resistance during the years of occupation*", the shooting of this additional scene must plausibly have taken place quite some time after the censorship committee's decision of October 1947, probably in the spring of 1948: the trailer was approved for screening in May 1948, coinciding with the film's Amsterdam premiere.<sup>217-218</sup>

The authority of the two men, then, may have served to support and accept the changing role and perception of the resistance as the war (at home) slowly slid into history. The

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<sup>215</sup> H.M. van Randwijk, 'Omdat ik Nederlander ben', in: *Vrij Nederland*\*\* (July 26, 1947), pp. 1, 5. The decision for a military intervention was euphemistically called "police action", because it was presented as a measure to restore order; see also: Mulder, Koedijk (1988), pp. 584-592.

\*'Because I am a Dutchman'; \*\**The Free Netherlands*

<sup>216</sup> All too commonly still in biographical and historical publications on late-19<sup>th</sup> century and later topics, moving images, let alone a humble trailer, are not considered as sources of any value, if at all. No comments on both men's cooperation in this trailer are therefore available in the works cited. Van Randwijk's biographers may be forgiven, because at the time of their research access to its custodian, the then Nederlands Filmmuseum, was less than generous. One intriguing detail, though, is that in Drees's memoirs Van Randwijk's name is never mentioned in any connection whatsoever (Drees, 1962); his biographer doesn't make much of this issue in terms of personal relationships either (Daalder, 2004). See also: Edward A. Chappell, 'Social responsibility and the American history museum', in: *Winterthur Portfolio* (Winter 1989), who writes that historians do not acknowledge "[f]ilm and history museums (...) because they represent media in which writing is not the distinguishing mode of communication." (p. 247).

<sup>217</sup> *Nieuw Weekblad voor de Cinematografie*\* (July 30, 1948), p. 6.

\**New Cinematography Weekly*

<sup>218</sup> According to an advertisement the film was released on May 7, 1948 in Amsterdam; the Hague premiere followed two weeks later; see resp.: *Nieuw Weekblad voor de Cinematografie* (May 7, 1948), unpaginated; 'Agenda' (May 21, 1948) and 'Films van deze week', in *Haagsche Courant* (May 22, 1948), p. 6.

\*'This week's films'

immediate postwar years were a period during which the ideas and ideals of resistance movements all over Europe had been gradually neutralized; as well, they had been swiftly disarmed in order to re-establish governments' monopoly on armed force. A much discussed issue in resistance circles during wartime had been the possibility of a new order, a "breakthrough" in the political and ideological arena. With so much of the war's burden falling on civilians this idea seemed to have catalysed a wider sense of solidarity: not just a blurring of class distinctions, but also a shared resentment against the traditional ruling elite. The most resounding expression of this sentiment was Winston Churchill's surprising defeat in the general elections of July 1945, shortly after war's ending in Europe.<sup>219</sup> But even though elections in some western European countries resulted in a hesitant swing to the left—i.e. social democratic—side of the political spectrum and an extension of the foundations of the welfare state, much of the period of reconstruction was defined by the American financed European Recovery Program (1947-1952; popularly known as the Marshall Plan), as part of the Truman administration's vision of a postwar world in which "economic growth was presented as the material condition for military security and political stability."<sup>220</sup> With the material reconstruction of Europe's war-torn societies often came a semblance, if not an actual restoration of prewar political power relations (involving government officials that had continued to rule and make plans in absentia). For many the return to some sort of regularity was too familiar for comfort. As historian Tony Judt writes, for former resistance members, opponents to interwar fascist ideology, as well as the young, "politics was (...) *about* resistance". Their optimism, however, was short-lived, either because, as in eastern Europe, new, dictatorial puppet regimes were brought in or, as in western Europe, the resistance movement lacked the experience and acumen to have a lasting effect in the political arena.<sup>221</sup> (In Holland, film censorship was actually symptomatic of restoration. The censorship board, which was up and running again in August 1945 after its denazification, proceeded in the same spirit as before the

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<sup>219</sup> Ian Buruma, *Year zero: a history of 1945* (2013), pp. 243-251; Tony Judt, *Postwar: a history of Europe since 1945* (2010 [2005]), p. 69.

<sup>220</sup> Schuyt, Taverne (2004), p. 57.

<sup>221</sup> Judt (2010), pp. 63-67.

war, blithely oblivious to what people had experienced and been exposed to over the five previous years. Remarkably, any more or less realistic portrayal of acts of war, whether in fiction or nonfiction, ran the risk of restricted screenings, or none at all. And so it could happen that *LES CLANDESTINS* was approved for restricted audiences; and so it could also happen that the anti-German, pro-resistance feature *ROMA, CITTÀ APERTA* [1945], was initially rejected for general release in 1947, as it was deemed a mere “series of harsh and vulgar scenes”. Yet in the latter case the moral confusion became apparent on appeal, when it was rated for audiences of 18 years and above after only two excisions.)<sup>222</sup>

So, “in the world of 1948” the resistance, if it didn’t already have an altogether nostalgic ring, was something to be remembered and admired within the safe frame of past heroics in the struggle against fascist enemies; writer and scholar Ian Buruma writes about the “flurry of war monuments in the Netherlands (...) to resistance fighters, fallen soldiers, to national suffering, to the sacrifice of brave individuals.”<sup>223</sup> But it had no obvious place in the postwar parliamentary democracies. In other words, by this time the theme of *LES CLANDESTINS* may well have been felt in need of updating and reframing, which is precisely what Drees and Van Randwijk’s appearance was meant to accomplish: their reputations, secure as a result of their wartime exploits and their current positions, were now employed to safeguard the support of former resistance members within the new, consolidative welfare state that was under construction. A review in the *Hague Gazette* perfectly illustrated this state of affairs saying, “[f]or a few hours one is transported back to the days when the Germans terrorized Europe, hung hostages or burnt entire villages in retaliation, counteracted by the resistance of the heroic French underground

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<sup>222</sup> <http://www.cinemacontext.nl/cgi/b/bib/bib-idx?q1=rome%20open%20stad;c=cccfilm;type=simple;rgn1=simple%20fields;tpl=details.tpl;sid=f2966db3241c26714db83068a5489539;lang=nl;sort=titel%20oplopend;cc=cccfilm;view=reslist;fmt=long;page=reslist;start=1;size=1>.

In 1948, the same director’s *PAISA* (1946), about the liberation of Italy by the Allies and the Italian resistance, was approved only for 18 years and above because of its scenes containing “fights with partisans”, “the hanging of POWs” as well as a “seduction scene”; see:

<http://www.cinemacontext.nl/cgi/b/bib/bibidx?q1=paisa;c=cccfilm;type=simple;rgn1=simple%20fields;tpl=details.tpl;lang=nl;sid=15e5f049cb6cfbd0e93662625d7e5eb2;sort=titel%20oplopend;cc=cccfilm;view=reslist;fmt=long;page=reslist;start=1;size=1>.

<sup>223</sup> Buruma (2013), p. 136. These monuments to Dutch heroics and suffering, Buruma points out, also camouflaged the embarrassment of allowing most of the country’s 150,000 Jewish citizens to be taken to concentration and death camps.

that led—albeit at the cost of many lives—to liberation”, while in the next sentence it informed its readers about the good cause to which their money would contribute.<sup>224</sup>

*Conclusion: a case of looseness*

Film curatorship, according to a recent, well-advised definition, is “[t]he art of interpreting the aesthetics, history, and technology of cinema through the selective collection, preservation, and documentation of films and their exhibition in archival presentations.”<sup>225</sup> Although I agree, clearly my focus in this chapter was less on technological and aesthetic than on historical aspects. Yet it wasn’t restricted to cinema history proper. In varying proportions these five, brief case studies are situated at the interfaces between cinema and societal, political or economic circumstances and considerations. They describe how these contexts affected cinema’s manifestation, particularly through the ways in which the film business made, organized, structured, and/or publicized its products and attracted audiences in a certain setting and with a certain promise or goal, whether a forty-five second campaign film aimed at vaudeville audiences and its subsequent reframings, a cinema theater’s program lineup on a paper handbill, or publicity for a worthy cause tacked onto an action-packed trailer.

These practices and their histories are not explicitly covered by the definition quoted above. Nor are they discussed in the reproduced e-mail exchanges between its authors that led up to the definition’s final formulation—at one point the term “historical traditions” was advanced, but it drew no comment and was tacitly dropped.<sup>226</sup> Nevertheless, that single occurrence is a reminder that cinema history is simply inseparable from other histories. While in a book on film curatorship it is inevitable that its domain is delimited, the definition nevertheless remains loose. I use that word, “loose”, in the sense intended by logician Olaf Helmer and philosopher Nicholas Rescher in their paper on explanatory statements in the “inexact sciences”, their umbrella term for applied physical sciences, history, and the social sciences. In these disciplines specifically, they wrote, law-like formulations are “not unrestricted

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<sup>224</sup> ‘Films van deze week’ (May 22, 1948), p. 6.

<sup>225</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), p. 231.

<sup>226</sup> *ibid.*, pp. 222-230.

or universal”, but “conditional in their logical form”. That is to say, the looseness of definitions, predictions, etc. is a function of conditions of time, place, and circumstances “which may only be indicated in a general way and are not necessarily (indeed in most cases cannot be expected to be) exhaustively articulated”; sociologist Harold Garfinkel referred to and rephrased these conditions as the *et cetera* rule, by which he meant to cover (and in his experiments, to uncover) “unstated understandings”.<sup>227</sup>

Take, for example, the statement that during the so-called Hollywood studio era eight film companies together controlled all aspects—production, distribution, and exhibition—of the American film industry between the mid-1920s and late 1940s. Besides the explicitly mentioned temporal and spatial limits, it was also conditional on a number of signifying contexts, such as the companies’ vertical integration, their structure as stockholding companies with credit lines to Wall Street, their exemption from anti-trust laws, or their production modes of labor specialization and standardized product differentiation.<sup>228</sup> Looseness, furthermore, also implies that counterfactual examples can be explained, or absorbed, by the law-like statement.<sup>229</sup> For instance, films did get produced independently, but to recoup costs and make a profit its producers needed to make sure they were going to be distributed through one of the eight companies.<sup>230</sup>

Here, I take looseness as an opportunity to extend the notion of film curatorship by appealing to extra-filmic signifying contexts of film heritage artifacts and records. This is not a mere matter of opinion, because a stricter, ‘textual’ sense is in fact an obstacle to understanding those artifacts for which aspects of form and style are subordinate. What is more, their aesthetic ‘bareness’ merely reveals the conditions of time, place, and circumstance that operate on all of them.

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<sup>227</sup> Olaf Helmer, Nicholas Rescher, *On the epistemology of the inexact sciences* (October 13, 1958), pp. 8-13; Harold Garfinkel, ‘What is ethnomethodology?’, in: *Studies in ethnomethodology* (1984 [1967]), p. 3.

<sup>228</sup> Gomery (1986), pp. 3-25; Janet Staiger, ‘The Hollywood mode of production, 1930-1960’, in: David Bordwell, Janet Staiger, Kristin Thompson, *The classical Hollywood cinema: film style & mode of production to 1960* (1985), pp. 311-319.

<sup>229</sup> Helmer, Rescher (1958), pp. 12-13.

<sup>230</sup> In fact, only through five of them, as during most of the studio era the so-called Little Three—Universal, Columbia, and United Artists—had no theaters of their own and distributed their films, too, through the so-called Big Five—Paramount, MGM, 20<sup>th</sup> Century-Fox, Warner Bros., and RKO. This is the reason for using the rather loose phrase “eight film companies together”.

Take the example, once more, of the film materials to which the Colonial Institute in Amsterdam supplemented its *Illustrations* in the 1910s and 1920s. As noted, the institute's disregard for what the filmmakers had recorded, as attested by the cuts, inserts, and other changes made over the years, rules out their textual integrity or any unequivocal attribution of authorship. Furthermore, from a traditionally aesthetic point of view these films are 'uninteresting', certainly not innovative: their long takes are largely undistinguished and typical of contemporary nonfiction filmmaking (the equivalent of fiction films' tableau style), where shots lasted as long as an action took to complete, e.g. each leg of an itinerary or each of the successive phases of a production process. But whenever it was considered expedient the Colonial Institute scissored such shots. For instance, those shots for which the camera had been positioned to follow a vehicle's complete course from one point to another were apparently too long or lacking any 'hook' to attach a lecturer's text to. The Colonial Institute had no patience with filmically conceived sequences.

One specifically intriguing sequence in this collection is instructive. In the film *COWPOX VACCINATION IN THE VILLAGE* the assembled (indigenous) population has been positioned on either side of a road to allow the camera to record the vaccinator's arrival in and subsequent walk through the village. This action is distributed over two shots connected by what looks like a then modern way of continuity editing: in the first of these shots the camera pans to follow the vaccinator until he disappears off-screen right, and in the next he is picked up again when he enters screen left from behind a building. The sequence might make one wonder whether there had been similar instances before the Colonial Institute imposed its own editorial decisions on the prints; this option assumes that the sequence happened to survive the film's curtailment over the years to less than a third of its length listed in the first catalogue, from 150m to 45m. It is likelier, however, that the sequence was accidentally created by the Colonial Institute's invasive measures, viz. the removal of one or more intermediate shots (that may have shown another part of the walk). Support for this explanation comes from a splice between the two described shots in the only surviving negative, a duplicate partly made on stock from the year of the third and last catalogue, 1923, as well as from two tinted nitrate positive prints (which

means they may have been made anytime since 1918, the year the institute began to color its prints) that bear the marks of a copied splice between these two shots.<sup>231-232</sup>

Not to point out this physical aspect is an instance of obstructing the film's appreciation and understanding. But to state that the films lack any formal or narrative distinction, let alone innovation, is simply beside the point. What the prints that have come down to us do reflect, of course, are deliberate decisions to realize the Colonial Institute's aims of education and propaganda. Their length allowed lecturers to adapt to—and was a result of—the delivery of the spoken texts during projection. Length also points to their exhibition venues, or rather the cinema theaters where they were *not* shown.<sup>233</sup> Nonfiction films in commercial programs, in the early and mid-1910s, commonly lasted no more than five minutes or so; the Institute's films are on average longer—the longest has a running time of twenty minutes. In the cinema theater, moreover, diversity was not only a matter of rhythm of the program as a whole, but also of the individual films: to secure their entertaining character shots had better not outlast their visual and storytelling interest. So, whereas lecturers in cinema theaters, if and when their services were required, had to comply with the demands of the entertainments screened, the spoken text determined the length of the Colonial Institute's films.

These films and their specific way of exhibition are just one instance of the range of materials and practices that existed before and concurrently with what became cinema's mainstream theatrical practices, *dispositifs*, and technologies. In my view, it is the task of film heritage institutes not only to bring out the full range of materials and practices, but also to

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<sup>231</sup> I consider this an improvement over my earlier interpretation in: De Klerk (2010), pp. 90-91.

Although it is common to say “between two shots”, a splice was actually made by overlapping one image partially with the next one: after removal of one or more images, the two ends of a film strip were thus glued together. When copied, a splice can be seen in a positive print as a white, horizontal line, a result of the light deflected by the overlap during the duplication process.

<sup>232</sup> original title KOEPOK-INENTING IN DE DESA translated title COWPOX VACCINATION IN THE VILLAGE  
The Netherlands (Koloniaal Instituut) 1912 | 35mm full frame (safety) | b&w, tinting | Dutch titles | 2'40" | print at Eye, Amsterdam.

<sup>233</sup> Archivist Lori Podolsky Nordland writes: “A document is more than its subject content and the context of its original creation. Throughout its life cycle, it continually evolves, acquiring additional meanings and layers, even after crossing the archival threshold. As such, archivists need to read documents against the grain to search for the deeper contexts of their meaning.” She has termed these “additional layers of context” *secondary provenance*; see her, ‘The concept of “secondary provenance”: re-interpreting Ac co mok ki's map as evolving text’, in: *Archivaria* (2004), pp. 147, 149. The abovementioned measures of appropriation, as well as reframing, can be seen as specific instances of this broader concept of secondary provenance.

bring a wider array of signifying contexts to bear on them than the usual, mostly aesthetic categories. Surely, the very notion of looseness is a warning that any attempt at comprehensiveness is futile. Yet the inclusion of those materials, conditions, conventions, and practices the interpretive communities of the film heritage world do know have existed, or still exist, will at least ensure that a definition of curatorship (if not of the task of film heritage institutes as a whole) accounts for both majority and minority practices and do justice to cinema as a highly diversified phenomenon. So, as a legend to the definition's subdivision in technology, aesthetics, and history, I suggest for consideration a conceptual apparatus that agrees with Howard Becker's delineation of networked, interdependent cultural worlds in that they cover the histories, conditions, and conventions that have allowed the accomplishment of cinema, then and now, along or against the grain. Others may want to subdivide or supplement these concepts, but for now I have settled on a minimal number of more or less coherent considerations.

*Continuity*, first of all, emphasizes the parallels and contact points between the histories of cinema and other (performing) arts and media, in terms of technologies, personnel (ownership and management structure as well as crew or cast), narrative and presentational formats, venues or audience composition. This concept is important, for instance, for understanding the acceptance of cinema by virtue of its introduction into established entertainments, as well as for the current transition to and proliferation of digitally-based practices.

*Manifestation* refers to cinema's manifold, multifaceted appearances: its purposes (e.g. propaganda, campaigning, instruction, documenting, education, advertising, recruitment, discovery or entertainment); target groups (e.g. family and friends, children, shoppers, students and trainees, the military, foreign audiences); venues (e.g. fairgrounds, variety theaters, department stores, coffee houses, cinemas, schools, museums, world and trade fairs, drive-ins, as well as various home cinema systems and web applications); presentation formats (e.g. mixed-media formats—ranging from variety shows to tie-in publicity campaigns—, multiple-channeled shows, framing events—such as Q&As or lectures—, programs, serials, festivals, playback systems).

*Identity* focuses on the negotiation between local and international aspects, of which the abovementioned practices of appropriation—measures to adapt foreign cultural objects to local legal, linguistic or market circumstances, among others—, are the clearest and most ubiquitous examples.

*Experience*, finally, refers to the ways cinema appeals to spectators' imagination, world knowledge (including social and political involvement) or emotions. Besides surface aspects such as genres, narrative forms, rhetorics or style, they include the contexts that are most proximate to the film screening: the specific location and architectural properties of a venue as well as its social meaning;<sup>234</sup> the state of projection and display technologies; announcements of all kinds—e.g. music, posters, trailers; program formats and live elements during a performance; souvenir program bills and memorabilia as reminders; I cluster fanzines and fanclubs in this category, too.

These concepts are meant to flesh out the abovementioned definition, while at the same time they propose signposts to the contexts of the film heritage in a given geographic region and historical era. As well, they are meant to align with the archival notion of what archivist Hans Booms has called *functional context*, i.e. all those contexts that contribute to forming “a conception of a certain period in the development of the entire section of society”.<sup>235</sup> The concept was developed to both broaden the remit of archives from the records generated by administrative bodies to those generated by all parties involved in a specific area of societal, economic or political activity (or the “functions of governance”<sup>236</sup>) and simultaneously cope with the overwhelming accrual of the record production by postwar administrative bodies

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<sup>234</sup> A circumstance pointed out as early as 1914 when sociologist Emilie Altenloh commented on the difference between neighborhood cinemas with their simple wooden folding seats and the picture palaces with their lobbies, refreshment rooms, and upholstered seating: “Selbst die Bilder wirken in dieser Umgebung nicht mehr als dieselben wie im unwirtlichen und ungemütlichen Vorstadtkino. Die mehrzahl der Gäste sieht anders, empfindet anders, legt andere Ideen den Handlungen zugrunde. Eine Filmgeschichte ist ein dehnbare Ding, und die angedeuteten Geschehnisse lassen sich ganz individuell ausgestalten. Dabei wirkt aber das Publikum, auf das man rechnet, bestimmend mit.” See her: *Zur Soziologie des Kino, die Kino-Unternehmung und die sozialen Schichten Ihrer Besucher* (1914), p. 19.

<sup>235</sup> Booms (Summer 1987), p. 103. For the focus on functional contexts, rather than on records and documents per se, see also: Terry Cook, ‘Remembering the future: appraisal of records and the role of archives in constructing social memory’, in: Blouin, Jr., Rosenberg (2009), pp. 169-181; Cook (1992); David Bearman, ‘Archival methods: *Archives and Museum Informatics* technical report #9’, in: *Archives & Museum Informatics* (1989); Philip N. Alexander, Helen W. Samuels, ‘The roots of 128: a hypothetical documentation strategy’, in: *The American Archivist* (Fall 1987), pp. 526-529.

<sup>236</sup> Cook (2009), p. 175.

specifically. A focus on the functional contexts, also called macroappraisal, implies research in order to prioritize the *documentation* of the (hierarchized) functions and activities of record creators rather than acting as custodian of the documents transferred and accessioned. While Booms's article was written in the context of a national archive (he worked at the German Federal Archives), it would already be quite an accomplishment to form some sort of complete conception of cinema in a certain place and period alone (although I guess that research in recent decades on Pathé Frères during the years leading up to World War I or Hollywood's studio era comes close).

My concepts are certainly meant to create a fuller understanding of the institutions—in the sense of both organizations and practices—that affected cinema at certain places and at certain times. There is, however, a major difference with the way non-specialist film heritage institutes conceive of their task. The time, money, and manpower the film world has invested and the practices and conventions it developed were all meant to create very concrete products—films and a number of ancillary products—that are no documents or records in the sense archival science commonly understands these terms.<sup>237</sup> They are unlike, say, a production or distribution company's correspondence—which are records generated precisely in the service of making or distributing the films. They are, then, artifacts. In other words, film heritage institutes collect them less for their evidentiary value (i.e. “the quality of records that provides information about the origins, functions, and activities of their creator”) than for their informational value (i.e. “the usefulness or significance of materials based on their content”);<sup>238</sup> this, of course, is the distinction that allowed Tino Balio's comment on the output of Depression-era Hollywood: the “content” may at times have been socially uplifting, but the “creator” was profit-seeking. As artifacts, then, films allow all sorts of aesthetic judgments considered valuable in and of themselves; hence their selection usually goes beyond

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<sup>237</sup> Margaret Proctor, Michael Cook, *Manual of archival description* (2012 [2000]), define record(s) as “[d]ocument(s) created or received and maintained by an agency, organization or individual in pursuance of legal obligations or in the transaction of business” (p. 254). Richard Pearce Moses, *A glossary of archival and records terminology* (2005), allows wider meanings in terms of both purpose and medium (“Information or data fixed in some media” is one of his definitions), yet comments that “document is used synonymously with record” (pp. 126-126).

<sup>238</sup> *ibid.*, pp. 152, 206. However, the distinction between artifacts and records is not all that rigorous, as “[a]rtifacts may be preserved as records, documenting a design or function” (p. 36). The latter notion, however, is not emphasized in the institutes' public information.

accessioning only a few items that are exemplary for various formal, stylistic or narrative aspects. As a matter of fact, even in dedicated institutes for useful film artifacts, such as the *Établissement de Communication et de Production Audiovisuelle de la Défense (ECPAD)*, Ivry-sur-Seine, for still and moving images of the French army (many of which had an instrumental function and were not meant for public screenings), or the *Archivio Nazionale del Cinema d'Impresa (ANCI)*, Ivrea, for Italian-made industrial and advertising films, 'functional' collecting of a limited number of representative items "documenting a design or function" is not common either.

Films have always been the primary target of collection activities. This artifactual, aesthetic bias will therefore doubtlessly have contributed to film heritage institutes' textually oriented conception of their mission. It may also explain why presentation is such a prominent activity. And because this conception largely favors questions of form and style and artistic meaning, film heritage presentations have often imposed *new* contexts on these artifacts that can be potentially enlightening—e.g. the work of one director, performer or studio—, yet also potentially dubious, as when works unrelated in time, place or agency are hitched together under a collective title, often without overmuch consideration for the different conditions and signifying contexts in which they were made, exhibited, and received. Seldom do film heritage institutes in their presentations respect the archival principle of provenance, the entity "that created or received the items in a collection", let alone "the organizational, functional, and operational circumstances surrounding materials' creation, receipt, storage, or use, and its relations to other materials."<sup>239</sup> But most consequentially, as the vast majority of in-house presentations of film heritage materials takes place in a theatrical setting, the artifacts that were screened in other types of venue and for other purposes than entertainment or aesthetic enjoyment have become hard to account for. It is this circumstance that makes such artifacts into collection items and outcasts at the same time. Of course, it also impedes the presentation of the "working system" of various alternative settings.

So, to repeat my question at the beginning of this chapter, In what ways can these materials be meaningfully presented and their histories meaningfully communicated to the

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<sup>239</sup> *ibid.*, pp. 317-318; 90.

public? The mainstream, theatrical model that film heritage institutes have copied, with its regular daily programs, at regular times, in conventional screenings, seems to have directly affected the ways they have shaped and defined their gatekeeper function. In such circumstances a program about the films commissioned by the Dutch Colonial Institute, for example, would only become meaningfully enhanced, if not meaningful tout court, when spectators are informed about any or more of such contextual matters as the ideology and purposes of the Colonial Institute, the particular ways it attempted to control the screening of its films (venue and presentation format, its indebtedness to magic lantern shows), their distinction from commercially released exotica, etc., as well as matters—and myths—implied in the prints’ “intellectual content”<sup>240</sup> (e.g. the colonial economy, demographics, or politics; information pertinent to specific items—e.g. vaccination as part of the colonial administration’s early 20<sup>th</sup>-century policy of improving medical conditions), as well as their extrinsic aspects, such as the prints’ histories (e.g. splices, inserts, coloring, the additional Pathé footage, and other changes the institute subjected its films to—not to mention the invasive measures taken by the films’ current repository) or contemporary camera and lens technology.

This is not a plea to reenact the original shows and their contemporary, illustrative texts (although the original presentation formats might be evoked for conveying precisely the sorts of information mentioned above). What I do want to stress is that film heritage institutes need, first of all, a way of doing curatorship that activates—that is to say select and lift from the darkness of the vaults into the public light—all types of objects. Secondly, they need to develop different presentation formats. Formats, particularly for screenings, need to be more flexible and more imaginative than most film heritage institutes are accustomed to mount. Obviously, this would allow them to accommodate a larger set of materials and their contextualizing information. Moreover, more thoroughly contextualized presentations may also play up the histories hidden, as we have seen, behind all those ‘transparent’ feature fiction materials.

If and when all this happens cannot, I suppose, be “exhaustively articulated”.

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<sup>240</sup> Bearman (1989), chapter III: ‘Arrangement and description’ [the PDF of the text is unpaginated].

### 3. selected writings

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The twelve essays and articles collected in this chapter are all related, albeit in various degrees, to the case studies of the preceding one. Some, however, partly overlap. This was done on purpose and to make some recompense to those readers not fluent in the Dutch language. For them, English-language articles have been included that partly cover the same ground. This applies to the essay titled “‘Volgt het voorbeeld van John Wayne’: over onze grenzeloze nationale cinema” (2004b), a reflective text written for *Film in Nederland*, a book on Dutch national cinema, initiated and sponsored by the Nederlands Filmmuseum. The part of that essay that is devoted to films in Dutch colonies is largely the subject of ‘Dark treasures: rediscovering colonial films’ (2004a), which was written on the occasion of a series of programs of colonial cinema I curated for the 2004 edition of the festival Il Cinema Ritrovato, in Bologna.

As well, that part of the essay ‘Een onmogelijke opdracht: J.C. Lamsters filmopnamen voor het Koloniaal Instituut’ (2010)—included in a monograph on Dutch colonial filmmaking pioneer J.C. Lamster—, that deals with the topics, formal aspects, re-editing, and exhibition of the films made for the Dutch Colonial Institute is in abbreviated form reproduced in ‘100 Years of image control: the case of J.C. Lamster’s films for the Dutch Colonial Institute’ (2013). The latter article is based on a lecture presented at a conference on digital scholarship and heritage at the University of Cambridge, in 2010.

All the articles and essays are arranged more or less in accordance with the order of their being referenced in the preceding chapters.

### 3.01.

#### “pictures to be shewn”

##### programming the American Biograph

in: Vanessa Toulmin, Simon Popple (eds.), *Visual delights: essays on the popular and projected image in the 19th century* (Trowbridge: Flicks Books, 2000), pp. 208-216

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In reflections on early cinema, the notions of surprise, astonishment or shock often come up, along with the names of Benjamin and Kracauer, usually to stress the modernity of cinema and the cinemagoing experience. I don't particularly want to argue with these notions as such. I believe there was surprise and astonishment, simply because showmen set out to impress those they were able to allure with their performances. One motivation for that was to downplay cinema's similarities to the stories and techniques of other forms of mechanical visual reproductions. Moreover, the ways in which they showed their wares also made use of established strategies. Here, then, I want to complement said notions with a counterweight by playing *up* the idea of continuity with other entertainments, ultimately questioning the importance of the term “modernity”. I do that by having a look at turn-of-the-century film programmes, rather than at individual films or early film in general. I focus on the film programme for the simple but not universally acknowledged reason that it was the normal format of exhibition.<sup>241</sup> I limit myself to the programmes of the Mutoscope & Biograph Company, in the United States, in the Dutch town of The Hague, and especially in London's Palace Theatre of Varieties. For the traces of reception of these programmes, I mainly use the

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<sup>241</sup> With this view I find myself in the good company of historian Nicholas Hiley, even though I came to this understanding through my work in a film archive, an institute that, he fears, promotes a fixation on the individual film. See his: “‘At the picture palace’: the British cinema audience, 1895-1920”, in: John Fullerton (ed.), *Celebrating 1895: the centenary of cinema* (John Libbey: Sydney, 1998), 96-97. As a comment on his essay, I'd say that fixation, in a film archive, is merely a requirement for making a print. But when it comes to selecting materials for preservation, the individual film is no more important a unit than, for example, an *œuvre*, a distribution catalogue or a production company's output. The programme, though, would merit a more prominent place in these considerations.

*Biograph Bulletins*.<sup>242</sup> Not because I think that the reports assembled in the *Bulletins* are uniformly reliable accounts of spectators' responses. But what is interesting about them is that their very unreliability points up a concern with modernity that parallels the interest of present-day students of early cinema. Therefore, before discussing the film programmes, I go back, once again, to the myth of the naive film spectator. I'll cover the same ground here and there as Stephen Bottomore did in his article on that subject,<sup>243</sup> but my focus is smaller, my angle different. It is not my purpose to uncover the real naive spectator, because I think that the mythical spectator's resemblance to real persons and situations is entirely coincidental—I discount Bottomore's examples of film spectators not familiar with nineteenth-century, western entertainment technology, not just the cinema, examples that are irrelevant to his pertinent point that the people who made up the audiences of early film shows had varying experiences and competences.

### **Loss of poise**

In an interesting article on folk museums in turn-of-the-century Scandinavia, Mark Sandberg reported on his findings that visitors' experiences were often at odds with the intentions of the founders of these museums: visitors appeared to have brought along viewing habits of other modern attractions, such as the cinema.<sup>244</sup> Their modes of watching, in other words, were too eclectic for the museums to accommodate. Where museum managements envisioned prospective visitors immersed in a narrativized version of history (through the combined use of mannequins and authentic objects and buildings), actual visitors apparently let their gaze roam more freely, out to the world of electricity and industry. In written comments visitors indicated that they had been intrigued by the juxtaposition of the pre-industrial objects and buildings displayed and the modern surroundings the museums, the open-air museums in particular,

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<sup>242</sup> *Biograph bulletins 1896-1908*, compiled by Kemp R. Niver (Locare Research Group: Los Angeles, 1971).

<sup>243</sup> 'The panicking audience?: early cinema and the "train effect"', in: *Historical Journal of Film, Radio and Television*, vol. 19, 2 (1999), 177-216.

<sup>244</sup> 'Effigy and narrative: looking into the nineteenth-century folk museum', in: Leo Charney & Vanessa R. Schwartz (eds.), *Cinema and the invention of modern life* (University of California Press: Berkeley etc., 1995), 320-362.

commanded a view of; some stressed the thrill of being able to be in two worlds at the same time.

Sandberg coined the term “*crossover spectating*” for the phenomenon of applying the habits or experience of one visual attraction to another. There is some indication—but no recognition—of this phenomenon in the way early film screenings of the Mutoscope & Biograph Company were reported, too. In a review in the *New York Mail and Express* of 17 October, 1896, reproduced in the *Biograph Bulletins* (14), it was reported that two women “screamed and nearly fainted” as the moving images of a train—the Empire State Express—appeared to rush down upon them. But, the review continues, “[t]hey recovered in time to laugh at their needless excitement.” This description evokes ways of experiencing mechanical thrills, such as Ferris wheels, roller-coasters or chutes, in fairgrounds and amusement parks—even today. These amusements, I think, were—and are—simply less fun without screaming. In fact, screaming seems to be the behaviour required to make the sensation such attractions offered complete.<sup>245</sup> In that sense, watching, rather than undergoing, another kind of mechanical thrill may have triggered this particular instance of crossover spectating.

Of course, that doesn’t rule out the possibility that some spectators were indeed impressed with moving images of on-rushing trains. A number of Biograph films had (and still have) the potential of affecting spectators kinetically. After all, the technology of the Mutograph camera, with its recording speed (30 frames per second or more) and higher definition (68mm gauge), was ideally—and for a while uniquely—suited to make clear pictures of the fastest trains of the period, such as the Empire State Express (“at sixty miles speed”; 13); and this was matched by the superior Biograph projector, which produced a stable image of larger dimensions. Furthermore, Stephen Bottomore points out that under certain conditions perceptual confusion is more likely to occur (188-191). Yet, all that still doesn’t explain why such behaviour was represented as naive or unsophisticated. As a matter of fact, Tom Gunning has argued that spectators of early cinema were *not* easily duped, but expected and were in general

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<sup>245</sup> The sequence shot in Copenhagen’s amusement park Tivoli in Frederick Wiseman’s 1995 documentary *BALLET* shows how screaming in roller-coasters and similar contraptions is a conscious, timed *decision* rather than an involuntary response.

prepared for state-of-the-art trickery.<sup>246</sup> In his view, these spectators were mostly “sophisticated urban pleasure seekers”. But even of the less sophisticated spectators, the “country bumpkins” and “rubes” that, as Bottomore stresses, were part of film audiences, too, one should ask what prior experience of mechanical visual reproductions they *did* bring with them and whether their visit to a cinema programme indicated a *wish* to be thus prepared. The news story’s women (another category that at the time would have fitted the role of naive, impressionable spectators), although their responses may have been too loud for vaudeville norms, were most probably anything but unsophisticated, being able as they were to draw on experiences with fairground amusements. Crossover spectating, then, would have made audiences less gullible than the myths surrounding early cinema wanted contemporary cinemagoers—and later students of cinema history—to believe. But how much myth-making was actually going on?

The naive filmgoer was one instance of a wider mockery, in songs, cartoons, newspaper stories or films, of people unable to cope with modern life—or rather its most palpable symbols, such as the skyscraper or the cinema. One may suspect that the popularity of these stories and images was assured by their wide circulation, facilitated by the very media in which they appeared. The *Biograph Bulletins* show that the cited report from the *Mail and Express* was referred to a month later in another newspaper, in another city: in the *New Haven Palladium* of 16 November, 1896 (17). What’s more, the *Palladium* review repeated almost verbatim a month-old review of THE EMPIRE STATE EXPRESS from another New York newspaper, the *Telegram* of 15 October (14). But what is remarkable is that the *Palladium* omitted the women’s “recovery”; in the difference between these reports one can witness the myth taking its now familiar shape. In retrospect, the *Mail and Express* review actually appears to be an exception, as most newspapers, in fashioning their own versions, effectively focused largely on the distinctive qualities of film screenings.<sup>247</sup>

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<sup>246</sup> ‘An aesthetic of astonishment: early film and the (in)credulous spectator’, in: Linda Williams (ed.), *Viewing positions: ways of seeing film* (Rutgers University Press: New Brunswick, 1995), 116-117.

<sup>247</sup> Ben Singer reminds us that newspapers had an “obvious commercial interest in portraying the world in a drastic light. After all, hue and cry and thrills [...] sold copies.” See his: ‘Modernity, hyperstimulus, and the rise of popular sensationalism’, in: Leo Charney & Vanessa R. Schwartz, *op. cit.*, 88. And Stephen Bottomore demonstrates that publicity of that kind wouldn’t have been unwelcome to exhibitors either; *op. cit.*, 181.

However, what strikes the reader most now is that the myth of the naive spectator appears to be based on a very limited number of stories: the cited story (and its syndicated, if not partly plagiarized versions) is in fact the only one the *Biograph Bulletins* contain. In the majority of these reports, screaming and other mentionable responses simply did not occur, even though they report screenings of the same films or programmes of films. The most telling example is a peculiar story in the *Cincinnati Enquirer* of 2 November, 1896 (15), the author of which clearly wished to distinguish himself from what he perceived as the plebeian patronage of the theater. He feels compelled to explain his—quite singular—motivations for being there in the first place: “I went to the latest Music Hall with Henry Mosler, the Cincinnati born artist, to see the pictorial invention of Herman Casler, a young draughtsman and mechanic.” And of the images of the Empire State Express rushing by he reports, “We sit spellbound, exalted in happy wonder that man’s scientific and mechanical education are left us to give one sign of hope to the dragged sensuality of our music halls.” This is certainly not a man who frequents fairgrounds, amusement parks or similar attractions. With his ornate descriptions of NIAGARA FALLS (“with all its drops in paroxysm, [...] is to arrest the heart and make science-devout the audience which came only to leer at lewdness”) and THE EMPIRE STATE EXPRESS (“the greater dragon than that one in Revelations”), he wants his readers to know he is a representative of high culture, obviously and purposefully out of touch with his fellow spectators. But despite their supposed primitiveness, there’s no mention of spectators fainting, screaming or ducking away. The singular phraseology and tone may make the *Enquirer* piece an anomaly in the reports collected in the *Bulletins*, but the very absence of the staple elements of early cinema myths, which would undoubtedly have been grist to its author’s mill, should be taken as an indication that audiences ordinarily displayed less naive, and less excessive, expressions of enthusiasm or awe.

It appears, furthermore, that an audience’s enthusiasm could be aroused by any of the Biograph films, not just those showing trains coming “right dead at you full speed”. For instance, in the *New York Times* of 13 October, 1896, the screening of THE EMPIRE STATE EXPRESS was said to be received with cheers “as great as those for McKinley” (12). It is clear from various other news reports that the focus of that particular film screening was largely on footage showing the

Republican presidential candidate: “It was McKinley night”, the *Times* wrote. And the *New York Tribune* of the same date stated that “[t]he biggest part of enthusiasm began when a view of McKinley and Hobart parade in Canton was shown.” (12) Spectators that night, many of whom were Republican dignitaries, were primed for this specific section—“the political part” (13)—of the programme.

Politics surely entered the *reporting* of this screening, too. Even though the larger, big-time vaudeville theaters, such as Hammerstein’s Olympia where the McKinley films were shown, were strongholds of gentility, the attendance of members of the Republican National Committee, associated no doubt with even more rarefied spheres of society, must have been a rewarding target. The *New York Times* slyly portrayed the Republican dignitaries (“Sound money sentiment [a reference to the Sound Money League] was in possession of every seat and box. And, to spur it on, were many leaders of the Republican Party in conspicuous boxes” (13) and had them out-cheering each other when McKinley appeared on the screen; in later reports, the *Times*, the *New York World*, and the *New York Advertiser* even had them “shouting and flag-waving” (13, 14). In contrast, the *New York Tribune* reserved a separate paragraph for the dignitaries, thus distancing them textually and graphically from the rest of the “fairly frantic” audience (12). The *Mail and Express* had already anticipated that the McKinley films would receive “an ovation” (12)—a much more dignified response, naturally.

By slanting, not to say fictionalizing the events of this screening, the reports in the *Bulletins* suggest that the naive spectator was mainly a rhetorical figure. It was a ready-made image, which either overlaid a more complex reality (crossover spectating) or transformed it into caricature. The reports sustain, moreover, that this concept must have had a longer history. After all, fainting or screaming are precisely what nineteenth-century rules and norms of accomplished public behaviour, especially those regarding self-restraint and “bodily management”, strove to avoid.<sup>248</sup> To be sure, the absence of explicit naivety in representing the dignitaries in these reviews signals that notions of class still heavily determined the concept; if there were such a thing as a naive spectator, he (or rather, she—nineteenth-century codes of comportment distinguished equally, if not more so, between the sexes) must have belonged to

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<sup>248</sup> John F. Kasson, *Rudeness & civility: manners in nineteenth-century urban America* (Noonday Press: New York, 1990), especially chapters 5 and 7.

the unsophisticated, “nervous folk” (14). Apparently, it was one thing to cheer for one’s presidential candidate, but quite another to lose your poise watching a train go by. But as a concept the naive spectator didn’t have the prescriptive, and proscriptive, force of etiquette books, in which the social collapsed with the personal. The image is not used to reprove, even though the norms it implied would certainly have been widely recognized. Originally an image of terror, it wasn’t meant to discipline audiences into the required spectating modes. In these newspaper reports it merely served as an editorialization, a humorous warning, thereby acknowledging the decline of the nineteenth-century culture of gentility, evident in the looser forms of behaviour in modern leisure-time attractions.

### **Cuckoo’s egg**

Unlike the mythical film spectator, the quite real film programme has not attracted a good deal of attention. A reason for that may be that the programme as an exhibition format has a much longer and wider history than cinema, both preceding it (in legitimate -, magic -, and variety theater, magic lantern shows, etc.) and extending beyond it (in radio and television). And, of course, for decades it was the most common way of showing films, so common it hardly seemed to merit a closer look. But the programme format is not a neutral container with no effect whatsoever on the films it assembles. Quite on the contrary, it imposes its own rhythm, spectrum, cohesion, and the juxtaposition of films creates its own dynamics and affects interpretation and appreciation.

In fact, it would even be better to say that programme *formats* have their own, specific effects, because the word “programme” implies a sameness that, I think, is not there. In his influential article ‘The cinema of attraction: early film, its spectator and the avant-garde’ Tom Gunning characterized early film as spectacular rather than narrative, as images to be seen rather than stories to be followed.<sup>249</sup> His observations provide a useful insight into the nature of film before 1906 (or so), but they are not about the way early film output was screened in programmes—his term, after all, was meant to suggest a link between early and modernist approaches to filmmaking and the relation they set up with the spectator (it may seem

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<sup>249</sup> in: *Wide Angle*, vol. 8, 3-4 (1986), 63-70.

superfluous to remind the reader of the ambitions of Gunning's term, but since its publication the frequent use of "cinema of attractions" has gradually effaced these demarcations and quietly extended the term's meaning to areas not covered in his original essay<sup>250</sup>). The latter point was based largely on a perceived similarity between a number of general characteristics of early films and the variety programme format in which they were often included. In the one reference to programming Gunning writes, "Film appeared as one attraction on the vaudeville program, surrounded by a mass of unrelated acts in a non-narrative and even nearly illogical succession of performances. Even when presented in the nickelodeons that were emerging at the end of this period, these short films always appeared in a variety format" (66-67 [corrected page numbers]). Although variety theaters were one of cinema's earliest and most important venues, and hence an important source for the concept of the cinema of attraction, I think the non-narrative variety programme here is too readily identified with the way films were shown *within* that format.<sup>251</sup> One reason for caution is that theatre managements or booking agents, although they put film screenings on the bill, did not determine the films screened. Certainly the programmes of the Mutoscope & Biograph Company were put together by the production company (and were part of a complete package, including projector and projectionist).<sup>252</sup> In long engagements, such as at Keith's Union Square Theater in New York and the Palace Theatre

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<sup>250</sup> Marc-Emmanuel Mélon's critical approach to the term is, I think, precisely meant to redress this situation. He proposes to reinvigorate it by inserting it in a social history of the cinema. See his: 'Attraction, narration et culture de classe: trois voyages dans la mine', in: *Revue belge du Cinéma*, vol. 38-39 (1995), 43-53.

<sup>251</sup> Maybe the *Biograph bulletins*, too, have contributed to a view that early films were presented haphazardly or 'illogically', because whenever in the reviews the films screened are enumerated, it's not clear whether the list is exhaustive or whether the order in which they're listed reflects the programme. Only when films are singled out for separate comment, such as the films showing McKinley or trains, can we be reasonably sure that textual presentation doesn't follow their actual, programmed order. Compare, for instance, two reports reviewing the same show. The *Baltimore News* of 2 November, 1896 reports, "The 'Royal Blue' had to be repeated for the edification of the audience. It is very life-like. The pickaninny's bath, Trilby and Little Billie in the kissing scene, Joseph Jefferson drinking a toast, Niagara Falls, the skirt dance, a parade at Canton and Major McKinley receiving a hopeful message from Maryland headquarters" (14), while the next day's *Baltimore Sun* writes, "Niagara Falls is shown. Then Trillby and Little Billee kiss each other realistically. Joseph Jefferson shows himself in Rip van Winkle when he says 'May you live long and prosper.' Then the Royal Blue Line express rounds a curve at 60 miles an hour. So rapturous was the applause that the express had to be brought out again with its whistle, its puffing steam, its whirling wheels. The climax came, however, when Major McKinley gracefully stepped upon the lawn of his home at Canton and greeted a messenger." (16) The McKinley films' position at the end of the programme and the order of TRILBY AND LITTLE BILLEE and RIP VAN WINKLE is all both reviews have in common.

<sup>252</sup> Deac Rossell, *Living pictures: the origins of the movies* (State University of New York Press: Albany, 1998), 160; Richard Brown and Barry Anthony, *A Victorian film enterprise: the history of the British Mutoscope and Biograph Company, 1897-1915* (Flicks Books: Trowbridge, 1999), 44-45.

of Varieties in London, Biograph's programming surely would have taken a theatre's specific audience composition, house rules, etc. into account.<sup>253</sup> The only early Biograph programme in an American vaudeville theatre available to me doesn't suffice to make conclusive statements whether and to what extent these programmes differed from the way the rest of the bill was organized.<sup>254</sup> But the programme sheets of the London Palace Theatre of Varieties are sufficiently different to suppose that other considerations contributed to the make-up of the Biograph film programmes.<sup>255</sup> Consequently, I do not fully agree with Richard Brown and Barry Anthony, who see more similarity between the film programmes—with a few exceptions—and the variety show as a whole when they write, "[T]he episodic nature of [Biograph's] own programme dovetailed neatly into the structure of the main presentation." This view appears to be merely based on quoted turn-of-the-century sociological observations that link the structure of variety programmes to "modern" behavioural changes—fragmentation, instant gratification, and shorter time spans of interest. Not much is made, though, of the difference between these quoted statements pretending to characterize spectators, or "the man in the street", in general and the contemporary perception of Palace Theatre patrons as "the best and most intelligent section of the community" and "the most thoughtful audience in London".<sup>256</sup> Many Palace Theatre film programmes, I think, reflect the fact that its audiences could be counted upon to suspend the modular format and link together smaller or larger groups of films, sometimes on the basis of rather abstract considerations.

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<sup>253</sup> Mutoscope & Biograph subsidiaries sometimes produced films quite specifically for the theaters in which their programmes ran. The British Mutoscope & Biograph Company, for instance, finished its screenings for a while with a view of the theatre's manager, Charles Morton. And in The Netherlands a number of views were produced for inclusion as dream sequences in a revue show. See: Mark van den Tempel, "'En zie ik duizendmaal vergroot...': de Nederlandsche Biograaf- en Mutoscoopmaatschappij en de films uit De Nieuwe Prikkel Revue', in: *Jaarboek Mediageschiedenis 5* (Stichting Mediageschiedenis, Stichting Beheer IISG: Amsterdam, 1993), 21-39.

<sup>254</sup> This programme is reproduced in: Gordon Hendricks, *Beginnings of the Biograph: the story of the invention of the Mutoscope and the Biograph and their supplying camera* (The Beginnings of American Film: New York, 1964), 48-49.

<sup>255</sup> Programme sheets that I have consulted, photo copies from the Archive Collections of the Museum of London and one original sheet in the company papers of Jean Desmet in the Nederlands Filmmuseum, Amsterdam, cover the period from 22 March, 1897 to 10 December, 1902.

<sup>256</sup> *op. cit.*, 46-48. In an earlier publication, Richard Brown did distinguish between Biograph's Palace Theatre film programmes and the variety shows in which they were featured. Even though I also think they are dissimilar, I do not subscribe to his conception of these programs as being "even more fragmented" than the show as a whole. See his: *The history of the British Mutoscope and Biograph Company and an account of the Biograph film studios* (privately published typescript, 1992), 62.

In the typical, modular form of programming that variety theatre developed, acts were, in Robert C. Allen's words, "related by function rather than content".<sup>257</sup> These functional relations were the result of variety theatre's specific organizational principles, ensuring the individual acts' distinctive qualities—each as it were acting as a foil to the other—and positioning them according to their value for the programme build-up; unifying elements, such as narrative or ideology, had been dispensed with.<sup>258</sup> In other words, in a variety programme it doesn't 'mean' anything that, say, a comic juggler was followed by an operatic tenor, or the other way around; and the rareness of thematic or semantic links—the only example I could find is the orchestra of the London Palace Theatre of Varieties being scheduled to play Gounod's *Funeral march of a marionette* right after an actress-vocalist's last performance "consequent upon her having to appear in *La poupée*" (programme sheet for 26 July, 1897)—suggests that we should attribute such cases to sheer coincidence.

The Palace Theatre programme sheets are particularly clear evidence of the rational organization of variety's entertainments. Because the sheets list each act with its intended time of appearance, one gets a good impression of how an evening's show was supposed to develop. A clear example is the programme of 5 December, 1898, which lined up musicians, singers, comedians, gymnasts, transformation artists, sketch artists, a whistler, a juggler, a lightning modeller, The American Biograph, and, although not part of the line-up, the orchestra. Of particular interest, I think, are the opening acts, constituting a crucial part in that it shows how the audience was carefully drawn into the programme. First, there are two musical numbers, an overture by the orchestra and "la Tostia. Mandolinist", followed by three comic acts (numbers 3 through 5). As variety proper only set in then, with the "sketch artistes", a vocal quartette, a juggler, etc. successively, these first five numbers can be understood as the beginning. Traditionally, music, because it's not an everyday sound, is an obvious way to announce the beginning of the programme. An additional advantage, certainly of the orchestral overture, is that it tolerates, even drowns the noise of latecomers. Its other important function is to bring

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<sup>257</sup> *Vaudeville and film 1895-1915: a study in media interaction* (Arno Press: New York, 1980), 47.

<sup>258</sup> Allen quotes George A. Gottlieb, the New York Palace Theatre's booking agent, who, in 1916, described the organization of vaudeville programmes as a dual task: first ensuring increased audience attention, then gradually building up towards the star act; 48-50.

the audience in the agreeable mood required. The comical numbers, which customarily followed the musical overture, could then build on this foundation. Still, not each of the three comedians mentioned had an equal part in that. The fact that numbers 4 and 5 (“Cyrus Dare. Vocal comedian” and “Harry Pleon. Comedian”) each were twelve minutes on stage while number 3 (“Joseph Archer. Comedian”) only five, points to a certain development within the opening section itself: as the programme unfolded, it meant to increasingly stretch the audience’s attention and deepen their involvement.<sup>259</sup> Until the closing section of the programme all the following acts were scheduled to perform for, roughly, ten minutes on average (with the film screenings forming a peak, lasting up to half an hour). And not only different acts were juxtaposed, other variations were put into play simultaneously. For instance, the opening stage acts, all solo acts, were followed by a *pair* of sketch artists and a *quartette* of singers. Moreover, the sketch artists, being a so-called dumb act—an act not requiring dialogue or singing,—created another contrast with the opening acts, a contrast that was woven into the rest of the programme with the gymnasts, the transformation artists, or the juggler.<sup>260</sup> Despite the fact that the programme sheet contains the usual warning that “[t]he order and composition of this Programme may be varied as circumstances require”, the intricacy of making a satisfactory line-up indicates how circumscribed such circumstances must have been.

The cinema was an ideal act for the variety theatre, because it could be presented as a novelty and a technological marvel of visual illusion. And being, of course, much more unique—and compliant—than, say, singers or comedians, it could be slotted in virtually any position in the programme. The American Biograph at the London Palace Theatre of Varieties, though, must have been regarded as a top attraction, because as a rule it occupied one of the last, in

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<sup>259</sup> This must have been an additional advantage of the introduction of tighter schedules in late nineteenth-century variety in Britain. That measure was part of a more general transformation, involving, among other things, the regulation, or cleaning up, of acts and a more formalized and capital-oriented management. See: Richard Maltby, ‘Introduction’, in: John Barnes, *The beginnings of the cinema in England, volume 5: 1900* (University of Exeter Press: Exeter, 1997), xx. See also: ‘Introduction: making sense of music hall’, in: Peter Bailey (ed.), *Music hall: the business of pleasure* (Open University Press: Milton Keynes, 1986), viii-xxiii.

<sup>260</sup> See also: Henry Jenkins, *What made pistachio nuts? Early sound comedy and the vaudeville aesthetic* (Columbia University Press: New York, 1992), 63-64. Whether or not film screenings were considered a “dumb act” is hard to say, as I have found no indication whether or not there was any form of lecturing. There was, of course, always musical accompaniment.

later years often the very last slot of the programme;<sup>261</sup> its long, uninterrupted run there, from March 1897 until December 1902, is another indication of its popularity. Nevertheless, with the inclusion of cinema in its programme, the variety theatre had not added just another act to its bill; for one thing, it wasn't just one act, it was a programme itself. The adoption of a programme format for film screenings would obviously have been a necessity—the films were short. But, although films of different and differently valued subjects were positioned according to their expected success and impact, the Palace Theatre programme sheets also show that the films lent themselves to be arranged in more meaningful ways. Not only were subjects often produced as consisting of a number, even a series of views (e.g. *RIP VAN WINKLE* or the films W.K.-L. Dickson shot in Venice), exhibition, too, made some hang together more than other ones. Thus, various unifying relations were introduced, creating, indeed, “parts”—Biograph's views of the Anglo-Boer War are the clearest example (in fact, the South African views also created relations between successive programs, as new material would arrive at regular, albeit long intervals).<sup>262</sup> In other words, the cinema programme in the variety theatre was a kind of cuckoo's egg, differing in nature from the very home that fostered it. Restricting myself from now on to these film shows, I want to discuss some programming strategies that took advantage of this hospitality.

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<sup>261</sup> Compare this, for instance, to an act called “The De Forests, Whirlwind Dancers”. They first appeared on the Palace programme sheet for the week following 26 July, 1897, as one of two dancing acts, the other being “The Glenroy Troupe, International Dancers”. The De Forests were number 7 in the line-up, following a “banjo entertainment” and preceding a trio of “refined athletes”, contributing to maximum variety after the opening acts. On 16 August they moved to position 17, right after the film programme, the slot formerly occupied by The Glenroy Troupe, now gone. The athletes and the banjo acts were now followed by a solo dancer. The reason The De Forests were put in the closing section probably was that solo acts tended to be favored the earlier positions in Palace Theatre programmes. On 23 August their position after the American Biograph is maintained, while yet another solo dance act adorned the first half of the programme. On 30 August they moved up again to position 8, in between a comedian and an “opera-bouffe quartette”, while the banjoists now occupied the slot after the Biograph. Strangely enough, all the acts involving dance now were concentrated before the film screenings, the other two—“grotesque dancers and comedians” and a solo dancer—even back to back. On 6 September this situation seems to have been put right, as the banjoists and the whirlwind dancers changed places again. Such shuffling about went on infinitely, with acts disappearing, being replaced by functional equivalents, and re-appearing again (after a probably uninterrupted engagement until October 1897 The De Forests didn't return for almost two years). Incidentally, one can see here that the work of George Gottlieb and his colleagues also involved a host of additional considerations, such as the number of similar acts, the number of performers in an act, etc. An act's performances on other stages, often the same night, complicated the creation of balanced programmes even more.

<sup>262</sup> Views of the war and a series of staged military views of the Gordon Highlanders (“a primitive narrative”), are among the exceptions Richard Brown and Barry Anthony make with regard to the nature of the British Biograph film programme; *op. cit.*, 129; 194-195. My earlier qualification, “a few exceptions”, may seem misleading considering the enormous number of Anglo-Boer War views and the extensive period they dominated the programmes, yet that was apparently no reason for Brown and Anthony to qualify *their* appreciation of the Biograph film programme.

### Controlled sensation

In the programme sheets of London's Palace Theatre,<sup>263</sup> one such strategy concerned those Biograph films that were reputed to affect spectators most: train films. It appears that they were programmed in such a way that their impact was both felt and contained. One way to do that was to combine them with *other* train films. A few reports in the *Biograph Bulletins* about unprogrammed repetitions—usually at the audience's loud request—of the same film indicate that this was a matter of doubling the dose while lessening the effect. The *Baltimore American* of 3 November, 1896—about a view of the Royal Blue Line Express—and the *New York Mail and Express* of 13 October, 1896—although about a view showing McKinley—both attribute the “enthusiasm” and the “pandemonium” to the first screening; the repetitions merely served “to satisfy the audience” (15, 13). Though not conclusive, it's fair to assume that a film's first screening would create more amazement than its repetition.

In the Palace Theatre, for almost two years, combining train films was standard practice: none was shown separately. The first films that were paired off that way showed on-rushing trains—THE PENNSYLVANIA EXPRESS, LTD. and THE EMPIRE STATE EXPRESS,—which were on the programme from 16 August, 1897 (possibly earlier; see note 263) through 13 December of that year; from 30 October onwards they were followed by a third train film, THE PHANTOM RIDE (also known as HAVERSTRAW TUNNEL). Only from 30 August onwards was the original pair of films shown at the end of the programme, where before that date military scenes or views of the Prince of Wales had occupied that slot. Surely, by withholding the train films until the end—a climactic, certainly a privileged moment—spectacular rather than patriotic considerations prevailed. But only for that particular slot. For their change of position may also, if not more so, have been a means to create a more balanced programme. Initially, the train films had been sandwiched between THE ECLIPSE STAKES, SANDOWN PARK, 1897 and THE DIAMOND JUBILEE PROCESSION—a more typical variety alternation. After their transposition to the end of the programme the set of films now

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<sup>263</sup> The collection of photo copies of Palace Theatre programme sheets (see note 255) is not complete enough to always follow the programme changes from week to week. Nevertheless, there is at least one sheet from almost every month between March 1897 and December 1902 (except August 1898, February 1899, July 1899, September 1900, July 1902, September 1902, and November 1902). The earliest programme sheet that lists the “pictures to be shewn” (rather than merely “The American Biograph”) is dated 16 August, 1897; in April and May 1902, a couple of sheets also omit the titles screened.

preceding the train films became more consistent, both in terms of ideology and mood. These films—roughly the right-hand column in the printed programmes—were (and largely remained) reserved for actuality films of a more serious nature, showing besides military subjects and royalty, scenes of national and international moment, dignitaries, etc. As a matter of fact, the sense of national pride the British Biograph films so often displayed leaked to the train films themselves. That was the case with the screening of a four-part train section, from 28 March, 1898 onwards, which advertised highlights of the London & North Western Railway: IRISH MAIL TAKING UP WATER AT FULL SPEED; CATCHING MAIL BAGS—“HER MAJESTY’S MAILS”; MENAI BRIDGE—THE DAY IRISH MAIL FROM EUSTON ENTERING THE TUBULAR BRIDGE OVER THE MENAI STRAITS; and CONWAY CASTLE. The programme sheet reinforced this mood by providing concise, Baedeker-like information on engines and on architecture along the way.<sup>264</sup>

Focusing on what the films show rather than on what they ‘do’ may have been a means to counteract the potential mini-event of programming four train films in a row. This, of course, is not to deny the impact these films, certainly films such as IRISH MAIL... and CONWAY CASTLE, might have had. In Biograph’s Palace Theatre screenings, though, programme information, the films programmed, their order, possibly even the titles they were given, all suggest a tendency to not only contain certain films’ content or expected impact, but also that such containment was not an end in itself. It served a gradually more pronounced, more general concern: creating a mood of seriousness, punctuated only by moments of controlled sensation. Of course, from the theatre management’s point of view a consistent mood could be an asset in the build-up of the entire variety programme.

Control, if not predictability, certainly applied to the train films. The above quartette of films launched a long series of combined screenings—predominantly phantom rides—that rounded off the film programme. The original section lasted a month, until 25 April, 1898 when due to new, topical additions—the Spanish-American War—to the programme MENAI BRIDGE... was removed; the increasing number of films about events related to the war also led to

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<sup>264</sup> Mark Sandberg emphasizes the importance of accompanying printed materials in priming spectators when he writes, “Especially in the late nineteenth century, one of the most distinctive features of visual culture was a burgeoning discourse of programs, guidebooks, souvenir biographies, and promotional material [...]. This printed matter, the most constant companion of late-nineteenth-century spectators, linked institutions of the visible by steering interpretations of visual attractions in directions acceptable to middle-class viewers.” *Op. cit.*, 322.

deleting CATCHING MAIL-BAGS..., on 27 June. The remaining two films held out until the end of 1898. Varying pairs of train films continued to finish off the Biograph screenings through June 1899. Only after that date did single train films conclude most of the available Biograph programmes, with either new films or reprises of older ones. Both IRISH MAIL...and CONWAY CASTLE..., for instance, were re-programmed repeatedly for almost two years after their premiere. Furthermore, the increasing number of serious actualities, particularly those about the Anglo-Boer War, not only drove out most of the lighter items; it also appears to have necessitated a more subdued ending. That may in fact have been the reason for not showing IRISH MAIL... and CONWAY CASTLE anymore since early 1900: later phantom rides must have been better suited to end the programme in a more appropriate way, drawing attention to the beauty of the landscape rather than to the speed of the train. At least, that is what is apparent from the titles these phantom rides were then given: PICTURESQUE SCENERY IN CANADA; PICTURESQUE PANORAMIC SCENERY ON THE L. & S.W. RAILWAY; PICTURESQUE PANORAMIC SCENERY ON THE CANADIAN PACIFIC RAILWAY; and PICTURESQUE SCENERY IN DERBYSHIRE FROM FRONT OF A LOCOMOTIVE, MIDLAND RAIL are some of the train films that closed the film programs for the better part of 1901 and 1902. As none of these titles have survived, we have to take the Palace Theatre's word for it that these films were indeed more picturesque—unless they were re-titled reprises (could PICTURESQUE SCENERY IN DERBYSHIRE..., for example, have been THROUGH MILLER'S DALE (NEAR BUXTON, DERBYSHIRE), a phantom ride that had been on the programme during the first six months of 1899?<sup>265</sup>).

A variant of combined screenings was the programming of a film with its “reversed” version. Only a couple of films were shown that way: A PILLOW FIGHT and SHOOTING THE CHUTES, after having been on the programme since the late Summer of 1897, were both combined with their reversed projections between February and June 1898, when the latter pair was withdrawn; A PILLOW FIGHT and its reverse disappeared in September 1898. In the Summer of 1899, a film called HIGH VAULTING and its reverse appeared for a short run. What is striking about these combinations, as opposed to train films, is that there were, indeed, so few (also, there is no trace in the programmes of the so-called upside-down pictures the American Mutoscope &

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<sup>265</sup> This film, according to Brown and Anthony, was also known as THROUGH THE CHEE TOR TUNNEL IN DERBYSHIRE-MIDLAND RAILWAY; *op. cit.*, 261. That title was used on the programme sheets of 26 December, 1898 and 2 January, 1899; from 9 January onwards the sheets listed THROUGH MILLERS DALE....

Biograph Company produced). Sports films, for instance, or films of buildings being razed would have provided excellent possibilities for entertainment in reverse, too (examples from other companies' programmes must have been known). One suspects, therefore, that because of the infrequency of reversed projections this may just have been a temporary measure, cosmetically filling out the programme and introducing change. For in Biograph's first year on the Palace Theatre's bill, the average number of titles listed was less than twenty, while after that date their number became increasingly higher (*HIGH VAULTING* and its reverse, incidentally, were put on the programme at a moment when the number of films shown—sixteen—was at an unexpected low). Moreover, in the first year a higher number of films had a much longer run (both *A PILLOW FIGHT* and *AFTERNOON TEA IN THE GARDENS OF CLARENCE HOUSE* ran continuously for almost a year). Finally, the position of subjects with their reversed version supports the air of seriousness of the programmes, as all these pairs were shown in the earlier part of the programme, roughly the left-hand column in the printed programmes, as if not to allow in spectators' memories a recency effect dominated by frivolities.

### **The tsar and the pope**

Like the above quartette of train films, *GORDON HIGHLANDERS* is an early example of Biograph films both produced and presented as a series: *RETURNING TO CAMP*, *LEISURE HOURS IN CAMP*, and *ALARM AND RESPONSE* were premiered on 13 December, 1897. The programmed order of these films is significant, suggesting a loop of action and alertness, relieved by "leisure hours". Nevertheless, the films' close narrative links—like the railway connecting the train films—couldn't prevent the deletion of the first of these views two months after their premiere. Films could be combined, but the combinations could also be broken up again—by deleting or replacing views—if other programming concerns required so. In fact, it was a matter of expediency whether these combinations were seen as a whole or as separate views. Sometimes they could be seen as both simultaneously and were presented accordingly. The clearest example of that are the views W.K.L. Dickson shot in Italy, four of which premiered on 26 December, 1898: *PANORAMIC VIEW OF THE VEGETABLE MARKET AT VENICE*; *PANORAMIC VIEW OF VENICE—THE PRISONS, PALACE OF DOYES, AND THE ROYAL PALACE*; *THE GRAND CANAL, VENICE*; and *NEOPOLITAN DANCE IN THE ANCIENT FORUM AT POMPEII*. Two weeks

later, in the program of 9 January, 1899, not only was this series of Italy transformed into a program about Venice by dropping the latter film, but another view—BOYS BATHING, VENICE—was added *as a separate film* earlier in the programme (the reason for that may have been that the other three films were all “panoramic” travellings taken from a boat). By the beginning of March, incidentally, the programme was restored to its prior Italian scope again. Even though the differences thus created are not dramatic, they do show that in any group of films there were smaller or bigger ‘fault lines’ (in the Gordon Highlander series, the importance of the first view was perhaps least necessary to maintain a narrative link). These fault lines allowed the Biograph programme to be made up with great flexibility and fluidity.

The creation of narrative, thematic, and symbolic links or of a sustained mood was also achieved by re-combining films. Particularly in footage of the Anglo-Boer War this strategy was used cleverly, turning the programme format effectively into a form of montage.<sup>266</sup> One example of this was the combination of older and more recent views. From 1 May, 1899 onwards another film involving the Gordon Highlanders had been programmed, LORD WOLSELEY REVIEWING SCOTS GREYS AND GORDON HIGHLANDERS AT EDINBORO’, as an instance of Biograph’s routinely high number of military views. It was reprised on 2 October of that year—re-titled REVIEW OF GORDON HIGHLANDERS BY LORD WOLSELEY AT EDINBURGH,<sup>267</sup> perhaps as a ‘support act’ for EMBARKATION OF THE ‘FIGHTING FIFTH’, showing troops being sent to Natal (it may have been known at that time that the Gordon Highlanders were to be sent to South Africa as well). But it must have been used to much greater effect in programmes later that month, after the official outbreak of the Anglo-Boer War, when it formed a section together with the embarkation scenes of both the “Fighting Fifth” and general Buller. The alertness the view suggested would have paid off in the program for 21 November, when it preceded the new GORDON HIGHLANDERS ON BOARD THE TRANSPORT.

The war had become a serious and sizeable part of the film screenings with the programme for 19 October, with five views, three of which showed general Buller preparing to

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<sup>266</sup> Charles Musser has described strategies comparable to Biograph’s Palace Theatre film shows in: ‘The Eden Musee in 1898: the exhibitor as creator’, in: *Film & History*, vol. XI, 4 (1981), 73-83,96. See also his: *Before the nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (University of Berkeley Press: Berkeley, etc., 1991) 134-138.

<sup>267</sup> ‘The excellent and impressive view of the march past of the Gordon Highlanders and of the Scots Greys at the Edinburgh review has been revived’. In: *Pall Mall Gazette* (18 October, 1899).

leave for South Africa: GENERAL BULLER LEAVING THE CARLTON CLUB, the same AT SOUTHAMPTON WITH PRESS REPRESENTATIVES, and EMBARKING AT SOUTHAMPTON. Actually, with the exception of the Highlander views, not much use was made of older views in programmes shown during this war.<sup>268</sup> The slowness with which films from South Africa arrived made that the available war-related views outran their news value anyway: the programme of 21 November showed LANDING OF GENERAL BULLER AT CAPETOWN (where he arrived on 31 October), while the week before the general could still be seen leaving Southampton. Instead, the *order* of films was used to create variation and suggest meanings not apparent from the individual views. With each change of position, the film showing Buller's landing, for example, would have functioned slightly differently. On 21 November, it took the place of the above three views, occupying a place between pictures of more recent preparations (such as QUEEN VICTORIA REVIEWING HOUSEHOLD CAVALRY) and embarkation scenes; here, the quickness of his arrival seemed to be stressed. On 6 January, 1900, Buller's landing was shown later in the war section, preceding new scenes showing NEW SOUTH WALES LANCERS and 2ND YORKSHIRE REGIMENT EMBARKING AT DURBAN AND PROCEEDING TO THE FRONT. With this change, the view now seemed intended to stress Buller's leading position in actual war activities. Its former position was now occupied by PANORAMA OF TABLE BAY, as a reminder of the troops' destination, an empty space soon to be filled by new arrivals. On 29 January, the view was moved up again; together with the panoramic view it now took up a middle position between an extended series of views showing preparations at home and scenes of the South African front, implying an unending stream of military activity in various stages of involvement. Interestingly, with this programme (and those of the following months), which consisted almost

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<sup>268</sup> There were other films that were programmed more than once. None was probably reprised more shrewdly than the 1896 view showing major McKinley at his home in Canton. Six months after its American premiere, in March 1897, the Palace showed "[f]our views of President McKinley's inaugural ceremony which only took place a week ago [...]. The United States president may also be seen at home" (*The Illustrated Sporting and Dramatic News* of 18 March, 1897, quoted in Brown and Anthony, *op. cit.*, 45). Again a year later, the Palace showed THE PRESIDENT, WILLIAM MCKINLEY, AT HOME, CANTON, OHIO, U.S.A. In this case the view was given renewed actuality value by providing yet another new context—the Spanish-American War. But even in this new context, the film could be programmed with various intended effects. In the program of 25 April, 1898, it coincided with the American declaration of war on Spain (fascinatingly, earlier in the programme SPANISH WARSHIP "VIZCAYA" had been screened, a view of the ship's visit to New York in February of that year). In later programmes, in May and June, the film was part of a series of war-related views; its position at the end of that series turned McKinley—clearly not present in the war zone—into a symbol as the man who had overseen it all (and in the American Biograph theatre in The Hague, Holland, in the program of 20 March, 1899, this view was announced as PRESIDENT MCKINLEY AND HIS SECRETARY DISCUSSING TERMS OF PEACE IN THE GARDEN OF HIS VILLA IN CANTON). Incidentally, already a month after the McKinley film's release its actuality value had been updated: on its premiere, in October 1896, the *New York Tribune* wrote that McKinley was handed "a paper" (12), while after McKinley's election victory the *New Haven News* of 23 November stated they were "congratulatory telegrams" (18).

exclusively of war-related views, other, more abstract meanings could be conveyed. With films such as S.S. "EMPRESS OF INDIA" LEAVING VANCOUVER, B.C.; FIELD-MARSHALL LORD ROBERTS EMBARKING ON THE "DUNNOTTAR" AT SOUTHAMPTON; CITY OF LONDON VOLUNTEERS EMBARKING ON S.S. "BRITON"; SECOND CANADIAN CONTINGENT LEAVING HALIFAX, OR NEW SOUTH WALES LANCERS scattered all over the programme, it was suggested that help came from all corners of the Empire.

To be sure, these were sometimes provisional links. The Anglo-Boer War pictures may not have been propaganda (Brown and Anthony write that there were no official connections between Biograph and the military; 129), but the programmes skirted the heavy defeats the British initially suffered, even though the public would have known about them from newspaper reports. Rather, the programmes appeared to boost morale at home, or at least assemble audiences around commonly held, nationalistic views. This way of programming, this editing together was in fact no different from programmes in peacetime. For instance, not long before the outbreak of war, the program for 21 August, 1899 and the following month, most of the available pictures were sports views. Besides two views of the Dreyfus affair, the programme was uneventful, lacking a sufficient amount of spectacular and newsworthy material. Yet the way the available material was structured revealed the considerations resorted to in order to give it some meaning (or, rather, to convey a meaning that, in other programmes, would have been more apparent). By combining a view of the German emperor and Queen Victoria (EMPEROR OF GERMANY AND STAFF ON THE WAY TO THE LAUNCH and HONOURABLE ARTILLERY COMPANY REVIEW, QUEEN IN CARRIAGE), followed by a series of more and less recent, upper class sports events (HENLEY REGATTA; CRICKET MATCH AT THE OVAL, AUGUST 16TH; and POLO AT HURLINGHAM) and two views of the English countryside (PANORAMA OF LAKE WINDERMERE, PANORAMA OF BOWNESS LANDING), a number of unrelated items was made to cohere, albeit tenuously, on the basis of notions of royalty, class, and nation.

Such partitioning of films fulfilled two functions. On the one hand, as in the above examples, it created certain effects or meanings. A film like FIGHT BETWEEN A TARANTULA AND A SCORPION positioned in the middle of a section of films about the Anglo-Boer War, is, to me, the

clearest indication that this strategy was indeed trusted to do so.<sup>269</sup> On the other hand, it also prevented certain effects or meanings: given the penchant for serious actualities, many films, particularly those about the war or dignitaries, could thus be protected from ‘contamination’ by lighter subjects. In that sense, programming at the Palace Theatre is just a less extreme example of Yuri Tsivian’s description of the measures taken for the screenings of films of the tsar and his family in Russian cinemas. Tsivian relates how “unfortunate proximity” was avoided by showing these films uninterrupted by other films, with no musical accompaniment, and bracketed by intervals to insulate them from the rest of the programme or any other potential contamination.<sup>270</sup> In fact, Biograph’s views of pope Leo XIII were shown in a similar way, although probably not for similar reasons.<sup>271</sup> In The Hague, Holland, an advertisement for the American Biograph announces that “at 7 o’clock in the evening there will be a special show with views of the day-to-day life of His Holiness the Pope.”<sup>272</sup> These were completely separate screenings, with a separate starting time. Here, however, the limits of partitioning films off become apparent, too. The pictures listed for these screenings show that they, like the views of the Russian Imperial Family, could never be mounted if there wasn’t enough additional material to make it into an event worthwhile paying a visit to. The tsar films needed the context of *another* programme, the seven views of the pope needed to be supplemented by related but less holy material—ARMENIAN MONKS, PROCESSION OF CAPUCHIN MONKS, THE VATICAN SWISS GUARD, and PROCESSION OF THE CORPUS CHRISTI. For the programme format to be practicable, then, it required material that was organized narratively or modularly or both to make it sufficiently attractive. What a programme needed, first of all, was enough “pictures to be shewn”. Programming decisions would only then determine how the films were used and to what purpose.

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<sup>269</sup> This animal duel was listed on the programme sheets from February through May 1900. Brown and Anthony quote the following description: “The blood-thirsty little animals are enclosed in a tin box with a glass front, and the camera photographed them at close range”; *op. cit.*, 277. More puzzling, I think, is the screening of SKIRT DANCE BY ANNABELLE right after the views of Queen Victoria’s funeral, in March 1901. Even if this film merely marked the end of the funerary part, it would still, I think, have to be solemn enough to be allowed to perform that function.

<sup>270</sup> *Early cinema in Russia and its cultural reception* (Routledge: London and New York, 1994), 126-127.

<sup>271</sup> Brown and Anthony, *op. cit.*, 192.

<sup>272</sup> *Haagsche Courant* (11 March, 1899). This and similar announcements appeared in the months March and April. These special programmes were shown twice nightly, at 7PM and 9.15PM.

## **Allegory**

A look at the *unprogrammed* output of the American Mutoscope & Biograph Company (and other companies, too) or of its subsidiaries would already be sufficient to question assumptions about early cinema screenings in which surprise, shock, thrills, and the modular format are foregrounded. What leaps to the eye when leafing through, say, the first volume of the *AFI catalogue* or the filmography in Richard Brown and Barry Anthony's book is cinema's continuity with subjects, techniques or experiences of other media and entertainments (the legitimate and the magic theatre, vaudeville, magic lantern shows, the circus, fairs, amusement parks, colonial exhibitions, paintings, novels, cartoons, newspapers, zoos, etc.). There are, to take just one example, dozens of films about subjects that were already known from magic lantern shows. And even though film's suggestion of movement was more perfect than the magic lantern, many filmed subjects—trick films—simply emulated the effects the magic lantern had earned its name with. A few Biograph prints even covered up a lack compared to lantern slides: colour.<sup>273</sup> By purposefully producing material reminiscent of earlier entertainments, thereby facilitating crossover spectating, the Mutoscope & Biograph Company created a catalogue with a distinct mix of novel and familiar subjects.

The programmed output in the Palace Theatre programmes between 1897 and 1902, shows that there was an unmistakable tendency to favor familiarity. Furthermore, the films, as we have seen, often conglomerated quite systematically into more unified parts, by narrative or other links. And because of the preponderance of actualities, or "illustrated journalism", more exciting or horrifying material either wasn't played up (as the view of the duel between the tarantula and the scorpion exemplifies) or simply not screened at all (many risqué subjects were only available through Mutoscopes<sup>274</sup>). Overall, these programmes appear to be reassuring, not only in terms of ideology (as in the views of the Anglo-Boer War or those of royalty). Also, the views celebrating the possibilities of the Biograph camera didn't just show on-rushing trains or violent waterfalls, but included unassuming, gentle scenes of breakers on the shore or of seagulls in the air. The Biograph film programmes as a whole, then, further complicate

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<sup>273</sup> The Nederlands Filmmuseum has two hand-painted 68mm nitrate prints: *LES PARISIENNES* (1897) and *CONWAY CASTLE* (1898).

<sup>274</sup> Brown and Anthony, *op. cit.*, 188.

commonly held assumptions about early cinema screenings. In so far as the films would be seen as potentially upsetting, Biograph's programming strategies tried to mute their threat, control their variance. They certainly didn't plunge their spectators into an experience of a radically different nature, into, that is, modernity.

I wonder whether modernity is an appropriate term with which to approach early cinema, Benjamin and Kracauer notwithstanding.<sup>275</sup> After all, the term “modernity” is open—or vague—enough to accommodate both the beginnings of cinema and of commercial photography—almost half a century earlier—as a cultural watershed, as Tom Gunning and Shelley Rice argue respectively.<sup>276</sup> Both authors, moreover, understand modernity as a loss, a lack. Gunning, following Benjamin and Kracauer, sees modernity as being characterized by an impoverished experience: “The peculiar pleasure of screaming before the suddenly animated image of a locomotive indicates [...] a spectator whose daily experience has lost the coherence and immediacy traditionally attributed to reality. This loss of experience creates a hunger for thrills.” (126) I find it hard to believe that such a spectator would be one of the experienced, “sophisticated urban pleasure seekers” postulated earlier in his essay. Rice, relying more on artistic discourse (“the madness of modern life itself became manifest in the consciousness and lives of Parisian artists and writers”; 17), conceives of *Second Empire* photography as echoing the “lack of a defined world view” and connects the medium with the more or less simultaneous Haussmannization of Paris, which demolished the “organic”, old city: “In a sense, both photography and the renovated metropolis were destroyers of meaning, calling into question all the assumptions that had come before.” (17) Rice's use of the notion of loss is more explicitly connotative of pessimism. Rather than, for instance, conceiving of the physical and social changes Paris underwent—increased circulation, increased intermingling of people of various backgrounds—as an increase in unfocused interactions, a necessary measure, that is, to allow

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<sup>275</sup> I do not claim a thorough knowledge of either author, so this is not, cannot be, a critique *per se*. What I do see, though, is both authors' fashionableness in this field. As a result, when reading texts about nineteenth- and early twentieth-century visual culture it's often hard to ascertain whether a reference to these authors does imply a thorough knowledge or if it is the implication itself that counts. Moreover, with each new study of, say, Kracauer (I just mention recent publications by Barnouw, Frisby, Hake, Hansen, Koch, Lehman, Levin, Schlüpmann, and Traverso), references to Kracauer will increasingly cease to mean the same.

<sup>276</sup> Tom Gunning (1995); Shelley Rice, *Parisian views* (MIT Press: Cambridge, Mass.-London, 1997).

large numbers of people to utilize public spaces simultaneously through “civil inattention”,<sup>277</sup> Rice jumps to the conclusion that such interactions are a form of “alienation, which permitted anonymous visual contact as the only form of human exchange.” (111) Although I enjoyed both authors’ theoretical texts, it’s the very theoreticality that fails to connect their arguments, to my mind, to convincing representations of what impact the emergence of a visual culture may have had on people, and on generations of people over time. One reason for that may be that both authors attach singular importance to the medium of their choice, if not in fact consider it the epitome of modernity. Gunning states that he reads the mythically naive film spectator’s response “allegorically”, as expressive of the typically modern experience (129); Rice conceives of *Second Empire* photographs “as the allegories of our social history, evidence of a past that implies a future.” (16). It makes one suspect that what is typical of a complex, long-term, and all-encompassing concept such as “modernity” is that it can *only* be represented allegorically—ignoring, in other words, its very complexity and its interlacement with other aspects, and being, therefore, misrepresentative.

It would, therefore, be good to put the term “modernity”, and the aspects considered typical of it, in perspective. Here I’d like to suggest just one source of inspiration. In his essay ‘On ethnographic allegory’, anthropologist James Clifford, on the authority of Raymond Williams, sketches an approach in which the above notions—of loss of meaning, coherence or community—are understood as part of a more general process of coping with cultural change.<sup>278</sup> Even though early cinema studies can in a sense be seen as doing exactly the opposite of anthropology in that they largely focus on a perceived change—loosely termed “modernity”—and what happened afterwards rather than salvaging what went on before, what they have in common is that the “pre-modern” past is often relegated to the realm of the pastoral, to a kind of pre-lapsarian world. However, the characteristics such a conception implies—wholeness, fullness, authenticity, community, etc.—and their perceived loss in a more recent period aren’t unique to modernity. Clifford credits his example with the following insight:

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<sup>277</sup> The terms “unfocused interaction” and “civil inattention” were developed by sociologist Erving Goffman. See for instance his: *Behavior in public places: notes on the social organisation of gatherings* (Free Press: New York, 1966), 33-83, and ‘Normal appearances’, in: *Relations in public: microstudies of the public order* (Harper & Row: New York, etc., 1971), 238-335.

<sup>278</sup> In: James Clifford & George E. Marcus (eds.), *Writing culture: the poetics and politics of ethnography* (University of California Press: Berkeley etc., 1986), 98-122.

“Williams traces the constant reemergence of a conventionalized pattern of retrospection that laments the loss of a ‘good’ country, a place where authentic social and natural contacts were once possible. He soon, however, notes an unsettling regression. For each time one finds a writer looking back to a happier place, to a lost, ‘organic’ moment, one finds another writer of that earlier period lamenting a similar, previous disappearance.” (113) I wonder, therefore, whether loss of coherence or meaning are relevantly meaningful terms to describe the experiences of turn-of-the-century (or, for that matter, *Second Empire*) urbanites. Such a view postulates a break, a clear qualitative difference between a pre-modern and a modern period, often, in effect, romanticizing the former.

I would prefer to leave the opposition pre-modern – modern aside in favor of a less sweeping view. Simply looking at five years of Biograph's British programmes, I observe that they paraded their continuity rather than their novelty: many of the subjects programmed were reminiscent of other forms of entertainment; the actualities, the bulk of the programmes, consistently reflected or were made to reflect a certain view of the world; and, finally, the way the programmes were structured was less innovative—less ‘modern’—than the variety show in which they were included. But that, perhaps, made them even better suited to unite their spectators in a contemporary form of ritual, celebrating the achievements of cinema technology by linking them to the achievements of other entertainments as well as to the achievements of the nation and the empire.

*I like to thank Patrick van Mil, Bregtje Lameris, and Nanna Verhoeff for their helpful comments.*

### 3.02.

#### a few remaining hours

#### news films and the interest in technology in Amsterdam film shows, 1896-1910<sup>279</sup>

in: *Film History*, vol. 11 no. 1 (1999), pp. 5-17

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The term *novelty period* is often used to designate the earliest phase of cinema history, somewhere between 1895 and 1898, in which the technological possibilities of the cinema apparatus, notably the verisimilitude of its representations, were foregrounded. Particularly in marketing the new invention, this selling point was emphasized again and again by both manufacturers and exhibitors. In publicity material for the earliest film screenings in Amsterdam—as, I suppose, everywhere else in those days—each new machine was recommended in more or less identical terms: the Lumière Cinématographe not only records movement, but reproduces it “in life-sized images”; the Théatrographe, a “much improved Cinematograph”, is praised for imitating life “faithfully” and “full-size”; the Bioscop shows “true-to-life scenes” that are reproduced on a “lifesize” screen; and the Kinematograph is extolled, as late as 1897, as “a new apparatus” with which figures are rendered “very large”.<sup>280</sup> The term novelty period may well have been suggested by this uniform way of marketing the first generation of film cameras and projectors. But beyond the confines of marketing and publicity the term raises problems, particularly when viewed from the perspective of cinema's audiences. Firstly, the popular interest in and experience with a plethora of techniques of visual (and aural) representation in the late nineteenth century make it quite implausible that novelty actually

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<sup>279</sup> This article could not have been written without the painstaking work of my colleagues Rommy Albers and Dorette Schootemeijer, who have collected reports on cinema from all issues of two Dutch daily newspapers between 1896 and 1914.

I thank Tom Gunning and John Belton for their helpful comments after reading drafts of this essay. This is a rewritten version of ‘*Nur noch wenige Stunden: Nachrichtenfilm und Technikinteresse in Amsterdamer Filmvorführungen 1896-1910*’, which appeared in the German-language film journal *Montage-AV*, vol. 7, no. 2.

<sup>280</sup> These quotations can be found respectively in: Adriaan Briels, *De intocht van de levende fotografie in Amsterdam: de kinestoscop - 1894 en de cinematografen - 1896-1898* (Hilversum: Nederlands Filminstituut, 1971), p. 15; *idem*, p. 18; *Algemeen Handelsblad* (16 May 1896); *Nieuws van den Dag* (19 April 1897), p. 22.

was the sole attraction for getting the general public acquainted with cinema. In fact, novelty was always to a greater or lesser extent grafted on already familiar elements of mechanical visual reproduction. Secondly, it seems to me that the collapsing of the term *novelty period* with an interest in the cinema apparatus forces the pleasure in technological aspects of the viewing experience prematurely out of focus. Dutch newspaper reporting of the time indicates that interest in the technology of the cinema apparatus continued throughout the first decade of the twentieth century.

### **Opacity**

In taking up the first problem, I take Charles Musser's cue that novelty is never just that. He writes: “[N]ovelty typically introduced the public to important technological innovations within a reassuring context that permitted spectators to take pleasure in the discontinuities and dislocations. While technological change created uncertainty and anxiety, ‘novelty’ always embodied significant elements of familiarity, including the very genre of novelty itself”.<sup>281</sup> With this in mind I want to have another look at the programmes of and publicity for the earliest film shows in Amsterdam and at the way they allowed for various combinations of novelty and familiarity. The different modes in which film history began there can be seen as exemplifying this.

Of all the early film shows in Amsterdam only the Lumière programmes, and the publicity surrounding them, almost exclusively centred on novelty. Their programmes, the first to be shown there, ran for over two months, from 12 March 1896 until the end of May, in a vacant shop on the Kalverstraat, one of the city's busiest, better-class shopping streets. To be sure, the text of the two programme sheets that are kept in the Amsterdam municipal archive attempts to situate the cinematograph in a familiar context—“the latest improvement in photographic reproductions”, yet it ends rather surprisingly by stating that the images are “no reproductions, they are the scenes and events themselves”. Except for the stock publicity phraseology, words must have failed its authors to adequately describe this machine. That the novelty, not to say the marvel of cinema must have been a central concern is shown less

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<sup>281</sup> Charles Musser, *The emergence of cinema: the American screen to 1907* (New York: Charles Scribner's Sons, 1991), p. 187.

ambiguously by the way these first programmes were presented and put together. Firstly, and obviously, these programmes were kept back from the accepted methods and venues (such as expositions, fairs or theatres) in which mechanical visual reproductions were customarily introduced; a vacant shop must have reduced such familiar contexts to a minimum. Secondly, the programmes themselves appear to be arranged, not with an eye to gradually win over an audience, but to overwhelm it. In these respects they differ significantly from, for instance, the Lumière programmes that were shown at the *Exposition générale* in Montpellier for the better part of 1896. Although the Lumières rented a vacant shop there, too, the fact that it was situated just outside the exhibition ground, in fact smack along its access, was meant as a pointed comment on other visual attractions exhibited. And on the basis of the two surviving printed programmes of these exhibitions, Jacques and Marie André, in their book on the Montpellier exposition, demonstrate that spectators were gently prepared for the *Cinématographe*: busy and tranquil views, scenes from professional and family life, etc. were cleverly alternated, thereby repeatedly highlighting the novel *effets de foule* Louis Lumière was so anxious to achieve.<sup>282</sup> The make-up of the Amsterdam programmes, which were meant to be shown for a much shorter period, is not so subtle: they are roughly divided into comic scenes, mostly involving children, followed by several more serious views. The funny, possibly even endearing incidents of the comic films may have lowered any resistance spectators felt, but in terms of programming this seems pretty much the only concession made.

In terms of subject matter, the eight films, or views, listed on each of the Amsterdam Lumière programmes point up the emphasis on novelty even more. Admittedly, one could suggest, following Sadoul, that the shock of the new was absorbed by the popularity, i.e. familiarity, of the films' subject matter in amateur photography.<sup>283</sup> No doubt amateur photographers were among those who could afford the admission to the Amsterdam Lumière screenings. Still, not all subjects shown would have had equivalents in amateur photography nor would one expect that all spectators during those two months had been so well-informed. But even in so far as the films did address specialists in photography, one can nonetheless maintain

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<sup>282</sup> Jacques & Marie André, *Une saison Lumière à Montpellier* (Perpignan: Institut Jean Vigo, 1987), pp. 74-85.

<sup>283</sup> Georges Sadoul, *Louis Lumière* (Paris: Pierre Seghers, 1964), p. 51.

that the films' subject matter was not a launching pad for novelty, but was, on the contrary, its target. Given the fact that the Lumières positioned their apparatus as a state-of-the-art scientific instrument<sup>284</sup> rather than popular entertainment (borne out by the stiff entrance fee for screenings such as in Amsterdam), it is, I think, the very familiarity of the subjects these projections aimed to banish. The transparency of the scenes is not what these screenings were about. Rather, the programmes were meant to show cinema *itself* at work, i.e. how this machine captures the fleeting, often uncontrollable movements of everyday life. Méliès' observation of the waving leaves in the background in *LE REPAS DE BÉBÉ*, in his reminiscence of the earliest film shows, is precisely about this 'opacity' of the Lumière films.<sup>285</sup> The recurrence of the effects of the wind on leaves or boats, of water lapping at the shore, of smoke billowing from trains, or the play of animals and children signals that the Lumières' films were above all meant to show the recording of movement as such.

### **Primacy effect**

Another series of views was brought to Amsterdam by a variety company, in a variety theatre, in May 1896. Its line-up of acts featured a “sensational novelty”, the Skladanowsky Bros., who were billed as presenting “living pictures” with their “Bioscop”. Besides the appeal to novelty—which was, of course, generic to the variety show—posters stated explicitly that the views represented “the complete programme of a variety entertainment company”.<sup>286</sup> With their roots in the entertainment world it was only natural that the Skladanowskys turned to this type of theatre to present their attraction—they had premiered their programme of films on one of Europe's top variety stages, the Berlin Wintergarten. Clearly, this is a deliberate, if not tautological attempt to place the cinema in a “reassuring context”: the inclusion of these films in a variety show proper certainly would have tempered the novelty effect. This may well have been the reason why in a review of this show in an Amsterdam theatre magazine, the *Bioskop*

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<sup>284</sup> Alan Williams, "The Lumière organization and "documentary realism"" in John L. Fell (ed.), *Film before Griffith* (Berkeley, etc.: University of California Press, 1983), pp. 153-162.

<sup>285</sup> Georges Méliès, *Propos sur les vues animées* (Quebec: La Cinémathèque québécoise - Musée du Cinéma, 1982), pp. 17-18.

<sup>286</sup> Joachim Castan, *Max Skladanowsky oder der Beginn einer Filmgeschichte* (Stuttgart: Füsslin Verlag, 1995), p. 95; See also the advertisement in *Algemeen Handelsblad* (16 May 1896), although it omits the name of the Skladanowskys.

was mentioned only at the end, after all the other acts, and without much ado: “For many The Bioscop, living pictures that are reproduced on a screen, certainly was new and interesting”; a week later the act wasn't even mentioned at all.<sup>287</sup>

Their programme also favoured familiarity over novelty by consistently maintaining a link with earlier forms of mechanical visual entertainment. Because of the variety acts they reproduced, the Skladanowskys' films are to a certain extent continuous with subjects shot for kinoscopes. In Amsterdam, kinoscopes had been installed in 1894 and 1895. A window bill from that time lists, besides scenes from professional life—a smithy, a barbershop—and cockfights, such typical variety acts as a serpentine dance, an equilibrist, and the champion lassoer from Buffalo Bill's Wild West Show.<sup>288</sup> As the films contained no 'waving leaves in the background', continuity was much stronger here. And by including a dance and two pugilistic subjects, the Skladanowskys would have expected their programme to go down well with their audiences.

Moreover, quite apart from these intentional considerations, the moment of arrival of the Skladanowskys' act in Amsterdam, just two weeks before the Lumières left the Dutch capital again, suggests that the exclusive exploitation of the novelty of cinema was an exceptional condition. Familiarity may indeed have been unavoidable, what with the primacy effect the Skladanowskys had to contend with: one newspaper reported that the Bioskop was just another name for the “well-known cinematograph of the Kalverstraat”!<sup>289</sup>

It is, then, in between these poles of quite uncompromising novelty<sup>290</sup> and manifest familiarity that exhibitors positioned the introduction of cinema in Amsterdam. The screenings with R.W. Paul's Theatrographe in the Summer of 1896, for instance, followed a middle course by combining filmed variety acts (a clown, a juggler) and outdoor views (of the sea, the arrival of

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<sup>287</sup> *Asmodée* (21 May 1896); idem (28 May 1896).

<sup>288</sup> Briels, *op. cit.*, pp. 9-10.

<sup>289</sup> *Algemeen Handelsblad* (17 May 1896). Another newspaper described the Bioskop as “living pictures etc. such as can be seen in the Kalverstraat”; see *Nieuws van den Dag* (19 May 1896), p. 11.

<sup>290</sup> I use the qualifier “quite”, because after the Lumière programmes left Amsterdam for the seaport and seaside resort of Scheveningen, a touch of familiarity was introduced in the programme by replacing two titles with PLEZIERTOCHTJE OP ZEE (perhaps BARQUE EN MER) and HET BADEN IN ZEE (probably BAIGNADE EN MER).

a train, travel scenes, and scenes from professional life). And publicity for the screenings with the Kinematograph, in April 1897, neatly developed the new from the known, stating that the films are projected on a screen that is “already” 6 meters square, rendering the figures larger than ever.<sup>291</sup>

However, the way the reports on the Skladanowskys' screenings identifies their apparatus with that of the Lumières (their respective machines are described in family terms as “sister and brother”) is, to my mind, telling of a period characterized by a host of inventions and innovations in the field of mechanical visual reproduction rapidly following each other, sometimes perhaps without any noticeable distinctions or advantages, despite publicity's assertions to the contrary. In such circumstances familiarity becomes a precious quality. In that sense these reports are a reminder that the spectator's mind is occupied by every imaginable consideration, including attempts to figure out *how* to respond to the film shows. It is this very confusion and uncertainty, as evinced by the quoted reports, that can be helpful in approaching the second problem I want to discuss in this essay: the relation between novelty and technology.

### **News film**

The relatively short time span implied by the term novelty period is only natural for a concept that sets its own vanishing point: it suggests that as more and more film shows were being given, there came by necessity an end to the newness of the apparatus and, thus, to the novelty period itself.<sup>292</sup> One may want to submit the disappearance of references to the apparatus in advertisements for film shows as evidence to confirm that this particular marketing strategy was, indeed could not be but short-lived. For Amsterdam, one may point to an advertisement published in the Autumn of 1896, in which an establishment called the Nederlands Panopticum

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<sup>291</sup> *Nieuws van den Dag* (19 April 1897), p. 22.

<sup>292</sup> Musser makes a similar point when he says that “the dynamic of novelty was such that [American] film companies had to quickly move beyond the simple task of dispersing a technological innovation through large sectors of the society”; *op. cit.*, p. 189. In other national film historiographies the end of cinema as a novelty is also mainly linked to changes in production, albeit often less cogent or simply as a given. For instance, Richard Abel, writing about early developments in the French film industry, argues the specific importance of the Bazar de la Charité fire in 1897 for the decline in interest for cinema; another factor, “the fading fascination for the cinema as a technological novelty”, however, appears to be self-evident; see *The ciné goes to town: French cinema 1896-1914* (Berkeley etc.: California University Press, 1994), p. 17.

announced that its visitors could attend a free demonstration of the “Cinematographe Werner”. Apparently, no need was felt to inform readers what a cinematograph was or what distinguished this particular machine from other ones. What the announcement mentions instead is that the screenings will include a view, or series of views, called ENTRY OF THE TSAR AND TSARINA IN PARIS.<sup>293</sup>

This announcement heralds a tendency that became increasingly pronounced in the newspaper advertisements exhibitors placed for their film shows: a focus on programmes and individual film titles, rather than the apparatus. Undeniable though this tendency is, I doubt if it can simply be taken as marking the end of *audiences'* interest in the apparatus.<sup>294</sup> For one thing, this announcement appears only seven months after the first film shows in Amsterdam, during which time film screenings occurred infrequently and irregularly. In other words, one cannot assume that, from the point of view of spectators, the novelty of cinema had reached a point of saturation in Amsterdam. And neither does it necessarily mean that interest in cinema's technology waned. Actually, the very nature of the view announced—an actuality—and, more particularly, the increasing speed with which this type of view reached the screens suggest a continued interest in the cinema apparatus.

In fact, judging from newspaper reports on Amsterdam film shows between 1896 and 1914, the implication of the term *novelty period*—that the cinema, technologically speaking, was unable to maintain a long-term interest—may even need reconsideration. For the first couple of years or so, the term novelty period identifies producers' and exhibitors' marketing strategies with the interests of audiences, but after that time the term's elements stop running parallel. The problem with the term is that it creates a convenient conceptual sequence, a linear development, with the novelty period making way for a phase in which other aspects, such as subject matter or narration, become the focal points. But in such a conception continuities are eclipsed by changes and innovations—on various dimensions. Furthermore, in such a conception film history gradually becomes disengaged from spectators' experiences. I would propose that the technological marvels of cinema continued to be an important feature of the

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<sup>293</sup> *Algemeen Handelsblad* (28 October 1896).

<sup>294</sup> Abel notes a resurgence of the interest in cinema's technology, or rather new technologies, in France. This suggests that as a film historical term “novelty period” is anything but unambiguous; *op. cit.*, p. 17.

film show and that the apparatus remained a source of admiration for audiences and reviewers alike. This state of affairs continued well into the first decade of this century. The newness of film and film screenings may have worn off, but the news film kept interest in the possibilities of the apparatus alive.

### **Coronation**

In the Spring of 1910 a Dutch newspaper reports:

With commendable quickness living pictures of the Royal visit [to Amsterdam] are being shown in Flora and the Bioscope-Theater. So, yesterday night one could see very beautiful pictures that were made on that very same day. [...] It is a wonder that thus far there hasn't been much interest in these cinema shows. Apparently people prefer the festive bustle in the streets to a quiet seat in the theatre with, on the white screen in front of them, the main events of the past few days depicted in moving images.<sup>295</sup>

In reports on Amsterdam film shows between 1896 and 1914, culled from two Amsterdam-based daily newspapers, this is one of the last instances in which cinema's representation of recent events is explicitly referred to, albeit with a difference. Whereas before such actualities would surely have boosted an exhibitor's business, this report shows its author caught by surprise by the sudden lack of attendance. This is all the more striking, as it reports the apparent loss of impact of two important elements that had enthused cinema audiences for over a decade: images of royalty, celebrity and the lofty, and the “commendable quickness” with which filmed reports reproduced newsworthy events on the screens.

The coronation, on 6 September 1898, of Dutch Queen Wilhelmina and the subsequent ceremonies and festivities constituted what today one might call a media event. Not that the media, cinema in particular, played a considerable part *in* this event, far from it. Light conditions would have precluded the presence of film cameras inside the Royal Palace and the New Church on Dam Square anyway. For the coronation proper, camera operators had to content themselves with an ellipsis: they could only take views of the heiress to the throne entering the

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<sup>295</sup> *Algemeen Handelsblad* (30 May 1910).

church and leaving it again as Queen of the Netherlands. And, judging from the films shot by the Biograph & Mutoscope Company (the only surviving film records of these events), despite the unimpeded view the shots give, their high angle and the distance from which they were taken clearly attest to the fact that cinema was allotted only a marginal place at the coronation ceremony.

Film producers and exhibitors were nonetheless proved right in their selection of these events for recording on film. Programmes of films of the 'coronation', including the heiress to the throne's arrival in the capital on 5 September, the newly crowned Queen's appearance on the palace balcony, the subsequent tour through the capital, a historical pageant, the next day, and her arrival, three days later, in The Hague, were shown with huge success. In January 1899, four months after these events, a newspaper report mentions that the coronation films of the Biograph & Mutoscope Company were still being screened.<sup>296</sup> Such a remarkable success can, I think, be ascribed to a combination of elements.

First of all, of course, was the films' true-to-life character. For all practical purposes these programmes of films, for many of those who had not been present at the coronation, were possibly the only recounting available—newspaper readership around the turn of the century consisting mainly of the upper and middle classes. The emphasis one reporter put on the completeness of the images, showing not just the members of the royal family but the entire cavalcade—estimated at “500 metres of film”—, can be seen as an indication of this.<sup>297</sup> Furthermore, the films provided a lively reason, albeit retrospectively, for the festivities that towns and villages all over the country organized to celebrate the occasion.

What is striking in this respect, moreover, is the fact that the films were described as, in the words of one newspaper, a “surprisingly faithful imitation”.<sup>298</sup> Leafing through reviews of cinema shows, which in the period under consideration were as a rule written by local news staff, one gets the impression from these and comparable remarks that the cinema apparatus was not always fully fathomed, that it was still a machine shrouded in a mystery of some kind.

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<sup>296</sup> *Nieuws van den Dag* (27 January 1899), p. 9.

<sup>297</sup> *Nieuws van den Dag* (14 September 1898), p. 11.

<sup>298</sup> *Idem*.

One may assume that these non-specialist reporters' writings are representative of a more general attitude. And in view of the fact that one finds such remarks made until after the turn of the century, one may furthermore assume that the perception of cinema as a technological marvel persisted as well. The quoted phrase suggests that by 1898 not everybody was as yet convinced or knowledgeable of the possibilities of cinema. It is as if the films were not only a record of real events, but were at the same time perceived as a kind of test case for the working of the cinematic apparatus itself. One senses a kindred attitude in a news report about film images showing the Pope, which were said to receive an "unqualified testimonial" when a Catholic leader declared them as "strikingly correct" on the grounds that "he recognized many people in the Holy Father's entourage."<sup>299</sup> The coronation films, therefore, become true-to-life in an added sense, because they reproduce the very things that people assembled on Dam Square, along the route of the Queen's tour or at the other events would have witnessed with their own eyes. The persuasiveness as well as the popularity of these films, then, will have resided partly in the fact that some spectators might have had a chance to spot themselves—a device, of course, that was commonly and quite purposefully employed at the time.

Secondly, the fact that the films showed royalty contributed highly to their success, if not their aura. Indeed, the presence of royalty on the screen may have been felt as a small miracle, because cinema was able to render such lofty persons' movements unusually close and in unexpected detail, not in the least by their acknowledgment, if only from uncertainty, of the presence of the camera. Recording highly placed persons was not always an obvious thing, as the discussions surrounding the filming, in 1897, of Pope Leo XIII remind us (in that particular case, the problem was whether the blessing the Pope performed on camera applied only to the people filming, here and now, or would be extended to the spectators watching, there and then; only when, according to W.K.L. Dickson, the Vatican was convinced of the latter possibility

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<sup>299</sup> *Algemeen Handelsblad* (17 January 1899).

did it consent).<sup>300</sup> Still, the projection of images of royalty in theatres was not completely unheard of. One example is mentioned in a newspaper report, earlier in 1898, in which a programme of the “American Bioscoop” in an Amsterdam variety theatre concluded with a portrait of Her Majesty the Queen.<sup>301</sup> This portrait, a still portrait, was a sign that the show was over. The dignity of the person portrayed probably was intended to prohibit any mutterings or other expressions of discontent over the ending of an evening's entertainment. At the same time, the emergence of this portrait signalled that from that moment on reality resumed its reign (an echo of this practice could be heard in the once esteemed tradition on Dutch radio of signing off for the day with the national anthem). The change the coronation films ushered in was that instead of bracketing everyday reality from entertainments such as dramatic performances or film shows, royalty now appeared at one further remove from reality and became embedded *in* these representations. This may have provided another, less obvious reason for the films' subject matter: something of its force as a framing device may have clung to the moving images of royalty, lending the films, besides a national and symbolic significance, a structural authority.<sup>302</sup>

The third element of the coronation programmes' success is the speed with which the events were reproduced on the screen, thereby maintaining spectators in awe of cinema's technological achievements, not to say miracles—a word that recurs regularly in these reports. Newspapers anticipated the coronation films' quick release and informed their readers of their production. Although the coronation was on 6 September 1898 and the film programme premiered on 11 September, there are in fact only two days between the last recorded event of the programme—the Queen's arrival at the train station in The Hague, on 9 September 1898—

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<sup>300</sup> Musser, *op. cit.*, p. 219-220.

The editors of Lumière cameraman Gabriel Veyre's correspondence mention a related effect, now from the viewpoint of the lofty themselves, when they comment on the pride of Mexican dictator Porfirio Diaz being filmed by Veyre. Henceforth images of him would share the bill with those of more renowned leaders as tsar Nicolas II and French president Félix Faure. See: Philippe Jacquier & Marion Pranal, *Gabriel Veyre, opérateur Lumière: autour du monde avec le Cinématographe. Correspondance 1896-1900* (Lyon - Arles: Institut Lumière - Actes du Sud, 1996), p. 54.

<sup>301</sup> *Algemeen Handelsblad* (17 March 1898).

<sup>302</sup> See for the notion of bracketing Erving Goffman, *Frame analysis: an essay on the organization of experience* (Harper & Row: New York, 1974), pp. 247-269.

and its screening.<sup>303</sup> It is this 'window' that producers and exhibitors tried to shorten in subsequent years and on which efforts newspaper reporting focused much of its attention.

## Record

'Speed of delivery' is of course relative to where something had happened or how important that event was in the lives and minds of prospective spectators. One Amsterdam news report makes this quite explicit when it states that "at the time the cinema had shown THE MAGNIFICENT TOUR OF QUEEN VICTORIA THROUGH THE STREETS OF LONDON, but it comes as no surprise that the festivities of our own Queen, still fresh in our memories, made a more tremendous impression."<sup>304</sup> Geographical distance *per se*, though, was not decisive, considering the reported response to images of Paul Kruger's and, later, several Boer generals' visits to European cities: Dutch audiences identified strongly with their cause and the films of the Boer war heroes tapped loudly voiced feelings of sympathy that bordered on nationalism.

Parenthetically, it may seem strange at first sight that newspapers commented so regularly on the speed with which such events were screened. After all, showing actualities so quickly would seem to directly compete with their own work. Yet in the few reports that commented on the relation between the two media around the turn of the century there's not a trace of rivalry; one report even formulated how the missions of cinema and newspapers related to each other: "The task of such a biograph is similar to that of a newspaper: world events have to be disseminated extremely fast, here in images."<sup>305</sup> In fact, apart from extraordinary occasions such as the 1898 coronation or the shipwreck of the 'Berlin' off the Dutch coast in 1907, newspapers in Holland did not print photographic images until ca. 1910

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<sup>303</sup> Advertisement in *Algemeen Handelsblad* (11 September 1898). This advertisement lists the programme of variety theatre owner F.A.Nöggerath Sr. It appears that Nöggerath had an edge on the Biograph programme, shown in another variety theatre, which only contained the events of 5 and 6 September and would be supplemented a couple of days later. See Mark van den Tempel, "Als Daguerre dat eens kon aanschouwen..." in *Jaarboek mediageschiedenis 8* (Amsterdam: Stichting Mediageschiedenis - Stichting beheer IISG, 1997), p. 54.

<sup>304</sup> *Nieuws van den Dag* (14 September 1898), p. 11.

<sup>305</sup> *Nieuws van den Dag* (21 November 1898), p. 23.

(which, incidentally, might have been a tacit reason for the disappearance of reports on filmed actualities after 1910<sup>306</sup>).

In retrospect, the coronation programmes constituted some kind of standard, as newspapers in the following years never ceased to emphasize the efforts to compress the time between an event and its representation on the screen. The activities of Dutch film pioneer F.A. Nöggerath Sr. in particular were praised. Why Nöggerath was singled out is not entirely clear; the fact that, as the owner of the popular Amsterdam variety theatre Flora, he was well-known in the local entertainment world may have provided newspapers with an opportunity to personalize their stories; but it's not unlikely that he simply was more skilled in using the press to his own advantage, too. Whatever the case may have been, Nöggerath gained a reputation for the promptness with which he or his assistants provided the public with films of newsworthy events at home and abroad. His portrayal as a local hero was apparent from one reporter's indignation about the considerable sum—a hundred-and-sixty guilders—Nöggerath had to pay for a “modest spot” to set up his camera for recording the funeral of empress Elizabeth of Austria, screenings of which were expected “within a few days”.<sup>307</sup> Why the funeral was in fact first screened some weeks later, on 7 October, history doesn't record, yet after that date newspapers continued to report with enthusiasm and admiration the achievements of Nöggerath and other pioneer producers-cum-exhibitors.

Between 1898 and 1910, then, there was a fairly consistent string of eulogies that accompanied the screenings of newsworthy events local and international. What follows is a small sample of reports from the first decade of this century. On 25 April 1900 Nöggerath set a new record, so to speak, with his views of the royal procession in Amsterdam on its way to the launching of a warship. The procession was filmed “between two o'clock and two-thirty in the afternoon”, when 1160 “photographs” were shot “in one minute”, which were screened in Flora “less than 9 hours later”, at “a quarter to eleven”.<sup>308</sup> Besides the lack of knowledge, or at least

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<sup>306</sup> Can one, in a report in *Nieuws van den Dag* of 30 June 1909, already detect a touch of concern when it states: “While the daily press applies itself constantly to offer its readers the daily news promptly in print, nowadays cinemas lose no time in presenting important events in pictures, sometimes a few hours after they have occurred”?

<sup>307</sup> *Algemeen Handelsblad* (23 September 1898).

<sup>308</sup> *Nieuws van den Dag* (26 April 1900), p. 10.

lacking a vocabulary to describe the cinema apparatus, the working of which was captured in familiar terms (“photographs”), the continued interest in the technological aspects of the cinema is particularly apparent here from the way numbers are contrasted: “1160 photographs” being shot “in one minute” and processed in “less than 9 hours” points to barely disguised admiration.

Nöggerath repeated this feat in December of the same year with his views of Paul Kruger's visit to Amsterdam, taken “a little past two o'clock”, and the guard of honour of men from Transvaal and the Orange Free State. The latter images must have been recorded around three, because according to the report the films were shown that same night at eleven, “well over eight hours later”—“an exceptional rush job”, the paper congratulated.<sup>309</sup> What this report shows in addition is that, despite the trouble taken to shorten the time between an event and its film presentation, such stunts appear to have been carefully selected. In June and September, for instance, Nöggerath's programme had contained actualities of a masked procession in the university town of Leiden and the arrival of the Shah of Persia in The Hague, respectively, both a day after their recording; the fact that there is no mention of rushing cameramen or speedy lab work suggests that the press wasn't provided with such vivid details. Apparently, then, these events were not deemed important enough to be shown so quickly, even though Nöggerath had already proved himself capable of such speed. In other words, the audiences' interest in 'fresh' images was also something that was encouraged at specific, expedient occasions (involving, for instance, noncontroversial subjects as the Dutch royal family or the Boer War) when extensive publicity was practically guaranteed.

A curious report was published on 6 March 1901, about the screenings of films of the recently wedded royal couple, now even “mere hours” after their recording. Again indicative of the marvel surrounding cinema was the astonishment at the fact that the films were not just quickly shown in Nöggerath's own theatre in Amsterdam, but “what is more: the same views of Mister Nöggerath were shown in Rotterdam, too”!<sup>310</sup> A report of 26 March 1907, which again

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<sup>309</sup> *Nieuws van den Dag* (21 December 1900), p. 12.

<sup>310</sup> *Algemeen Handelsblad* (6 March 1901).

makes mention of simultaneous screenings of actualities in Amsterdam and Rotterdam, shows that by then reporters appear to be less surprised by this possibility.<sup>311</sup>

Finally, on 20 December 1909 the report on Nöggerath's screenings of THE FUNERAL CEREMONY OF KING LEOPOLD II IN BRUSSELS was introduced with the question, “Was the record of cinema enterprises beaten yesterday?”<sup>312</sup> Actually, this was no record purely in terms of time—again it took at least some eight or nine hours before the films were shown. Rather, it was the compression of time *and* space, considering the distance between the ceremony in Brussels and its rapid re-presentation in three Amsterdam theatres, that made this into a memorable, reportable event. What makes this report particularly interesting is that it is one of the few in which one gets a glimpse of a world that is felt to be rapidly getting smaller: it inserts cinema within the larger context of modern technologies, notably modern means of transportation.<sup>313</sup> What is striking, furthermore, is that, contrary to many present-day conceptions, these technologies are not lumped together as interchangeable examples of modernity, rather they are linked implicitly. And it is, it seems to me, not surprising that, in a daily newspaper, the accomplishments of the cinema were thus foregrounded. After all, newspapers were used to receive information, especially on events abroad, through telephone and telegraph, technologies that negated ever larger distances, thereby contributing to a new (perhaps ever renewed) sense of time and space; only the printing process was confined within more or less familiar bounds. Inversely, the cinema apparatus, like the train, was a phenomenon of real, physical proportions: crew, equipment, and film had to be transported back and forth. Yet, the ever decreasing 'window' between event and the exhibition of the filmed actuality contributed to a perception of cinema as having disembodied qualities.

This last report, moreover, may provide one clue as to why, in 1910, audiences stayed away from the screening of the royal family's visit to Amsterdam (see the quoted report of May 1910, on p. 5). The continuation of the interest in the technological aspects of cinema by the

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<sup>311</sup> *Nieuws van den Dag* (26 March 1907), p. 14.

<sup>312</sup> *Nieuws van den Dag* (20 December 1909).

<sup>313</sup> In British newspapers these technologies were linked even more intimately in reports about, for instance, Barker's films of the Grand National being developed on the train down to London for immediate screening. See Nicholas Hiley's comments in Daan Hertogs & Nico de Klerk (eds.), *Nonfiction from the teens: the 1994 Amsterdam Workshop* (Amsterdam: Nederlands Filmmuseum, 1994), p. 26.

news film, may have had its own dynamics in the sense that audiences gradually became more impressed with speedily shown images from events far away than with images from events at home. Even though this is speculative—newspaper reports themselves are silent about this—, such a development would seem to correspond with the rise of newsreels, which stepped up this development by the inclusion of events that happened in a variety of locations. However, other factors that contributed to the rise of the newsreel may have modified or even pre-empted this explanation.

### **Crowd-puller**

Film producers had succeeded within five, six years to compress the time between an event and its representation on the screen to “mere hours”. In that sense, the efforts to show actualities quickly after the events occurred support the conception of cinema as, in the words of William Uricchio, “a detour to television”, i.e. to liveness and simultaneity<sup>314</sup>—if only for showing where the roadblocks were. But as cinema encountered more obstacles along the way, the idea of television receded more and more from view; from the point of view of the general audience it would take at least another three decades before these few remaining hours were surmounted.

One element that made this detour even more circuitous was the change film programmes underwent. Film programmes in Amsterdam, and elsewhere, had largely been part of variety theatres' line-up of diverse acts. In these relatively short programmes actualities, for the reasons given above, had been an important crowd-puller. With the appearance of purpose-built cinemas in Amsterdam, from 1907 onwards, the all-film programme became increasingly popular. This, of course, had serious consequences for their make-up.<sup>315</sup> From then on the contribution of each individual film to the success of the programme as a whole became more important. The new programmes preserved the principle of variety theatres by maintaining a balanced combination of genres, including 'mechanized' acts (films of acrobats, jugglers, clowns,

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<sup>314</sup> See William Uricchio, 'Ways of seeing: the new vision of early nonfiction film' in: Daan Hertogs & Nico de Klerk (eds.), *Uncharted territory: essays on early nonfiction film* (Amsterdam: Nederlands Filmmuseum, 1997), pp. 119-131.

<sup>315</sup> The Lumière programmes, of course, had been all-film programmes, too, but they were short and the films were largely publicized as novelties, indeed they were publicity material themselves for the *Cinématographe*. Still, when Lumière *opérateur* Marius Chapuis reported a “succès monstre” after combining his projections with the performances of a theatre company during his tour in Russia, one may assume that even at that early date - 1896, the films' function began to shift; see Jacques Rittaud-Hutinet, *Le cinéma des origines: les frères Lumière et leurs opérateurs* (Seysssel: Editions Champ Vallon, 1985), pp. 85-6.

trained animals, etc., and, in combination with recorded music, singers and musicians). And although fiction films had gradually come to occupy a bigger part of film programmes, the mushrooming of purpose-built theatres really gave a boost to their exhibition.

The ascendancy of fiction films has been related to the insufficiency of, and the lack of control over newsworthy events. However, with the emergence of the all-film programme, requiring an alternation of a sizeable number of genres and moods for a full evening's entertainment, this may have been just one (and not even necessarily the chief) reason why fiction gained dominance. Such programmes made actualities (if not in fact any genre) and the technological achievements associated with them simply less decisive in compiling an attractive programme. Even though, as we have seen, publicity for actualities was used selectively and expediently, they were featured in programmes quite regularly, and continued to be treated so after 1907. Furthermore, lack of control also makes more sense, I think, when seen from the viewpoint of programming decisions and would rather have been a matter of mood, depending on what kind of event an actuality happened to represent. After all, showing a coronation or, say, a mining disaster would have impacted spectators quite differently. It is significant, therefore, that actualities were gradually replaced (or shown in conjunction) with the less unpredictable travelogues.<sup>316</sup> And the inclusion of actualities in newsreels, a genre that was a repository of moods, a veritable mini-programme in itself, may also have been felt as making the programme less contingent.

The significance of newspapers for and influence on cinema around the turn of the century has been pointed out, notably by Charles Musser: he noted the similarity in subject matter between individual actualities and newspaper stories that made cinema into the newspapers' visual counterpart, and the resemblance of film programmes to newspapers in the way they provided both information and entertainment.<sup>317</sup> In this respect, newspapers until some years after the turn of the century, when the fiction film gradually began to dominate film programmes, were

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<sup>316</sup> As Uricchio argues, specific themes in the travelogue, such as the so-called rocks-and-waves shots, preserved an element of liveness; *op. cit.*, pp. 128-130.

<sup>317</sup> Charles Musser, *Before the nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (University of California Press: Berkeley etc., 1991), pp. 10, 162-167.

indeed a model for how to position the newer medium in the market, not only in the United States, but also in Holland. However, if one turns to the way newspapers (certainly Dutch newspapers) reported *about* cinema, it seems that nonfiction filmmaking occupied the public's mind much longer. In particular, the swift delivery of news films is indicative of a continued perception of cinema as a technological marvel.

What is more, newspaper reporting about actualities and news films is, I think, of even greater significance, because such reports have a privileged status. After all, a newspaper is not just a source, it is also a mass medium in its own right. Despite the fact that in the all-film programme the 'hot news' film gradually lost its lustre and specific attraction, these films and the reports about them may well have *jointly* contributed to the very *raison d'être* of these new programmes. Two early reports point in this direction. On 20 September 1898:

'Scarcely the inauguration celebrations were over when [Nöggerath] showed the public the entry of Her Majesty the Queen with the cinematograph, her arrival at the New Church, etc. Night after night these shows still draw many spectators; but something new will already be announced and provide the public with an opportunity to attend an event of even more recent date. In Vienna a series of photographs have been taken of the solemn funeral of Her Majesty the Empress of Austria'.<sup>318</sup>

And in the already cited report of 21 November 1898, on the relation between cinema and newspapers (note 27), mention is made of Biograph's images of general Kitchener's arrival in Calais and Dover—"a fact, as one knows, of very recent date" (in actual fact, "one" didn't know, as the views of Kitchener's return from the Sudan had been taken the previous month<sup>319</sup>). But in the same breath the report announces that Biograph cameraman Levin "will depart for Paris next Monday, to await the possible arrival of Dreyfuss, and then shortly afterwards one may watch this important event".

In a nutshell the two quoted reports reveal, if not shape cinema's potential as an entertainment worth visiting repeatedly. The combined effect, then, of both filmed actualities

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<sup>318</sup> *Nieuws van den Dag* (20 September 1898), p. 10.

<sup>319</sup> John Barnes, *Pioneers of the British film* (London: Bishopsgate Press, 1983), p. 157.

and newspaper reports about them, including the numerous separate announcements of filmed events shortly to be screened, is that they not only made spectators eager to see the latest news in moving images, but also made them curious about other, future screenings. Again, this doesn't imply that the interest in cinema's technology declined, even though as an apparatus that was something watchable *in itself* cinema may have lost some of its attraction (most probably in urban centres, where cinema had a longer history). On the contrary, it shows that the technology of cinema was a renewable, adaptable commodity, with which it was possible to whet the public's appetite more than once, or twice. Cinema, with the help of newspaper reporting, proved to be a repetitive miracle, from which an independent form of entertainment could be developed.

### 3.03.

#### program formats

in: Richard Abel (ed.), *Encyclopaedia of early cinema* (New York: Routledge, 2005), pp. 533-535

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The term *program* applies to the presentation format of a range of performative and—later—broadcast entertainments. The program is a container format: i.e. it consists of a number of discrete attractions sequenced by an organizing agent with the design to regulate audience involvement, usually for the duration of a single visit. Individual attractions, moreover, can themselves be a program (for example, a series of films embedded in a \*vaudeville show). *Program formats* refers to the ways these presentations are put together. In terms of its constituent elements, a program can be a line-up of either homogeneous or heterogeneous items. In either case multiple channels may be employed (for example, films accompanied by \*music or \*lecturers). In terms of coherence, the format introduces functional and content relations: the former concerns matters of arrangement, rhythm, variation, contrast, and balance; the latter concerns the ways in which a program's composition can be overlaid with meaning (artistic, thematic, symbolic, narrative).

Given such a broad (although weak, for lack of substantial, worldwide research) perspective, one finds film programs in many contexts, reflecting various ways in which early cinema was positioned, depending on purpose, venue, location, period, or audience composition. But it also excludes certain ways of film presentation. \*Kinetoscopes, for instance, offered a single film for individual viewing; but even when an establishment boasted a number of such machines, the viewer, not the management, decided on the number and order of items viewed. And full-length projections of \*boxing films based their coherence not on the program format, but on the course of the recorded fight. Nevertheless, the program became the dominant format of film presentation.

After the turn of the century, with the rise of more elaborate traveling shows and permanent moving picture theaters, the film program extended its span to become a mainstream, full-length entertainment, either as a homogeneous attraction or interspersed with \*illustrated songs or other lantern slide projections and/or with live acts. Before this development, the adaptability of the film program to existing performances was all-important. Because of early cinema's conceptual indeterminacy—as science, entertainment, education—the occurrence of independent (that is, non-embedded), homogeneous film programs was limited. Most were intended primarily as technical demonstrations, such as programs by the \*Lumière company, R. W. \*Paul, and other pioneer manufacturers. These typically were set in (sometimes makeshift) non-entertainment venues. As entertainment, on the other hand, film programs were added to or extended the repertoire of existing attractions, notably on \*fairgrounds and other itinerant shows. Yet, the vocal introductions that often framed pioneers' showcase screenings as science or the acts that often punctuated or sandwiched fairground screenings point up the ease with which films could be combined in a mixed format. In heterogeneous programs, the predominant category prior to permanent theaters, moving pictures were fitted in with other performances: within larger narratives (for example, \*travelogues and other illustrated lectures) or in modular formats (for example, vaudeville, \*music halls, \*cafés-concerts, \*chautauquas).

Initially film programs tended to be relatively short. As scientific demonstrations, programs would often not exceed 15 minutes. When these demonstrations were targeted at mass audiences, rather than at restricted peer group spectators, the frequency of projections rather than program length was increased. A well-documented case are the Lumière programs at the Exposition générale in Montpellier, from April to November 1896, which were screened forty to fifty times a day. But it was as entertainment that the film program would really spread its wings. In fairground shows, particularly in Europe, high-frequency projections of short programs gave way to lengthier shows, in bigger, often elaborately embellished tents. In vaudeville, film programs at first did not last significantly longer than most other acts. But their continuing popularity, particularly because of the contrast newsworthy, nonfiction subjects created with the rest of the bill, often merited an increase in length. Surviving program bills of

the Palace Theatre of Varieties in London reveal that within a year after their introduction, in the spring of 1897, the length of the \*Mutoscope & Biograph Company's screenings had doubled to half an hour, the longest act by far on the bill. This extension coincided with the growing predominance of filmed \*actualités. Fairground and other traveling programs, incidentally, typically had a pronounced version of actualités material, such as local films featuring people and events of the locale in which the program was shown.

Even though independent film shows, whether on fairgrounds or in \*nickelodeons, continued to rely on a relatively high audience turnover with screenings throughout the day, the very autonomy of these programs implied that an individual film's contribution became more important. In a sense, local films can be seen as doing just that, yet they functioned primarily as a special attraction to draw crowds. The independent film show's development into a full evening's entertainment was the result of longer, rather than more, films, and with higher production values—especially in the case of the \*feature film. All this was a reflection of developments in \*production, \*distribution, and \*exhibition practices: on the one hand, processes of rationalization, standardization, and increase in scale and, on the other, a process of “gentrification” in terms of ownership, film subjects, and target audiences. Despite these developments, programs would not have looked the same in terms of make-up, structure, or length: the presence and quality of live acts, lecturing or music as well as the number, order, or novelty of films appear to have differed widely, although it is difficult to attribute such differences to a single factor or circumstance. Yet, surely, the resistance of theater managers to the encroachments of other sections of the industry would have played a part. Within limits, even individual theaters (an example would be those managed by S. L. \*Rothapfel) could develop a distinctive style of programming. The feature film, in particular, appears to have been central in the struggle for control of the audience's attention (and money). Its varying length, its “narrative elasticity,” strongly suggests that by the early 1910s control over the program was as yet undecided. But the fact that in surviving bills it was not uncommon to find a longer film divided into numbered acts, as if with each new act another film began, does reveal that the program format and its contents could, in a sense, be at odds.

Audience involvement was regulated by various ways of sequencing. In larger content-related programs, narrative was primarily responsible for the sequencing. In functionally organized programs, sequencing principles were invariable, regardless of whether a film program was embedded or independent, although embedded films also were affected by strategies governing the entire line-up (determining position, "tone"). Common principles were: variation (of mood, of subject, particularly the alternation of familiar or local with novel or exotic scenes), separation (of mood, of subject, particularly in terms of a hierarchy of taste), and build up (crescendoing or delaying in terms of spectacle or notoriety, descending in terms of newsworthiness, or both in terms of length). Given these principles, the program progressed through a series of recommencements, with each individual item ideally being different from its predecessor. Thus, each film would be presented in the most favorable or appropriate way. However, repetition and "unfortunate proximity" could not always be avoided, not in the least because of the simultaneous application of these principles. Moreover, as sequencing often involved a mixture of functional and content relations (for example, an event depicted by a series of films), measures to either prevent or encourage the creation of links between successive films were crucial. Particularly in programs of very short films, such sequencing measures can be seen as the exhibitors' equivalent of editing: in the Mutoscope & Biograph Company's programs in London, for instance, sequencing sometimes was used to create "invisible," symbolic meanings.

Even though programming principles were endorsed, if not prescribed, by all sections of the industry, there also was a good deal of contingency. It was not uncommon to speed up, cut or drop a film altogether in order to squeeze in another show. Also, in moving picture theaters well into the 1910s, a show's starting time and the time of a spectator's entry did not always coincide (on the handbills for Jean \*Desmet's theaters in the Netherlands the announcement that patrons could enter the show at any time was removed only in 1912). Continuous shows that allowed movie-goers to enter the film show at any given moment undermined careful program composition (although the relatively high number of comic numbers in many programs may at least have enabled latecomers to settle in more easily). Furthermore, audience involvement did not necessarily always follow the leads provided by titles, \*color, lecturers, or

music; spectators could pick up on any element in a series of films to create links unforeseen, quite literally, by exhibitors and producers. With the increase of film length in multiple-reel and feature films, the “contagiousness” of contiguous films probably decreased. Still, because of its very format, the program could potentially—and “parasitically”—render the tragic comic, the documentary fictional, the functional meaningful, or vice versa. After all, the cognitive processes activated by the program format were as much a risk as an asset.

See also: audiences: issues and debates; editing: early techniques and practices; itinerant exhibitors; magic lantern shows; palace cinemas; spectatorship: issues and debates.

Further reading:

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### 3.04.

#### what the papers say

##### the case of the film-related papers of jean desmet

in: *KINtop*, vol. 14-15 (2006), pp. 113-123

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*The present article is based on a quick-scan of the papers of Jean Desmet, deposited at the Nederlands Filmmuseum. Desmet was a fairground and traveling showman who, from 1909 onwards, became the owner of a series of purpose-built cinema theaters and a film distribution company. In its original form, this paper was an internal memo, written in 1998 in response to a question posed by the then Nederlands Filmmuseum management. The question was: how can the Desmet papers be used as a basis for presentation activities? That is to say, besides obvious tasks, such as accessing the papers for research, what more could be done to present this huge collection of papers to the public? From the outset it was clear that showcasing a selection of these papers in a traditional exhibition format would be visually attractive nor enlightening. The very protection such objects require prevents the visitor from getting the information that would render these objects eloquent. Rather than, for instance, individual letters the sustained correspondence between Desmet and his clients contextualizes such single exhibits. For a larger public, reproduction in a book and/or on a website would be a much more useful way to access these artifacts.*

#### 1.

The Jean Desmet papers can be subdivided into three parts: papers concerning his private life; papers concerning his fairground activities; and papers concerning the acquisition, distribution, and sale of films and film-related objects (projectors, etc.) as well as correspondence concerning personnel. This subdivision covers most of Desmet's activities, although information about the day-to-day affairs of his theaters is sadly all but missing. Furthermore, it also misses some

ancillary business; the letterhead on his 1915 stationery, for instance, reveals that Desmet also provided “Electric lighting for parties and marquees”. This subdivision, moreover, is the one that follows Desmet’s own system quite faithfully and respects the chronology of his career. Yet the contents of this collection of papers can, of course, be organized by more than one ordering principle. One may subdivide it according to type of material (letters, telegrams, program bills, newspapers, programs, agendas, cash-books, etc.); according to function (personal or legal correspondence, job applications, financial transactions, tenders, etc.); or to origin (distributors and cinemas at home and abroad, banks, insurance companies, real estate agents, family, personnel, etc.). Overlap is unavoidable, as categories are incompatible.

Nevertheless, one can get a fairly complete idea of a number of his business activities, particularly by combining various types of papers. Examples are: an inventory of the complete interior of his Rotterdam theater Cinema Parisien in 1917; the electricity consumption of the same theater; the acquisition, exploitation, and programming of another of his theaters, Cinema Palace, in the town of Bussum; the acquisition of films from the Gaumont company in Paris; the screening of films and programs from Desmet’s distribution catalogue in the Netherlands; or the correspondence between Desmet’s distribution company and A.A. Dragten, theater manager in Paramaribo, in the Dutch colony Suriname. Of some of these activities we don’t know how complete the records are—the electricity bills do not cover the entire period of Cinema Parisien’s commercial exploitation; perhaps there was more correspondence between Desmet and Paramaribo. But parts of the archive are consecutive for a certain period of time. And what is above all clear is that even a quick scan provides a fairly complete picture of Desmet’s acquisition and rental of films—volume, publicity, cost, origin of the films, including their length, coloring, manufacture of intertitles or price per meter—and of the spread and programming of his films in both purpose-built theatres and traveling shows in the Netherlands between 1910 and 1915.

On the other hand, a number of things can only be surmised. Although the nature of this investigation sets its own limits, one can safely assume that some aspects of Desmet’s business will remain speculative. A few examples:

- *fairground and film* In various ways there is a continuity between Desmet's fairground activities on the one hand and his distribution and theatrical businesses on the other. Part of that continuity is the focus on "modern" technology—a word that often recurs in his notes. Since 1899, perhaps even earlier, Desmet plied his trade with a wheel of fortune. But a new Betting Act seems to have made it increasingly difficult to get this attraction accepted. The time had come to look for something new. Therefore, from 1905 onwards, Desmet also exploited a "tobogan", an attraction promising a fast and thrilling ride. One may assume that he opted for this machine because of its technical, modern aspect, possibly to keep up with the competition (at the time, the connotation of the word "electricity" would have been the same as that of "cell phone" or "internet" in our age). Incidentally, the prizes one could win at the wheel of fortune also changed; in the same year Desmet ordered pressure cookers and other modern appliances from a company manufacturing "*hauswirtschaftlicher Maschinen und Geräte*". Although we cannot determine on the basis of the papers alone to what extent electrical attractions were a novelty in certain parts of the country, it is obvious that Desmet wanted to cash in on the popularity of and fascination with modern technologies. That, of course, makes his decision to show films understandable. Yet, Desmet didn't rush into the film business. Even though he was made an offer to buy a "*Cinematograaf*" in 1904, he took no chances. It was only in 1907, the year in which the popularity of film was unmistakable and the cinema theater began to boom, that he started showing films.

Initially, Desmet had been betting on two horses, with itinerant shows, in a tent called the Imperial Bio, and shows in his purpose-built Parisien theaters. But in 1911, his traveling shows were discontinued. Meanwhile Desmet had been creating a small empire as exhibitor of purpose-built cinemas and as distributor. Here one can detect another practice that is reminiscent of his fairground activities. Whereas formerly he had taken his attractions all over the Netherlands, and beyond, now he was covering the country with a chain of cinemas. After buying Bioscoop-Theater Bellamy, in October 1914, Desmet took an out ad in which he proudly listed all his cinema theaters in Amsterdam, Rotterdam, Bussum, and Eindhoven, numbered from 1 through 7, and announced this latest acquisition, number 8, in Flushing. It would, however, turn out to be his last acquisition. The war that had just broken out prevented him

from establishing a real nationwide chain. In november 1918, right after the war was over, he put up his theaters for sale.

- *Desmet's personality* Given the size and the period of time the papers cover it comes as no surprise that Desmet emerges as a meticulous man. That was also his style of doing business: always on the lookout for deceit, damage or mistakes (after the films returned from theaters they were checked for damage, after acquisition their lengths were measured—and he would never forget to report and discount that in his payments; when selling films, though, he wouldn't be above the same tricks). Also, he had a keen eye for windfalls and discounts (“It goes without saying”, he writes, “that you will have to submit competitive prices in order for us to do business”). Still, what is striking is that his business-like attitude manifests itself in two distinct ways. On the one hand there is certain coldness, or indifference, mainly in his dealings with suppliers and customers (as in a letter to a supplier of theatrical interiors in 1909: “You can do whatever you want, but don't count on any payment before everything is shipshape, or we have discussed the matter.” Generally speaking, to say that Desmet is slow in making payments is an understatement). On the other hand, in his public activities his attitude takes on an almost sentimental aspect: as an entrepreneur he felt it his duty to please his spectators with beautiful, polished shows. Two examples to illustrate this impression. When in 1913, Dania Biofilm, in Copenhagen, asks Desmet to become their Dutch agent, he answers them that he “would certainly like to have the agency for your films, on the condition that I can select the films, as not all Prints are suitable for Holland.” Moreover, he expresses the wish that posters and stills are sent along with the films, emphasizing that the beauty of film is “when there are beautiful Placards and Photographs, etc.” (adding—Desmet being Desmet—“you will offer me the best Price per meter”). In a letter to A.A. Dragten, Paramaribo, the two sides of his professionalism nicely come together. In his reply to the exhibitor, who complained that he received too many short films, Desmet writes: “... and concerning the small films that you don't want, I don't care one way or the other. I did it in such a way as every good theater program should, and as I do in all my own cinema theaters. Variation, that is what is done in all Europe, big and small films are the most beautiful program, and concerning the price, that is the same, because it's the number of meters ...” [*I have tried to retain Desmet's imperfect grammar in the translations of his*

*correspondence; Ndk]* Judging from this, and from the fact that Desmet has apparently never felt the need to go into film production, I would venture that Desmet was essentially a showman.

Despite the fact that Desmet's opinion about what constitutes a good program didn't change substantially, one cannot accuse him of obstinacy. The two sides of his professionalism also show themselves over the years. This is particularly clear when we compare the way he initially ran his company with the later years, during the Great War. In those first years he is an aggressive player on the market: he buys an awful number of films (in 1913 he replies to a request from an exhibitor: "I don't publish a catalogue of my supply of films, also because it would have to be supplemented constantly with the new films that are bought every week."); he recommends himself to exhibitors ("...when you take my Program you will receive the Films' contents every week, which is convenient for the Lecturer"); and from the very beginning he seems bent on creating an empire of cinema theatres. And in his capacity as film distributor it is clear that he dictates the conditions. However, during the war it appears that Desmet can be mollified after all. In various letters, exhibitors politely insist on a reduction of rental fees, because of the "bad circumstances" and the ensuing unemployment (shipping!). Desmet's reply to the manager of cinema theater Concordia, Rotterdam, is typical for his formal attitude: "In reply to your letter of 12 November 1914, and inform you that you and I first make a new agreement, before I can accept your writing." But two weeks later a new contract *was* drawn up, reducing the weekly fee by 25 guilders. These and comparable papers are moving, not so much because of the tearful arguments of his clients, but, rather, because of the consideration Desmet shows. His clemency may have hidden a feeling of resignation about the future of his film business: the "bad circumstances", including the increasing obstacles to import new films, have undoubtedly made him decide to close down his film company.

## 2.

Before the Desmet papers could play a role of any significance in the presentation activities of the Nederlands Filmmuseum, it would be imperative to scan the papers as text files. This, incidentally, would also be a way of preserving them: the ink of a large number of carbon copies

of handwritten letters is slowly disintegrating. The papers in digital form would have the advantage that they allow a faster and easier overview of his various activities. (The publication, in 1998, of *Les premières années de la société L. Gaumont. Correspondance commerciale de Léon Gaumont 1895-1899* is as beautiful as it is inflexible; such publications, as well as catalogues, would be much more useful, and supplementable, in digital formats.) The following, therefore, relates to the Desmet papers as both the basis for *other* activities and for a more autonomous role as a digitized collection.

- *A program of entertainment*

In view of Desmet's mode of operation, or personality, and his background as a fairground showman, two aspects stand out with respect to future public activities. In the first place, Desmet's showmanship. It seems that the noise of the fairground continues to echo in his ways of presenting films to the public. This is an aspect that is important for present-day screenings of the ca. 900 films Desmet also left behind. Practically, this means that such screenings should be visually and aurally attractive. Supporting evidence for Desmet's attitude towards the show comes from bills for repairs and inventories dating from his fairground career, which tell us that there always was musical accompaniment ("repair organ" says an 1898 bill; a 1908 insurance policy, from the time when Desmet ran both the tobogan and traveling film shows, mentions besides "a Bechstein piano" a "big organ by Gasparini Paris, the same by Gavioli & Co. Paris, symphony organ by the same") and illumination ("ten wire arc lights and incandescent light").

Secondly, Desmet oriented his activities emphatically to his "Ladies and Gentlemen!" For him, the program, the show, prevailed over the films' individual qualities. What counted was his intention to please all his spectators. It is striking that Desmet, who sometimes scribbled his opinion about a certain title on purchase invoices, also bought films that seemed "of no value" to him. One may conclude, therefore, that he understood the effect of the *ars combinatoria*, with which lesser films could nonetheless form part of an attractive program. In this respect it is significant that he kept a newspaper clipping from 1907 (the year he began showing films) that reports that "Mr. Nöggerath [*another Dutch film pioneer; NdK*] always has two numbers follow each other in such a way that the first one makes everybody shiver with emotion, while the second makes the audience scream with laughter." Would it have served him as an example?

Equally significant in this respect is that bills and correspondence show that the films were bought and rented according to their generic classification, production company (“the films I supply come from all factories internationally also Pathé”), length (the number of acts), and coloring. While today films are generally appreciated for their individual, aesthetic qualities, Desmet’s business correspondence makes clear that such considerations played no role in his selection and programming. A 1912 D.W. Griffith film, *BILLY’S STRATAGEM*, is bought with no reference at all to the by then well-known director. It is, again, an indication that the film *trade* (production and, particularly, distribution) primarily conceived of its product in terms of an *ars combinatoria*, a complete program of entertainment.

A cautionary word about authenticity. Reconstructions of shows in Desmet’s cinemas or other Dutch theaters that carried his programs can, of course, never be literally authentic. For one thing, there is hardly a handbill of which all the listed titles are available in the archive. But what about reconstructions to the spirit of the letter? One problem is that the Desmet papers contain precious little information about his film shows. To be sure, there are applications by lecturers and musicians. But did Desmet always employ lecturers? (he usually left German intertitles untranslated, because spectators “here in Holland can read them very well”— incidentally, at the time the command of German and French “here in Holland” was much better than that of English). And did he always employ musicians? And if so, what music did they perform? And if we knew, how representative would that be? The papers suggest, moreover, that Desmet’s ideas about programming were not always followed; for instance, the programs of the Electro Bioscoop Theater, in the southwest of Holland, of which the papers contain a consecutive series of 1911 handbills, show a deviant make-up. Furthermore, until sometime in 1912, handbills for Desmet’s Parisien theaters stated that spectators could enter the show at any time; later this announcement was dropped. Was this measure trendsetting or did Desmet, similar to his decision to enter the film business, just wait and see which way the wind blew? And what else was there to see? In a letter to E. Brandsma, from November 1915, Desmet reminds the addressee that the contract for the projection of “Thee [*Tea*] Brandsma” is up for renewal. Was this a reference to (lantern?) projections of commercial images? And what about the consumption of snacks and drinks? What else was there to hear, to smell? On the basis of

the Desmet papers, an authentic show would be one which exudes Desmet's personality and mode of operation rather than a show that represents film screenings between 1910 and 1915.

- *Electro theatre*

Desmet's notes, letterheads, and advertisements all betray the importance of modernity, usually understood in technical terms. In his letters, though, Desmet didn't make much fuss about it: it was everyday business. But there was a distinct difference in the way he approached the public. Around the turn of the century and during the first decade of the twentieth century, the entertainment business and its venues were much more 'electrified' than other sectors of society. Entertainment, that is, came with a connotation of modernity. Moreover, film, as well as other fairground attractions, were the latest in a long line of technologically sophisticated entertainments: magic lantern; automats that contained various types of amusement: images (kinetoscopes), music (jukeboxes), snacks, books, etc.; X-rays, which were originally demonstrated on fairgrounds; and all kinds of mechanical and/or electrical attractions that moved patrons in ever more faster, higher or unpredictable ways (Ferris wheel, switchback, tobogan, etc.). A traveling show combining film screenings and a variety of mechanical and electrical machines and appliances would evoke the contemporary meaning, at least the contemporary connotations, of Desmet's entertainment.

- *Faction*

The papers could form the basis of a book publication that would evoke, or re-create, a certain period (day, week or month) in the office of Desmet's distribution company. This would be completely different from the abovementioned published correspondence of Léon Gaumont in the sense that this publication would overtly be a book of faction: a fictional reconstruction based on fact. In other words, rather than a literal reproduction, or facsimile, the correspondence and other papers could be fitted in a framework, a micro-level impression of daily transactions, that would allow one to go beyond what is possible or customary in a strictly historical account.

A similar mix of fact and fiction could be realized in a film. Since film allows a different way of evocation, the balance between fact and fiction will be distinct from a book. If the latter's framework could be defined by place (office, theater) and time, a film would lend itself better to the evocation of Desmet's personality, i.e. a character. The decline of his theater empire—from the proud opening of the Bellamy theater in Flushing to the sale of his cinema theaters—could provide the dramatic arc. One can imagine a studio film to stress its evocative (i.e. fictional) quality, perhaps copying aspects of the style and coloring of the films Desmet showed and distributed, even to the point of suggesting the history of visual culture (a panorama for a travel scene, for instance).

- *Metonymy*

The sheer size of the company papers collection is partly the result of the intensity of postal traffic at the time. Moreover, it appears that letters and telegrams were accorded more importance than communication by telephone. Phrases like “in accordance with our phone conversation of yesterday...”, after which a verbal agreement is confirmed or specified, abound. This suggests that the papers provide as it were a spyhole on various aspects of Dutch society during the first two decades of the twentieth century. The correspondence and transactions provide information about, among others, salaries and rates (of cinema theater staff, but also of plumbers, carpenters, piano tuners, lawyers, etc.), prices (of programs and films, but also real estate, printed matter, coal, water, electricity, etc.); the organization of the entertainment business (the changing relationships between itinerant and theatrical film shows; copyright; taxes; magazines; legislation; etc.); the communication infrastructure (postal and telegraph services; trains; shipping between Holland and its colonies; etc.); welfare: health care, education (letters of application in particular reveal the dramatic effects of sickness and hardship; each postal item tells something about the command of written language and its social implications); or the effects of the war.

These considerations could lead to the development of a digital database in which the Desmet papers are combined with data about contemporary Dutch society. The basic idea is that every archival item is a metonym: individual cases—a contract, letter of application,

invoice, etc.—can be linked to information about, say, the contemporary legal and financial worlds, statistics about the Dutch population, or train schedules. Such a database has a dual purpose. It shows, first of all, how Desmet’s activities were linked up with all kinds of social situations and bodies, the possibilities they offered as well as the limits they imposed upon his business (as the Betting Act did, for instance). Secondly, it allows one to reconstruct various activities involving film at the beginning of the twentieth century and give a sense of cinema’s enormous popularity: buying, selling, and renting; the fitting out of cinema theaters; the performance of traveling film shows; correspondence; the printing of admission tickets, handbills (5,000 a week in 1910, 7,000 in 1915 for his Parisien theater), posters or stationery; the placement of advertisements (not just in the usual newspapers, but also in football or military magazines, illuminated advertising on Dam Square, etc.); or the payment of copyrights for musicians.

- *Beyond Desmet*

The Desmet papers contain a comprehensive correspondence with exhibitors, distributors, production companies, agencies, etc. In other words, Desmet’s theatrical and distribution activities were part of an international network, an international business. The digitization of the company papers collection, notably the domestic and international correspondence, could also be the occasion to induce European archives—both public and private—to jointly develop a database with which it would be possible to show how the film industry and all its related businesses were interwoven. Bit by bit, parts could be added: Ernemann, Pathé, Edison, Messter, etc. For the Netherlands, the Desmet papers are a unique collection of documents, but within the context of the European film entertainment business it is just another link, the significance of which is only partly—locally—visible. The context of an international industry—including matters such as patents and other rights, ownership, technical and organizational developments (patent exchange, vertical integration, marketing) and institutionalization—may make us appreciate its significance fully and clearly.

### 3.05.

#### the moment of screening

#### what nonfiction films can do

in: Peter Zimmermann, Kay Hoffmann (eds.), *Triumph der Bilder. Kultur- und Dokumentarfilme vor 1945 im internationalen Vergleich* (Konstanz: UVK, 2003), pp. 291-305

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As long as histories of documentary continue to focus on film only, they always will be incomplete. After all, the documentary is the clearest example of a cross-media genre: the travelogue, for instance, was taken over whole cloth from magic lantern performances, while the newsreel, the wildlife film or the sports report have all become television productions. What's more, documentary cinema histories will remain incomplete as long as nonfiction films are dealt with in the usual terms of artistic merit or perceived (linear) development. What remains the same is apparently uninteresting, despite the fact that from a stylistic point of view a lack of change is characteristic for quite a few documentary genres. Moreover, in so far as these are *national* film histories, they usually focus on commercially released domestic productions. As a result, non-commercial productions, such as amateur films, or the films that national audiences *saw*—whether of domestic or foreign origin—are ignored. Most of these histories—although, in fact, there are not even that many, certainly not many internationally oriented ones—were written at a time when much less materials were accessible and available, in archives as well as in (specialized) festivals that rely wholly or partly on archival materials.<sup>320</sup> Now that more material has become available, through preservation and digitized access, it is time for a revision, a re-evaluation unbiased by qualitative notions of *auteur*-ship, development (or worse: progress), etc. I would advocate a more quantitatively oriented historiography, i.e. one that reflects as much as possible what audiences in a given time or place were offered.

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<sup>320</sup> The classic histories, Richard M. Barsam's *Nonfiction film: a critical history*, originally published in 1973 (New York: Dutton) and Erik Barnouw's *Documentary: a history of the non-fiction film*, originally published in 1974 (New York: Oxford University Press), may therefore be excused. However, more recent editions of these histories hardly make use of the changed archival policies and merely update the most recent developments.

In order to fish out as much material as possible *and* get some perspective on how it was seen, a good starting point is the program as an exhibition format. To my mind, the program is one of the most, if not *the* most, underrated and under-researched aspects of the history of screen practice.<sup>321</sup> This lack of attention is all the more surprising when one realizes that until well into the 1960s, here and there even into the early 1970s, in commercial cinemas in the Netherlands (and probably elsewhere), film screenings were still part of a program that included not only a number of films but also musical interludes and/or slide projections (while at the same time in art cinemas, introductions by invited directors and discussions with audiences gave a new impetus to live aspects of cinema shows). Here, I want to focus on the so-called program of shorts, particularly on some of the nonfiction genres it contains. I want to highlight the kinds of film that are often overshadowed, in both archival and academic work, by materials that are accorded more prestige, be they fiction films, avant-garde, or more artistically accomplished and/or feature-length documentaries. As I will limit myself to programs shown in commercial theaters in the 1930s, the latter category, in fact, plays a secondary role. Whether they were refused by commercial exhibitors or reserved for non-commercial venues, or both, the fame of the films that usually surface in histories of the documentary didn't always rest on popular appeal.<sup>322</sup>

### **Inside the cinema**

For commercial cinemas, a requirement of the films that were shown in their programs of shorts was that they have sufficient entertainment value (not surprisingly, they were often produced by specialized units of the same companies that made the features). "Entertainment", of course, is still a word not immediately associated with "documentary" or "nonfiction film". Nevertheless, for all the genres the program of shorts comprised, entertainment appears to have been an important consideration; the shorts' variety, in its turn, may have contributed to

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<sup>321</sup> The use of the word "screen practice" should alert the reader to the fact that the program is not a format uniquely associated with cinema; magic lantern shows and television point up that there is, if not a continuous tradition, then at least a continuity of tradition. The organization of items in various forms of theater, musical performances or radio indicate the dimensions of the unexplored world of the program.

<sup>322</sup> Brian Winston has calculated that, for instance, one series of canonical films, the British documentaries supervised by John Grierson for the EMB and GPO, was widely unseen. See: *Claiming the real: the documentary film revisited* (London: BFI, 1995), pp. 61-68.

the program's entertaining character as well. (I use the word "variety" with caution, because it is hard to find actual, complete line-ups of cinema programs of this period, because both critical attention and publicity by this time focused almost exclusively on features or feature-length films. I'm not, then, implying that the various kinds of films I discuss all appeared in one program.)

Newsreels, at first glance the most factual of documentary films, are a good example of the way these shorts sought not just to inform, but also to please spectators. Almost all of the various newsreels series from this period—but not exclusively from this one—include lighter items, notably reports about sports matches or fashion shows, events, incidentally, that would have been known to occur well in advance (as a matter of fact, for more spontaneous events, newsreels were—I'm tempted to say: as a rule—too late; items that claim to be about fires, for example, more often than not showed the smoking remains of a fire spectators hadn't seen). If a newsreel contained items about more serious affairs, such as political events, it was usually restricted to ceremonial aspects (such as state visits or parades). Some series consisted even entirely of such lighter and less time-bound subjects. Although they copy the structure of the newsreel in that they combine a number of varied *subjects*, they can also be seen as a continuation of earlier, silent series that combined views of a number of interesting or exotic *locations*.<sup>323</sup>

A number of news films also exemplify what I would consider to be a more typical, certainly more prominent, aspect of the program of shorts of the early 1930s. Whereas news films almost by definition refer to a reality outside the cinema theater, a number of early sound-on-film news shorts focus on events that relate to what happened, or what was going to happen, *inside* the theater. That is to say that in addition to already established newsworthy

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<sup>323</sup> Some series produced in Holland in the early 1930s were: ORION-REVUE, HOLLAND BEELD EN KLANK REVUE (HOLLAND IMAGE AND SOUND REVUE), EXPRESS KLANK REVUE, ACTUALITEITEN REVUE (ACTUALITIES REVUE), or CENTRA VARIA. The words "revue" and "varia" would, of course, be more readily associated with entertainment than news. In fact, ACTUALITEITEN REVUE contained items that one would hardly consider to be actualities; no. 33 of its first series, in 1935, contains items showing, respectively, a autumnal day, a watermill, a nature reserve, and a faked thunderstorm.

publicity items, usually centering on films stars,<sup>324</sup> film programs increasingly included reports of the building of cinemas or opening nights as well as announcements of coming attractions. In fact, more genres in the program of shorts reveal a comparable kind of referential shift. That is to say that these films take the reality around and within the cinema theater as their reference: the building, the audience, the show or the program itself is what they are about.<sup>325</sup> Below I want to review a number of these genres and the various ways in which they accomplish this shift and how this affects the traditional notion of “documentary”.

### **Carlton Hotel**

Although in generic terms some of these types of film can be seen as a continuation of 1920s silent cinema, judging from what is available in the Nederlands Filmmuseum’s archive this referential shift seems to have become more prominent and more versatile with the coming of sound-on-film shorts (while in the 1940s and 1950s, again judging from what this archive holds, the number of these films seems to have dropped and the topics have become less varied). The introduction of sound, as is well-known, marked a change in the power relations between film exhibitors and film producers, favoring the latter by ensuring increased standardization of film shows in terms of the conditions under which the films were screened (no simultaneous musical accompaniment or sound effects, invariable projection speed, less opportunity to remove or re-

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<sup>324</sup> Some examples in the Nederlands Filmmuseum archive are: *BEZOEK LILIAN HARVEY AAN NEDERLAND* (LILIAN HARVEY’S VISIT TO THE NETHERLANDS), *FILMSTARS PRIVAT: LILIAN HARVEY, ZARAH LEANDER IN NEDERLAND*, *AANKOMST IN NEDERLAND VAN THEA VON HARBOU* (THEA VON HARBOU’S ARRIVAL IN THE NETHERLANDS) or newsreel items of Wallace Beery’s visit to Volendam or Sidney and Charlie Chaplin’s arrival in the Netherlands East-Indies. The latter examples certainly continued a practice already popular in the silent era, in view of the Dutch items of Tom Mix’s visit to Amsterdam, Mary Pickford and Douglas Fairbanks’ visit to The Hague on their honeymoon, or comedians Pat & Patachon’s visit to a number of schools on the occasion of a new release; in order to “learn” more about stars’ private lives, the popular Photoplay series *ONZE FILMSTERREN* (OUR FILM STARS) offered a peep behind the scenes. There is also a number of films that have the wider film industry as their subject. See, for example: *HOLLYWOOD KEURT STERREN* (HOLLYWOOD SCREEN TESTS OF STARS; tests of new talent) and various episodes of *PARAMOUNT VARIETIES*. Some of these were actually hardly distinguishable from commercials, such as *IT HAPPENED IN HOLLYWOOD*, *MISS HOLLYWOOD 1937* or *SECRETS DE MAQUILLAGE D’HOLLYWOOD*, all praising the importance of Max Factor’s make-up to Hollywood careers.

<sup>325</sup> Some Dutch examples are: *GROOTSE PLANNEN! GROOTSE DADEN!* (AMBITIOUS PLANS! AMBITIOUS ACHIEVEMENTS!; about the building of the City Theater in Amsterdam); *OPENING VAN HET CITY THEATER TE AMSTERDAM*; *VAN HOPIESFABRIEK TOT BIOSCOOP THEATER* (FROM TOFFEE FACTORY TO CINEMA THEATER; about the building of the West-End Theater in The Hague); *1-JARIG BESTAAN WEST-END THEATER* (1ST ANNIVERSARY WEST-END THEATRE; announcement of a special anniversary programme); *BOUW CAPITOL THEATER* (THE BUILDING OF THE CAPITOL THEATRE); *DE PREMIÈRE VAN DOOD WATER IN HET PASSAGE THEATER* (PREMIERE OF *DEAD WATER* IN THE PASSAGE THEATRE), *SOL KINSBERGEN* (announcing the Passage Theater’s manager’s silver jubilee), *MET SCHOOL NAAR DE FILM* (about school children visiting a cinema), as well as trailers and a number of textual trailers that hype or explain aspects of a theater’s policy (its “first choice of the best productions of the world market”, its special children matinees, its protest against law enforcement in matters of censorship, or why it discontinued its advertisements in a particular newspaper).

order scenes unnoticed). But the referential shift of some of these shorts point up another kind of standardization: increasingly, film screenings became coterminous with the entire show, as they replaced other forms of presentation. With the disappearance, certainly decrease, of live elements or of announcements on slides in the cinema theater, films consequently took on tasks that they had not performed before (see the examples mentioned in note 327). Particularly the short films showing theater managers announcing coming attractions are somewhat paradoxical in this respect, as these films re-introduce a distinctive aspect in a theater's program, all the while using the very technology that limited a theater's opportunities to distinguish itself.

If we accept the notion of referential shift, we may also have to adjust our understanding of "documentary"; a mere change in subject matter is not sufficient to achieve this shift. It has been argued, notably by Steve Wurtzler, that sound-on-film records of speeches, as opposed to their silent counterparts, reinforce the documentary status of such events by "foreground[ing] the fact that both the reproduced image and sound originated from a single, identifiable source at a specific, depicted time."<sup>326</sup> "Documentary" here means, quite literally, a document of a past event. Wurtzler, somewhat comically I think, supports his argument by referring to the *unintelligibility* of some of these films: in his view, what was being said was subordinate to the ability to record sound at all. But what I found interesting about some of these sound-on-film speeches, whether on the occasion of the opening of a cinema, a premiere or wishing the audience a happy New Year, is that they increasingly tend to imitate the situation inside the theater, i.e. a specific, depicted *place*. A clear example of this is the film HR. TER LINDEN HOUDT EEN INLEIDING (MR. TER LINDEN'S SPEECH), a spoken trailer in which the speaker, standing in front of a curtain announces two "very special" premieres on the occasion of the first anniversary of the City Theater in Amsterdam. Here, there are no specific temporal indications, and for a good reason: the film merely had to fill a particular slot in the program, in

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<sup>326</sup> Steve Wurtzler, "'She sang live, but the microphone was turned off': the live, the recorded and the subject of representation", in: Rick Altman (ed.), *Sound theory sound practice* (Routledge: New York-London, 1992), p. 96.

order to pretend to greater effect that the film show had not yet begun.<sup>327</sup>

Something similar occurs with musical shorts. These films, of course, also establish continuity with a practice of the silent era, even though they take advantage of the possibility of showing more than what had been common or possible in most cinema theaters: larger orchestras, more famous names and/or a more varied line-up of artists. Yet musical shorts, too, may have been more than just records of a musical performance. I take this suggestion from a musical short about the Dutch show and radio orchestra The Ramblers, the full title of which reads: THE RAMBLERS, ONDER LEIDING VAN THEO UDEN MASMAN UIT HET CARLTON HOTEL TE AMSTERDAM (THE RAMBLERS, CONDUCTED BY THEO UDEN MASMAN FROM THE CARLTON HOTEL IN AMSTERDAM). This is a telling title in that it reveals how this, and perhaps other shorts as well, may have been intended and perceived: as a quasi-live, transmitted event.<sup>328</sup> It suggests that the document-status of these and other films is perhaps not their main concern. Rather than evidence of preexisting events, rather than, that is, the moment of recording, it is the moment of *screening* that is distinctive to these films.

### Turn-taking

In a number of essays on early nonfiction film William Uricchio proposed to consider some genres, such as phantom rides and the so-called rocks-and-waves films, in the context of nineteenth-century discourses on simultaneity, theories and fantasies sparked by the telephone and other inventions that brought what was very far very near in an instant, or seemingly in an instant.<sup>329</sup> These discourses, in other words, prefigure a kind of live television transmission. He argued that these formally rather simple film subjects, which provided “screen images of an

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<sup>327</sup> As the significance of these films was primarily local, there are, of course, only Dutch productions in the film collection of the Nederlands Filmmuseum. See, for example: REDE BURGEMEESTER FOCKEMA ANDREAE (SPEECH MAYOR FOCKEMA ANDREAE; speech on the occasion of the re-opening of a cinema in Utrecht); TOESPRAAK I. COHEN-BARNSTIJN (SPEECH I. COHEN-BARNSTIJN; the manager of a cinema in Utrecht wishes his spectators a happy New Year and informs them that they are in the first theater equipped with hearing aids as well as that he has the town's monopoly on dubbing foreign films); VERBOUWING VAN 'DE HARMONIE' TE LEEUWARDEN, MEI-SEPT. 1937 (RECONSTRUCTION OF 'DE HARMONIE' AT LEEUWARDEN, MAY-SEPT. 1937), OF HET WOORD IS AAN DR. W DE VLUGT, BURGEMEESTER VAN AMSTERDAM (DR. W. DE VLUGT, MAYOR OF AMSTERDAM, HAS THE FLOOR; extolling the virtues of an actuality theater).

<sup>328</sup> In Amsterdam screenings this suggestion may have been particularly convincing, given the fact that the Carlton Hotel is near what used to be an area with a high concentration of cinemas –the Rembrandtplein.

<sup>329</sup> See, for example: William Uricchio, 'Ways of seeing: the new vision of early nonfiction film', in: Daan Hertogs & Nico de Klerk (eds.), *Uncharted territory: essays on early nonfiction film* (Nederlands Filmmuseum: Amsterdam, 1997), pp. 119-131.

experience essential identical to coincident profilmic reality, could be seen as ‘simulating simultaneity’.” The fact that these films simulated simultaneity, simulated a sense of liveness, suggests that the idea of cinema was rather, perhaps, a detour towards television. Incidentally, this may also be true in a way of the efforts to screening filmed reports of newsworthy events as quickly as possible after their occurrence. It did not take long before these reports were screened only a couple of hours after the event—for decades that was the closest one could get to the ideal of direct moving images (1930s textual trailers announcing footage of sports events to be screened “soon in this theater” are an echo of this practice).<sup>330</sup> With the coming of sound, considerations of liveness and simultaneity seem to have reappeared—not surprisingly perhaps, because, after all, the idea of simultaneity began with inventions involving sound. This is probably also its last appearance in film, because before long real television was introduced to the public.

There are other categories of shorts that take this suggestion of simultaneity one step further. These films not only address spectators directly and quasi-live, they also invite them to act, sometimes even to interact: to donate money, buy a lottery ticket, participate in a prize contest or answer a quiz-master’s questions.<sup>331</sup> Sing-alongs also fit in this category, even though they often have a fictional frame. These kinds of film are more accomplished, because the audience has been explicitly scripted into these films. Yet at the same time they appear to be more of a risk, because their effect, their success depends entirely on the cooperation of a—preferably—large number of co-present spectators. Here, then, the moment of screening is not just distinctive, but decisive: the films presuppose a kind of interaction, if not turn-taking, an alternation of recorded moves with moves that had to be made on the spot, “live” so to speak.

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<sup>330</sup> See my: ‘Nur noch wenige Stunden: Nachrichtenfilm und Technikinteresse in Amsterdamer Filmvorführungen 1896-1910’, in: *Montage-AV*, vol. 7 no. 2 (1998), pp. 105-129.

<sup>331</sup> Some examples are: NEDERLANDSCHE VEREENIGING VOOR LUCHTBESCHERMING (DUTCH SOCIETY FOR AIR-RAID PROTECTION; inviting spectators to make up a catch phrase and buy lottery tickets); GELUIDEN VRAGEN UW AANDACHT! (ATTENTION: SOUNDS!; a sound quiz); NETJES WEGGAAN A.U.B. (PLEASE LEAVE PROPERLY; an animated instruction on how to leave the theater); GODSHUIZEN BRANDEN (THE HOUSE OF GOD IS BURNING; asking audiences to donate money in aid of Jewish refugees), as well as the numerous films for the so-called Bio holiday resort, originally an initiative of Amsterdam cinema theaters to provide a holiday for Amsterdam slum children, later continued on a national scale; over time the purpose of these films became the financing of a holiday resort for handicapped children. These Bio holiday resort films were never shown without the familiar rattle of money boxes being passed through the auditorium (a tradition, in fact, that went on until well into the 1980s).

## Symbiosis

What, then, is the relevance of the program format in all this? Obviously, the screening of these films was meant to give the program of shorts a distinct attraction. Simulated simultaneity and inviting spectators to do something were largely restricted to these films, to these moments in the film show (although in musicals such moments could most likely recur). In other words, the entertainment of the program of shorts was of a different quality, for which quality documentary film, notably documentaries in the extended sense of the term I have been arguing here, were to a significant extent responsible.

This is not to say that the shorts merely acted as a foil to the feature, although they certainly did that as well, given their modest artistic and technical accomplishments and the pervasiveness of stylistic aspects as direct address, frontal orientation, their compiling of other images, and their printed texts. But another interesting aspect, one that is connected to their reference to the world of the cinema theater, is that such films are a sign of film as a performance, or rather regular performances; these films refer to, if not presuppose, the so-called viewing habit. They contributed to creating a moment in the show in which the spectator was as it were taken aside, a moment in which the industry—not seldom through the appearance of the theater manager—tightens its bonds with the spectator by appealing to his knowledge and experience (direct address makes these moments indeed almost similar to theatrical asides). Trailers, for instance, do that by holding out the prospect of future attractions. The same genre, as well as newsreel items about film stars, also point backwards in time, by capitalizing on spectators' familiarity with a film star's career.<sup>332</sup>

The performance character of cinema that these films point up is something which may not be uppermost in our minds when dealing with the sound era. Even though in the historiography of early and silent film, the aspect of performance has come to be increasingly recognized and theorized (particularly musical accompaniment, lecturing and “barking”, cinema design and architecture), it did, of course, not all of a sudden disappear with the coming of sound. These short films suggest quite directly that the ‘performance area’ of cinema extended

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<sup>332</sup> A good example is the trailer for the 1939 Deanna Durbin vehicle *IT'S A DATE*, which harks back to Durbin's earlier roles since 1936 in order to prepare the spectator for a change of image, as it leads up to Durbin's latest, more mature role.

beyond the screen to include the auditorium, extended beyond the individual film to include repeated visits to the cinema theater.

In order to learn more about this, we will have to scrutinize not just films, but all kinds of sources, including memoirs and other “ego documents” by contemporaries. Here, I just want to mention one example of *indirect* information: the program booklet—another unpopular subject in film history. Usually the texts of these booklets are restricted to the main feature; only occasionally mention is made of an orchestra, who they are or what they play. For the rest, these often lavishly illustrated booklets are filled with extensive descriptions of the main feature’s plot, with now and then an additional interview, the odd essayistic review or song lyrics in either the original language or in translation (these printed lyrics suggest, once again, that sound not only came from the film, but also from the auditorium). Furthermore, and interestingly, the extensive plot descriptions, often revealing the end, run contrary to received opinion about the classical feature film, particularly its suspense-driven narratives withholding information from the audience. It may come as a surprise that these booklets were produced by the production companies or their distributors, *not* by the exhibitors (another instance of standardization). Surely, they may also have been considered as souvenirs, particularly because of their pictures. But given the viewing habit, given the large number of theaters and the symbiosis of a steady stream of films and of audiences in the 1930s, this points to the relative un-importance of the film screening. Particularly neighborhood theaters were also places to meet, gossip, and do all kinds of things quite unrelated to the screening.<sup>333</sup> In other words, there may have been some kind of competition between film screenings and other events in the cinema. The descriptions in the program booklet may, therefore, have been meant as a support to follow the story, either in advance or for latecomers. This sheds perhaps another light on the documentary films I discussed, because in their own distinctive way they may have been meant to cope with this ‘competition’: instead of character development, interesting subject matter or suspense, these films address spectators directly in a way—quasi-live—that may, if only momentarily, have caused surprise, even confusion, but at least captured their attention (which may be one reason why these films were *not* announced in the booklets). One thing that this

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<sup>333</sup> See for a particularly interesting and entertaining account Leslie Halliwell’s autobiographical *Seats in all parts: half a lifetime at the movies* (Granada: London, 1985).

implies, of course, is that research into narrative and stylistic development should encompass not just the main feature, but the program as a whole.

The way I conceive of documentary film here, stressing what they do rather than what they tell or document, does not, of course, exhaust the possibilities of documentary film. Nevertheless, by focusing on programs rather than on individual films, I hope to have identified a neglected aspect of documentary film, an aspect, moreover, that probably was witnessed by infinitely more spectators than some of the supposed high points of the genre.

### 3.06.

#### das programmformat

#### bruchstücke einer geschichte

in: *KINTop*, vol. 11 (2002), pp. 15-19

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Verallgemeinerungen dienen für gewöhnlich dazu, eine diskursive Wasserscheide zu schaffen oder Argumente gegen gefestigte Meinungen in Stellung zu bringen, wie differenziert diese auch sein mögen. Verallgemeinerungen sind, mit anderen Worten, keine Tatsachenbehauptungen, sondern rhetorische Figuren. Deswegen sollten sie auch immer *cum grano salis* genommen werden—das gilt auch für das hier im folgenden Gesagte. Hin und wieder aber sind Verallgemeinerungen gerechtfertigt. Der vorliegende Band ist, soweit mir bekannt ist, die erste gemeinschaftliche Anstrengung, einen *tatsächlichen* blinden Fleck der Filmgeschichtsschreibung anzusprechen: das Programm als Aufführungsformat. Man könnte darüber spekulieren, warum dieses Thema in filmhistorischen Untersuchungen nahezu unbeachtet geblieben ist. Hat es beispielsweise damit zu tun, daß das Programmformat nicht ein spezifisch filmisches Phänomen ist, sondern seine eigene Geschichte hat? Eine Geschichte, die zudem eine Vielzahl an Unterhaltungsformen umfaßt: Musik- und Theaterveranstaltungen, Varieté, Laterna magica-Vorführungen, Radio, Fernsehen, usw. Oder hat es damit zu tun, daß Fragen des Programmformats im Gegensatz zu Kriterien wie Nationalität, Genre, Stil, Technik oder Autor für die Archivarbeit keine Rolle spielten, wenn es darum geht, welche Filme konserviert werden sollen? Zumal die genannten Kriterien gleichzeitig auch im Mittelpunkt der traditionell produktionsorientierten Filmanalyse standen?

Dennoch: Das Thema Programmformat lag in der Luft. Die Forschungen zum frühen Kino, die ihrerseits in ihrem Anspruch, einen radikal neuen filmhistorischen Ansatz zu liefern, als eine Art Wasserscheide betrachtet werden können, haben ihm den Weg gebahnt. Hier bildete sich nämlich ganz deutlich eine Tendenz heraus, andere, meist frühere Unterhaltungsformen,

Technologien und Publikumsgruppen mit einzubeziehen. Dies erlaubte einerseits, den Blickwinkel zu erweitern: So heißt es zusammenfassend bei Charles Musser, »[...] daß das Kino drei wesentliche Prozesse einschließt: die Produktion, die Auswertung sowie das Filmesehen«.<sup>334</sup> Andererseits galt es, die Sujets, Stile, Erzähl- und Aufführungsformate des frühen Films zu kontextualisieren.

Somit ist der vorliegende *KINtop*-Band ein erster Schritt, um den bedauerlichen Mangel an Interesse für ein so grundlegendes und weitverbreitetes Phänomen wie das Programm entgegenzuwirken. Obwohl es heute in den westlichen Ländern im Kino praktisch keine Programme mehr gibt, war dies doch bis in die sechziger Jahre—oder besser: bis *mindestens* in die sechziger Jahre—die gebräuchliche Art und Weise, eine Filmvorstellung und damit auch Aufmerksamkeit und Anteilnahme des Publikums zu moderieren. Die Geschichte der Filmpräsentation ist, mit anderen Worten, zu weiten Teilen eine Geschichte der Filmprogrammierung und der Schaustellerkunst. »Zu weiten Teilen«—dies nicht nur, weil das Programmformat aus dem Kino praktisch verschwunden ist. Dagegen sind mit dem Aufkommen des Fernsehens viele der Genres aus dem Vorprogramm (Wochenschau, Zeichentrickfilm, Kurzdokumentationen, usw.) in das neue Medium «abgewandert». Gleichzeitig trat durch den Aufstieg des Autorenkinos die Konzentration auf das Einzelwerk an die Stelle des Unterhaltungswerts eines Kinoabends als ganzem.

Selbst in der Frühzeit wurde nicht jede Filmvorführung als Programm gestaltet. Wenn wir das Programmformat definieren als eine Reihe eigenständiger Attraktionen, die von einer organisierenden Instanz sequentiell angeordnet werden, um die Anteilnahme des Publikums zu moderieren, dann fallen einige Darbietungsformen aus diesem Rahmen heraus. Kinetoskope oder andere Automaten boten z.B. nur Einzelfilme für die individuelle Betrachtung. Frühe Vorführungen in »Speilfilmlänge« von Boxkämpfen oder Passionsspielen besaßen ihre eigene Kohärenz (den Ablauf des Kampfes oder die bekannte Struktur der Bibelerzählung). Und heute bewegt sich eines der Überbleibsel des Programmformats, der Kinotrailer, in einer Art Zwischenreich. Einerseits werden Trailer als Teil der Kinobewerbung zu Anfang der Vorstellung gezeigt, wobei der Saal oft noch nicht ganz verdunkelt ist. (Häufig geschieht dies in direkter

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<sup>334</sup> Charles Musser, 'The Eden Musee in 1898: the exhibitor as creator', in: *Film & History*, Vol. 11, No. 4 (1982), S. 73.

Verbindung mit den Reklamefilmen.) Andererseits erfüllen die durch die Einladung, »demnächst in diesem Theater« eine weitere Vorführung zu sehen, eine traditionelle programmatische Funktion. . Sie appellieren an Geschmack und Kenntnis der Zuschauer (damit diese nicht einfach in den nächstbesten Film rennen) und sollen so Besuchsgewohnheiten entstehen lassen. Was jedoch in den heutigen Filmvorstellungen fehlt, ist die Bestrebung die verschiedenen Inhalte integrativ zu organisieren.

Dies ist jedoch nicht der Ort, auf die Geschichte des Programmformats im Detail einzugehen. Zum einen ist die Frage noch nicht ausreichend untersucht worden, um mehr oder weniger definitive Feststellungen zu treffen (ganz zu schweigen von Verallgemeinerungen). Die im folgenden präsentierten Fallstudien sind Bausteine dieser Geschichte. Entscheidend scheint mir jedoch, die Erforschung des Programmformats nicht einfach nur zu betreiben, um eine filmhistorische Leerstelle zu füllen. Vielleicht ließe sich unter heutiger Mangel an Wissen, um nicht zu sagen: unsere Unwissenheit, auf andere Weise fruchtbar machen. Die schiere Verbreitung dieses altehrwürdigen Phänomens könnte tatsächlich zum Ausgangspunkt eines *konsistenten* transmedialen Ansatzes werden. Je genauer man das Kino, zumal das frühe, betrachtet, desto deutlicher wird, daß die von Museen, Universitäten, Archiven gezogenen Abgrenzungen zwischen den verschiedenen Medien und Unterhaltungsformen uns möglicherweise daran gehindert haben, einmal über den Zaun zu blicken. Die Ähnlichkeiten, Kontinuitäten oder Gleichzeitigkeiten hinsichtlich der Personen (Eigentum, Management, Produktion, Aufführung), Technologien (z.B. Aufnahme oder Projektion), Erzähl- und Präsentationsweisen, Auswertungskanäle und Publikumsgruppen sowie der künstlerischen und ideologischen Kontext (z.B. des Kolonialismus) erscheinen auf einmal viel gewichtiger als die Unterschiede. Ich beeile mich, hier festzuhalten, daß eine solche Sichtweise natürlich auch ihrerseits wiederum zeitgebunden ist, denn sie wurde nur möglich durch die Anregungen seitens einiger Archivare und Forscher, die sich über die Abgrenzungen hinweggesetzt haben.

Das Programmformat ist nur eines in einer Reihe von partiellen und teilweise parallelen Phänomenen, welche die Geschichte der visuellen Unterhaltungskultur ausmachen. Gleichzeitig ist es aber ein Phänomen, an dem die wechselseitigen Beziehungen auf einzigartige Weise sichtbar werden. Die Prinzipien, die den Filmprogrammen zugrunde lagen, herrschten auch in

anderen Unterhaltungsformen: Die Gestaltung der Abfolge—Variation, Trennung, aufsteigende Reihe—ist nah verwandt mit der des Variététheaters mit seinem gemischten Angebot an relativ kurzen, voneinander unabhangigen Nummern. Die Prasentationsform der Filmvorstellung, bei der die Bilder musikalisch und/oder verbal begleitet wurden, hat viele Gemeinsamkeiten mit Laterna magica-Vorfuhrungen (auch wenn bei diesen Erklarung und Projektion oft durch ein- und dieselbe Person dargeboten wurden). Andererseits wurden diese Gestaltungsprinzipien durch eine vom Theater (und den damit verbundenen Konnotationen der Hochkultur) kommende Entwicklung deutlich beeinflusst. Das Aufkommen der okonomisch wie kunstlerisch ehrgeizigen langeren Spielfilme bewirkte schlielich eine Unterscheidung zwischen Vorprogramm und Hauptfilm, wodurch das Format des Variététheaters an seine Grenzen stie. Obwohl in manchen Fallen die Langfilme sich scheinbar in eine Reihe verschiedener Genres (Reisebilder, Verfolgungsjagden usw.) auflosen lieen, waren es wohl eher die Programmzettel, die hier die Illusion der Diversitat aufrecht erhielten, indem sie jeden Akt des Spielfilms als eine eigene Nummer auffuhrten.

Bisweilen ist die intermediale Verbindung sehr direkt, vor allem dann, wenn ein Medium im Rahmen eines anderen innerhalb eines heterogenen Programms auftritt. So konnte der Film als Unterhaltungsform unter anderem dadurch popular werden, da er in Variététheatern zusammen mit verschiedenen anderen mechanischen wie auch *live*-Darbietungen prasentiert wurde. Andererseits zeigten Kinos spater oft Varietenummern im Vorprogramm oder in den Pausen. Die Art und Weise, wie heute Tierfilme und andere dokumentarische Gattungen den Programmplatzen des Fernsehens angepat werden, zeigt, da sich dieser Proze heutem in einem weiteren, ebenfalls wesentlich heterogenen Medium fortsetzt.

Die hier aufgefuhrten Punkte geben lediglich einige Anregungen fur eine grundliche Untersuchung des Programmformats und der ihm zugrundeliegenden Prinzipien—deren Ursprunge, der Veranderungen, die sie durchliefen, ihrer Effekte auf die Inhalte und auf das Publikum—sowie der Kombination unterschiedlicher Medien und Unterhaltungsformen mit den daraus resultierenden Wechselwirkungen. Diese Forschungen konnten zum Experimentierfeld eines historischen Ansatzes werden, der sich nicht den gangigen Einteilungen unterwirft—in den Univesitaten, wie auch in Museen und Archiven.

*(Aus dem Englischen von Frank Kessler)*

### 3.07.

#### een onmogelijke opdracht

##### j.c. lamsters filmopnamen voor het koloniaal instituut

in: Janneke van Dijk, Jaap de Jonge, Nico de Klerk, *J.C. Lamster: een vroege filmer in Nederlands-Indië* (Amsterdam: KIT Publishers, 2010), pp. 79-114

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In 1911 ontvouwt de Vereeniging 'Koloniaal Instituut' in een brief aan de minister van Koloniën, J.H. de Waal Malefijt, een plan:

“Het doel van dit plan is, in het kort, dat onze Vereeniging de beschikking verkrygt over een zo groot mogelyk aantal films, gezamenlyk een aanschouwelyk beeld gevende van den maatschappelyken en huishoudelyken toestand der bevolking van onze Oost-Indische koloniën. Deze films zullen dan dienstbaar worden gemaakt aan eene uitgebreide actie, tot verbreiding van kennis onzer koloniën, in het Moederland, welke actie allereerst zal bestaan in het organiseeren van verschillende reeksen van voordrachten (...).

“Voor de uitvoering van dit veelomvattend plan zullen wy moeten beginnen met de uitzendingnaar Indie van iemand, aan wien de leiding der te nemen maatregelen kan worden opgedragen (...).

“Deze leider van de uitvoerende werkzaamheden zal volkomen bekend moeten zyn met Indie en de Indische toestanden; hy zal iemand moeten zyn met wetenschappelyken aanleg, volkomen betrouwbaar, met zeker prestige tegenover Europeanen en Inlanders, en gewend om zich zoowel in de Europeesche als in de Inlandsche maatschappy gemakkelyk te bewegen; bovendien bestand tegen het Indisch klimaat, en tegen de vermoeienissen van een ambulantlyk leven, ook in afgelegen streken.”<sup>335</sup>

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<sup>335</sup> Brief van de Raad van Beheer van de Vereeniging 'Koloniaal Instituut' aan de minister van Koloniën, 7 november 1911, pp. 2-4. Nationaal Archief (NA), dossiernr. 2.10.36.04 inv. 878.

Gebrek aan filmervaring geen bezwaar, kennelijk. Goed, de vacature was voor een “leider” van de uitvoering van het plan, “onder wiens bevelen en aanwijzingen de cinematographische opnamen door een bekwaam operateur verricht zullen moeten worden”; praktische filmkennis werd van buiten betrokken. In dezelfde brief wordt degene aan wie men deze leidinggevende taak gedurende een jaar denkt toe te vertrouwen al aanbevolen: J.C. Lamster, “kapitein by den Topographischen dienst in Ned. Indie”, op dat moment op verlof in Nederland, die “in alle opzichten voldoet aan de eischen.” Niettemin werd hij ter voorbereiding voor korte tijd naar Parijs gestuurd om zich bij de firma Pathé Frères op de hoogte te stellen van de filmtechniek. En misschien ook wel om kennis te maken met zijn latere cameraman, Octave Collet, die voor enkele maanden van dezelfde firma werd betrokken en tot augustus 1912 onder Lamsters “aanwijzingen” zou werken.<sup>336</sup>

Lamster kreeg bij zijn vertrek naar Nederlands-Indië, eind februari 1912, eveneens aanwijzingen mee. Het Koloniaal Instituut had zich met het plan voor de “cinematographische opnemingen” weliswaar voorgenomen gebruik te maken van een eigentijdse technologie. Maar, zoals de aangehaalde brief stelt, de filmbeelden zouden slechts ter illustratie dienen van, om niet te zeggen volstrekt ondergeschikt zijn aan, de traditionele gesproken voordracht. De daarvoor te filmen onderwerpen die in de brief opgesomd worden – “de Indische natuur en natuurverschynselen, het huiselyk en maatschappelyk leven van Europeanen en Inlanders, het verkeerswezen, het onderwys en de zending, de handel en de nyverheid, de groote cultures, het leger en de vloot, de huishouding van den Inlander, de verschillende door Inlanders uitgeoefende bedryven, de Vreemde Oosterlingen, enz. enz.” - vormden onderdeel van een “uitvoerige instructie”<sup>337</sup> van het instituut. Dat dit deel van Lamsters opdracht geslaagd is blijkt uit het feit dat genoemde onderwerpen veelal letterlijk terug te vinden zijn als benamingen voor de afdelingen in de door het instituut uitgegeven filmcatalogus van 1914<sup>338</sup> – en vrijwel ongewijzigd gehandhaafd in de herziene uitgaven van 1918 en 1923: “De Indische natuur”,

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<sup>336</sup> Notulen van de vergadering van het Dagelijksch Bestuur van de Vereeniging ‘Koloniaal Instituut’ van 23 september 1912 melden dat de ‘de heer Collet met 1 Augustus terug is naar Parijs’. Koninklijk Instituut voor de Tropen (KIT), dossiernr. 219, p. 1.

<sup>337</sup> Notulen Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’, 15 januari 1912, p. 8; Notulen Algemeene Vergadering van de Vereeniging ‘Koloniaal Instituut’, 6 mei 1912, p. 4. KIT, 219.

<sup>338</sup> Deze catalogus werd pas in 1915 gepubliceerd als bijlage XI in: *Vierde jaarverslag: 1914*. Ik zal niettemin hierna het jaartal 1914 aanhouden voor deze eerste catalogus.

“Zeden en gewoonten van den Inlander”, “Nijverheid en bedrijven van den Inlander” (in 1923 afgesplitst van de vorige afdeling), “In de Vorstenlanden”, “Bali”/“Op Bali”, “Huiselijk en maatschappelijk leven der Europeanen”, “Leger”/“Weermacht”, “Verkeer”, “Onderwijs”, “Ziekenzorg”/“Hygiëne en ziekenzorg”, “Gevangeniswezen”, “Veeteelt” en “Cultures”, in 1923 onderverdeeld in “Volksculture” en “Europeesche cultures”. (De catalogus van 1923, overigens, bevatte niet meer uitsluitend opnamen van Lamster. Er kwam een afdeling “In de Bataklanden” bij, met de op verzoek van het instituut in 1917 op Sumatra vervaardigde films onder leiding van de directeur van het agrarisch proefstation in Deli, L. Ph. de Bussy; Lamster had zijn “opnemingen” beperkt tot Java en Bali. Enkele andere opnamen van De Bussy werden ingedeeld bij de afdelingen “Cultures”, “Weermacht” en “Hygiëne en ziekenzorg”. En verder vermeldde deze catalogus films die niet in opdracht van het instituut waren gemaakt, maar direct werden aangeschaft van onder meer Pathé Frères en de United States Rubber Company.)

Een andere aanwijzing die Lamster meekreeg valt op te maken uit een brief van H.P. Wijsman, algemeen secretaris van de Raad van Beheer van het Koloniaal Instituut, geschreven nadat hij Lamster een bezoek had gebracht in diens Indische standplaats Soekaboemi. Een van Wijsmans bezwaren, dat er “niets overgebleven [is] van den hem gestelden eisch dat de opnamen niet ‘in elkaar gezet’ mochten zyn maar natuurgetrouw”<sup>339</sup>, was conform de overweging dat de films ondergeschikt aan maar daarom niet minder serieus dienden te zijn dan de voordrachten. Immers, het instituut was van plan “deze voordrachten (...) met gebruikmaking der te verzamelen films (...) te doen strekken tot leering, zoowel van meer volwassenen, als van de studenten aan onze Hoogeschoolen, en de leerlingen van Gymnasia, Hoogere Burgerschoolen en Lagere Schoolen.”<sup>340</sup> Wijsman, ondanks een zekere scepsis bij hem en enkele andere leden van de Raad van Beheer over het welslagen van die ambitie, had voor Lamsters vertrek niettemin bepleit dat “het karakter van bioscoopvertooning vermeden zal moeten worden”<sup>341</sup> (een opvatting die aanvankelijk door een meerderheid van de Raad van Beheer gedeeld werd, hoewel discussies over het al of niet vertonen van de films in bioscopen

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<sup>339</sup> Brief van H.P. Wijsman, 20 januari 1913, p. 3. KIT, 4314.

<sup>340</sup> Brief van de Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’ aan de minister van Koloniën, 7 november 1911, p. 3. NA, 2.10.36.04 inv. 878.

<sup>341</sup> Notulen Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’, 15 januari 1912, p. 8. KIT, 219.

bleven oplaaien). Vandaar dat alles wat maar enigszins naar encenering zweemde simpelweg uit den boze was.

Uit de aangehaalde opmerking in de brief mag je rustig concluderen dat Lamsters opdrachtgevers bepaald naïef waren ten aanzien van het maken van films, zoals de secretaris even verderop, zij het niet met zoveel woorden, beaamt: “Dat schynt by een kinema opname inderdaad een heel lastig voorschrift omdat 't veld zoo klein is, 18°, en dus alles zoo moet gearrangeerd worden dat de bewegende personen binnen dien hoek blyven.” De conclusie die Wijsman evenwel niet trekt is dat de nonchalance die hij Lamster verwijt juist een rechtstreeks gevolg was van de hem meegegeven instructies. Uit de hierboven genoemde lijst onderwerpen is er een aantal waarvan de opnamen vanzelfsprekend in de buitenlucht hadden plaatsgevonden - verkeer, veeteelt, cultures. Maar Lamsters films bestaan *grotendeels* uit zulke, zogeheten exterieur-opnamen, ongeacht het onderwerp; uitzonderingen zijn enkele opnamen van medische ingrepen en van gemechaniseerde, industriële procedé's. Verrassend is dit niet: het maken van interieur-opnamen met kunstlicht, op locatie, was in 1912-1913 ongehoord. Dus wat vermocht een tijdelijk aangestelde amateur die zich zonder enige facilitaire steun van een productiemaatschappij moest behelpen? Wat hij “in elkaar zette”, bijvoorbeeld door activiteiten van binnen naar buiten te verplaatsen, was in werkelijkheid niet meer dan een noodzakelijke maatregel om aan het wensenlijstje van het instituut te voldoen. Lamster had, met andere woorden, een onmogelijke opdracht meegekregen.

Opmerkelijk is in dit verband overigens dat de overgeleverde *Toelichtingen*, gedrukte teksten die het Koloniaal Instituut ten behoeve van zijn voorstellingen met de films meezond (waarover later meer), doorgaans niet wezen op het “in elkaar gezette” aspect van de opnamen. Een veelzeggende uitzondering vormt het meest eclatante voorbeeld, een in Wijsmans brief beschreven “gearrangeerde” opname van “een heelen overval van een bivak (...), een troep soldaten als inlandsche vijand verkleed, spionnen binnenkomende, eindigende met 't doodsteken van de aanvallers”. De scène, denkkelijk een reconstructie van Lamsters ervaringen tijdens de Atjeh-oorlog, ontbrak weliswaar in de eerste catalogus van het Koloniaal Instituut van 1914; daar meet de film, HET LEVEN VAN DEN INFANTERIST getiteld, 300m. Maar in de catalogus van 1918 werd zij, Wijsman ten spijt (hij overleed in 1916), onverkort opgenomen en meet de tot DE

INFANTERIE hertitelde film 400m. Hoewel nergens in de door het instituut toegevoegde tussentitels werd onthuld dat het een encenering betrof, liet de *Toelichting* daarover geen misverstand bestaan: “Om de strijdwijze van den Inlandschen vijand te demonstrenen, heeft eene opname plaats gehad van een paar handelingen, waarbij verkleede Inlandsche militairen op zeer getrouwe wijze het optreden van den Atjeher nabootsen.” Als het instituut zelfs sprak van “zeer getrouw”, dan mogen we alles bij elkaar aannemen dat het uiteindelijk had moeten concluderen dat wat Lamster had gefilmd de werkelijkheid in een beter licht plaatste, niet de betekenis ervan verdraaide.

Wel noopten zijn ingrepen de toeschouwer soms tot extra mentale arbeid om de beelden zinvol te maken. Een goed voorbeeld is de film STRAFGEVANGENIS TE BATAVIA, waarin twee verschillend gemotiveerde enceneringen voorkomen. Een titelkaart in de film vermeldt: “Vroeger werden Inlandsche gestraften uitsluitend voor buitenwerk gebezigd, doch in de laatste jaren verrichten zij meer productieven en leerzamen arbeid binnen de gevangenis”. De direct daaropvolgende combinatie van titelkaart – “Het maken van steenslag tot verharding der wegen” - en beeld - een opname van gevangenen die onderhoudswerk verrichten aan een weg - illustreert één vorm van encenering: hier wordt het verleden opgevoerd. De vervolgens getoonde werkzaamheden die de gevangenen, terug in het heden zogezegd, verrichten “in de werkplaatsen” - vlechterij, kleermakerij en kuiperij – worden alle in de buitenlucht uitgevoerd; tientallen spinnewielen, weefgetouwen, naaimachines en schuurplanken zijn ten behoeve van de opname verslept en zodanig opgesteld dat ze binnen het blikveld van de lens vielen. De toeschouwer werd niettemin geacht deze activiteiten mentaal weer naar binnen te verplaatsen, want de daaropvolgende behandeling van een ander aspect van het gevangenisregime wordt geïntroduceerd met een titelkaart die strikt genomen een loze mededeling bevat: “De met celstraf gestraften worden geregeld gelucht.”

### **rapport**

Alvorens dieper in te gaan op Lamsters filmopnamen en wat het Koloniaal Instituut er na voltooiing mee deed, is 't goed te weten dat gegevens over de elementen van deze geschiedenis onvolledig of zelfs schaars zijn. Een enkele maal valt in wat volgt aan speculatie niet te

ontkomen, aan ontbrekende antwoorden evenmin. De verhoudingsgewijs meest overvloedige bron is het filmmateriaal. Tussen 1968 en 1993 zijn nitraatkopieën van Lamsters opnamen die in de jaren '10 en '20 werden vertoond, alsmede negatieven daarvan, door het Koninklijk Instituut voor de Tropen (zoals het Koloniaal Instituut, nadat het in de naoorlogse jaren nog kort de naam Indisch Instituut gedragen had, in 1950 officieel is gaan heten) in depot ondergebracht bij het Nederlands Filmmuseum. Laatstgenoemde heeft dit brandbare materiaal, zo'n 160 elementen in totaal, geconserveerd en van de ruim 60 overgeleverde titels nieuwe vertoningskopieën gemaakt op het onbrandbare acetaatfilm. De negatieven zijn naar 't zich laat aanzien ten dele origineel. "Ten dele" wil enerzijds zeggen dat sommige kopieën tevens duplicaat-negatiefmateriaal bevatten, veelal van mindere kwaliteit; en anderzijds dat er zogeheten *flash titles* aan zijn toegevoegd (een paar ingelaste beeldjes van een tussentitel, als aanwijzing voor het laboratorium waar de titels in het positief moeten komen), evenals stroken zwartfilm waarin nog andere gegevens voor het lab zijn gekrast. Maar onder de positieven – de vertoningskopieën – is er hoegenaamd geen materiaal dat uit 1912-1913 stamt. Grotendeels zijn het duplicaten van later datum; afgaand op de weinige *edge codes* - woorden, cijfers en/of symbolen aan de rand van een filmstrook die verwijzen naar zijn fabrikant en productiejaar - zijn ze gemaakt tussen 1917 en 1925. Deze positieven hebben bovendien veelvuldig wijzigingen ondergaan.

Welke overwegingen tot deze wijzigingen hebben geleid is evenmin in detail te achterhalen. Want behalve de catalogi en een aantal *Toelichtingen*<sup>342</sup> zijn er bedroevend weinig andere geschreven en gedrukte documenten, zoals notulen of correspondentie, omtrent dit filmproject overgeleverd: "In de jaren zestig is bij een brand in het Koninklijk Instituut voor de Tropen een groot deel van het archief van het Fotografisch Bureau verloren gegaan. En daarmee gegevens over deze collectie, zoals nota's van Lamster en uitleengegevens. Bij het ministerie van koloniën – de financier – bleek de meeste documentatie over dit project al in de jaren veertig te zijn vernietigd; er moest ruimte gemaakt worden en de documenten over cinematografische opnamen uit de jaren tien doorstonden de selectie door de archivaris

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<sup>342</sup> Originale *Toelichtingen*, zo'n 45 in totaal, bevinden zich in het Nationaal Archief en in het Koninklijk Instituut voor de Tropen; bij laatstgenoemde zijn ook de drie catalogi te vinden.

niet.”<sup>343</sup> Wel blijkt uit de telkens verschillende metrages die de achtereenvolgende catalogi bij elke titel vermelden dat het instituut zijn opvattingen ten aanzien van Lamsters opnamen voortdurend wijzigde.

Rest het laatste element, J.C. Lamster zelf. Uiteraard was hij degene die invulling gaf aan de op te nemen onderwerpen. Maar was hij ook de daadwerkelijke maker? En wat hield dat in? Zonder twijfel zal hij geprofiteerd hebben van de hulp en de inzichten van de professionele cameramensen met wie hij achtereenvolgens werkte: Octave Collet en, vanaf augustus 1912, de voor korte tijd lokaal geworven cameraman H. van der Kloet.<sup>344</sup> Maar wie van deze cameramensen welke opnamen heeft gemaakt is niet met zekerheid vast te stellen, noch welke Lamster zelf heeft gedraaid. De opnamen van de culture-films, die alle fasen van planten tot oogsten tonen en dus uitgesmeerd moesten worden over een langere periode, kunnen zelfs door alledrie zijn gemaakt (slechts één tussentitel maakt expliciet melding van de verstreken tijd tussen de opnamen: “Drie maanden later”, in *VISCHTEELT IN WEST-JAVA*).<sup>345</sup> Evenmin is onomstotelijk vast te stellen of en welke van de overgeleverde montages teruggaan op Lamsters eerste, mogelijk louter om praktische redenen – controle, bijvoorbeeld – gemaakte assemblages van zijn opnamen (uit Wijsmans brief valt op te maken dat Lamster kennelijk de gewoonte had de *negatieven* van zijn opnamen in een bioscoop te bekijken, voor de aanvang van de reguliere voorstellingen). De naam Lamster zal in wat hierna volgt dan ook een aanduiding zijn voor degene die verantwoordelijk was voor en de regie voerde bij het maken van de opnamen. Overigens werd zijn naam, conform de toenmalige gewoonte ten aanzien van nonfictie-films, op de kopieën noch in de catalogi vermeld.

Toch is er één aspect dat je met gerust hart typerend voor de persoon Lamster noemen kunt, iets waar het Koloniaal Instituut ook uitdrukkelijk om had gevraagd – “gewend om zich zoowel in de Europeesche als in de Inlandsche maatschappij gemakkelijc te bewegen” – zonder

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<sup>343</sup> Carinda Strangio, ‘Standplaats Soekaboemi: de Lamster collectie van het Filmmuseum’, in: *Tijdschrift voor Mediageschiedenis*, jrg. 2 no. 1 (1999), p. 23.

<sup>344</sup> Notulen Dagelijksch Bestuur van de Vereeniging ‘Koloniaal Instituut’, 23 september 1912, p. 1. KIT, 219.

<sup>345</sup> De noodzakelijke wachttijden verklaren een zekere ongedurigheid bij de opdrachtgever. In de notulen van de Algemeene Vergadering van het Koloniaal Instituut van 16 december 1912, minder dan twee maanden voor de deadline van Lamsters opdracht, staat te lezen: ‘Er zyn onder deze films zeer fraaie, maar alle zyn nog niet gereed, omdat de op te nemen onderwerpen dikwyls niet op den zelfden dag zyn op te nemen, zoo byv. planten en oogsten van tabak.’ KIT, 219, p. 8. Overigens is er nooit een film over de tabakcultuur samengesteld uit Lamsters opnamen.

zich van de uitwerking een voorstelling te maken. Het is het gemak waarmee Lamster kennelijke vrienden of kennissen inzette als figuranten om zijn filmbeelden te verlevendigen: als 'nietsvermoedende' wandelaars in een Vorstenlandse paleistuin (in de opname IN DJOKJAKARTA), als dito bezoekers aan een tentoonstelling (in HET LEVEN DER EUROPEANEN IN INDIË), thuis met de bedienden (idem), e.d. Maar meer nog is dit af te lezen aan zijn omgang met de inheemse bevolking. Zo lukte 't hem twee hofdanseressen, wier optreden hij had gefilmd voor DANSEN VAN WIRÈNGS IN DEN KRATON TE SOERAKARTA, in een aparte close-up tot een verlegen glimlach te brengen. Of hij knoopte tijdens het filmen een mogelijk ter ontspanning bedoeld gesprekje aan met een Balinese weefster om haar vervolgens tot proestens toe uit haar concentratie te halen (INLANDSCHE HUISNIJVERHEID). Behalve lichte toetsen zijn dit ook momenten die de films charme geven, juist omdat het momenten zijn waarom niet gevraagd was; zij ontstonden louter *vanwege* het filmen. Maar ondanks hun vluchtigheid zijn ze significant: ze doen filmer en gefilmde even, al was 't wellicht niet langer dan voor de duur van de opname, in een ander rapport staan, brengen hen even op gelijke voet. Waarmee niet gezegd wil zijn dat Lamster op zo'n moment ophoudt het Nederlandse gezag of zijn ideologie te vertegenwoordigen. Wel illustreert het dat de zogeheten koloniale cinema meer nuance toelaat dan de nogal schematische connotaties die de term met zich meebrengt suggereren.<sup>346</sup>

## repen

Los van de 'sporen' die Lamster mogelijk persoonlijk hier en daar in de opnamen naliet vallen aan het beeldmateriaal als geheel drie zaken op. Allereerst de wijze waarop onderwerpen zijn weergegeven: activiteiten spelen zich veelal af op de voorgrond, terwijl van de diepte en/of de breedte van het beeld relatief weinig gebruik wordt gemaakt - in feite alleen dan wanneer 't op betekenisvolle wijze bijdroeg aan zijn al of niet in elkaar gezette opnamen. Deze tendens is wellicht mede bepaald door de Pathé-camera die het Koloniaal Instituut had meegestuurd (Pathé Frères was in de jaren tot vlak voor de Eerste Wereldoorlog behalve een multinationale,

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<sup>346</sup> Over de negatieve lading van de term 'koloniale cinema' kan doorgaans alleen maar gespeculeerd worden, precies omdat de vermoedelijke connotaties hebben bijgedragen aan de ontmoediging van nader onderzoek. Zie: Nico de Klerk, "'Volgt het voorbeeld van John Wayne": over onze grenzeloze nationale cinema', in: Rommy Albers, Jan Baeke, Rob Zeeman (red.), *Film in Nederland* (Amsterdam-Gent: Ludion-Filmmuseum, 2004), pp. 418-420.

verticaal geïntegreerde filmmaatschappij ook een belangrijke speler op de markt van camera's en andere apparatuur<sup>347</sup>). Deze camera, waarschijnlijk een Pathé Professionel - een model dat vanaf 1910 vrijelijk in de handel verkrijgbaar was<sup>348</sup>, was voor deze opdracht uitgevoerd met twee lenzen, een voor detail- en een voor totaalopnamen. Het laatste type opnamen, met het kleine "veld", domineert.

In de opnamen van handelsgewassen springt dit aspect met name in het oog. Zoals in *AGAVE VEZEL*. De film opent met de titelkaart "Schoonhouden van den aanplant, oogst" en toont vervolgens een groepje inheemse landarbeiders dat de aarde rond de sisalaanplant los hakt en ontdoet van onkruid. De opnamen zijn zo gearrangeerd dat het werk van de plantage-employés goed te zien is: in een aantal opeenvolgende shots bewerkt telkens een groepje dicht op elkaar werkende arbeiders een beperkt aantal plantenrijen. En het oogsten wordt van zeer nabij getoond, aan de hand van slechts één landarbeidster. In enkele van deze shots zien we de velden zich weliswaar tot in de verte uitstrekken, maar de nadruk ligt telkens op wat zich op de voorgrond afspeelt. Vergelijkbare opnamen zijn te vinden in *HET DJATIBOSCHBEDRIJF*, *DE KINACULTUUR*, *RUBBERCULTUUR OP JAVA* of *DE SUIKERCULTUUR*. Niet de weidsheid van de plantages, maar de handelingen die het werk met zich meebrengt werden prominent in beeld gebracht; al het zaaien, planten, wieden, snoeien, plukken, kappen of afbranden werd veelal getoond aan de hand van een enkel kweekbed, een enkele "plantgeul" of struik.

Opmerkelijk blijft niettemin dat deze smalle repen uit het plantage-leven hun onderwerp bescheidener in beeld brachten dan je bij deze grootschalige, op de wereldmarkt gerichte, "Europeesche cultures" zou denken (de Indische kinacultuur bijvoorbeeld was toentertijd een monopolistische aangelegenheid, met een aandeel van ruim 95% van de wereldhandel<sup>349</sup>). Maar behalve technische beperkingen kan 't ook heel goed zijn dat "aanschouwelijkheid", conform Lamsters opdracht, prevaleerde. Het feit dat in *AGAVE VEZEL* niet iedere arbeider een aparte plantenrij bewerkt, in tegenstelling tot wat je verwachten zou, mag daarom met even veel reden opgevat worden als een overwogen encenering.

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<sup>347</sup> Richard Abel, *The ciné goes to town: French cinema 1896-1914* (Berkeley & Los Angeles: University of California Press, 1994), pp. 25-47.

<sup>348</sup> Siegbert Fischer, 'Das Pathé-Imperium', <http://www.filmuseum-hamburg.de/596.html>.

<sup>349</sup> 'Products of the empire: cinchona, a short story', <http://www.lib.cam.ac.uk/deptserv/rcs/cinchona.html>.

Maar had de camera dan niet bewogen kunnen worden om een idee te geven van de uitgestrektheid van de plantages? Jazeker, dat gebeurde ook wel eens. Maar nooit was dat de enige of zelfs dominante overweging. Tekenend is een opname in de film THEECULTUUR IN WEST-JAVA. Na de titelkaart "Aankomst in eene theeplantage" volgt een reeks vanuit een rijdende auto gemaakte opnamen, zogeheten *phantom rides*, waarin de plantage doorkruist wordt tot aan de woning van de eigenaar of de administrateur. Ook hier werden de beperkingen van de camera op betekenisvolle wijze gebruikt. De camera wijkt niet af van de voorwaartse beweging van de auto, zwenkt niet naar links of rechts, waardoor het telkens wijkende verdwijnpunt, in combinatie met de duur van de shots, een *gevoel* van schaal, van uitgestrektheid geeft. Maar er is nog een ander effect: de rijdende camera - op zich trouwens al een attractie - geeft een levendig beeld, omdat er van alles langs en op de weg te zien is.

Die levendigheid, hetzij aangetroffen zoals in THEECULTUUR IN WEST-JAVA, hetzij gearrangeerd, ontnam de toeschouwer echter nooit het zicht op het onderwerp; de helderheid van de opnamen stond voorop. De beschreven *phantom ride* is dan ook kenmerkend voor een ander terugkerend aspect van Lamsters werk: de balans tussen levendigheid en overzichtelijkheid. Het is de vermoedelijke reden dat de films relatief weinig camerabewegingen bevatten. In de opnamen van handelsgewassen tonen korte zwenkingen soms wel eens wat zich ter linker- of rechterzijde van een bepaalde activiteit op het land afspeelt. Maar gewoonlijk werden camerabewegingen gemotiveerd door de bewegingen van een persoon of een object; een opname van een vezelmachine in AGAVE VEZEL, bijvoorbeeld, toont een zijaanzicht van dit gevaarte terwijl de camera 'meeloopt' met de achtereenvolgende bewerkingen van de sisalbladen tot vezels en bladmoes. Dit geldt in feite voor alle films: beweging voor de camera leidde tot beweging van de camera. (Uitzonderingen zijn opnamen van groepen mensen die zich ergens hebben verzameld, zoals de 'bewegende klassefoto', aan het begin van MEISJESSCHOOL BANDOENG, van de voor hun schooltje opgestelde leerlingen, te groot in aantal voor een vast shot.) Ondanks dat de camera geen beweging creëerde maar de dingen volgde die zich voor de lens afspeelden, waren Lamsters opnamen daarin niettemin selectief. Zo werden opnamen van bijvoorbeeld rijdende voertuigen niet zelden frontaal, hooguit een tikje uit het lood, gefotografeerd, waardoor meebewegen niet nodig was.

Een kleine *tour de force* in dit verband is de korte film KOEPOK-INENTING IN DE DESA. Hierin werd de diepte van het beeld op zinvolle wijze benut door de camera zodanig op te stellen dat het zicht op de aankomst van een (inheemse) “vaccinateur” temidden van wachtende desa-bewoners bewaard bleef. Daartoe werden de wachtenden in achtereenvolgende shots telkens in twee groepen gearrangeerd, zodat een open ruimte ontstond via welke de arts zich begaf naar de plek waar de inenting plaatsvonden. Uniek bovendien is de wandeling van de arts door het dorp, verdeeld over twee opnamen maar met elkaar verbonden door een meer continue, toentertijd moderne montage. Dat wil zeggen dat hij in het ene shot gevolgd werd tot hij het beeld uitliep om in het volgende weer te verschijnen (in plaats van in elk shot een afgeronde handeling te tonen, zoals in documentaire opnamen in die tijd, inclusief die van Lamster, de meest gangbare praktijk was. Overigens, deze mengeling van gevestigde en onderscheidende wijzen van opnemen, ook binnen één film, bemoeilijkt eveneens het toeschrijven van een titel aan de ene of de andere persoon). Tenzij Lamster en z’n cameraman het tussen die opnamen met apparatuur en al op een hollen hadden gezet, lijkt aan deze sequentie veeleer een filmisch gedachte planning ten grondslag te liggen.

Dat geldt ook voor een paar films waarin de verlevendiging louter een effect is van camerabewegingen. De lokale infrastructuur van het bedrijfsterrin van het Staatsspoor in Bandoeng, een spaghetti van spoorrails, verschaftte een uitgelezen mogelijkheid. Vier van de zeven shots in deze film over de vervaardiging van en het onderhoud aan rijtuigen en locomotieven zijn *tracking shots*, door de camera op een rijdend platform over de rails langs diverse afdelingen te voeren. Met een enkel shot waarbij de camera ook nog eens zwenkt maakt dit alles WERKPLAATSEN DER STAATSSPOOR TE BANDOENG tot een zeldzaam beweeglijke film in dit corpus. In TOCHT PER AUTO DOOR WELTEVREDEN EN TOCHT PER AUTO DOOR BANDOENG, beide grotendeels gemaakt vanuit een rijdende auto, domineert beweging eveneens. Met name de laatste film heeft een welhaast kinetische werking doordat de camera niet links of rechts kijkt (zodat de in de tussentitels genoemde bezienswaardigheden soms nauwelijks te ontwaren zijn), door het wijkende verdwijnpunt, de vele bochten en de lichte schommelingen ten gevolge van het onverharde wegdek.

## tekst

Zowel TOCHT PER AUTO DOOR WELTEVREDEN als TOCHT PER AUTO DOOR BANDOENG bevatten shots van 30 seconden of meer, enkele zelfs van rond een minuut. Die opvallend lange duur is het derde kenmerkend aspect van Lamsters opnamen. Hun gemiddelde shotlengte ligt weliswaar lager, maar opmerkelijk is het grote *aantal* langdurige shots. Het zijn lengten die aan de - zelden bereikte - bovengrens liggen van commerciële nonfictie-films uit die tijd. Dit verschil toeschrijven aan het feit dat Lamster in wezen een amateurfilmer was zou een overhaaste conclusie zijn; zijn aanvankelijke gebrek aan kennis over *filmmaken* impliceert niet noodzakelijkerwijs dat hij ook als kijker onervaren was. En hij werkte uiteraard gedurende een deel van zijn opdracht met een professionele cameraman. Bovendien sluit de shotlengte aan bij de hierboven besproken kenmerken. Enerzijds stonden de opnamen in dienst van de levendigheid die met de camera werd gevangen: zo lang er iets interessants voor de lens gebeurde was er kennelijk geen aanleiding de camera te stoppen. En anderzijds was het in voorkomende gevallen ook een gevolg van de enceneringen waartoe Lamster z'n toevlucht zocht. In de film HET BATIK, bijvoorbeeld, komen deze twee overwegingen samen in een opname waarin inheemse arbeidsters was aanbrengen op textielen doeken – een naar buiten verplaatste activiteit. Het ruime totaalshot toont verder een aantal kinderen dat rond de vrouwen zit, terwijl op de achtergrond andere employés nieuwe doeken op ramen plaatsen en reeds behandelde doeken weghalen. De constante beweging die aldus ontstond, zowel op de voor- als achtergrond, maakte de opname de moeite waard, ondanks dat de kleine minuut die het in beslag neemt de informatiewaarde ervan zeker niet rechtvaardigde.

Zulke lang aangehouden opnamen zeggen tevens iets over de vertoning van Lamsters films. Bedacht als een vorm van illustratie bij voordrachten, die niet alleen voor en/of na maar ook tijdens de filmvertoning werden uitgesproken, gaven langere opnamen een spreker ruim de gelegenheid zijn verhaal te doen; zeker de tijdens de vertoning uit te spreken toelichtingen waren gebaat bij een zekere duur ("Van de sprekers wordt verwacht, dat zij de films onder het lopen en aan de hand der toelichtingen zullen verklaren", melden de catalogi van 1918 en 1923). Hun shotlengte onthult daarmee tegelijkertijd iets over de locatie waar de films in beginsel niet vertoond werden: het bioscooptheater. Immers, de nonfictie-films die daar in die

jaren werden vertoond waren relatief kort, doorgaans tussen de 5 en 10 minuten (terwijl Lamsters films variëren van enkele minuten tot ca. 20'). De bioscoop, rond 1910 hard op weg de dominante vertoningsplaats van film te worden, gaf een verstrooiend programma, waarbij afwisseling de allesbepalende factor was. Dat gold niet alleen voor de variatie van opeenvolgende films, ook voor de opeenvolging van shots *in* de films. Voor het ritme van een programma was het immers niet bevorderlijk wanneer opnamen te lang stonden zonder dat er wendingen of nieuwe informatie te verwachten vielen. Vandaar dat de gemiddelde lengte van de shots in toenmalige fictiefilms die in nonfictie overtrof. Alleen voor reële gebeurtenissen waarvan de afloop onbekend was, zoals bijvoorbeeld duels tussen dieren in natuuroptnamen, werd de tijd genomen ze zo compleet mogelijk vast te leggen.<sup>350</sup> Waar in bioscopen explicateurs hun uitleg hadden te voegen naar de eisen van het programma, werd de lengte van de opnamen van het Koloniaal Instituut juist door de tekst bepaald.

En het feit, tenslotte, dat Lamster met een professionele cameraman werkte werpt misschien ook licht op diens werkwijze. Het is immers niet zo dat professionele documentaire opnamen altijd werden aangeleverd in dezelfde lengte die zij in de uiteindelijke films hadden; dat viel zeker niet te verwachten wanneer een productiemaatschappij haar cameralieden op reis stuurde voor opnamen in verre oorden. Uit de catalogi van Pathé Frères, bijvoorbeeld, weten we dat deze maatschappij vanaf 1907 regelmatig zulke films liet maken. Films uit die jaren over Nederlands-Indië, India, Maleisië, Birma, Indo-China en Ceylon suggereren geplande reeksen opnamen die zij gedurende lange tijd kon exploiteren.<sup>351</sup> Het is dan ook niet ondenkbeeldig dat haar professionele cameralieden even lange opnamen maakten, wie weet moesten maken, als die in Lamsters films. Het verschil is dat hun opnamen bij terugkeer in de “filmfabriek” editors voldoende materiaal verschaften om tot voor het bioscoopprogramma bestemde, coherente, korte items gesneden te worden. Kortom, er hoefde tijdens de opnameperiode niet zoveel verschil in werkwijze te zijn geweest voor de films ten behoeve van

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<sup>350</sup> Duels tussen dieren in twee van zulke opnamen in de collectie van het Filmmuseum, EEN STRIJD TUSSEN WILDE DIEREN (1908) en DE DYTIQUE (1912), bevatten voor die tijd atypisch lange shots van een minuut of meer.

<sup>351</sup> Een aantal in 1909 in Nederlands-Indië gemaakte opnamen, bijvoorbeeld, werd gedurende dat en het daaropvolgende jaar met grote tussenpozen uitgebracht Zie: Henri Bousquet, *Catalogue Pathé des années 1896 à 1914: 1907 – 1908 – 1909* (z.p., 1993) en *Catalogue Pathé des années 1896 à 1914: 1910 – 1911* (z.p., 1994).

bioscooptheaters en die van het Koloniaal Instituut. Trouwens, ook Lamsters opnamen waren niet gevrijwaard van fysieke ingrepen.

### **filmlijn**

Afgezien van de normale toevoeging van tussentitels waren die ingrepen bepaald niet misselijk. Lamsters films werden door het instituut hersneden tot langere of kortere versies, of allebei. Nieuwe films werden samengesteld uit reeds bestaande (in de catalogus van 1923 was er bijvoorbeeld een film met de titel BUITENZORG verkrijgbaar, deels samengesteld uit opnamen die eerder behoorden tot de bijgevolg ingekorte treinfilm REISPANORAMA'S<sup>352</sup>); en omgekeerd werden aanvankelijk als compleet aangeboden films onderdeel van andere (zo werd VOETBALSPEL OP HET WATERLOOPLEIN, in 1914 en 1918 nog zelfstandig te bestellen, in 1923 onderdeel van de film TOCHT PER AUTO DOOR WELTEVREDEN). Verder werd er ander materiaal aan de films toegevoegd, zoals opnamen van prenten en foto's uit de collectie van het Koloniaal Instituut ter verduidelijking van details (gereedschappen, diverse koffiesoorten, wijzen van theepluk, en zo meer); van Pathé Frères werd zo'n 1000 meter positief bewegend beeld gekocht (onder meer ter aanvulling van de 'nieuwe' titel BUITENZORG)<sup>353</sup>; en ook de latere opnamen van De Bussy werden gebruikt om Lamsters films te completeren. En de films waren, tot slot, vanaf omstreeks 1918 in getinte versies verkrijgbaar.<sup>354</sup> (Het feit dat de positieve nitraatkopieën grotendeels in kleur zijn overgeleverd maakt andermaal duidelijk dat we met duplicaten van later datum te maken hebben.) Met die laatste beslissing was kennelijk een eind gekomen aan het verzet tegen het met goedkoop vermaak geassocieerde bioscooptheater, waar gekleurde films het programma domineerden. En ook de toestemming die de Nederlandse filmmaker Johan Gildemeijer kreeg

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<sup>352</sup> BUITENZORG werd trouwens al eerder vertoond, blijktens een programma dat de 'Vereeniging Oost en West' in februari 1921 voor haar leden organiseerde in een Haagse bioscoop; zie: *Maandblad voor de Bioscoop-commissies*, no. 25, 15 juni 1921.

<sup>353</sup> Mogelijk is dit ongebruikt Pathé-materiaal – nog een argument om te veronderstellen dat professionele cameralieden meer film schoten dan uiteindelijk in de films terecht kwam.

<sup>354</sup> Tinten is een van de toegevoegde kleurenprocédés uit de periode van de zwijgende film, vooral populair in de jaren '10 en '20. 'Toegevoegd' wil zeggen dat er kleur werd aangebracht op positief zwart-witmateriaal. Tinten hield in dat een monochrome kleur zich aan de emulsie hechtte door de filmstrook, of elk gewenst shot daarvan, onder te dompelen in een oplossing van water en anilineverf. Vrijwel al het gekleurde Lamster-materiaal is getint.

van het Koloniaal Instituut een compilatie uit Lamsters films te maken voor roulatie in de bioscoop, ONZE OOST (1919), wijst hier op.

Informatie omtrent de overwegingen van deze maatregelen is slechts mondjesmaat beschikbaar. En wat er is betreft voornamelijk de veranderingen die W.J. Giel in 1917, of wellicht eerder al, had voorgesteld: betere aansluiting tussen beeld en gedrukte toelichting (“...daar de beschrijving niet de details van de film in de volgorde, waarin zij loopt, behandelt.”); aanvulling of completering van ontbrekende scènes of details (“In vele gevallen wordt lang niet *al* het wetenswaardige gedemonstreerd.”); inkorting van scènes met een lage informatiewaarde (“Zaken, waarin haast niets te zien is (...) nemen veel tijd in beslag.”); en verwijdering van wazige of te donkere opnamen.<sup>355</sup> Giel, die met de films in aanraking was gekomen in het kader van de Indologische Leergangen van het instituut, werd overigens in 1918 aangetrokken en zou tot in de jaren twintig op basis van inspectie van de kopieën voorstellen doen ten aanzien van hun lengte, titeling, e.d.<sup>356</sup>

Maar ondanks het weinige dat we weten is duidelijk dat toekenning van de naam “Lamster” aan de films met elke ingreep dubieuzer werd; integriteit of stijl waren wel de laatste overwegingen die het instituut hanteerde – in die zin verschilde zijn werkwijze eigenlijk niet van de bioscopen waarvan het zich juist onderscheiden wilde.<sup>357</sup> Een voorbeeld. Van de film OPENING DER LANDBOUWSCHOOL TE KOPO zijn twee nitraat-elementen overgeleverd, een negatief en een positief. De eerste meet 72m, de tweede 83m. Het verschil in lengte zit ‘m in de tussentitels die de vertoningskopie bevat. Vergelijking leert echter ook dat het positief vijf shots telt, maar het negatief vier. Het negatief bevat daarentegen weer meer beeldinformatie. Wat er is gebeurd is dat in dit positief een onmiskenbare coupure is aangebracht. Daarbij heeft het eerste

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<sup>355</sup> W.J. Giel geciteerd in: D.F.W. van Rees, *Aanvulling en verbetering der hulpmiddelen ten behoeve van lezingen, voordrachten en cursussen*, 30 april 1917, pp. 5-6. KIT, 2944.

<sup>356</sup> Strangio (1999), p. 33; KIT, 5411.

<sup>357</sup> Bij ontstentenis van in Nederland gepubliceerde, systematische documentatie over de vaak schendende ingrepen – inkortingen, omzettingen, e.d. - door bioscoopuitbaters in toenmalige vertoningskopieën, zie de goed gefundeerde beschrijving van Amerikaanse bioscooppraktijken: Richard Koszarski, *An evening’s entertainment: the age of the silent feature picture, 1915-1927* (New York: Charles Scribner’s Sons, 1990), pp. 53-61. *History of the American cinema*, 3. Bioscopen hadden trouwens meer middelen tot hun beschikking om films en filmprogramma’s naar hun eigen hand te zetten dan alleen fysieke ingrepen in het materiaal; zie bijvoorbeeld: ‘Het te snel draaien van een film’, in: *Nieuw Weekblad voor de Cinematografie*, jrg. 3 no. 40 (3 juli 1925). Het Koloniaal Instituut nam kennelijk het zekere voor het onzekere door op sommige Toelichtingen te vermelden “Niet te vlug afdraaien”.

shot 't moeten ontgelden. In het negatief volgde na de *flash title* "Aankomst van den Resident met gevolg voor de school" nog een voor Lamster kenmerkend overzichtelijke opname: van links komt de auto van de resident richting camera aanrijden; vlakbij de camera gekomen staat hij even stil; vervolgens draait de camera in een panoramische beweging mee naar rechts wanneer de auto doorrijdt naar de ingang van de school, waar de resident wordt verwelkomd door het schoolhoofd. De complete handeling is vastgelegd in een 25m lange opname - ruim een minuut, meer dan een derde van de hele filmrol. Zulke langdurige opnamen, hoewel typerend, waren niettemin kwetsbaar voor de schaar. Want in de vertoningskopie is de *pan*, nu naar links - het is immers een positief -, grotendeels verwijderd. De informatiewaarde van de lange opname was ook hier weliswaar laag, maar de camera was goed neergezet: tussen de plaats waar de auto vandaan komt en waar hij uiteindelijk zou stoppen, zodat de handeling vloeiend weergegeven kon worden. In de vertoningskopie is die kwaliteit van Lamsters opname opgeofferd: wanneer de auto weer begint te rijden, springt de handeling abrupt naar het moment dat de resident uitstapt. Aangezien de lengte van de vertoningskopie vrijwel overeenkomt met de lengte die in de catalogus van 1923 vermeld staat - 80m – mag je er vanuit gaan dat het shot weloverwogen is ingekort. 'Springers' in het nitraat-materiaal waren doorgaans het gevolg van breuken of scheuren die noopten tot verwijdering van slechts enkele beeldjes, waardoor iemand bijvoorbeeld een stap overslaat, maar niet plots ergens anders is. (Andere springers in het materiaal waren veroorzaakt doordat de opname tijdelijk was onderbroken, bijvoorbeeld omdat een handeling of activiteit langer duurde dan de beschikbare hoeveelheid film in de camera. Dit fenomeen zie je overigens niet alleen in Lamsters films, maar ook in toenmalige, voor het bioscoopprogramma bestemde, professionele opnamen.)

Maar lang niet iedere kopie laat zich zo 'lezen'. Waarom bijvoorbeeld HET DJATIBOSCHBEDRIJF variëerde van achtereenvolgens 450m (1914), 210m (1918) en 240m (1923) én waarom het overgeleverde negatief slechts 150m meet maar het positief 320m zijn nauwelijks te beantwoorden vragen. Uit de omschrijvingen in de catalogi, verkorte versies van de tussentitels, mag je in ieder geval afleiden dat in 1918 W.J. Giels invloed zich inmiddels had doen gelden: de in de catalogus van dat jaar vermelde versie is beduidend korter, terwijl de tussentitels zijn verveelvoudigd. Qua aantal en inhoud komen deze titels sterk overeen met het

overgeleverde materiaal. Maar er is simpelweg te weinig informatie om te verklaren waarom de lengtes van dat materiaal zoveel verschillen van de gepubliceerde versies. Ze dateren in ieder geval van 1920 of later, aangezien de eerste drie opnamen in zowel het negatief als het positief afkomstig zijn uit het materiaal dat De Bussy in 1917 op Sumatra had gemaakt (de titelkaarten situeren de handeling in Deli), materiaal dat het Koloniaal instituut pas in 1920 bereikte (en er is één shot dat, op basis van een *edge code*, tot 1923 is te herleiden). Maar waarom dat materiaal is toegevoegd is evenmin te achterhalen. De handelingen – zaaien, begieten, uitdunnen – betreffen geen zaken die wezenlijk in de eerste versie ontbraken; de catalogus van 1914 noemt “uitplanten” en “uitdunnen”. Er lijkt dus geen materiaal over ontbrekende activiteiten nodig geweest te zijn (wel is – wederom Giels invloed – een opname van een foto van djatibladeren en een djatibloem toegevoegd). Tenzij het originele materiaal inmiddels te ‘verregend’ of anderszins onbruikbaar was geworden. Misschien is dat de reden dat beide kopieën samengesteld zijn - het negatief bestaat uit zwart-wit en sepia-kleurig materiaal, het positief uit zwart-witte en getinte opnamen.

Vaak weten we dus niet veel meer dan *dat* er wijzigingen zijn aangebracht. Ook de lengte van OPENING DER LANDBOUWSCHOOL TE KOPO varieerde in achtereenvolgende catalogi: van 75m tot 100m en terug tot 80m. De hierboven besproken inkorting is in de overgeleverde kopie direct zichtbaar en tastbaar: een zogeheten las, twee deels overlappende beeldjes die met filmlijm de losgesneden filmstroken weer samenvoegt. Maar ook inkortingen van - of toevoegingen aan - kopieën van *eerdere* generaties zijn nog te traceren. In het laatste shot van deze vertoningskopie bijvoorbeeld, een eveneens lange opname van een feestelijke optocht, is aan de witte lijnen in beeld te zien dat de toenmalige lassen meegekopiëerd zijn – gevolg van het door de overlap afgebogen licht tijdens het duplicatieproces. En zo is ’t met de meeste van de bewaard gebleven nitraatkopieën: hun geschiedenis is, bij gebrek aan andere informatie, verdwenen achter de contouren van de lassen van eertijds.

### **nieuwkomers**

Ondanks de overeenkomstige wijze waarop het Koloniaal Instituut en bioscopen met filmmateriaal omgingen, waren de verschillen uiteraard doorslaggevender. De onderwerpen en

het soort vertoning dat het instituut voor ogen stond maakten dit project indertijd uniek. Immers, in vergelijking met de commerciële vervaardigde waar op de programma's van toenmalige bioscooptheaters zijn de films die het instituut liet maken slechts in geringe mate exotisch, sensationeel of badinerend. Bioscoopfilms uit die tijd – “natuuroopname” of “rolprent” - over niet-westerse en pre-moderne culturen werden gekenmerkt door een even eigenaardig als onmogelijk evolutionair perspectief. Hoewel de toentertijd in titelkaarten veel gebruikte termen als “primitief” of “stam” geacht werden als het ware de voortgang van het beschavingsproces te markeren, vertellen de beelden iets heel anders: zij suggereren stilstand. Alsof er nooit iets veranderd was, alsof er geen contact was geweest met andere culturen, koloniaal of anderszins. Kortom: dat er geen geschiedenis was. In de bioscoop voerden deze beelden toeschouwers niet zozeer naar een andere plaats, maar naar een andere tijd. Film als gemakkelijke tijdsmachine.

Lamsters opnamen daarentegen moesten het contemporaine, het moderne Indië tonen, met zowel zijn Europese als inheemse aspecten. Want niet alleen dienden de in opdracht van het instituut vervaardigde films een “aanschouwelyk beeld (...) van den maatschappelyken en huishoudelyken toestand der bevolking van onze Oost-Indische koloniën” te geven, ter “verbreiding van kennis” of, zoals 't toen heette, “propaganda”<sup>358</sup> Er speelde nog een ander motief mee. In het aan de minister ontvouwde plan werd tevens geopperd dat het “in belangryke mate ten goede komen [zal] aan de algemeene belangstelling in Nederland voor ons waardevol koloniaal bezit, en zal de weerslag van die verhoogde belangstelling zich doen gevoelen niet alleen op het gebied van handel, nyverheid en landbouw; maar ook in de verschillende takken van den Staatsdienst, waarby thans geklaagd wordt over onvoldoend aanbod van koloniale werkkrachten.” Vijf jaar later werd het instituut in een brief nog eens aan die overweging herinnerd: “Bij den Minister van Koloniën was de overtuiging ontstaan, dat het belang van Ned. Indië eischte, dat onze Koloniën bij het Nederlandsche volk meer en meer bekend werden; dat de kennis daarvan en de belangstelling (...) gemeengoed werden bij het geheele volk. Behalve motieven van meer ideeëlen aard gold daarbij de overtuiging, dat het

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<sup>358</sup> De term had in die jaren de betekenis die ‘voorlichting’ nu heeft. H.P. Wijsmans *Nota voor de propaganda voor kennis van Indië*, uit 1914, maar ook het agendapunt ‘Propaganda’ in verslagen van vergaderingen van Bestuur en Raad van Beheer leren dat met de term tentoonstellingen, wetenschappelijke en pedagogische publicaties alsmede lezingen en cursussen bedoeld werden. Zie resp. KIT, 2958 en 215A.

stijgend gebrek aan ambtenaren voor verschillende diensten en de steeds toenemende behoefte in Ned. Indië aan particuliere beoefenaars van verschillende takken van nijverheid wees op de noodzakelijkheid, om uit ruimer kring goed voorbereide jongelieden hunne gedachten te doen richten op eene carrière in de eigen koloniën.”<sup>359</sup> Mochten de films er in slagen Nederlanders aan te sporen zich in Indië te vestigen om in deze behoefte te voorzien, dan had het instituut een zeker meetinstrument in handen om zijn waarde te bewijzen.

De economische voorspoed in de eerste decennia na de eeuwwisseling en de rappe modernisering die de kolonie al sinds het laatste kwart van de 19<sup>e</sup> eeuw had ondergaan, weerspiegeld in een aantal samenhangende, politiek-ideologische koerswijzigingen, hadden de vraag naar nieuw personeel inderdaad doen stijgen. Dat gold niet alleen voor de traditionele sectoren van bestuur, leger en de landbouw (waar sinds de gefaseerde afschaffing van het Cultuurstelsel, vanaf 1870, particulier initiatief werd gestimuleerd). De ethische politiek, waarmee het moederland zich vanaf 1901 officieel had voorgenomen zich over het welzijn van de inheemse bevolking te ontfermen; de daarvoor voorwaardelijke territoriale expansie en de bestuurlijke controle over alsmede de exploitatie van de gehele archipel, kortom het einde van de ‘Javanocentrische traditie’<sup>360</sup>; en de veranderende demografische samenstelling van de Europese bevolking, waarin niet alleen het aantal nieuwkomers groeide ten opzichte van in Indië geboren Europeanen, maar onder hen ook het aandeel van gezinnen ten opzichte van alleenstaande mannen, gezinnen bovendien die de kolonie veelal niet als een permanente vestigingsplaats zagen en derhalve minder bereid waren hun Europese gewoonten op te geven, al deze factoren droegen ertoe bij dat het aantal en de variatie in arbeidsplaatsen toenam: in het onderwijs en de gezondheidszorg, exploratie, mijnbouw en industrie, civiele techniek, architectuur en de bouw (o.a. irrigatiewerken, stadsuitbreidingen), transport en communicatie (tram- en spoorwegen, stoomvaart, automobilisme en hun infrastructuur; telefonie, telegrafie), rechtspraak en advocatuur, bank- en verzekeringswezen, zending en missie, de pers, detailhandel, toerisme en vrijetijdsbesteding, cultuur en vermaak, enz.

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<sup>359</sup> Brief van de Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’ aan de minister van Koloniën, 7 november 1911, p. 6. NA, 2.10.36.04 inv. 878; brief Dhr. Lekkerkerker aan de Raad van Beheer, 10 oktober 1916. KIT, 2943.

<sup>360</sup> J.J.P. de Jong, *De waaier van het fortuin: de Nederlanders in Azië en de Indonesische archipel, 1595-1950* (Den Haag: Sdu, 1998), p. 337.

Door met behulp van de films in Nederland werkkrachten te werven handelde het Koloniaal Instituut overigens wel naar een *gevoelde* behoefte, om niet te zeggen een ideologisch bepaalde opstelling - en geen verwonderlijke opstelling, gezien het feit dat de Raad van Beheer van het instituut in meerderheid bestond uit (ex-)vertegenwoordigers van in Indië werkzame bedrijven of van landsbestuur en het Indische gouvernement.<sup>361</sup> Want ondanks dat er in Nederlands-Indië voldoende mankracht aanwezig was onder de Indo-Europese bevolking om vele vacatures te vervullen, ging de voorkeur van het instituut uit naar wat werd gezien als niet-gemengd, uit betere milieus afkomstig personeel.<sup>362</sup> Maar voordat het zover was zou het te maken krijgen met nog een ander meetinstrument: de frequentie en verspreiding van zijn filmvertoningen.

### **stoomwals**

In mei 1915, tijdens een vergadering van de Raad van Beheer van het instituut, liet het Ministerie van Koloniën bij monde van zijn vertegenwoordiger in de raad, de heer Bakhuis, weten dat het restrictieve vertoningsbeleid “niet de onverdeelde instemming heeft van het Departement”; van de aangekondigde uitgebreide “actie bespeurt men tot nog toe veel te weinig.” Bovendien was het departement van mening “dat het niet altijd het principe geweest is, onze films voor enstige doeleinden te reserveeren.” Dit werd door voorzitter Cremer, eveneens onder verwijzing naar het oorspronkelijke plan, ten stelligste tegengesproken.<sup>363</sup> Maar nog geen maand na de première van de opnamen was de kritiek van de belangrijkste financier van het filmproject niet mis te verstaan.

Twee jaar inderdaad had het geduurd eer de films te zien waren. Begin 1914 was besloten dat een mogelijke première in een bioscoop te duur was, en zelfs een aanbod van een andere bioscoop de films dat voorjaar kosteloos te vertonen was afgewezen.<sup>364</sup> De weerzin

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<sup>361</sup> Arjen Taselaar, *De Nederlandse koloniale lobby: ondernemers en de Indische politiek, 1914-1940* (Leiden: CNWS, 1998), pp. 165-169.

<sup>362</sup> Ulbe Bosma, Remco Raben, *De oude Indische wereld, 1500-1920* (Amsterdam: Bert Bakker, 2003), pp. 285-305; Ulbe Bosma, Remco Raben, Wim Willems, *De geschiedenis van de Indische Nederlanders* (Amsterdam: Bert Bakker, 2006), p. 160.

<sup>363</sup> Notulen Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’, 17 mei 1915, pp. 2-4. NA, 2.21.043.

<sup>364</sup> Notulen Raad van Beheer van de Vereeniging ‘Koloniaal Instituut’, 9 maart 1914, pp. 2-3. NA, 2.21.043.

tegen bioscopen zat het instituutsbeleid niettemin in de weg, in ieder geval in Amsterdam, waar “slechts in bioscooptheaters cabines gevonden worden die aan de politievoorschriften beantwoorden”.<sup>365</sup> En daar de uiteindelijk geplande première, in september 1914, vanwege het uitbreken van de oorlog moest worden uitgesteld, vond de officiële eerste vertoning van de films zodoende pas plaats op 21 april 1915, in een lyceum in Den Haag (hoewel het, gezien de beperkte capaciteit van 120 zitplaatsen, een over meerdere avonden uitgesmeerde première was<sup>366</sup>).

Conform het voorgenomen beleid werd het vertoonde materiaal bij de ‘eerste première’ van inleidend commentaar voorzien, bij deze gelegenheid door dezelfde Bakhuis. Uit een kranteverslag van het evenement is op te maken dat hij zich daarbij niet baseerde op een gedrukte *Toelichting* bij de film, maar kennelijk een uitbreiding gaf op de tussentitels. Het verslag meldt: “Allereerst toonde de heer Bakhuis ons het baden en plassen van de inlanders, hun kinderen, paarden, ossen enz.”. een bijna letterlijke weergave van de tussentitels van de film, HET LEVEN VAN DEN INLANDER IN DE DESA. En hij vertelde, zo vervolgt het verslag, “dat dit vele baden van den inlander niet geheel en al aan zindelijkheid is toe te schrijven, maar dat men in de eerste plaats verkoeling vraagt van het water: zeep gebruikt men nooit”<sup>367</sup>, een tekst die niet in de *Toelichting* op deze film voorkomt. (Net als de films waren de *Toelichtingen* weliswaar ook aan wijzigingen onderhevig, maar dat betrof veeleer de kopjes in de tekst of toegevoegd beeldmateriaal.)

Notulen van een vergadering van het Dagelijksch Bestuur van het Koloniaal Instituut, in november 1914, melden: “Gedrukte toelichtingen bij de voornaamste cultuur-films zijn in bewerking.”<sup>368</sup> Gegeven de discussie binnen het instituut en gegeven het feit dat kennelijk niet alle films nog een Toelichting hadden is het niet uitgesloten dat de productie van deze teksten gedurende de aanloop naar de vertoning van de films tot een *nieuwe* maatregel werd omgesmeed om aan het gebakkelei over de voors en tegens van bioscoopvertoning definitief

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<sup>365</sup> Notulen Dagelijksch Bestuur van de Vereeniging ‘Koloniaal Instituut’, 6 april 1914, p. 3. KIT, 215.

<sup>366</sup> Notulen Dagelijksch Bestuur van de Vereeniging ‘Koloniaal Instituut’, 23 november 1914, p. 6. KIT, 215.

<sup>367</sup> ‘Films over Oost-Indië’, in: *Nieuwe Rotterdamse Courant*, ochtendeditie 22 april 1915, p. 2.

<sup>368</sup> Notulen Dagelijksch Bestuur van de Vereeniging ‘Koloniaal Instituut’, 23 november 1914, p. 6. KIT, 215.

een einde te maken en nog eens te benadrukken dat de films louter dienden ter illustratie. Onbekend is of de *Toelichtingen* aanvankelijk alleen voor de culture-films bedoeld waren of voor alle films. Na de première, overigens, bereikte uit binnen- en buitenland een gestaag groeiende stroom aanvragen voor vertoning het instituut; inmiddels was ook de eerste catalogus gepubliceerd. Het zal het departement gerustgesteld hebben.

Maar behalve een mogelijke maatregel om duidelijk te maken dat de films ondergeschikt waren aan de voordrachten en slechts “tot leering” bedoeld, hadden de *Toelichtingen* een ander belangrijk voordeel. Meer nog dan een inleiding vooraf kreeg het instituut met deze teksten grotere controle over de presentatie van de beelden evenals, zo zal het gedacht hebben, over hun receptie. Bedoeld immers om uitgesproken te worden tijdens vertoning van de bijbehorende film, stelden zij het instituut, via de deskundige spreker, in staat de blik van de toeschouwers daadwerkelijk te leiden. De teksten zijn doorspekt met frasen als “links ziet men...”, “op den voorgrond ziet men...”, en met specifiekere aanwijzingen als “op het perron” (REIS WILLEM I-DJOCJA), “zooals men aan de passeerende vrouwen ziet” (HET LEVEN VAN DEN INLANDER IN DE DESA), of “Dr. Westhoff (zwarte hoed) komt aangelopen” (BLINDENINSTITUUT EN OOGLIJDERSGASTHUIS TE BANDOENG). Het leek zelfs wel of het de volgorde van kijken wilde regisseren, getuige zinnen als “Rechts worden groote doeken (saroengs en kains) in een grooten platten bak (de sogankuip) gedompeld, en links ziet men kleinere doeken in een ronde kuip kleuren” (HET BATIK), of “ziet (...) den man in zittende houding wachten; vermoedelijk om niet de aandacht te trekken van een tweeden persoon, dien men op de achtergrond ziet aankomen” (MOHAMMEDAANSCH GEBRUIKEN).

De gesproken toelichtingen stelden voorts voornamelijk inhoudelijke aspecten centraal; kwesties van stijl of genre, en de daarmee verbonden associaties en ervaringen van de toeschouwer, speelden in de overwegingen van het instituut uiteraard geen rol. Illustratief is de opname REIS WILLEM I-DJOCJA (“Willem I” was de naam van het station van Ambarawa, naar een nabijgelegen militair fort). De film bestaat vrijwel uitsluitend uit *phantom rides*, opgenomen door de voorruit van het voorste treinstel. Afgaand op de beelden alleen lijkt de film zich niet te onderscheiden van iedere andere travelogue (of reisfilm), een in die jaren populair genre op het bioscoopprogramma, waarin zulke shots veelvuldig voorkomen. Maar met een gesproken tekst

kreeg een toeschouwer wellicht minder kans weg te dromen bij de aangenaam langzaam voortglijdende beelden. Niet alleen begint de *Toelichting* met een hier en daar nogal technische inleiding (“Wat de locomotieven betreft, deze zijn ingericht à double usage en bezitten 2 stel cylinders”), ook ‘onderweg’ krijgt de toeschouwer geregeld informatie over deze in 1905 gereedgekomen spoorlijn: “aan de vele bochten kan men zien hoe bij den aanleg zorgvuldig de zadels tusschen de verschillende heuvels zijn uitgezocht. Afwisselend rijdt men nu langs afgronden en door holle wegen, terwijl de tandradbaan af en toe plaats maakt voor de adhesiebaan”; en bij een gezicht op een parallel aan het spoor lopende weg: “De breed aangelegde en goed beschaduwde weg is het type van den hoofdweg over Java. Deze heeft een verhardingslaag van grind of steenslag, die met een zwaren stoomwals wordt ingedrukt en gelijk gewalst.” Niet de stof waar dromen van gemaakt zijn. Integendeel, juist door de tekst kun je je voorstellen dat de *phantom ride* eigenlijk het meest geëigende type opname was om op eenvoudige en efficiënte wijze precies datgene te tonen waar de film over moest gaan: de spoorlijn, de kunstwerken die ervoor gebouwd waren en de plaatsen die ermee verbonden werden. Zo trachtte men te voorkomen dat woord en beeld met elkaar in botsing zouden komen, dat propaganda verward zou worden met vermaak. Terwijl de toeschouwers door een onbekend landschap werden gevoerd, bepaalde het instituut, via de gesproken tekst, wat ’t was dat zij zien moesten.

### **slaapbroeken**

Zeker in vergelijking met de toenmalige, exotiserende bioscoopfilms over verre, al dan niet koloniale oorden kun je volhouden dat de films van het instituut, gezien zijn oogmerken van voorlichting en recruterende en de contemporaine onderwerpen die dat met zich meebracht, een tot op zekere hoogte accuraat beeld gaven van de kolonie. De bepaling “tot op zekere hoogte” is uiteraard essentiëel, omdat politiek gevoelige, minder geslaagde of bekritiseerde kanten van het leven in en bestuur van de kolonie buiten de opdracht vielen. De ontstellende hygiënische

condities in inheemse buurten van grote steden, bijvoorbeeld, bleven buiten beeld.<sup>369</sup> Een indruk van het koloniaal bestuur, zonder noemenswaardige inheemse vertegenwoordiging, eveneens. Wel gaf de in de catalogus van 1923 geïntroduceerde sub-afdeling “Volkscultures”, ter onderscheiding van ‘Europeesche cultures’, stilletjes blijk van een al geruime tijd onmiskenbare verandering. Behalve traditionele producten als rijst werden bijvoorbeeld ook peper en “volksrubber” namelijk in toenemende mate door inheemse planters verbouwd; trouwens ook bij de verbouw van vermeend Europese handelsgewassen als thee of tabak speelden inheemse planters een belangrijke rol. Het intensieve stoomscheepvaartnetwerk stelde hen in staat, al of niet via lokale Chinese eigenaren en/of handelaren, deze producten zonder tussenkomst van Europese bedrijven uit te voeren naar de internationale markt, met name Azië. Uit de films blijkt dit alles niet – de wijziging in de catalogus komt trouwens pas tien jaar na hun voltooiing; de korte beschrijvingen daarin suggereren evenmin dat de (niet overgeleverde) Toelichtingen bij films als DE PEPERCULTUUR of RIJSTBOUW IN WEST-JAVA daarvan melding maakten. Hoe dan ook, een zekere *economische* onafhankelijkheid die de modernisering van de kolonie met zich meebracht – als gevolg van transport- en communicatienetwerken, kredietvoorzieningen, enz. – opende deuren die niet meer dicht zouden vallen.<sup>370</sup> De onderwerpskeuze van de films was weliswaar sterk bepaald door de ethische politiek, het Koloniaal Instituut – en het instituut niet alleen - zag dit echter vooral als een initiatief van een bevoogdend, centraal gezag: met het op de inheemse bevolking gerichte welvaartsbeleid, tot uiting komend in de vele films op het gebied van gezondheidszorg, onderwijs (ofschoon overwegend op ambachtelijk niveau) en infrastructuur, moest toch vooral getoond worden dat daar iets groots werd verricht.

Maar ondanks alle beperkingen en politieke agenda’s gaf het instituut met dit filmproject een beeld van Indië dat in hoge mate *up-to-date* was; een toekomstige emigrant zou na het zien van de films voor minder verrassingen hebben komen te staan dan wanneer hij zijn

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<sup>369</sup> De Nederlandse ondernemer en onvermoeibare propagandist H.F. Tillema, gealarmeerd door de cholera-epidemie van 1910, vroeg aandacht voor dit probleem in een campagne voor maatregelen ter verbetering van de hygiëne in de armere wijken van zijn woonplaats Semarang, met o.a. zijn pamflet *Riooliana* (1911), geïllustreerd met verrassend onverbloemde foto’s. Zie: Ewald Vanvugt, *Een propagandist van het zuiverste water: H.F. Tillema (1870-1952) en de fotografie van tempo doeloe* (Amsterdam: Jan Mets, 1993), pp. 27-28.

<sup>370</sup> J. van Goor, *De Nederlandse koloniën: geschiedenis van de Nederlandse expansie, 1600-1975* (Den Haag, Sdu: 1994), pp. 266-274; De Jong (1998), p. 402-408.

kennis louter in een bioscoop had opgedaan. De daar opgevoerde stereotypen, in beeld en tekst, zeiden immers meer over de makers dan over hun onderwerp. (De nieuwe tussentitels die de uit Lamsters films gecompileerde opnamen omlijsten in ONZE OOST geven daar ironisch genoeg een perfect voorbeeld van, blijkens een tekst als “...en wij nemen afscheid van het bruine broedervolk bij den dans, den gewijden tempeldans ter ere van de goden waarin de geheele naïve, naar mystiek dorstende ziel van den inlander haar hoogtepunt bereikt...” Het zijn de typerende formuleringen van een hardnekkige mythe, die van de godvrezende, dansende primitief.) De Toelichtingen ondersteunden de films met feitelijke informatie en met beschrijvingen van landschap, infrastructuur, professionele en culturele activiteiten of het leven van alledag. En hier en daar werden de teksten geperforeerd door een bewering of term die het kader van een inleiding of explicatie oversteeg. Het zijn tekens van hoe het instituut zich zijn impliciete toehoorder voorstelde en de pogingen op basis daarvan tijdens de geïllustreerde voordrachten een zekere verstandhouding met de bezoekers te creëren.

Zie, ten eerste, de wijze waarop de teksten hen aanspraken, een kenmerk dat in verband gebracht kan worden met de motieven van het instituut. Op gezette tijden namelijk richtten de Toelichtingen zich tot het publiek als waren zij potentiële ingezetenen van de kolonie. Eén aspect hiervan was het aanbrengen van *couleur locale*. Meer nog dan de tussentitels van de films zijn de toelichtende teksten doorvlochten met woorden uit het Bahasa Indonesia, of pasar-Maleis, al eeuwenlang de lingua franca van de archipel. Behalve dat de toeschouwer door de Indische woorden als het ware de wereld hoorde opklinken die de beelden hem voortoverden, leerde hij *en passant* ook nog het een en ander, aangezien de teksten veelal direct de betekenis verklaarden. Zoals in MOHAMMEDAANSCH GEBRUIKEN, na de tussentitel “Een der vijf dagelijksche gebeden (salâts) van den Mohammedaan”:

Daarna neemt hij onder het prevelen van het gebedsformulier, de sembajanghouding aan (eerbiedige houding met de handen tegen elkaar en vóór het hoofd) waarna het bovenlijf horizontaal voorover wordt gebogen en wederom eene sembajang [sic] wordt gemaakt.

En de tekst bij de film HET LEVEN VAN DEN INLANDER IN DE DESA leerde de toeschouwer allerlei inheemse gerechten en ingrediënten als “sesaté”, “roetjak”, “trassi”, “tjaoe”, enzovoorts. Het zijn met name de Toelichtingen op films in de catalogus-afdelingen “Zeden en gewoonten van den Inlander”, “Nijverheid en bedrijven van den Inlander” en “In de Vorstenlanden” waarin deze mogelijkheid werd uitgebuit.

Het gebruik van het Maleis werd gecompleteerd door de toeschouwer aan de hand van een aantal praktische zaken voor te bereiden op een leven in de tropen. De *Toelichting* bij de eerder genoemde film REIS WILLEM I-DJOCJA begint, na een inleiding, met:

Op het perron ziet men enkele Europeanen in het typisch wit Indisch costuum met gesloten jas; niettegenstaande het in deze streek des morgens zeer koel en vochtig koud is, loopt men er toch den geheelen dag zeer licht gekleed.

Hier werd de toeschouwer aangesproken als toekomstig landverhuizer en kreeg alvast gratis kledingadvies. Uitgesprokener is de *Toelichting* bij HET BATIK:

Voor den Europeaan blijft het gebruik van batik beperkt tot slaapbroeken voor de heeren, en sarongs voor de dames, en vertoont men zich in den laatsten tijd zelden of nooit in dezen dracht.

Het laatste deel van het citaat, waarin gerefereerd wordt aan de aloude gewoonte in huis in slaapbroek rond te lopen en, meer in het algemeen, zich ‘Indisch’ te kleden, maakte de tekst in hoge mate actueel en voorkwam dat de toekomstige emigrant een figuur zou slaan.<sup>371</sup> Het citaat weerspiegelt immers de eerder genoemde, nieuwe demografische trend van Europese gezinnen die zich slechts tijdelijk in Nederlands-Indië vestigden, de zogeheten totoks, zonder zich veel te bekommeren om de contactcultuur die daar in de loop van vele decennia ontstaan was.

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<sup>371</sup> In de familiefoto’s opgenomen in Louis Zweers’ *Indië in vervlogen tijden* (Arnhem: Terra, 2008) is die trend naar meer Europese kleding goed waar te nemen, met een duidelijk verschil tussen foto’s voor en na ca. 1910. En in de Nederlandse speelfilm DE SUIKERFREULE (1935) symboliseert kleding hoe de vrouw van een suikerlord na diverse flaters – aanvankelijk te ordinaris Hollands, vervolgens te Indisch - uiteindelijk de haar toebedeelde plaats vindt in de sterk gelaagde Indische maatschappij.

## onooglijk

Andere typen beweringen in de Toelichtingen zijn niet zozeer terug te voeren op de motieven van het Koloniaal Instituut; ze zeggen meer over zijn kennis en opvattingen. Sommige beweringen betreffen de betrouwbaarheid van het getoonde. Ondanks dat de teksten doorgaans niet wezen op het “gearrangeerde” karakter van de opnamen, werd in uitzonderlijke gevallen de moeite genomen de verschillen tussen wat de films tonen en de realiteit te bespreken. Met name bij de films over klassieke Javaanse dansen werd vrij omstandig uitgelegd dat de opnamen slechts fragmenten konden tonen en wat de gevolgen daarvan waren. Een citaat uit de *Toelichting* bij DANSEN VAN BEDAJA’S:

Het tooneel speelt zich af in een der galerijen van den “*bangsal kentjono*” (troonzaal) van den Kraton te Soerakarta, en de film stelt voor enkele episodien uit de “*Praboe Dewa*”(…).

‘Hoewel in dezen dans een strijd wordt gesymboliseerd en de bedaja’s dus gewapend zijn, zoo dragen ze toch niet den koetang pradjoerit (fluweelen keurslijfje, een soort wapenrok voorstellende), doch zijn zij gekleed als voor den “Semang”, met bloot bovenlijf, hetwelk met borèhgeel is gekleurd.

Verder missen zij een en ander, hetwelk tot het klassiek ornaat behoort (...). Het is zeer waarschijnlijk dat de adellijke dames zich voor deze niet voor het Hof uitgevoerde schijnvertoning, niet al de moeite en al den tijd van voorbereiding hebben kunnen geven, die voor een werkelijken hofdans vereischt worden.

Wat wij in kleeding en kapsel missen, is in de eerste plaats het hoofdtooisel (...). Hier toch dragen de danseressen het hoofdhaar eenvoudig in eenen wrong (kondé) en slechts versierd met enkele bloemen. Verder dragen zij over den boezem een halssnoer (sang-sangan) met slechts één halvemaanvormige plaat, in stede van drie versierd (...).

‘Verder ontbreken aan de vertooning nog de vier dienaressen, die den stoet bij opkomst en vertrek moeten begeleiden, zoodat alleen de 9 bedaja’s optreden.

De gamelang is voor het publiek onzichtbaar opgesteld.’

De *Toelichting* bij een andere dansfilm, DANSEN VAN SERIMPÍ'S, wijst bovendien nog op een aanpassing aan de camera:

De dans, die anders alleen op den verheven marmeren vloer (bebatoer) van de troonzaal wordt uitgevoerd, heeft hier ter wille van eene goede opname, plaats op het voorerf van den Kraton, welke afwijking in dit geval getolereerd was, aangezien er geen meisjes aan den dans deelnemen, doch uitsluitend jongelingen.

Betrouwbaarheid sprak ook uit *updating* van het getoonde. De regelmatige wijzigingen die de films ondergingen noopten het instituut uiteraard ook tot veranderingen in de teksten. Zo werd er gewezen op toevoegingen, bijvoorbeeld van opnamen van foto's of prenten: "In een stilstaand tableau ziet men een vormstempel..." (HET BATIK). En in de *Toelichting* op TOCHT PER AUTO DOOR WELTEVREDEN (met HET BATIK EN TOCHT PER AUTO DOOR BANDOENG een van de weinige titels waarvan toelichtingen in verschillende versies zijn overgeleverd) was in een apart gedrukte *Wijziging op de Toelichting* aangegeven welke scènes toegevoegd zijn, waaronder de voorheen zelfstandige opname "Voetbalspel op het Waterlooplein" en de van Pathé Frères gekochte scène "Bezoek aan het Bataviaasch Genootschap voor Kunsten en Wetenschappen". In een van de exemplaren van die wijziging staan, zoals in vele bewaard gebleven Toelichtingen, in de marge gekrabbelde opmerkingen en commentaren, mogelijk een andere bron van aanpassingen in de gedrukte teksten – en een herinnering aan het belang dat het instituut hechtte aan de competentie van de sprekers.

Aanvullende feitelijke informatie, tot slot, betrof ook verschillen met de tijd of omstandigheden waarin een opname gemaakt was. In de "Inleiding" van de *Toelichting* op TOCHT PER AUTO DOOR BANDOENG staat bijvoorbeeld te lezen: 'Er heerschte in Bandoeng een ware bouwwoede, waardoor de stad als het ware met den dag verandert. De filmopname, die in 1913 heeft plaatsgehad, vertoont dus volstrekt niet meer het Bandoeng van het heden.' En enige teleurstelling is niet ondenkbeeldig gezien de toelichtende opmerking bij GEZICHTEN IN BALI: "Hoewel de gebruikelijke Balineesche kleederdracht met naakt bovenlijf is, zoo ziet men hier, dat het dragen van overkleeding reeds in zwang is gekomen."

En dan waren er nog beweringen waarin een ondubbelzinnig waardeoordeel doorklinkt, gebaseerd op het toentertijd gangbare superioriteitsgevoel onder westerlingen. Hun onomwondenheid is zonder twijfel een teken dat het instituut, via zijn sprekers, de veronderstelde – en verondersteld gedeelde - opvattingen van zijn publiek ter wille was en aldus een band schiep. Zo brachten de Toelichtingen, meer dan de filmbeelden, een schril contrast aan tussen enerzijds Europese en anderzijds Chinese of inheemse aspecten van het leven in de kolonie. Twee overeenkomstige voorbeelden. In zowel TOCHT PER AUTO DOOR WELTEVREDEN als REIS WILLEM I-DJOCJA passeert de camera Chinese wijken. De beelden tonen op het eerste gezicht onopmerkelijke straten en panden. Maar de twee *Toelichtingen* weten beter. TOCHT PER AUTO DOOR WELTEVREDEN vermeldt: “Men vindt er vele vieze woningen en smalle stegen en grachten.” REIS WILLEM I-DJOCJA weet nog meer: “Achter de opgeslagen luiken zitten de verkopers meest met naakt bovenlijf te midden van ordeloos uitgestalde waren. De meeste winkels zijn vieze, onooglijke stalletjes”. Behalve wellicht waarschuwingen voor de emigrant, bekleemtoonden én bestendigden opmerkingen van dergelijk allooi de populaire perceptie van de Chinese bevolkingsgroep in Indië. En de oude mengcultuur ten spijt wezen de teksten de inheemse bevolking eveneens hun plaats met een minder expliciet denigrerende maar toch onmiskenbaar bevoogdende toon. “Bij al deze feesten”, zo luidt het slot van de *Toelichting* op OPENING DER LANDBOUWSCHOOL TE KOPO, “gedragen de Inlanders zich als groote kinderen en kan men bij hen eene ongeunstelde feestvreugde waarnemen, vrij van alle ruwheid of platheid.” En niemand zal enige tegenstrijdigheid hebben opgemerkt in de *Toelichting* op WERKPLAATSEN DER STAATSSPOOR TE BANDOENG:

In het algemeen presteert de Inlandsche werkman lang zooveel niet als de Europeesche, en dit verschil is zóó groot, dat niettegenstaande de mindere bezoldiging van den Inlander, deze concurrentie met den Europeaan (wel te verstaan in Europa) niet zou kunnen volhouden.

Europeesche werkkrachten worden in Indië zoo min mogelijk gebruikt, daar de Europeesche werkman aldaar het zware werk niet lang volhoudt en de levensstandaard van den Europeaan in Ned. Indië te hoog is voor den normalen loonstandaard. De Europeanen vormen dus voornamelijk het opzichtvoerend personeel, de meesterknechts en de werklieden in de fijne

bedrijven, waarvoor tevens wetenschappelijke ontwikkeling en lange vakopleiding worden vereischt.

## **haken**

AGAVE VEZEL. Na de titelkaart “Het bladmoes wordt in goten afgevoerd” kijk je tien seconden lang naar een meisje, nog geen twaalf jaar oud misschien, die het moes met een stok wegschept, de goot in. De arbeid van dit kind (laat staan kinderarbeid) noch haar vermoeide, verveelde houding en uitdrukking waren kennelijk enig commentaar waard in de *Toelichting*: “Het overtollige moes, dat ruim 95pCt. van het bladgewicht vertegenwoordigt, valt in goten uit den raspador en wordt vervolgens naar eene waterleiding gevoerd, die naar verzamelbakken of vijvers leidt.”

HET DOKKEN VAN EEN SCHIP IN DE HAVEN VAN TANDJONG PRIOK. Na de titelkaart “Gezicht op de schroef” word je, behalve door “het werkvolk”, bijna twintig seconden lang getroffen door de wiebelende reflectie van het door de felle zon beschenen water op de romp van het gedokte schip. De *Toelichting* beperkt zich zuinigjes tot “...de groote, vierbladige schroef, die men zich bij een onder stoom zijnd vaartuig doorgaans veel kleiner voorstelt.”

Bloedeloos technische en fantasieloze teksten, het Koloniaal Instituut ten voeten uit. Met de hermontages en de Toelichtingen had het instituut, als opdrachtgever en eigenaar, zich de opnamen van Lamster toegeëigend en ingepast in zijn beleid: grotere, “aanschouwelijke” bekendheid geven aan de kolonie, stimuleren van emigratie. Hoewel de kennis over Nederlands-Indië, gelet op de belangstelling in de pers, in reisverslagen en andere publicaties groter was dan het Koloniaal Instituut bij zijn oprichting had willen doen geloven,<sup>372</sup> de inhoudelijke deskundigheid van gezaghebbende sprekers met hun inleidende en toelichtende teksten hebben zonder twijfel een meerwaarde gehad. Het feit dat de films een kleine vijftien jaar lang dienst hebben gedaan suggereert dat de “propaganda” zinvol werd gevonden en de gestelde doelen gehaald. Maar in zijn voorstelling van de bezoeker van de geïllustreerde voordrachten leek het instituut niets van zijn naïviteit ten aanzien van film verloren te hebben.

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<sup>372</sup> Taselaar (1998), pp. 167-168; zie ook: J. van Goor, *Indische avonturen: opmerkelijke ontmoetingen met een andere wereld* (Den Haag: Sdu, 2000), pp. 240-241.

Opmerkelijk is dat, afgezien van de inleidingen, de Toelichtingen de vertoonde beelden als het ware uitbreidden door toeschouwers geregeld te wijzen op zaken die niet te zien waren. Bijvoorbeeld omdat die zich in het verleden afspeelden – “Singaradja, de hoofdplaats der Residentie, was vroeger de verblijfplaats van den vorst van Boelèlèng” (GEZICHTEN IN BALI) – of omdat ze tot toekomstmogelijkheden behoorden – “Het maakt een punt van ernstige overweging uit dit [blad]moes nog tot verschillende doeleinden te benutten, waaronder in de eerste plaats de papierfabricage” (AGAVE VEZEL). Of het betrof commentaar op het getoonde: “Door de opname van de fraaie bergstad Magelang in het spoorwegverkeer is (...) aan een der grootste garnizoenen van Java vrijheid en snelheid van verplaatsing gewaarborgd, hetgeen in tijden van binnenlandsch, zoowel als van buitenlandsch, gevaar als een niet gering te schatten voordeel moet worden beschouwd” (REIS WILLEM I-DJOCJA). En natuurlijk omdat ze simpelweg buiten het blikveld van de lens vielen – zoals de genoemde “verzamelbakken”. Deze uitbreidingen sloten ongetwijfeld aan bij de wens de blik van de toeschouwer te leiden langs datgene wat wel gefilmd was, en daar dan als het ware even halt te houden met een surplus aan informatie. Maar waar zou een toeschouwer naar gekeken hebben wanneer hij hoorde dat het moes van de agave “95pCt. van het bladgewicht vertegenwoordigt”? Zou het instituut daarmee werkelijk de receptie van de films hebben kunnen controleren?

Het zal ongetwijfeld niet hebben beseft dat filmbeelden per definitie worden gekenmerkt door simultaneïteit. Regie of montage zijn immers niet meer dan *pogingen* tot sturing; zij resulteren altijd weer in een beeld - een groot, geprojecteerd beeld - waarover een toeschouwer z'n ogen naar believen kan laten dwalen. En zo is 't ook met de Toelichtingen. Neem een zin als “Men ziet enkele werklieden zittende schaven”, uit de *Toelichting* op WERKPLAATSEN DER STAATSSPOOR BANDOENG. Stel dat de blik van een toeschouwer inderdaad werd geleid naar de werklieden, dan nog is de keuze groot: hij had zich kunnen concentreren op hun ongewone houding, maar ook op hun kleding, of op hun inspanning, of hij had kunnen huiveren bij de gedachte dat er eentje z'n teen meeschaaft. Film is een te concreet medium om in taal gevangen te worden; je kunt altijd ‘naast’ de woorden kijken. De blik van een toenmalige bezoeker had, de Toelichtingen ten spijt, behalve aan een gezichtsuitdrukking of aan de speling van het licht, ook aan zoveel andere ongenoemd gebleven dingen kunnen blijven haken: aan het

effect van de wind op het bamboe langs een rivier, de routine die spreekt uit de gebaren van een batikster, de walmende rookpluim van een stoomlocomotief, de lach van een weefster of – toch, soms – de deinende boezem van een Balinese die de camera passeert; en ook een mooi effect van licht en schaduw, een fraaie camerabeweging of de wisseling van tinten konden de aandacht getrokken hebben. Deze en talloze andere details ontsnappen onontkoombaar aan de controle. Dat alles in woorden willen vangen zou een zichzelf in de weg staande opstopping in de voorstelling veroorzaken. Het Koloniaal Instituut, met andere woorden, had *zichzelf* een onmogelijke opdracht gegeven.

Toegegeven, er is, in tegenstelling tot de films of de Toelichtingen, vrijwel niets bekend over de receptie van de voordrachten. Nu zijn gegevens over de receptie van alledaagse toeschouwers (dus niet de filmpers) sowieso schaars, omdat sporen daarvan veelal verspreid zijn, verstoep bijvoorbeeld in brieven, dagboeken of memoires.<sup>373</sup> Toch mag je redelijkerwijs veronderstellen dat in een tijd, begin jaren '10, toen fotografische illustraties voornamelijk in tijdschriften afgedrukt werden, in kranten nauwelijks,<sup>374</sup> bewegende beelden van Nederlands-Indië een opzienbarende noviteit moeten zijn geweest. Het handjevol met tussenpozen uitgebrachte Indische opnamen van Pathé Frères moet in het niet gevallen zijn bij de tientallen opnamen die het Koloniaal Instituut nu in één keer ter beschikking gekregen had (tot het eind van het decennium was het instituut de enige die zoveel filmmateriaal over de kolonie kon aanbieden); geen wonder dat bioscopeigenaren de films graag vertonen wilden. Wat je daaruit voorzichtig zou mogen afleiden is dat dit alles voor toeschouwers reden te meer kon zijn geweest om vooral hun ogen de kost te geven en zich minder te storen aan de woorden van de man naast het doek.

En zou, ondanks zijn gebrek aan filmervaring, het simultane effect van film bij de maker ooit door het hoofd hebben gespeeld? Je zou je kunnen voorstellen dat hij, wanneer hij door de lens

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<sup>373</sup> Een mooi voorbeeld van research waarin aantekeningen daarover bij elkaar gebracht zijn én gerelateerd aan toenmalige voorstellingen en publicitaire uitingen is: Hanns Zischler, *Kafka geht ins Kino* (Reinbek: Rowohlt, 1996). Zie ook Jean-Paul Sartre's herinneringen aan bioscoopbezoeken in zijn kinderjaren in: *Les mots* (Paris: Gallimard, 1997 [1964]), pp. 99-104.

<sup>374</sup> Eén met foto's geïllustreerd tijdschrift, waarin relatief veel aandacht was voor Nederlands-Indië, was *Wereldkroniek: geïllustreerd weekblad voor iedereen*; zie: Joan Hemels, Renée Vegt, *Het geïllustreerde tijdschrift in Nederland: bron van kennis en vermaak, lust voor het oog. Bibliografie, deel I: 1840-1945* (Amsterdam: Otto Cramwinckel, 1993), pp. 430-433.

keek, een ander beeld kreeg van hetgeen hij filmen moest, een beeld waarin bepaalde aspecten opeens op de voorgrond traden, zich scherper voordeden of los kwamen van hun omgeving. Je zou je kunnen voorstellen dat dat nog een andere reden was voor de duur van zijn opnamen. Het zou kunnen, maar weten doen we 't niet. De gegevens zijn te schaars om daar zinvol over te speculeren, waarbij "zinvol" ook impliceert dat we ons daarbij zeker niet moeten laten leiden door onze eigen stereotypen, waarin de maker – zo men wil, auteur – wordt onderscheiden van de opdrachtgever en in bescherming genomen tegen diens onbarmhartige ingrepen. Het tegendeel lijkt trouwens eerder waar. Want wat we in ieder geval wel weten is dat de conservator van de afdeling Volkenkunde van het Koloniaal Instituut in 1930 schreef: "Van de positieve filmrollen ten geschenke ontvangen van de Bataafsche Petroleum Maatschappij werden de uit Volkenkundig oogpunt belangrijke gedeelten door ondergeteekende geselecteerd, van titels voorzien en tot afgeronde filmrollen gemonteerd."<sup>375</sup> Was getekend: J.C. Lamster.

*met dank aan Rommy Albers en Carinda Strangio*

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<sup>375</sup> 'Verslag over de maanden juli t/m september', 14 oktober 1930, p. 3. KIT, 4412.

### 3.08.

#### 100 years of image control

##### the case of j.c. lamster's films for the dutch colonial institute

in: *Journal of Early Visual Popular Culture*, vol. 11, no. 4 (November 2013)

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#### Abstract

Between February 1912 and February 1913, J.C. Lamster made a few dozen films for the Dutch Colonial Institute in the Netherlands East-Indies. The films served as propaganda for audiences in Holland and were screened in non-theatrical venues, subordinated to introductions and explanations spoken before and during the films' projection. The publication, in 2010, of a DVD and an accompanying book of Lamster's work formed the occasion to reflect on the measures of control both the sponsor of the films and the archive currently holding them did or did not wish to exert over their screening and other forms of publication. The following article takes issue with a line of thinking related to today's possibilities opened up by digital technologies that propagates a so-called pull model of digitally enabled, archival access. By taking as a case study Lamster's film records and their particular characteristics as well as the Colonial Institute and its particular way of handling them I argue that digital archival access, unencumbered by archival contextualizations and other forms of knowledge transfer, not only fails to exhaust the possibilities digital technology offers, but also withholds visitors from adequately and productively understanding the cultural heritage an archive is supposed to safeguard.<sup>376</sup>

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<sup>376</sup> The following text is an updated version of a talk given at the "World History and Digital Scholarship Conference", organized by the Centre for South Asian Studies at the University of Cambridge, in October 2010. I thank Annamaria Motrescu for her invitation and encouragement to formulate these reflections.

## Keywords

early cinema; colonial propaganda; non-theatrical exhibition; film archives; digital access

*“[V]ideo and DVD distribution can be defined as a chaperone model of distribution. The archival films in these cases are brought to the public with the archive as a chaperone protecting the films, and showing the way. In this chaperone model, archives present film programs as selections made by the archive that holds the film, often with the use of explanatory titles or with an accompanying catalogue, which explain (and justify) the archive’s choice and contextualize the films either historically or aesthetically. In the case of DVDs, the chaperone model is realized through the use of interfaces that offer this interpretation to the viewer.”<sup>377</sup>*

### I.

This quotation provides the background against which the following archival reflections on, and my practical experiences with, a particular corpus of films are to be understood. The films in question were commissioned by the Dutch Colonial Institute and made between early 1912 and early 1913 in the Netherlands East-Indies (then a Dutch colony, since August 1945 the independent Republic of Indonesia).

Up to a point, there is a similarity of intentions between, on the one hand, the Colonial Institute, in Amsterdam, which in the fall of 1911 commissioned J.C. Lamster, a captain in the Netherlands East-Indies army, to make film records in the colony for propagandistic and educational purposes as well as stimulate emigration to the colony, and, on the other hand, KIT Publishers’ initiative, in 2010, to co-publish with Eye-Netherlands Film Institute, the keeper of Lamster’s films, a DVD with a selection of preserved films based on Lamster’s footage, accompanied by a book.<sup>378</sup> Although a hundred years apart, both the sponsor and the holder of

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<sup>377</sup> Giovanna Fossati, Nanna Verhoeff, ‘Beyond distribution: some thoughts on the future of archival films’, in: Frank Kessler, Nanna Verhoeff (eds.), *Networks of entertainment: early film distribution 1895-1915* (Eastleigh: John Libbey, 2007), p. 333.

<sup>378</sup> Janneke van Dijk, Jaap de Jonge, Nico de Klerk, *J.C. Lamster: een vroege filmer in Nederlands-Indië\** (Amsterdam: KIT Publishers, 2010).

KIT is the acronym for Koninklijk Instituut voor de Tropen\*\*, as the Colonial Institute was renamed in 1950.

\* *J.C. Lamster: early filmmaker in the Netherlands East-Indies*

\*\*Royal Institute for the Tropics

the films attempted, in varying ways, to control the presentations of this footage, for reasons that seemed valid and important to each of them.

Lamster was already stationed in the Netherlands East-Indies, but in 1911, while he was on leave in Holland, the Colonial Institute hired him for a year, returning him to the colony in February 1912 with a set of instructions specifying both the subjects to be recorded (e.g. landscape; native customs, trades, and industries; traffic and its infrastructure; education; health care; the army and the navy; cash crops) and the way in which he was to record them, as the institute wished to distinguish the eventual screenings of the films as much as possible from what it considered the cheap amusements of commercial cinema theatres. Hence, arranged or staged scenes were anathema. Moreover, projection prints would not be coloured.

Despite its firm views on what it did *not* want, the institute's detailed instructions reveal how naive it was with regard to cinema. Arranged scenes, of course, were unavoidable, because it was simply impossible, in 1912, to film interior scenes requiring the use of artificial light on faraway locations without any logistical support from a production company. (Before Lamster returned to the colony, the Colonial Institute sent him for a crash course in filmmaking to the Pathé studios, near Paris. It also hired a Pathé cameraman, Octave Collet, who accompanied Lamster until August 1912, after which Lamster had to rely on his own, newly developed skills as an operator.) So, in order to film various indigenous cottage industries, for instance, workers and their tools were moved into the open air where light was sufficient. For the same reason classical Javanese dances, normally performed at night, were filmed at daytime—and in a very compressed form. Furthermore, the camera that the institute had bought for Lamster's mission—most probably a Pathé Professionel—and its two lenses also necessitated changes in the way activities were performed. As the field of vision of the lens for wide shots only covered a narrow angle, recorded activities were always situated in the foreground, as the expanse of the locations could not be emphasized effectively. This, one of the most striking characteristics of the collection, is particularly noticeable in the films about cash crops. Unable to give the viewer a sense of the magnificence of the plantations, Lamster trained the camera on the tasks—sowing, planting, weeding, pruning, harvesting, etc.—performed by a small number of workers (sometimes even just one) who had been clustered on a narrow strip of land close to

the camera. And, finally, while making a film about the infantry he purposefully disregarded his instructions and staged scenes that recounted episodes from his experiences during the Aceh War in the late 1890s and early 1900s.<sup>379</sup> Meanwhile, after its secretary had visited Lamster in the colony, the Colonial Institute resigned itself to the fact that their instructions had been too rigorous and had no choice but to accept the films when they arrived in Amsterdam.

Nevertheless, the sponsor had the last laugh. As the films were its property, it took the liberty of using and altering the footage so that it better served its own purposes. This was an ongoing process, which can be followed in the subsequent editions of the catalogue of the Institute's films. After the first catalogue, published in 1915, each of the two following editions, those of 1918 and 1923, gave lengths for each title that differed from its stated length in the previous catalogue.<sup>380</sup> Such revisions were the result of evaluative reports of print inspections, which concluded that, for example, certain objects were not clearly visible or this or that aspect had been left out altogether. To cover these omissions, photographs and drawings from the Institute's collections were filmed and inserted in newly struck prints. Also, 1,000 meters of additional (probably unreleased) material was bought from Pathé Frères and edited into a number of films. Other measures included compiling new films from existing ones, lifting scenes or sequences and listing them as separate titles, and cutting down or dropping scenes that were considered too long and/or insufficiently instructive. Current film industry practices seem to have had their effect as well, because from 1918 most films were coloured (predominantly

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<sup>379</sup> Had Lamster been filming in Sumatra, he might even have recorded the last phase of the Aceh War, lasting from 1873 through 1913 (although some writers claim it ended only when the Japanese army overran the Netherlands-East Indies army, in early 1942). Aceh, in the northernmost part of Sumatra, resisted the Netherlands-East Indies government's efforts, in the late nineteenth century, to broaden its "javanocentric" policy and bring the *entire* Indonesian archipelago under its administrative and economic control. Dutch countermeasures eventually turned into a prolonged and bloody series of military expeditions and reprisals. See: Paul van 't Veer, *De Atjeh-oorlog\** (Amsterdam: De Arbeiderspers, 1969); Janneke van Dijk, Jaap de Jonge, 'Johann Christian Lamster (1872-1954)', in: Van Dijk, De Jonge, De Klerk, *op. cit.*, pp. 14-17.

\* *The Aceh war*

<sup>380</sup> The 1923 catalogue also contained a few films by other filmmakers, notably L. Ph. DeBussy, who was commissioned by the Colonial Institute in 1917 to make films on Sumatra (Lamster had limited his filmmaking to Java and Bali). Some of DeBussy's films formed a new, separate category—The land of the Bataks—while others were mixed with the categories established by Lamster's instructions. This catalogue, furthermore, contained a few films purchased outright from Pathé Frères and from the United States Rubber Company.

tinted), bringing them more in line with commercially released films.<sup>381</sup>

The Colonial Institute's wish to control the modern technology of moving images is shown most systematically and unambiguously in its decision to subordinate the screenings to the traditional lecture; never were the films permitted to be screened without them. The institute had a roster of experts to introduce any of the filmed topics. And with accompanying texts, the so-called *Explanations*, that the institute had printed it relied on magic lantern practice, as these were meant to be read *while* the corresponding film was running. In view of remarks like "On the right you see...", "In the foreground..." etc., these texts were supposed to lead spectators' eyes by pointing out specific objects or persons or to sequence their gaze by directing it first to one object or person then to another or to one phase of a process and then the next. They also provided additional, factual information about off-screen objects or events or phenomena that were difficult or impossible to film: geography, economy, ethnography, demographics or history. In that sense, the explanatory texts retained the serious, instructional character of magic lantern presentations, while downplaying their more entertaining elements. As a result, the *Explanations* disregarded aspects of film style or genre. And with that they disregarded, most crucially, their patrons' experiences as film spectators. For instance, a film about a recently completed railroad was accompanied by a fairly technical text<sup>382</sup>, focusing on the engines, the construction of the rail bridges, and the roads parallel to the tracks. Although this film, like many others in this collection, was shot in a way identical to a genre quite well-known at the time—the phantom ride (a quite spectacular type of shot showing views from a camera mounted on a moving vehicle)—, the nature of the explanatory text strongly suggests that providing thrills was no priority. If the Colonial Institute was to realize its aims—promote the colony and encourage spectators to emigrate and take advantage of the job opportunities in its booming economy—propaganda was not to be confused with entertainment.

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<sup>381</sup> From there, apparently, it was but a small step to permit a Dutch filmmaker, Johan Gildemeyer, to make a selection and compilation of this material for commercial release under the title *ONZE OOST\** in 1919.

\* OUR EASTERN COLONY

<sup>382</sup> *REIS WILLEM I-DJOCJA\**; Willem I station, today's Ambarawa, was named after a nearby garrison (which, in its turn, was named after the first king of the post-Napoleonic Kingdom of the Netherlands).

\* TRIP WILLIAM I-YOGYAKARTA

## II.

What, almost a hundred years later, did the holder do with these films? For the production of the DVD—and subsequent on-line access—Eye-Netherlands Film Institute first of all made a new set of preservations. The surviving nitrate prints, as a result of the Colonial Institute's invasive measures to update the films for each new edition of its catalogue, formed a rather messy collection: most titles were comprised of a number of elements that differed in sometimes significant ways: film stock, length, montage, titling, coloring. This author inspected all these elements—negatives as well as positives—once again and proposed a more consistent approach to their preservation.<sup>383</sup> Thus it was decided to take the 1923 catalogue of the Colonial Institute as a reference, the reason being that the majority of the prints agreed more systematically with the lengths and the (inter)titles mentioned in that edition. Edgemarks, insofar there were any, gave some support to this decision, as they ranged from 1917 to 1925 (in fact, with the possible exception of a few negatives, there is hardly any 'first-generation' material from 1912-1913). Moreover, most negatives contained color instructions scratched on inserted leader film, while many positive prints had been tinted. As the prints tended to be abridged over the years this meant, among other things, that, contrary to custom, the longest available nitrate print was *not* always selected as the basis for a new preservation. It also meant that almost all titles were now preserved in colour.

Although financial considerations compelled me to select a limited number of the newly preserved films for the DVD, they reflected virtually the entire range of subject matter. For those who bought the DVD as a stand-alone product, a hint of the original presentations was provided by a voice-over reading excerpts of the explanatory texts. A music track was added to make the selection more attractive for today's audiences. In that sense, the disk was the result of a mixed approach, based on the assumption that a non-specialist public was unfamiliar with silent cinema and/or the erstwhile policies of the Colonial Institute. It was also possible to buy a combined product: DVD plus book. (By wrapping the book, literally, around the disk the films were accompanied with more text than the Colonial Institute had ever dreamed of.) The book

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<sup>383</sup> Between the late 1960s and early 1990s, KIT deposited most of its film collections at the Nederlands Filmmuseum (now EYE-Netherlands Film Institute). There, in the late 1980s and early 1990s, many of these materials were preserved, initially in black-and-white.

was considered necessary, because the Institute's considerations were anything but self-evident. Besides a biographical sketch of Lamster, the book's essays contextualized the films by relating them to the Institute's purposes of information, propaganda, and emigration and how this had determined both their specific way of presentation and their contemporary, up-to-date look. And although their subdivision into indigenous and western topics can be said to reflect to a certain extent Dutch economist J.H. Boeke's later theory of the dual society—dynamic and innovative vs. stagnant and agricultural<sup>384</sup>—, as a whole they were a far cry from contemporary commercially released films of colonial and other non-western territories, which were usually shot in an extremely exotic and stereotypical idiom. The essays linked this 'accuracy' of the films to the time of their realization, a specific moment in the era of late Dutch colonialism with its rapid modernization—technically, economically, administratively—of the Indonesian archipelago. Lamster's footage of new infrastructure (e.g. railroads, harbors, and drydocks) contained powerful symbols of the colony's transformation, while the proportionally large number of films on education and health care propagated a new political attitude: the so-called ethical policy, proclaimed in 1901, which proposed that a moral obligation to consider the benefit of the local populations should prevail over self-interested exploitation. Obviously, being propaganda (and Lamster's salary for the duration of this commission being financed by the Department of Colonial Affairs) not all aspects of the modernizing process were identified as such or even recorded. One of the changes modernization had brought, for instance, was the rising economic independence of the indigenous population; a significant percentage of the cash crops we tend to associate with western colonizers—e.g. tea, tobacco, rubber—were in fact grown on locally owned plantations.<sup>385</sup> However, neither this, nor the political obstinacy of the colonial government in denying even the slightest degree of self-government was shown or even hinted at in the films or their title cards and printed *Explanations*. But as these films were meant to tout how well the Dutch colonial government took care of the colony, it is reasonable to assume that they thereby implicitly ignored the cry for political independence.

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<sup>384</sup> This model is developed in: J.H. Boeke, *Economics and economic policy of dual societies* (New York: Institute of Pacific Relations, 1953).

<sup>385</sup> In fact, only the 1923 catalogue distinguished between European and indigenous (the closest translation being "folk") crops, but without explaining the difference.

This combined DVD and book publication was part of a wider concern of Eye-Netherlands Film Institute to collect, research, preserve, contextualize, and screen, digitize or otherwise make public its holdings of films made in former Dutch colonial territories. Colonial cinema was eminently important for the contemporary Dutch film industry and film culture, as it was the most massive and systematic transcultural project ever undertaken in the history of Dutch cinema. Lasting at least half a century<sup>386</sup>, it involved thousands of films crossing the oceans in two directions (information and propaganda films sent to Holland, films for commercial release sent to the colonies); it provided work for a number of individuals and (often purposely founded) companies in all branches of the film industry, in Holland as well as overseas; and the large amount of amateur films sent to relatives and friends *in patria* provided another, often privately motivated picture of the colony. Lamster's films, moreover, have an additional significance in that they often show the earliest extant moving images of locations that were not recorded on film again until the Japanese occupation and the rise of a full-fledged, national film industry after the colony gained its political independence. Finally this archival concern, particularly through publications, workshops, and seminars, also addressed the films as documents of an era that has raised many controversies, then as well as since decolonization. Not surprisingly, these films have long been the victim of preconceived notions and historiographical neglect, not seldom through a *lack* of viewing experience; until recently, invisibility and prejudice, one might say, have fed each other.

Unfamiliar as these films and their histories may have been, the option of buying the DVD with or without the book suggests that Eye did not harbor any illusions about the control of the films' reception. There, one might say, the similarity ends. In an increasingly lively and multifaceted public debate about the colonial heritage, the films constituted merely one more point of view, and a 'historical' one at that. The Colonial Institute, apart from operating within a much more consensual sphere, had a direct stake in the films' screenings, so it did all it could to steer spectators' eyes and minds in its non-theatrical exhibition sites and with its explanatory texts. That ambition, however, reveals, once again, the Institute's simple attitude towards cinema. It had no concept of the simultaneous nature of moving images. Certainly when

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<sup>386</sup> New Guinea, today's Irian Jaya, was only ceded to Indonesia in 1963; in the so-called West Indies, Suriname gained autonomy in 1954 and independence in 1975.

projected on a large screen, film allows the spectator to let his gaze roam. For instance, the explanatory text for the film *IN THE WORKSHOPS OF THE NATIONAL RAILWAYS IN BANDUNG*<sup>387</sup> mentions that workers are planing in a sitting position, supporting the wood with their bare feet. If the lecturer indeed managed to draw his audience's eyes towards the workers in the middle ground of the shot, there were still a number of options: spectators could have looked at the workers' unusual position, their clothing, their efforts, or shivered at the thought of one of them hurting a toe or foot. Really anything—not just subject matter—can draw the eye or affect the mind. Admittedly, no records have come down to us about the reception of these films' screenings. But given, in this particular case, that photographic illustrations in Dutch newspapers were not common in the mid-1910s, and given that the only other moving images of the Netherlands East-Indies, those made by the Pathé Frères company, were few and far between (since 1908 these films were released in commercial cinemas at intervals of months or even years)<sup>388</sup>, and given that with Lamster's films the Colonial Institute, and until 1919 the Colonial Institute alone, had at its disposal some 60 colonial films, and given, finally, that more often than not the explanatory texts were anaemically unimaginative, it is highly possible that contemporary spectators feasted their own eyes rather than listening to the man before the screen.

### III

Would audiences, today, listen to 21<sup>st</sup>-century manifestations of the man before the screen, the expert, the source of factual, contextual, and archival knowledge? Or does the futility of control necessarily lead to the relinquishing of any curatorial effort? In other words, is the chaperone model, as it was called in the quotation at the head of this article, unsuitable for making archival materials public? In the article from which this quotation is taken it is argued that this chaperone—or push—model of archival access is at best a niche model, targeted at experts and/or suitable for educational purposes only. With today's digital technology for delivering materials quickly and dependably, a pull model would be required, a model that reflects a

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<sup>387</sup> original title: *IN DE WERKPLAATSEN DER STAATSSPOOR TE BANDOENG*.

<sup>388</sup> Henri Bousquet, *Catalogue Pathé des années 1896 à 1914: 1907 – 1908 – 1909* (n.p., 1993) and *Catalogue Pathé des années 1896 à 1914: 1910 – 1911* (n.p., 1994).

profoundly changed situation in which “users” are allowed to have “immediate”, “on-demand” access to “content” for “spontaneous appreciation”. The archive, it seems, is up for grabs.

Admittedly, the term “chaperone model” is a *trouvaille*, as it immediately puts its supporters on the defensive, with its connotations of “19<sup>th</sup>-century”, “patronizing”, and “prudish”. Nowadays, it postulates, you want state-of-the-art, do-it-yourself technology that delivers clickable, ‘grabbable’ content. This is what Eye claims it is aiming for, signaled by a shift in its policies to digital restoration and on-line access. A government-sponsored project called “Images for the future”—that enabled a consortium of Eye and other Dutch archives to jointly digitize a significant amount of their archival materials for educational and other access purposes—laid the foundation for this new policy.<sup>389</sup> It was, in other words, an opportunity to plant the archive solidly in the 21<sup>st</sup> century.

However, the implementation of a pull model falls short of its claims, both materially and conceptually. There are, in fact, serious lacunae with regard to accessing materials. For one thing, unlike other national archives (e.g. Library of Congress, Scottish Screen Archive), there is no on-line catalogue (except for the Institute’s library of books and journals). This, of course, makes users highly dependent on what the archive has actually decided they can “demand”. But even within the limits of this ‘suppliers’ market’ situation, the ways in which selected archival materials are presented lead one to doubt whether the pull model really contributes even to appreciation, let alone productive use or understanding. Through the Institute’s website selected film materials can be accessed without any frills, either as pay per view at a commercial site, the platform of Dutch company Ximon, or through links to *The Scene Machine*, a free site containing excerpts of the Institute’s preserved holdings that introduces visitors “intuitively” to its collections, and to *Instant Cinema*, a free portal for a number of international sites and channels, including an Eye Channel, devoted to experimental cinema (see: <http://www.eyefilm.nl/en/watchfilmsonline>). However, its digital presence has been largely left untranslated (the few extant translations were provided by the producers or filmmakers).<sup>390</sup>

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<sup>389</sup> One of the first measures to balance the budget taken by the Dutch government that came to power in October 2010 was to appropriate the structural source of funding—profits from price hikes of oil and natural gas—for this project (as well as many others), thereby cutting it short with more than two years.

<sup>390</sup> The limited amount of materials the institute has put on the archival site [www.europafilmtreasures.eu](http://www.europafilmtreasures.eu) do have translations.

Holland being a small language community, this is a serious restriction on accessibility, which is compounded by the fact that the choice of materials offered is largely either early, silent film—with many Dutch versions of titles of foreign origin, not a few of which are unique—or recent Dutch-language film and TV productions. Not all sites mentioned, moreover, have been contextualized. This decision may appear to have been made in the spirit of letting the user decide what he wants to see. But, again, this is contradicted in *The Scene Machine*, for which the archive has decided where the selected excerpts begin and end. And that, of course, makes these moments arbitrary, for the simple reason that no explanation follows as to why excerpts begin or stop where they do. Certainly with lesser known materials—excerpts from Lamster’s footage are a case in point—one wonders what the archive wants users of this application to intuit or appreciate.

Fortunately, there is also a site of a completely different nature. *Film in the Netherlands*—to which both *The Scene Machine* and *Instant Cinema* have selected links—is the institute’s in-house built website on Dutch film history and Dutch film culture, accessible, moreover, in both Dutch and English (although Dutch films are only available in the Dutch language). This work-in-progress (at the moment of writing it does not go beyond the late 1930s) is a layered site, targeted at various users—professionals such as archivists, researchers, film historians, on the one hand, and interested lay persons, on the other, each of whom is expected to find the sort of information to their interest or liking. For this website, a large amount of contextual information has been written or collected, including illustrations. And even though users are free to bypass the contextual and historical information and ‘go to the movies’ right away, they do have the opportunity to avail themselves of the knowledge put at their disposal.

By making recent Dutch productions digitally available (at a fee), there may be less of an archival feel, less of a sense of archival urgency; after all, many of them can be rented or purchased at any video store, or watched on YouTube. But with many older or less current types of material one is entitled to question whether the pull model of archival access can be productive *without* any curatorial input. This does not mean that “users” are not allowed to re-use or even re-contextualize archival materials (another initiative, the oddly-named event

*Celluloid remix*, encourages would-be veejays to use digitized materials for the creation of new compilations), but it is doubtful whether this type of intuitive or spontaneous re-use is sufficiently relevant to overhaul one's archival policies. "Spontaneous appreciation", incidentally, is a term not further defined in the quoted article; I take it to mean some sort of aesthetic arrest, caused by a film's surface properties.

The Lamster project, too, reflects the notion of different types of users, such as those mostly interested in seeing the former colony in moving images—in Holland there is a sizeable market for all sorts of material concerning the Netherlands East-Indies—or a more scholarly interest in (the history of) the places, events, activities or objects the films document and/or the policies of the Colonial Institute. The reason, in other words, the Lamster films and accompanying *Explanations* have been contextualized is that they are one example of the many *unfamiliar* archival materials and their histories. The case we are dealing with here—early nonfiction colonial propaganda, presented in highly mediated shows in non-theatrical venues, particularly schools and museums—is commonly found, along with advertising films, policy trailers, and training films, among others, in the slow lane of film history. Yet their very unfamiliarity makes them all the more central in thinking about how to open up the archive and attempt to interest or surprise potential audiences—whether spectators or users—and enrich their experience. *Collection* policies include, as they should, criteria to specify what an archive is prioritizing at a certain moment and help decide which materials are accepted and preserved or not. So, if there are, and remain, well-considered reasons for collecting and preserving, I see no reason why an archive would be so casual when offering these materials to the public. In fact, what an archive elects to make available can be informed and enriched by elucidating its selection criteria (if only to give an idea of how much material is rejected). Digital technology can be a great help here: save for technical reasons, negatives, original nitrate prints (which ordinarily can never be shown to the public) or even castaways, should the occasion arise, may be scanned—partly or wholly—for comparison, for instance. In other words, collecting and presenting archival materials do—or should— not merely mirror each other in terms of materials, but also in terms of considerations.

With regard to Lamster's films, one surface property—shot duration—makes the above a little bit more concrete. The duration of the films' shots may arrest the attention of newcomers to these films for their calm pace and the liveliness of all the things happening in front of the camera, allowing their gaze to wander around the image. But then again, it may very well be that others among today's users are unimpressed, to say the least, by such uninterrupted slowness. In both cases, though, the task of an archive is to share, along with the materials, its knowledge, however tentative sometimes, of such properties. It has to find ways to tell the viewer that the duration of Lamster's shots, often around a minute or longer—longer, that is, than the average shot duration in commercially released nonfiction films in the early 1910s—was a matter of contemporary style: the shot was the unit in which a complete event or process was recorded; as such it was the counterpart of the tableau style in fiction films. Moreover, these durations permitted these particular films' sites and ways of exhibition, giving expert lecturers sufficient time to talk over the moving images, as the main interest was supposed to lie in their comments. To withhold such contextual knowledge is to refuse to throw light on an aspect that might otherwise remain hidden or be misconstrued. In guarding a culture's heritage, it is precisely this sort of interpretative work that is a film archive's remit (and that, unless an archive is privately funded, is indeed the very reason why it frequently has to "justify" its choices). So it is not at all about "protecting the films", as the opening quotation has it (apart, of course, from providing adequate storage facilities). That would be a naive position. As the example of the Colonial Institute shows, once films are presented to an audience, control is all but futile. But the least yet the best an archive can do—and today's digital technologies provide a wealth of possibilities—is to invite, perhaps even prompt, audiences to think about and engage with these materials. That is what makes the work of film archives distinct from the everyday ways of presenting moving images. An archive that pretends to be in the entertainment business and merely allows *uninformed* use of its materials neglects its duties and seems rather to have joined the ranks of providers—of which, I suspect, there is no shortage these days.

#### ***Acknowledgment***

*I would like to thank Elif Rongen-Kaynakçi for her thoughtful, helpful comments*

### 3.09.

#### dark treasures

#### rediscovering colonial films

in: *Cinegrafie*, no. 17 (2004), pp. 431-441

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In 1956 the Government of Dutch New-Guinea published a “report of a film survey”. The survey was conducted among the Papua population in order to learn more about their behavior “inside as well as outside the establishments where films were exhibited.” The report was written in preparation for a proposal to create a censorship office in New-Guinea. The data for the survey were gathered from observations, interviews, and essays written by Papuan pupils and students after visiting a film show. The report makes entertaining reading, particularly because much is made of the local population’s incomprehension. What with foreign films that have no subtitles in the local language or newsreels containing items about Dutch ice boats!

Despite the fun the authors of the report must have had quoting from the interviews and essays, their own comments were strictly business. Their tone is serious and professional, and the report’s argument is, for today’s reader, remarkably open-minded. Its conclusion, for instance, states that “the native spectator tries to make foreign and incomprehensible matters meaningful in terms of his own experience and imagination.” This conclusion resonates in a number of recommendations. In fact, one suspects that some of these recommendations must have surprised the authorities who commissioned the survey, because the report found no significant relation between cinemagoing and “antisocial behavior”—a finding, incidentally, that was supported by interviews with a control group of moral delinquents in the local prison.

Concern about the immoral effects of the cinema, the report goes on to say, is actually an “ethnocentric line of reasoning”. Antisocial or immoral behavior, according to the authors, is more likely the result of urban migration and the subsequent loss of familiar surroundings. And

this is a process—they cannot resist from commenting—that could “easily favor a mentality comparable to the attitude of campers and tourists away from home.” The authors therefore have “sufficient reason to be sceptic about unfounded opinions that make a connection between film viewing and sexual offences.” The report’s main recommendation is that “preventive action should not primarily be aimed at censorship.” Instead, constructive measures are proposed that are meant to counteract fragmentary comprehension and that will tailor film exhibitions to the local population’s needs and tastes.

Apart from amusing, this report, titled *Papua and film*<sup>391</sup>, is above all one of the most valuable sources for Dutch film history. Valuable, first of all, for its virtually unique insight into spectators’ appreciations of foreign films. Valuable, furthermore, because of the site of the survey: a town—Hollandia—in colonial territory (New-Guinea—now Irian Jaya—remained Dutch well after Indonesia's independence; only in 1963 did the Dutch government relinquish its authority). And as the report relates these two elements—how, in a colonial context, one culture affects another, it is valuable, finally, as a record of the ways in which the involvement of two cultures is being shaped. Audience appreciation and colonialism, however, are phenomena too often relegated to the background in film historical thinking and writing, if indeed they are considered at all. Admittedly, the former can usually be traced only indirectly. But the neglect of colonialism in cinema history is rather, I think, a matter of missed opportunities.

### **Expedient**

The increasing popularity of colonial studies, ever since the late 1970s, caused a renewed scholarly interest in colonialism and in all types of sources and objects related to colonial history: personal, business or government archives; diaries, letters, and memoirs; novels and children’s books; maps; paintings; photographs; clothing, etc. But apart from a few notable exceptions<sup>392</sup>, cinema is conspicuously absent in this project of re-reading materials related to colonial history. For lack of publications one can only speculate about why film is not a common

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<sup>391</sup> *Papoea en film: verslag van een filmenquête* (Hollandia: Gouvernement van Nederlands Nieuw-Guinea, 1956).

<sup>392</sup> See the exceptional book, both in scope and point of view, by Francis Ramirez & Christian Rolot, *Histoire du cinéma colonial au Zaïre, au Rwanda et au Burundi* (Tervuren: Musée royale de l’Afrique centrale, 1985) and Rachel O. Moore, *Savage theory: cinema as modern magic*, (Durham: Duke University Press, 2000).

source for scholars in the humanities or the social sciences. Is it because film images do not dovetail with the more abstract concerns—social structures, longterm developments—of these scholarly endeavors? Is it because moving images simply move too much and are therefore hard to pin down? Or is it because film images easily force their own, inherent qualities on the viewer, so that recorded human interaction is *not* always more interesting than leaves waving in the wind or the reflection of sunlight in a puddle? Or, finally, is it that, if moving images indeed are a source of historical or sociological knowledge, they provide circumstantial evidence at best, restricted as they are to show us the concrete objects, the upholstery of our lives? Whatever the reasons, what is striking is that if colonial cinema has been addressed at all, it has been done by film historians, although they tend to prefer to focus on the more prestigious feature fiction films released in the West.

Nevertheless, film history has its own ways of neglecting colonialism and colonial cinema. Because of a paucity of publications, again reasons have to be necessarily speculative. One film historical publication, though, is quite explicit when it states that colonial films are “*genres mineurs*” because of their lack of aesthetic qualities—hence the book's emphasis on fiction films.<sup>393</sup> In other words, the lack of attention for colonial cinema, except for films such as *PÉPÉ LE MOKO* or *DIE HERRIN VON ATLANTIS* (whose difference, incidentally, is largely neutralized, or exoticized, by their mainstream ways of production and exhibition), is the result of a largely production-oriented, auteurist or aesthetic approach. And such an approach, of course, is eminently unsuitable for the more common, run-of-the-mill colonial film fare.

One area in which the neglect of colonial cinema is particularly evident is national film historiography. National film histories are usually conceived of in exclusive terms: a film belongs either to this country or to that. The focus on film *production* has of course been instrumental in keeping ambivalence, or non-exclusivity, out of national film historiography. National film histories, of both large production countries and countries with modest or small film industries, commonly tend to focus on the typical or distinctive qualities of their output, either in terms of genre, style or content, or in terms of representing the nation. National film *reception*—which also would imply the impact of foreign films—is, to say the least, not a popular approach. Except

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<sup>393</sup> Abdelkader Benali, *Le cinéma colonial au Maghreb: l'imaginaire en trompe-l'œil* (Paris: Editions du Cerf, 1998), p. 15.

for recent accounts of Chinese and Malaysian cinemas<sup>394</sup>, there are no substantial publications in which a national film heritage is seen as a transcultural, partly or wholly shared phenomenon. Even small-scale, relatively straightforward phenomena, such as the additions to or changes in imported films—translations of title, intertitles or dialogue, alterations due to censorship, re-positioning for reasons of publicity, etc.—are not usually considered, while all these phenomena would put us on the trail of how foreign films are assimilated. So, the much more characteristic and significant *international* cinemagoing experience of spectators, especially in countries with small film industries, remains uninspected. The term ‘national cinema’, one has to conclude, is used quite selectively.

To illustrate the absurdity of this, let us look, for example, at the largest, most systematic transcultural enterprise ever undertaken by the Dutch film industry. It consists of those films made and shown in the former Dutch colonies, the West-Indies and, particularly, the East-Indies (now Indonesia). This enterprise was large, because it involved thousands of films: on the one hand, predominantly documentary footage shipped from the colonies for screenings in Holland; on the other hand, American and European feature films meant for cinemas in the colony. This enterprise was systematic, because the *making* of the films in the colony was carefully planned, often in coordination with the government and/or business community, either in Holland or overseas. The *screening* of these films in Holland was systematic too, in the sense that they were exhibited under specific conditions, preferably in non-theatrical venues and often bracketed by introductions. And it was transcultural, because the screenings of moving images of the colony in Holland were meant to rekindle interest in the Netherlands East-Indies and make this faraway place more familiar and more attractive to potential emigrants (hence these films' predominantly modern look). And in the colony itself, of course, the popularity of western-made films with the native populations was vital to the local cinema business. After all, the European population only made up 0.3% of the total number of inhabitants in the colony (a rather high percentage at that, compared to the proportion of British citizens in India, which

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<sup>394</sup> Sheldon Hsiao-peng Lu (ed.), *Transnational Chinese cinemas: identity, nationhood, gender* (Honolulu: University Press of Hawaii, 1997); William van der Heide, *Malaysian cinema, Asian film: border crossings and national cultures*, (Amsterdam: Amsterdam University Press, 2002).

never exceeded 0.05% of the total population).<sup>395</sup> But, except for *Papua and film*, there is unfortunately no known record of the reception of these films.

This enterprise, this involvement, which lasted for over 30 years, has not found its way into Dutch national film historiography. The simplest and tersest explanation for that would be that there is as yet no Dutch national film history to speak of, in the sense that there is no published one- or multi-volume history of Dutch cinema; Dutch cinema history is a matter of case studies. But what is more serious is that there aren't even a handful of substantial articles or monographs dealing with the colossal Dutch colonial film heritage. Why serious? Because we are talking about regions that, at the time, were unambiguously considered as belonging to the Kingdom of the Netherlands; because most of the films shot in the colony were initiated by Dutch production houses and filmmakers and were subsequently exhibited in Holland; because many of the films on offer in Indonesian cinemas were distributed by Dutch companies; and because, finally, these films are in Dutch archives. Parenthetically, in film histories of Britain, France or Portugal I haven't come across systematic descriptions of, say, India, Algeria or Mozambique, or even a reflection on colonial cinema as such. And while one should be aware of the fact that colonialism doesn't mean the same in all these regions and had undergone changes over time, it is its complete absence from these histories that is most striking. Reading these books one would never guess that until recently these countries were colonial empires.

In the national film historiography of former colonies the situation is hardly different. Take Indonesia. Over the last decade a number of books on Indonesian national cinema have been published.<sup>396</sup> But its national film history, as with film histories of many other former colonies (the 'yellow series' published in the 1980s and 1990s by Belgian publisher OCIC on francophone African national cinemas are a case in point), starts at the moment of independence. In other words: at the moment of national film *production*. Typically, the colonial era, presented as something alien, receives a dismissive treatment in just a couple of pages. Reception and exhibition—which would imply the screening of foreign films, too—are only

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<sup>395</sup> See G.F.E. Gonggrijp, *Geïllustreerde encyclopaedie van Nederlandsch-Indië* (Wijk en Aalburg: Pictures Publishers, 2002 [1934]), p. 143; Niall Ferguson, *Empire: how Britain made the modern world* (London: Allen Lane, 2003), p. 190.

<sup>396</sup> See e.g. Karl G. Heider, *Indonesian cinema: national culture on screen* (Honolulu: University of Hawaii Press, 1991), Salim Said, *Shadows on the silver screen: a social history of Indonesian film* (Jakarta: Lontar, 1991), Krishna Sen, *Indonesian cinema: framing the new order* (London: Zed Books, 1994).

beginning to be considered. But location hardly is (which is important in this context, as the films shot by Dutch crews contain some of the oldest extant footage of the Indonesian archipelago). It is fair to stress that Indonesian cinema and cinema history reflect a different priority. They are characterized by an explicit political agenda of creating a national identity. Still, when it comes to the colonial film heritage, the conclusion is inescapable that the term 'national cinema' is not just selective, it is politically expedient rather than historically or geographically correct. Generally speaking, this line of thinking seems to be identical in the film histories of both former colonizers and former colonies.

### **Guilty**

It should be said to the defense of film historians, historians or social scientists that the existence of film materials related to colonial history were, until recently, not widely advertised. Film archives can partly be blamed for this. In fact, this constituted another missed opportunity. This situation was compounded by the lack of easily accessible film materials (moreover, much of the colonial output is held in European archives, i.e. far from researchers in former colonies). Either film materials were not available or they had no priority in preservation, cataloguing, research or exhibition (and if they had, these activities were not widely announced). Which was convenient, because, particularly since decolonization, the films are reminiscent of an era people still have a tendency to rather forget—to such an extent, actually, that even today the term 'colonialism' can trigger an anti-colonial reflex that prevents us from inspecting what these films look like. They are unknown, therefore unloved.

However, if one agrees that it is undesirable to continue doing film history, national or otherwise, in the same vein, archives could provide new blood. They could give a new impetus to the screening and the inspection of these materials and the history they contain. Here, I want to focus on another example from the Dutch colonial film project, the films made and/or distributed by the former Colonial Institute (now Royal Institute for the Tropics). This institute pioneered the screening of colonial images in Holland from the early 1910s onwards. But different from the nonchalance of film screenings in New-Guinea in 1956, the reception of images from the colony in Holland was much more controlled. Because the institute saw cinema

theaters as cheap amusements, unsuited for its mission, it restricted the screening of its films to museums, schools, cultural associations, and the like. Moreover, the films were always framed by spoken introductions and running commentary by assigned speakers. As a matter of fact, the images were often considered mere illustrations to the spoken texts. And by providing these texts in print, for practical reasons, these introductions were as it were frozen. They thereby have given us another unique source.

In fact, only in connection with these texts, a lot of which have survived, can the real interest of this subset of films reveal itself. The films are pretty straightforward, with a chronological story-line, following either an itinerary or the successive phases of a process or event. The lack of stylistic and narrative innovation or sophistication may suggest that with these films we find ourselves in the slow lane of film history, that they are indeed 'minor genres'. But the lack of formal ambition reflects, I would contend, a *deliberate* decision, precisely because of the specific way in which these films were meant to be exhibited. Their effect as education, propaganda or recruitment depended on that. In other words, focusing on formal or narrative criteria is insufficient for an appreciation and evaluation of these film shows.

Another aspect of the introductions (and intertitles) framing these films is that they trace how the images were meant to be incorporated into Dutch film culture, how Dutch audiences were supposed to assimilate the images. The introductions, or 'Explanations' as they were called, are generally quite factual and provide the spectator with historical, cultural, demographic, technical or practical knowledge. An explanation of a film of a railway begins as follows: 'On the platform one can see a couple of European men wearing the typical white costume, with highnecked coats. Despite the fact that in these regions it can be cool and wet in the morning, people are usually dressed very lightly.' Here, the spectator is addressed as a potential future emigrant and given free advice on how to dress for the tropics. What is remarkable about this particular explanation is that its characteristically neutral tone (providing details about distance, duration, landscape, and technical data about the locomotives) is suddenly interrupted when it states that the railway "enables quick displacement of one of Java's biggest garrisons, which in times of domestic or foreign threat is an advantage not to be underestimated." Just because this is one of the very few references to sensitive political or

military matters it points up that the texts—and the images—usually circumvent potentially controversial topics such as Indonesian nationalism (and, later, communism or the economic crisis of the 1930s, which also hit hard among the colony's European population). The material is as interesting for what it shows as for what it leaves out. The Dutch spectator of these film shows was, one might say, conceived of as a tourist, led by a guide who, as on every Amsterdam round-trip boat, knows how to camouflage the darker sides with abundant chatter.

The significance attached to the spoken or printed texts in the exhibition of these films may be instructive for us, today, as well. The fact that these texts guided audiences to a certain understanding, a certain version of reality, shows that the 'colonial-ness' of the images is not always immediately visible or even self-evident. After all, the films as such are in many ways indistinguishable from comparable films made in Holland at the time, often by the same filmmakers: a film about Surabaya or a sugar factory follows the same narrative patterns as a film about Amsterdam or the Royal Dutch Mint. To call them 'colonial' *then* was to aid their meaningfulness, to emphasize their intentions. To call them 'colonial' *now*, with all the connotations that have come attached to them since decolonization, is to reduce them to silence and continued obscurity. The films are guilty before even tried. If we persist in that attitude, we become willful Papuans, obstinately sticking to our preferred ways of thinking.

Finally, one more thing we would miss if we leave these films in the darkness of film vaults, is that, on the whole, they do not always fundamentally differ from recent or current film- and television productions either. Colonial cinema may put these productions in perspective and make us wonder about *their* colonial or imperialist point of view. Pointing the finger at films from the colonial era is singling out a supposedly easy target. But what do we make of the audio-visual productions that we see today, everyday? What are we supposed to learn from these and other audio-visual productions when in fact they refuse to really engage with their subjects. What do we see of Haiti but crowds of poor people looting shops? What do we see of Iraq but angry people thronging before the camera crying anti-American slogans? The non-western world is still essentially presented as tribal, communal, de-individualized.

As a matter of fact, many of these productions have less in common with the 'educational' colonial film materials than with the exotic films (features, travelogues, wildlife

films, etc.) meant for *commercial* release at the time. Many recent productions, too, still relegate the inhabitants of the non-western world to the realm of the irrational (just as in a Dutch newspaper story some years ago, so-called ethnographic art objects were called “magic”, “pure” or “mysterious”). Back in 1918, filmmaker-adventurer Martin Johnson had no qualms (and wasn’t supposed to have) about describing local leaders of a South Sea island as belonging “to the most beautiful human animals” (in the Dutch version of his *AMONG THE CANNIBAL ISLES OF THE SOUTH PACIFIC*). But, forty years later, in Eugen Schumacher’s feature-length documentary *GEISTERLAND DER SÜDSEE* (1960), Papuans were still conceived of as having an “animal nature” and as endowed “with an absolutely natural instinct.” And again thirty years later, in a BBC television documentary about inhabitants of the rain forest in Ecuador—*WAORANI-THE LAST PEOPLE* (1988, rerun in 1997)—the Waorani are significantly juxtaposed with images of the local fauna while wildlife filmmaker David Attenborough’s trustworthy voice-over credits them with “natural instinct”. Then as well as now, documentaries, news programs, and feature films about the non-western world, so-called pre-literate cultures in particular, are often characterized by an evolutionary perspective that is as singular as it is impossible. Although terms as “primitive” or “tribal” are usually meant to count the score of the civilization process, their effect in the films is exactly opposite: they suggest a standstill. They keep up the fiction that nothing has ever changed: no contact with other societies, no colonial rule, even no internal shifts and developments. In short, no history. Their images don't show other places, but, rather, other times. The films are like time machines: we are not watching images from 1918, 1960 or 1988, i.e. we are not watching films of people who were contemporaries at those moments. On the contrary, it is as if we have to believe we are looking at authentic images of prehistory—at ourselves, so to speak, as we once were.

Perhaps the release of colonial cinema out of its obscurity opens our eyes to these still prevailing views and discourses. Perhaps we learn that there isn't that much difference between *de jure* and *de facto* colonialism.

### 3.10.

#### **“volgt het voorbeeld van John Wayne”**

##### **over onze grenzeloze nationale cinema**

in: Rommy Albers, Jan Baeke, Rob Zeeman (red.), *Film in Nederland* (Gent-Amsterdam: Ludion-Nederlands Filmmuseum, 2004), pp. 414-421

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In 1956 publiceerde het Gouvernement van Nederlands Nieuw-Guinea een “verslag van een filmenquête” gehouden onder de inheemse bevolking. Het onderzoek was gericht op het bioscoopbezoek van de Papoea's en de invloed daarvan op hun gedrag “zowel in als buiten de gelegenheid waar de films vertoond worden.” Aanleiding voor het onderzoek was een voorgenomen filmkeuringsreglement. De gegevens werden verkregen uit observaties, interviews en uit opstellen van inheemse scholieren en cursisten, geschreven na een filmvoorstelling. Het verslag is amusante lectuur, omdat het onbegrip van de lokale bevolking breed wordt uitgemeten. En geen wonder! Vrijwel geen van de vertoonde films was Maleis ondertiteld of had betrekking op de lokale cultuur - de vermelding van bioscoopjournaals met Hollandse ijsbrekers of speelfilms met Amerikaanse cowboys geeft een indruk van wat het filmaanbod in Nederlands Nieuw-Guinea zo al inhield. Bovendien werd vastgesteld dat er bij de Papoea's geen sprake is van ‘een felle begeerte naar films’; liever gaan ze in hun vrije tijd voetballen.

Ongetwijfeld heeft de ambtenaar die het verslag schreef veel lol gehad bij het citeren uit de interviews en opstellen. Maar in zijn commentaar hield hij zijn pen in bedwang. De toon is serieus en zakelijk, en inhoudelijk is het verslag allesbehalve vooroordeelbevestigend. De conclusie ‘dat de inheemse toeschouwer zaken en gebeurtenissen, die hem vreemd en onbegrijpelijk voorkomen, tracht thuis te brengen door, uitgaande van eigen voorstellingswereld, er een eigen uitleg aan te geven’ wordt uitgewerkt in een groot aantal aanbevelingen. Het vermoeden rijst zelfs dat die aanbevelingen de opdrachtgever verrast moeten hebben; een in het boekje als voorbeeld opgenomen bijlage – het keuringsreglement

voor *Australisch* Nieuw-Guinea – kan opgevat worden als een stilzwijgend, afwijzend commentaar op de maatregel waar het Gouvernement aanvankelijk aan gedacht had. Hoe dan ook, het verslag stelt vast dat er geen relatie van betekenis is tussen filmbezoek en “a-sociaal gedrag”. De bezorgdheid om de onzedelijke invloed van de film, zo stelt het, is een westerse, “etnocentrische gedachtengang”. Als er al van wangedrag sprake is, dan zoeken de opstellers de verklaring veeleer in de trek naar de steden (waar de bioscopen zijn) en het verlies van de vertrouwde omgeving, waardoor “gemakkelijk een mentaliteit ontstaat die men kan vergelijken met de houding van sommige buiten hun woonplaats vertoevende kampeerders of toeristen”... De onderzoekers hebben dan ook “gegronde redenen (...) om niet op feiten steunende gangbare opvattingen, die verband leggen tussen het zien van films en het plegen van zedendelicten, voorhands zeer sceptisch tegemoet te treden.” En de invloed van actiefilms, waaronder de zeer populaire genres van de oorlogs- en cowboyfilm, blijft beperkt tot onschuldige “nabootsing” bij de jeugd. Het rapport beveelt daarom aan: “[h]et preventieve optreden dient primair niet gericht te zijn op filmcensuur.” Constructieve maatregelen worden voorgesteld, die het fragmentarische begrip tegengaan en het aanbod beter toespitsen op de lokale bevolking. Onder verwijzing naar de Australische aanpak wordt tot slot opgemerkt dat “louter educatieve en documentaire films op de duur niet zullen bevredigen. Het inheemse publiek wenst films met actie.”

Voor wie ooit een Nederlandse filmgeschiedenis denkt te willen schrijven is *Papoea en film*, zoals bovengenoemd rapport heet, niet alleen een van de leukste maar ook een van de meest waardevolle bronnen. Wat dit verslag onder meer zo belangwekkend maakt is dat onderwerp en locatie van het onderzoek wijzen op twee elementen die in het denken over nationale filmgeschiedenis onderbelicht blijven. Nationale filmgeschiedschrijving is doorgaans gericht op nationale film*productie*: wat is er in een land gemaakt. Wat *Papoea en film* duidelijk maakt, juist omdat het betrekking heeft op een gebied dat, in 1956, geen eigen productie had, is dat filmgeschiedenis ook een kwestie is van nationale film*receptie*: wat is er in een land te zien. Ten tweede, al lijkt dit op het eerste gezicht het vorige punt tegen te spreken, werden er wel films gemaakt in Nieuw-Guinea, lang voor 1956 al, maar die werden niet daar vertoond. De meeste werden gemaakt door Nederlanders voor Nederlanders, *in patria*. Nieuw-Guinea was

immers, in 1956, officieel nog Nederlands grondgebied. Maar zogeheten koloniale films worden vrijwel altijd genegeerd in nationale filmgeschiedenissen. Het verslag maakt ons dus ook attent op het feit dat de term *nationale cinema* nogal selectief gehanteerd wordt.

## **Hollandia**

Laten we bij deze elementen wat langer stil staan. Om te beginnen bij de eenzijdige nadruk op productie. In het pionierswerk *Geschiedenis van de Nederlandse film en bioscoop tot 1940* werd geconstateerd dat je op basis van filmhistorische publicaties “niet direct vermoeden [zou] dat er zoiets als bioscopen bestaan”. Alsof films alleen maar gemaakt worden, niet bekeken. Zeker voor een land als Nederland, waar de productie altijd bescheiden is geweest, zou dit een merkwaardig beeld opleveren. Een filmgeschiedenis van Nederland die zich beperken zou tot wat er is gemaakt doet denken aan het grapje waarin de muis tegen de olifant zegt, “Wat stampen we, hè?” Dat is althans de indruk die je overhoudt uit overzichten van landen met een vergelijkbare nationale filmindustrie. Om het gewicht van de bescheiden nationale productie te benadrukken beperkt men zich vaak tot ‘typerende’ films. Daarmee kan een genre, stijl of inhoud worden bedoeld die onderscheidend is, zoals de Tsjechische animatiefilm of, meer recent, de Deense Dogma-films. Of het gaat om films die representatief zijn voor land en cultuur - wat in staten met een grote overheidsbemoeyenis, zoals Indonesië of Cuba, zelfs het uitdrukkelijke doel is van nationale filmproductie. Aldus wordt ‘nationale film’ niet zelden verengd tot nationalistische film, of iets nog engers.

Nu zijn er inderdaad landen waar de nationale productie een belangrijk deel van het bioscoopaanbod uitmaakt, bijvoorbeeld om de eigen (al of niet bescheiden) filmindustrie te beschermen of het publiek te ‘behoeden’ voor vreemde of onwelgevallige invloeden. Maar als er weinig of geen beperkingen worden gesteld aan wat er voorts is te zien, dan is het meest kenmerkende aspect van een nationale filmcultuur de overwegend *internationale* bioscoopervaring van de toeschouwer. Dat geldt bij uitstek voor Nederland. Vanaf de introductie van de cinema heeft het aanbod hier grotendeels bestaan uit geïmporteerde films. In het begin van de vorige eeuw domineerden Britse, Franse, Duitse en Italiaanse producties; tegenwoordig komt het aanbod uit vrijwel alle windstreken. En uiteraard heeft de Amerikaanse

film sinds het einde van de Eerste Wereldoorlog vrijwel onafgebroken een prominente rol gespeeld op de Nederlandse doeken. In ons 'nationale filmgeheugen' spelen Romy Schneider en Clint Eastwood een minstens zo belangrijke rol als Rijk de Gooyer en Monique van de Ven, en is de naam Alfred Hitchcock even vertrouwd als Bert Haanstra.

Vanuit dit perspectief ontstaat een heel ander en, wat Nederland betreft, toepasselijker beeld van nationale cinema. Zaken die aan die internationale oriëntatie en ervaring hebben bijgedragen kunnen beter op hun waarde worden geschat. Denk bijvoorbeeld aan de rol van distributeurs, binnenlandse zowel als buitenlandse, op de Nederlandse filmmarkt. Of aan de bioscopen die in buitenlandse handen waren en zijn: niet alleen nu, ook begin vorige eeuw waren er theaters die de naam van multinational Pathé droegen. Ook de aan buitenlandse films toegeschreven kwaliteitsstandaard en de invloed daarvan op de Nederlandse film krijgt in deze benadering een plaats; denk in dit verband aan de opleving, in de jaren dertig, van de Nederlandse speelfilmproductie door de komst van buitenlandse producenten, regisseurs en technici.

Nu betreft receptie niet alleen wat er te zien is, maar ook: hoe wordt er betekenis gegeven aan die films? Meer in het bijzonder: hoe worden buitenlandse invloeden opgenomen in de nationale cultuur? Deze vragen maken dit tevens tot een van de lastigste aspecten van receptie. Want waar de sporen van een aantal van de hierboven genoemde zaken soms direct terug zijn te vinden in archieven en publicaties (correspondentie, advertenties, interviews, etc.) laat receptie zich veelal indirect of langs interpretatieve weg achterhalen. Betekenisgeving speelt zich immers af in de hoofden van de toeschouwers. En toeschouwers laten gewoonlijk geen sporen na van hun opvattingen.

Ook daarom is *Papoea en film* zo'n belangrijke publicatie. De in het rapport geciteerde antwoorden geven namelijk een zeldzaam inkijkje in de waardering van de vertoonde films. Hoewel we niet precies weten onder welke omstandigheden de responsen verkregen zijn, en hoewel ze slechts fragmentarisch geciteerd zijn, en niet zelden vertaald, ogen de citaten niettemin direct en spontaan. Een van de meest ontroerende komt uit een opstel van een 18-jarige cursiste Nederlands die, na het zien van een western, schreef: "Hij is moedig. Hij helpt steeds mensen van ganser harte. Hij wendt voor de mensen al het kwade ten goede. Ook wij

moeten als er ruzie is, de personen in kwestie vriendelijk vermanend toespreken. Ik ben blij de ijver van John Wayne gezien te hebben. Waar is een man als John Wayne? In Hollandia is er niet een zoals hij. Kom aan, volk van Nieuw-Guinea, volgt het voorbeeld van John Wayne, opdat ons land tot welvaart moge geraken en onze naam geprezen zal worden.”

John Wayne in Nieuw-Guinea is een andere John Wayne dan in Amerika. In dat land bestendigde diens imago zich rond deze tijd – het vriespunt van de Koude Oorlog – tot een icoon van traditionele, conservatieve Amerikaanse waarden (al lieten zijn grootste fans zich daardoor niet afschrikken: zowel de Japanse keizer Hirohito als partijleider Nikita Khrushchev van de Sovjet-Unie wilden elk tijdens hun staatsbezoek aan Amerika per se Wayne de hand schudden). Maar het Papoea-publiek eigende zich John Wayne op een specifieke wijze toe. In Nieuw-Guinea, zo stelt het verslag, associëerde men bioscoopbezoek veelal met de idee van welvaart en vooruitgang. De populariteit van actiefilms en hun helden is dan ook goeddeels terug te voeren op de voorbeeldfunctie die zij in sociaal opzicht vervulden. Maar tegelijkertijd maakten ze de inheemse toeschouwer bewust van diens eigen, ondergeschikte positie. De oorlogsfilm, zo blijkt bijvoorbeeld, sprak vele jonge, inheemse mannen aan omdat zij dienst wilden nemen bij de Nederlandse marine. Maar daarvan werden zij uitgesloten. In Hollandia was er niet een die hen “van ganser harte” hielp.

### **Purmerend**

Het rapport spreekt weliswaar het vermoeden uit dat respondenten soms wenselijke antwoorden gaven in plaats van hun eigen mening (zoals de roep om educatieve films), doch als historische bron is *Papoea en film* zo goed als uniek. Filmreceptieonderzoek, in Nederland in ieder geval, is doorgaans gebaseerd op publieke reacties, in kranten en tijdschriften, en op filmkritische beschouwingen, met een voorkeur voor inhoudelijke en formele aspecten, of de vraag of film wel kunst is. Meer alledaagse effecten raakten op de achtergrond. Maar hebben duizenden filmbezoekers indertijd niet filmsterrenplaatjes verzameld? Is de navolging in kleding en uiterlijk - denk aan Shirley Temple, denk aan Madonna – niet onmiskenbaar? En is de frequentie van *shit* en *fuck* in het hedendaagse taalgebruik niet deels schatplichtig aan de moderne Amerikaanse speelfilm?

Men beschouwt deze zaken wellicht als behorend tot de ijlere sferen van nationale filmgeschiedschrijving, ver weg van waar het 'eigenlijk' om gaat: de films. Nu, ook de films vormen een bron die inzicht geeft in de assimilatie van het buitenland. Of, om precies te zijn, niet de films maar de *filmkopieën* zetten ons op het spoor van de wisselwerking tussen buitenlandse film en nationale cultuur. Het bekendste voorbeeld uiteraard is de keuring, die in kopieën knipt om ze aan de nationale goede smaak of wetgeving aan te passen (al worden sommige films in Nederland juist completer vertoond dan in hun land van herkomst). Ook het feit dat we tegenwoordig zo vaak *four-letter words* gebruiken heeft direct te maken met de kopie: in Nederlandse bioscopen horen we de oorspronkelijke taal. En net als nasynchronisatie zijn ondertitels - en in de periode van de zwijgende film: tussentitels - een toevoeging aan of wijziging van de oorspronkelijke, buitenlandse kopie. Door zulke ingrepen ontstaat een nieuwe versie, een Nederlandse versie.

Ooit was dat onmiddellijk duidelijk door de gewoonte buitenlandse films van een Nederlandse titel te voorzien. Om potentiële kaartjeskopers te helpen een keuze te maken permitteerde men zich daarbij enige vrijheid: DE SCHRIK DER BANDIETEN geeft immers een betere indruk van het genre – western - dan het oorspronkelijke THE TALL T, EN GEWEREN, GOUD EN MOOIE MEISJES is vast en zeker aanlokkelijker dan simpelweg FIVE GUNS WEST. Ook kwam het voor dat er als het ware 'naar Nederland' werd vertaald. SALLY OP REIS is geografisch onbepaalder dan de oorspronkelijke titel MEYER AUS BERLIN. Titelkaarten uit deze zwijgende speelfilm leren ons bovendien dat Sally in de vertaling Nederlands is geworden. Hij begint zijn reis, de buitenopnamen van Berlijn ten spijt, "met lijn 11 over de Keizersgracht" en hij stelt zich aan zijn medereizigers voor als Sally "uit Purmerend"! Kunnen we in dit geval de vertalingen opvatten als een poging de humor van deze komedie te bewaren, de vraag blijft wel of dit de botsing tussen beeld en tekst zal hebben verzacht.

Juist vanwege de blootstelling aan de originele taal (versterkt door de meer recente invloeden van de televisie, popmuziek of het onderwijs) is sinds eind jaren zeventig de noodzaak verdwenen buitenlandse films een Nederlandse titel te geven (terwijl films uit landen met voor ons onverstanebare talen een *Engelse* titel kregen). Ook de vertalingen zelf veranderden. De tijd dat *damn* vertaald werd met "drommels" is voorbij; nu lezen we ondertitels als "Wat is dat voor

gefuck?” Wijst dit alles op een internationale, zeker Amerikaanse, oriëntatie, de introductie van de geluidsfilm zelf was ooit aanleiding voor een plotselinge, negatieve waardering van de buitenlandse film. De nieuwe technologie werd “een speelbal van nationalistische stemmingmakerij”, schrijft filmhistoricus Karel Dibbets. Kleine productielanden roken namelijk een kans een eigen, nationale filmindustrie op te bouwen achter de taalbarrière. Dat in Nederland uiteindelijk toch is gekozen voor ondertiteling, en niet voor nasynchronisatie, is deels terug te voeren op de nog altijd geringe productieomvang en de gewenning aan buitenlandse stemmen, onder andere door de verhoogde import van Duitse geluidsfilms, een taal waar men indertijd vertrouwd mee was en die vooralsnog niet ‘besmet’ was

Vanwege de traditioneel gestage hoeveelheid geïmporteerde films was de roep om bescherming van “de Nederlandsche stam” waarschijnlijk een achterhoedegevecht. Al in 1920 werd een Amerikaanse serie films uitgebracht onder de gezamenlijke titel ONZE FILMSTERREN. Zij bood de toeschouwer kijkjes achter de schermen in Hollywoods studio’s, afgewisseld met opnamen van het huiselijk leven van Amerikaanse sterren als Douglas Fairbanks en Gloria Swanson. De opzet van de serie komt overeen met het *fan magazine* en haar uitbreng sloot aan bij journaalopnamen van de bezoeken van Amerikaanse acteurs aan ons land, zoals de huwelijksreis-promotietour van Fairbanks en Mary Pickford in hetzelfde jaar. Al met al is de serie een teken van de populariteit van de Amerikaanse film. Nog betekenisvoller is dat de Nederlandse titel er op wijst dat het inderdaad ook ‘onze’ sterren zijn.

Een nationale filmgeschiedenis, zo zou ik willen stellen, mag niet voorbijgaan aan het internationale karakter van de technologie en economie van de cinema. Evenmin kan men heen om zijn transculturele eigenschappen. Dat wil zeggen dat de beelden, verhalen en onderwerpen in beginsel voor een ieder toegankelijk zijn, binnen én buiten de cultuur waar ze zijn gemaakt. Dat betekent niet dat aan alles overal dezelfde waarde of betekenis wordt toegekend. Een film is geen hamburger van McDonald’s (hoewel zelfs dat symbool van wereldwijde amerikanisering aan de lokale tong aangepaste variaties kent). Films worden, net als werkwoorden, ‘verbogen’ en krijgen onder invloed van censuur, publiciteit, vertaling, etc. een lokale betekenis en waardering. En Nederlanders, net als Papoea’s, geven “uitgaande van eigen voorstellingswereld, een eigen uitleg” aan nieuwe of vreemde fenomenen: een bioscoopjournaal uit 1916 bevat een

item over een honkbalwedstrijd tussen krijgsgevangen Canadese militairen, maar de voorafgaande, ‘verklarende’ tussentitel vertelt dat men gaat kijken naar een “nieuw soort cricquetspel”.

### **Soerabaia**

Het tweede punt dat naar aanleiding van *Papoea en film* valt op te merken is dat de term *nationale cinema* zelden in verband wordt gebracht met de voormalige koloniën. En dat terwijl het meest systematische en grootscheepse, transculturele filmproject ooit in Nederland ondernomen bestaat uit die duizenden films gemaakt of vertoond in het toenmalige West- en, vooral, Oost-Indië. Een boekje als *Papoea en film* zou anders nooit geschreven zijn. Maar boekje noch de hele onderneming waarvan het onderdeel was hebben een plaats gekregen in de Nederlandse filmgeschiedschrijving. Dat is merkwaardig. Bijvoorbeeld omdat de koloniën indertijd ondubbelzinnig werden gerekend tot het Koninkrijk der Nederlanden. Of omdat de meeste opnamen daar gemaakt werden op initiatief van Nederlandse filmmakers, bedrijven of bestuur en vervolgens in Nederland vertoond. Of omdat het filmaanbod overzee – net als in het moederland overwegend van buitenlandse origine – van meet af aan in belangrijke mate bepaald werd door Nederlandse distributeurs (in het autobiografische *Het land van herkomst* van de Indische schrijver E. du Perron valt te lezen hoe hij zich in de jaren tien als kind al vergaapte aan de gekleurde films van Pathé, aan ZIGOMAR KONING DER BANDIETEN EN DE LAATSTE DAGEN VAN POMPIJ). Eenzelfde indruk krijgt men trouwens uit Britse of Franse nationale filmgeschiedenissen: tevergeefs zoekt men daarin naar een systematische behandeling van voormalige koloniën als India of Algerije.

De filmgeschiedenissen van voormalige koloniën vertonen een soortgelijk gebrek. Het is niet ongebruikelijk dat zij aanvangen op het moment van onafhankelijkheid, het moment, met andere woorden, dat men spreekt van een nationale film*productie*. In recente boeken over de Indonesische filmgeschiedenis wordt de koloniale periode in een enkele bladzijde behandeld. De door Nederlanders gemaakte films, laat staan al die Amerikaanse, Europese alsmede Chinese en Japanse films die daar werden, en worden, vertoond, blijven goeddeels buiten beschouwing. En de pogingen, in de jaren dertig, tot een mede door Nederlanders en Chinezen opgezette,

bescheiden lokale speelfilmindustrie vormen niet meer dan een opmaat naar een 'waarlijk' nationale cinema. Vertoning of receptie spelen vrijwel geen rol. Locatie evenmin, terwijl de door Nederlanders gemaakte films de vroegst bekende beelden van de Indonesische archipel bevatten. Al met al moet je concluderen dat voorzover de koloniale herinnering heeft bijgedragen aan de verontachtzaming van een groot deel van de filmgeschiedenis, het begrip *nationale cinema*, in Nederland, Engeland of Frankrijk zowel als in de voormalige koloniën, eerder politiek van pas komt dan historisch en geografisch correct is.

Wordt de koloniale herinnering bij beide partijen liever niet opgerakeld, de redenen waarom lopen niet helemaal parallel. De Indonesische filmgeschiedschrijving bijvoorbeeld weerspiegelt een specifieke prioriteit: de vorming van een nationale, Indonesische identiteit. Toen in 1949 de onafhankelijkheid werd erkend en Nederlands-Indië, met uitzondering van Nieuw-Guinea, Indonesië werd, was het land nauwelijks een bestuurlijke eenheid, en al helemaal geen linguïstische of etnische. Dat was het ook nooit geweest. De Indonesische overheid nam dan ook maatregelen ter bevordering van die nationale identiteit. Op filmgebied, zo rapporteert een speciaal filmnummer van het tijdschrift *Cultureel Nieuws* in 1955, was het meest cruciale instrument de invoering van het Indonesisch als voertaal van de nationale filmproductie: “[g]ebruik van de streektaal in de film zou slechts de ontwikkeling van het Indonesisch vertragen en het afzetgebied van de betreffende films verkleinen.” Ondersteuning op lokaal niveau was uiteraard onontbeerlijk. Daarom moesten bijvoorbeeld “[a]lle bioscopen binnen de gemeente Djakarta (...) minstens één keer in de drie maanden van het kalenderjaar een Indonesische film vertonen”. En in de tussentijd moest het Indonesisch wel hoorbaar blijven: dezelfde bioscopen verplichtten zich “vier tot vijf Indonesische liedjes op gramfoonplaten gedurende de pauze te draaien.” Desondanks deden verkopers van filmsterrenplaatjes onverminderd goede zaken: “het tegenwoordige publiek dat verzot is op het bekijken van mooie meisjes met mollige benen of mannen met golvend haar” betaalde grif twintig roepia's voor een uit oude tijdschriften geknipte en achter glas geplakte afbeelding van een Hollywood-ster als Ava Gardner. Het zal, gezien de huidige prioriteiten, nog wel even duren voordat deze handel een plaats krijgt in de Indonesische filmgeschiedenis. Dat geldt zeker ook voor filmopnamen waarop Indische bioscopen te zien zijn die een nieuwe film van Tom Mix of

Fritz Lang aankondigen, of voor een journal van Charlie Chaplins bezoek aan Indië. Temeer daar die opnamen in Nederland bewaard worden. Ook dat is een reden nationale filmgeschiedenis in een breder perspectief te zien: het filmerfgoed van een land ligt niet altijd in dat land zelf.

Wat heeft men er hier te lande mee gedaan? De vertoning van zogeheten koloniale, Indische films in Nederland is een voorbeeld van een geheel andere manier waarop een deels vreemd gebied in de nationale cultuur gestalte kreeg. Sterker nog, het was de uitdrukkelijke bedoeling met deze films Nederlands-Indië minder vreemd te maken, het meer toe te eigenen. De eerste en een van de belangrijkste initiatiefnemers in dat verband was het toenmalige Koloniaal Instituut, te Amsterdam. Het instituut was mede opgericht om de geringe belangstelling voor de 'Oost' tegen te gaan. Wilde men bijvoorbeeld bereiken dat voldoende Nederlanders gingen werken in de zich snel moderniserende kolonie, dan moesten zij er allereerst een juist beeld van krijgen. De overwegend documentaire opdrachtfilms die vanaf 1912 in Nederlands-Indië werden gemaakt hadden dus een voorlichtende en wervende functie. En dat had uiteraard directe gevolgen voor wat de films toonden. Want anders dan de exotische films uit die tijd over andere Aziatische gebieden of over Afrika, worden de meeste Indische films gekenmerkt door een modern, westers aanzien. "Het straatverkeer is enorm in Soerabaia", schreef filmmaker Willy Mullens in 1929 in een brochure van zijn Indische films: "De statistieken hebben uitgewezen, dat het verkeer per as in Soerabaia op de drukke punten groter is dan op de drukste punten van Londen en Parijs." Behalve opnamen van het straatverkeer toonden Mullens, en anderen voor en na hem, veelvuldig beelden van stoomschepen en havens, stations en spoorlijnen, plantages, fabrieken en kantoren, ziekenhuizen en scholen, en nieuwe woonwijken waarin de Europeaan zich moeiteloos thuis zou gaan voelen. Het was duidelijk dat Indië, zoals een filmtitel uit die tijd luidde, "onze 12<sup>e</sup> provincie in wording" was.

Zelfs in het licht van de huidige, negatieve lading van de term *kolonialisme* is een verontachtzaming van de Nederlands-Indische opnamen niet gerechtvaardigd. Films over Soerabaia of een suikerfabriek verschillen qua stijl of opbouw niet wezenlijk van films die indertijd in Nederland werden gemaakt over Amsterdam of de kaarsenfabriek in Gouda, al was het alleen maar omdat ze door dezelfde filmmakers gemaakt werden. Maar wat deze films

bovenal zo belangwekkend maakt is de rol die zij speelden in een aparte, vooral met de documentaire geassocieerde vertoningspraktijk. Met name het Koloniaal Instituut was aanvankelijk huiverig voor vertoningen in de met goedkoop vermaak geassocieerde bioscopen. De Indische films werden aldus een belangrijk element in en dito impuls voor vertoningen in een educatieve context, in het instituut zelf, maar ook in musea, scholen, of culturele verenigingen. In een dergelijke omgeving vond de receptie van de films bovendien op een veel gecontroleerder wijze plaats. Want behalve tussentitels vervaardigde het Koloniaal Instituut ook zogeheten Toelichtingen, bedoeld als gesproken commentaar bij de filmvertoning. Bovendien werd hun inhoud door het instituut 'bevroren' door de toelichtingen in druk aan te bieden. Een aantal daarvan zijn bewaard gebleven. Ook zij vormen een unieke bron; de woorden van de explicateurs in de gewone bioscopen uit die tijd zijn immers voor altijd vervlogen.

De toelichtingen vallen op door hun strikt feitelijke informatie. Ze verschaffen de toeschouwer historische, culturele, technische of praktische kennis. "Op het perron ziet men enkele Europeanen in het typisch wit Indisch kostuum met gesloten jas; niettegenstaande het in deze streek des morgens zeer koel en vochtig koud is, loopt men er toch den geheele dag zeer licht gekleed." Aldus begint een toelichting op "de Kinematografische opname van REIS WILLEM I-DJOEJA", een film over een spoorlijn. Hier wordt de toeschouwer aangesproken als mogelijk toekomstige landverhuizer en alvast van kledingadvies voorzien. Opmerkelijk aan deze toelichting is wel dat de neutrale, voorlichtende toon even wordt onderbroken. Want naast informatie over afstand, reisduur, landschap en technische gegevens over locomotieven vermeldt de tekst ook dat door de spoorlijn "een der grootste garnizoenen van Java vrijheid en snelheid van verplaatsting gewaarborgd [wordt], hetgeen in tijden van binnenlandsch, zowel als van buitenlandsch, gevaar als een niet gering te schatten voordeel moet worden beschouwd." Juist omdat dit een van de zeldzame toespelingen is op zaken van politieke en militaire aard, wordt des te duidelijker dat in de teksten - en de beelden - politiek gevoelige zaken, zoals het opkomend nationalisme (en, later, het Indische communisme of de economische crisis van de jaren dertig), in de regel ontbreken. Het materiaal is dan ook minstens zo interessant vanwege wat het vertelt als wat het weglaat. De Nederlandse toeschouwer van Indische films was goedbeschouwd een toerist, rondgeleid door een gids die, zoals op elke rondvaartboot, met

overvloedige informatie de meer problematische aspecten camouflleerde. Niettemin, gezien de betrekkelijk geringe berichtgeving over Nederlands-Indië in Nederland, waren de films en hun toelichtingen decennialang een factor van betekenis in de beeldvorming over de kolonie.

Blijkens een overzicht van voordrachten en bijbehorende sprekers van het inmiddels herdoopte Koninklijk Instituut voor de Tropen heeft deze vertoningspraktijk zich zeker tot ver in de jaren vijftig gehandhaafd. De expertise had zich, naast Indonesië en de koloniale restanten Nieuw-Guinea en West-Indië, bovendien uitgebreid tot andere streken en culturen. Maar, zoals ook blijkt uit de carrière van een aantal filmmakers die op vergelijkbare wijze opereerden, de belangstelling voor dergelijke vertoningen nam af. De concurrentie van een nieuw medium werd voelbaar. Televisie werd het nieuwe raam op de wereld.

Als het internationale en transculturele karakter van de cinema en de invloed van of op het buitenland (inclusief voormalige koloniën) deel gaat uitmaken van het denken en schrijven over film, dan wordt het diegene die nog een overzichtelijke, nationale filmgeschiedenis schrijven wil zwaar te moede. Het landschap is niet te overzien. En bovendien, er is niet één landschap. Het feit namelijk dat genres en functies van de film door de televisie werden overgenomen betekent dat we filmgeschiedenis ook nog eens in een ‘transmediaal’ perspectief kunnen bekijken. Dat wil zeggen, een perspectief dat recht doet aan de invloed van of de wisselwerking met andere media en kunsten. Immers, onderwerpen, genres, acteurs, etc. behoren gewoonlijk niet exclusief tot één type vermaak. Nee, zij trekken als nomaden van medium naar medium. Nam de cinema aanvankelijk een aantal genres over van de 19<sup>e</sup>-eeuwse toverlantaarnvoorstelling, op hun beurt zijn talloze filmgenres – denk aan het journaal of de natuurfilm – ‘typische’ tv-genres geworden; en inmiddels is de televisie ook de belangrijkste vertoningsplek geworden voor de documentaire, het genre waarmee Nederland zo hard kan “stampen”. En natuurlijk is het publiek transmediaal: de bakvissen bijvoorbeeld die in de bioscoop zwijmelden bij de Sissi-films met Romy Schneider behoren tot dezelfde generatie die via de televisie voor het eerst kennis maakte met Clint Eastwood en Rijk de Gooyer.

Wie zich met nationale cinema bezighoudt is voortdurend grenzen aan het overschrijden.

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- *Cultureel Nieuws*, no. 41-42 (Stichting voor Culturele Samenwerking: Amsterdam, 1955)
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- *Papoea en film: verslag van een filmenquête* (Gouvernement van Nederlands Nieuw-Guinea: Hollandia, 1956)
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### 3.11.

#### the transport of audiences

##### making cinema national

in: Richard Abel, Giorgio Bertellini, Rob King (eds.), *Early cinema and the 'national'* (New Barnet: John Libbey, 2008), pp. 101-109

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#### 1.

The materials that are the subject of this essay, films and their accompanying printed texts, were produced in the early and mid-1910s by the Association '*Koloniaal Instituut*', in Amsterdam. This association was founded in 1910 as a center for the promotion of science, education, trade, and manufacture. Alarmed by a lack of interest in the Dutch colonies, in particular the East-Indies (now Indonesia), the association's founders conceived of the Colonial Institute as a center for the collection and study of data and objects of, and the dissemination of knowledge about, Dutch overseas territories. Besides exhibitions, publications or lectures, they decided to use a modern aid in their campaign: photographic and cinematographic records of the Netherlands East-Indies.

In an early description, in 1911<sup>397</sup>, the association described the film project in general terms as a means to give "a vivid impression of the social conditions and the everyday life of the people living in the East-Indies". Besides this idealistic motive, the correspondence and minutes of the association's board meetings reveal another motive that shaped the initiative: the recruitment of "colonial manpower". Self-interest was not foreign to this motive, as the association undoubtedly saw an opportunity to prove its value by contributing to relieve a perceived need for new, Dutch employees in the colony. Because the colony was rapidly modernizing around this time, lots of new jobs were created, not only in the traditional sectors

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<sup>397</sup> Letter of 7 November, 1911, from the Association '*Koloniaal instituut*' to the Minister of Colonial Affairs. (ARA 2.10.36.04 INV 878).

of agriculture, industry, government, and the army, but also in health care, education, the legal and penal system, architecture, engineering and construction, retail, public transport and communication, tourism, etc. The economic expansion at the beginning of the twentieth century could have absorbed members of the local, mostly Indo-European—and often europeanized—work force. But representatives of colonial interests *in patria* sided with many local companies and government offices in their preference for newcomers from Holland and other western countries.<sup>398</sup>

For the realization of the photographs and films an army captain in the Netherlands East-Indies, a man called J.C. Lamster, was approached while he was on leave in Holland, in 1911. The decisive factor in selecting him was his knowledge of the colony, its people, and their customs, not his filmmaking experience, of which he probably had none. In fact, he was sent to Pathé, in Paris, for a crash course in filmmaking. He left for the Netherlands East-Indies in February 1912 with instructions and a list of topics for films and photographs to be made over the next year. These topics are reflected in the categories used in the institute's later film catalogues: nature; native customs and traditions; native manufacture and industry; everyday life of both the European and native populations; traffic; education; hygiene and health care; and cash crops, among others.

It should be said, though, that enthusiasm for the idea of cinematographic records was not unanimous. Some board members insisted that the films, when ready, should not be part of the regular screenings in cinema theaters. The association, they claimed, should position its films as educational tools for “the dissemination of serious and solid knowledge”, not as cheap amusement. Others were wondering whether the initiative would really create a demand among the target group, universities in particular.

This scattered scepticism rose to alarm all-round when the board's secretary visited Lamster in the colony and reported, among other things, that Lamster had been infected with “the cinema fever”.<sup>399</sup> A description of Lamster's proposal for a film about the colonial army, involving a series of re-enactments of events from the recently ended war in Aceh (a film, by the

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<sup>398</sup> Ulbe Bosma, Remco Raben, *De oude Indische wereld 1500-1920* (Amsterdam: Bert Bakker, 2003), p. 291, 304-305; Ulbe Bosma, Remco Raben, Wim Willems, *De geschiedenis van de Indische Nederlanders* (Amsterdam: Bert Bakker, 2006), p. 160.

<sup>399</sup> Letter by professor H.P. Wijsman of 20 January, 1913, written from Sukabumi, Java, to the Colonial Institute. (KIT 4314).

way, that Lamster actually went on to make) illustrated his worries. Re-enactments and other forms of staging must have been anathema to the board, as such measures contradicted its goal of providing reliable information. So, even before the films were finished, it was decided, firstly, that the films would serve strictly as illustrations to lectures by speakers with a thorough knowledge of the colony. Secondly, the films were made available for serious educational purposes only (to universities, teacher training courses, secondary schools, and even primary schools). Moreover, in order to dispel any association with the film business, the films were not rented; only a small user fee was asked.

After the first few screenings of the films, in 1914 and 1915, however, the restrictive policy of the Colonial Institute was criticized. The Department of Colonial Affairs, which had sponsored the association's film plans, made it clear that more should be done to enable potentially interested spectators to see the films. This led to the publication of a catalogue, in 1915, and plans for a mobile projection booth. Still, the condition that the films were part of a serious lecture, delivered by a competent speaker, remained basically unchanged.<sup>400</sup> In addition, the association began to publish so-called *Commentaries*. These were booklets, from three to ten pages, that accompanied the films and expanded on their intertitles. Phrases such as "Here you see..." or "On the left..." indicate that these texts were meant to be read aloud while the films were running. So, apart from what an expert told during his presentation preceding and/or in between the film program, he could, if he so wished, rely on the Colonial Institute's explanations when the films were being screened. Basically, then, the *Explanations* were a set of instructions, albeit optional, for lecturers. In other words, what we have here is the lecturer's discourse, whether or not it was actually delivered.

Even though over the years the association somewhat attenuated the strictness of its policy, its initial decision to steer clear of commercial cinemas was quite understandable. The films differ in important ways from standard fare in commercial cinema programs of the era. In these programs, most films recorded outside the urbanized western world were unambiguously exotic, not seldom making people and their customs look outdated and strange, if not ridiculous. Such films appeared to have been made, not in another place, but in another time. In

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<sup>400</sup> Minutes of the meeting of the Board of Management of the Association 'Koloniaal Instituut', May 1915. (ARA 2.21.043).

comparison, the Colonial Institute's films are remarkable for showing a *contemporary* cross-section of phenomena that potential emigrants would encounter in the colony. Topics comprised both the European and the indigenous, the familiar and the new, the west and the east, as well as the ways these two worlds intersected or even affected each other.

The films were also up-to-date in the sense that they reflected the new political attitude towards the colony, the so-called ethical policy. After decades of polemics and debate this policy was officially proclaimed in 1901. The ethical policy proposed that a moral obligation to consider the benefit of the indigenous populations should prevail over self-interested exploitation. Furthermore, it promised a more autonomous, self-governing role for the colony. This rather altruistic formulation should not blind us to interests more advantageous to the Dutch government; and the vagueness about the moment when the colony would be ready for autonomy was, of course, deliberate. Still, the policy did lead to a number of new initiatives. The association's films on various forms of health care and education showed some of the most visible changes this policy introduced.

Because of the motives of the institute—information and propaganda on the one hand, stimulating emigration on the other—and because of the contemporariness of the films' subject matter, I would venture that, up to a point, the films and the commentaries provide—or rather: *had* to provide—an accurate impression of the colony. The qualifier “up to a point” is necessary, of course, because politically sensitive or less savory aspects of life in and the administration of the colony were not, or not allowed to be, recorded. For example, hygienic conditions in indigenous quarters of the bigger cities were appalling, the ethical policy notwithstanding.<sup>401</sup> The lack of indigenous political representation was not considered either. Furthermore, the films reflect a rather systematic, dichotomous pattern of European and indigenous topics. As a result a significant part of the population, the Indo-Europeans—i.e. those of mixed descent—have been vanished as if by a racially motivated magical trick.

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<sup>401</sup> Dutch businessman, city councillor, and tireless propagandist H.F. Tillema, alarmed by the cholera epidemic of 1910, drew attention to this problem and campaigned for the improvement of hygienic conditions in the poorer quarters of his residence, Semarang, with his 1911 pamphlet *Riooliana* (which would translate as *Seweriana*), the effect of which was aided by its uncompromising photographs. See: Ewald Vanvugt, *Een propagandist van het zuiverste water: H.F. Tillema (1870-1952) en de fotografie van tempo doeloe* (Amsterdam: Jan Mets, 1993).

Nevertheless, such 'sanitizing' measures and political agendas were a far cry from the easy stereotyping to which many films at the time resorted. I would maintain therefore that, despite their biases, both the films and the *Commentaries* were a genuine effort to show Dutch audiences a largely unknown place, the people who lived there, and their customs and culture. Spectators were provided with factual information—geographical, historical, demographic, ethnographic, technical, statistical, or practical—and descriptive scenes of landscape, infrastructure, professional and cultural activities, and everyday life. Yet, interestingly, the descriptive nature of the *Commentaries* is interrupted here and there by remarks that have no counterpart in the films. Admittedly, we have much less commentaries at our disposal than films—thirty booklets out of some eighty films produced in the mid-1910s—, but I nevertheless think these moments are systematic and significant enough to merit some discussion. One can range these moments under the following headings:

- **reliability** With “reliability” I mean that the texts point out where and in what way depicted scenes differ from the real thing. That is to say, they distinguish re-enactments and other forms of staging. Particularly in the films of court dances, the texts take pains to inform the spectator about the differences between these recordings and official performances of these dances. They tell us that what we actually see are a few “episodes” from classical narrative dances; in what ways the costumes differ from those worn for official performances; that the dances are performed without the story being recited by a *dalang* or storyteller; and that changes have been made to accommodate the camera in order to get a clearer picture. The latter circumstance, in fact, did occur more often. But what is intriguing is that these other instances are sometimes left unmentioned. That lighting conditions, for instance, necessitated the filming of indoor activities in the open air, is *not* always indicated. Thus, the commentary for a film called *INLANDSCHE HUISNIJVERHEID* (NATIVE COTTAGE INDUSTRIES) is silent about the reason as to why the various stages of weaving that are portrayed were all performed in an unsheltered yard under the hot sun—an unlikely spot. Whether the authors of the commentaries lacked a knowledge about how and where activities were performed was the reason for such oversights cannot be established.

- a particular type of reliability was **updating**. Over the years the films were re-cut, re-compiled, and re-titled; shots, even entire films, were added or removed. Looking at the various editions of the Colonial Institute's catalogue—of 1915, 1918, and 1923—there is hardly a film that has not undergone changes in length.<sup>402</sup> The reprints of the *Commentaries* pointed out the differences that had occurred between the moment of recording and the present. In a copy of the 1923 catalogue, for example, the word “*verouderd*” (outmoded) is scribbled in the margin next to the title of a film about the city of Bandung. From the reprinted commentary to that film we learn that because of “feverish construction activities” the city seems to change its aspect daily. As a result, it says, “these images of Bandung of 1913 are not representative of the present city”. Similarly, a remark in the commentary to the film *GEZICHTEN IN BALI* (VIEWS OF BALI) informs spectators, probably to the disappointment of some, about the recent trend of Balinese women to cover their upper bodies.

- **‘realism’** The texts, more emphatically than the films, contrast European and indigenous or Chinese aspects of life in the colony. Filmed scenes of indigenous or Chinese quarters show what seem ordinary streets and houses. But the commentaries are more graphic and do not shun words as “dirty”, “uncomfortable”, and “grimy”. Realism has replaced exotic cuteness, underlining that this will not be a mere tourist trip. For instance, both film and text of *TOCHT PER AUTO DOOR WELTEVREDEN* (A CAR RIDE THROUGH WELTEVREDEN), a part of the Netherlands-East Indies capital Batavia (now Jakarta), follow a route through the old, dilapidated Dutch city, the Chinese quarter, the European shopping district, and the many government and other offices of spacious, uptown Weltevreden, again followed by shots of a less well-to-do neighborhood. But in the commentary's introduction to the film doom is spelled for this “park town”, when it states that lack of land, due to population growth, will mean the end of the town's grandeur, as new houses have to be built on smaller plots.

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<sup>402</sup> In 1919, the Colonial Institute bought 1,000 meters of additional material from Pathé. As a result, subsequent editions of the catalogue marked those films wholly or partly made up of Pathé material as restricted to exhibitions in the Netherlands only. See also: Carinda Strangio, ‘Standplaats Soekaboemi: de Lamster-collectie van het Filmmuseum’, in: *Tijdschrift voor Mediageschiedenis*, 2, no. 1 (1999).

- ***couleur locale*** The texts of these booklets are laced with words and terms from Bahasa Indonesia, the colony's accepted *lingua franca*. This may reflect the institute's policy of limiting its screenings to a potentially interested, even knowledgeable audience. On the other hand, such terms may also have gently and vicariously transported the spectator to that faraway world conjured up by the images projected on the screen. This strategy is reinforced by another quality of these texts:

- **form of address** One of the most significant differences between the texts and films is that the commentaries sometimes address their audiences as potential inhabitants of the colony. On a number of very practical issues the spectator is as it were prepared for a life in the tropics. For instance, the text to a film about a railroad line begins as follows: "On the platform one can see a couple of European men wearing the typical white costume, with highnecked coats. Despite the fact that in these regions it can be cool and wet in the morning, people are usually dressed very lightly." Here, the spectator is addressed as a future emigrant and given free advice on how to dress for the tropics. And the commentary to the film HET BATIKKEN (BATIK) states that "for Europeans, the use of batik is restricted to pyjamas for gentlemen and sarongs for the ladies; lately one hardly appears in this type of dress." The last part of the quotation, referring to the old habit of wearing one's pyjamas around the house and, more generally, of "dressing native", marks the text as in fact extremely up-to-date and would have kept the future emigrant from making a gaffe. The quotation reflects a then recent demographic trend in the colony's European population from more permanently to more temporarily settled families, who were not as ready as their predecessors to give up their European ways of life in terms of dress, food, housekeeping or choice of entertainments.

As more or less accurate, often updated information on a range of relevant, contemporary topics, phrased in ways meant to engage their listeners, the *Commentaries* were indeed more than just expanded intertitles. Rather, they attest to the strategies in which films showing foreign or unfamiliar scenes were inserted in and shaped by a national framework and by national interests.

## 2.

The films the Colonial Institute produced and collected, its restrictions on their exhibition, and their *Commentaries* form just one case, albeit a special one, in Dutch national *film culture*. Rather than “national film history”, this is the preferred term in a project the Nederlands Filmmuseum wants to undertake (and which, by the way, will not be restricted to early cinema only). Part of our research will consist of looking at the ways in which films of foreign origin and/or content were adapted to the Dutch market. With this approach we hope to restore some aspects that we think are of central importance to national film historiography, but are not always considered to be so, if at all. Admittedly, such an approach might be more to the point for a country, such as the Netherlands, where film production has always been of much less significance than the distribution and exhibition of foreign films. In the remainder of this paper I want to briefly discuss, on the basis of the case of the Colonial Institute, a few aspects that our approach highlights.

- The first and most obvious aspect is the notion of **colonialism**. From the association’s initiative onwards, i.e. ever since the mid-1910s, colonial films were a part of Dutch film culture. However, they do not form part of Dutch film historiography. In fact, until today colonial cinema *tout court* is still largely absent from the notion of national cinema, in both the histories of former colonies and of former colonial empires. The reasons why differ from country to country. But, in general, twisting the meanings of “national” and “production” has succeeded in keeping the colonial era largely out of film historiography. “National”, for instance, has predominantly been restricted to the mother country, or, in the case of former colonies, to the post-independence era. “Production” has predominantly been restricted to professional filmmaking; filmmaking for scientific, educational, industrial, topical or private purposes is hardly ever

considered.<sup>403</sup> Yet such films constituted many of the genres that prevailed in colonial filmmaking.

- the Colonial Institute stayed deliberately out of the mainstream of cinema. With their screenings they continued the tradition of **non-theatrical exhibition**. The institute's screenings lasted well into the early 1960s; after the Dutch government's late recognition of Indonesia's independence, in 1949, and the institute's name change to Royal Institute for the Tropics, in 1950, its screenings shifted to topics concerning what came to be known as the Third World. During the same period, incidentally, there were a number of other practitioners of such screenings in the Netherlands, individuals as well as organizations. This type of exhibition usually featured specific topics—e.g. religion, the natural world, and less fictionalized, ethnographic images—and specific ways of presentation—notably lecturing. It continued a type of show that, with the emergence of purpose-built cinema theatres, quickly disappeared from the mainstream as well as from national film history. Hence the easy dismissal of non-theatrical screenings as consisting of “minor” genres.<sup>404</sup>

- according to international law the Netherlands East-Indies was not a state, but an indissoluble part—first called a possession and, since the 1922 Constitution, a territory—of the Kingdom of the Netherlands.<sup>405</sup> Because it was perceptively and culturally a faraway and different land, however, there also was an unmistakably **transcultural dimension** to relations with the colony. Take for instance the film trade with the colony: the export of films by Dutch distributors to and the screenings by Dutch and other theatre owners in the colony. To acknowledge this business

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<sup>403</sup> It is no an exaggeration to state that feature fiction films occupy centre stage in such publications. A typical statement, from Mushtaq Gazdar's *Pakistan cinema 1947-1997* (Karachi: Oxford University Press, 1997), is: “Lahore's first silent film, *THE DAUGHTER OF TODAY*, was made in 1924 (...). [It] was the brainchild of G.K. Mehta (...), who managed to bring a movie camera from abroad. Mehta started with supplying newsreel coverage to international agencies and made some documentaries as well.” (4-5) In other words, all Mehta's experience with cinema before his ‘first’ film is discounted.

<sup>404</sup> With this term Abdelkader Benali, in his *Le cinéma colonial au Maghreb: l'imaginaire en trompe-l'œil* (Paris: Editions du Cerf, 1998), justifies his restriction to feature fiction films in his discussion of colonial cinema: “*Ne répondant pas aux critères esthétiques valorisés par l'histoire du cinéma, les films coloniaux furent reconnus très vite après les indépendances comme des films de propagande, et se trouvent relégués dans la catégorie des «genres mineurs».*” (15; emphasis in the original).

<sup>405</sup> See: Jan A. Somers, *Nederlandsch-Indië: staatkundige ontwikkelingen binnen een koloniale relatie* (Zutphen: Walburg Pers, 2005), p. 14.

is to restore an older notion of national cinema. This is the notion, to be found in early trade magazines for example, of national cinema as the export of national hardware—cameras, projectors, cinemas—and software—films—on a global scale.<sup>406</sup> Both this export to the colony as well as the exhibition in Holland of films shot in the colony were part of a transcultural project, involving dozens of firms and thousands of films, that has never been equalled by the country's film industry again.

- from the point of view of cultural heritage, the subject matter of the Colonial Institute's films is also pertinent, as they belong—together with a number of earlier Pathé nonfiction films—to the oldest extant moving images of the Indonesian archipelago.<sup>407</sup> This perspective, in other words, restores **location** as an aspect of national film history. This, too, seems to have disappeared with the 'modern' approach to national cinema behind conceptions of a country's often expediently drawn national borders. As a result foreigners' views of a country have been largely excluded from national film historiographies.

- the international dimension of cinema also has an **archival** component. Since the restoration of the institute's films and the retrieval of the commentaries, interest in this type of colonial cinema is growing—in Holland, that is, and in the (western) film historical community. Apart from ideological and historical reasons to dismiss this type of cinema in Indonesian film histories, the fact that these materials are in archives in Amsterdam, not in Jakarta, may also play a role in the conception of a national cinema heritage.

- with the *Commentaries*, the Colonial Institute tried to impose control over the film's **reception**. They led spectators' eyes to the right spot and positioned the images in a certain way. A nation's viewing experience and its effects (e.g. on language use, fashion, world

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<sup>406</sup> See for example: 'Kino-Theater im heiligen Land Palästina', in: *Der Kinematograph*, 120 (14 April 1909); 'Wiener Brief', in: *Der Kinematograph*, 144 (29 September 1909); 'Kinematograpentheater und Filmabsatz in Siam', in: *Der Kinematograph*, 198 (12 October 1910); Erich O. Moeller, 'Der Kinematograph in der Türkei', in: *Erste Internationale Film-Zeitung*, 1 (7 January 1911); 'Der Kinematograph in Mexiko', in: *Erste Internationale Film-Zeitung*, 10 (11 March 1911).

<sup>407</sup> The earliest Pathé-films of the Indonesian archipelago date back to 1907. The earliest title in the collection of the Nederlands Filmmuseum is: *RÉCOLTE ET INDUSTRIE DE LA CANNE À SUCRE* (France: Pathé, 1910).

knowledge, collectibles) is another, admittedly difficult but nonetheless under-developed aspect of national film historiography. Certainly for countries with a small production infrastructure the idea of “national reception” may be a more relevant concept, as their film industry is dependent on foreign imports.

- finally, what the practices of the Colonial Institute point up are a number of activities that can be subsumed under the name **appropriation**. I use this term to describe measures that are aimed at adapting films to domestic markets, laws, manners, and audiences. Such measures include censorship (e.g. showing less or more of the film than in its production country; self-censorship by distributors and/or exhibitors), translation (e.g. the degree to which translations are ‘domesticated’; degree of completeness; selection of linguistic and wider cultural markers), marketing (e.g. high end vs. low end; target groups; choice of exhibition venue), publicity (e.g. type of media; degree of saturation; tie-ins), and presentation (e.g. programmatic contexts—line-up, live events, oral and musical accompaniment, etc.; booking strategies). Whether or not all or each of these measures succeed in facilitating or improving reception, local meaning and local appreciation are crucially dependent on them. Appropriation, therefore, may well be the most distinctive aspect of Dutch film culture, if not of other small production countries.

The very initiative of the Colonial Institute to produce films, aim their screenings at a high-end market, frame them within expert lecturers’ introductions, publish the *Commentaries* with their quasi-objective, factual information and their particular forms of address, are all measures that served to make generations of audiences more familiar with the colony and influence their attitude towards it. There is no record of how many people, in fact, were moved to emigrate to the colony as a result of their presentations. But what we do know is that such measures were always at work to transport audiences to places and people formerly unknown.

### 3.12.

#### **dream-work**

#### **pan am's *new horizons* in holland**

accepted for: Nico de Klerk, Bo Florin, Patrick Vonderau (eds.), *Films that sell: moving pictures and advertising* (London: British Film Institute-Palgrave, forthcoming 2015)

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Between 1960 and 1970, U.S. commercial airline Pan American World Airways sponsored a series of short promotional films. *New Horizons*, as this series was called, advertised Pan Am's intercontinental holiday destinations in Latin America, the Pacific, Asia, Africa, and Europe, as well as tourist attractions in the U.S. itself. What occasioned this essay are seven distribution prints from this series in the archive of Eye (formerly the Nederlands Filmmuseum), in Amsterdam, that I inspected as part of a de-accessioning project of American nonfiction films produced between 1940 and 1980. In evaluating these prints I focused on their "resonance", as they clearly had functioned less as aesthetic objects than as useful cinema.<sup>408</sup> As a search in Pan Am's archives, at the University of Miami Libraries, was not practicable within the context of this project, I undertook to relate the company's marketing strategy and positioning of this set of films to other Pan Am campaign materials; to its distribution channels; and to the economic and political environments in which the company wanted to show these films and eventually sell the products and experiences they advertised. I considered this approach, despite its

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<sup>408</sup> I borrow the term "resonance" from Stephen Greenblatt's essay 'Resonance and wonder', in: Ivan Karp, Steven D.Lavine (eds.), *Exhibiting cultures: the poetics and politics of museum display* (Washington-London: Smithsonian Institution Press, 1991), pp. 42-57. Greenblatt defines resonance as "the power of the (...) object to reach out beyond its formal boundaries to a larger world, to evoke (...) the complex, dynamic cultural forces from which it has emerged" and contrasts it with the notion of wonder, "the power (...) to (...) convey an arresting sense of uniqueness, to evoke exalted attention." Although his paper was originally presented at a conference on museum exhibitions, Greenblatt states that these terms were developed for the interpretation of texts.

"Useful cinema" is an umbrella term for non-commercially distributed films and their non-theatrical venues of exhibition, where they are largely shown for their suasive rather than entertaining qualities.

practical handicaps, appropriate and necessary, because the circumstances in which these films were released in Holland seemed to make their timing hopelessly wrong and their content glaringly irrelevant.

This set of 16mm prints, with a running time of between 10' to 15', was deposited by a company named International Film Services. IFS, founded in 1962 as the privatised Film Department of the American embassy in The Hague, was a distributor of small-gauge documentary, information, and promotional films in the Netherlands for screenings in schools, businesses, clubs, and other non-theatrical venues. After discontinuing its distribution activities IFS divested its films: in 1992, the company deposited 728 prints at the Amsterdam archive, followed by a batch of 184 prints the next year, amounting to 599 (predominantly American) titles.<sup>409</sup> At the time of their inspection, between late 2009 and early 2011, the *New Horizons* prints were in pretty good shape, except for some mild wear and tear resulting from projection; in some their Technicolor hues have slightly faded, in others they still look fresh; and they are complete—a few even came with animated lead-ins and concluding panels prompting spectators to see their travel agent.

These prints—all contemporary, judging from their edgemarks<sup>410</sup>—were apparently released in the Netherlands to introduce audiences to the notion of intercontinental jet travel. But what I find intriguing is that this occurred at a time, the early to mid-1960s, when such a notion was far from most people's minds (in Holland as well as, I assume, elsewhere in postwar Europe). I will try to argue, therefore, why it nevertheless made sense for Pan Am to promote its services before their need was widely felt or affordable and venture that these films laid the groundwork for the idea, and anticipated the desire, of vacationing by plane and visit the countries that the films advertised: India (1960), Japan (1960), Pakistan (1960), Argentina (1965), Uruguay (1965), and Hawaii, the subject of two films: *THE HAWAIIAN ISLANDS* (1960) and

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<sup>409</sup> Currently called IFS Audiovisueel, the company focuses on audio-visual production and presentation techniques: <http://www.ifsaudiovisueel.nl/>.

At the time, the privatisation of the American embassy's Film Department in Holland may have been welcomed, perhaps even suggested, by the United States Information Agency (USIA), which was responsible for foreign information and cultural programs, usually channeled through American embassies. In the early 1960s, USIA was expanding its programmes in Asia and Africa, while scaling back its activities in western countries; see: Wilson P. Dizard Jr., *Inventing public diplomacy: the story of the U.S. Information Agency* (Boulder-London: Lynne Rienner, 2004), pp. 84, 92, 103.

<sup>410</sup> An edgemark—or date code—is an identification code printed along the edge of a reel of film by film stock manufacturers at the moment raw sheets of film were cut and perforated; see e.g. <http://historicphotoarchive.com/f1/16ekcode.html>.

HAWAII (1963).<sup>411</sup>

Although the term “intercontinental” suggests a focus on the American market, different language versions make clear that these films were part of an international campaign, aimed at a number of foreign markets. Pan Am had versions made in a number of standard languages—French, German, Italian, Japanese, Portuguese, Spanish, even British English—, examples of which can be downloaded from the websites mentioned in footnote 411. As a series, then, *New Horizons* evinces a largely Occidental-centric point of view in which the rest of the world is shown as being ready for discovery—and fitted out accordingly: “It’s there and waiting for the traveler”, says the voice-over of THAILAND. This point of view is borne out, moreover, by the language varieties spoken: the Portuguese or French narrations locate their prints’ outlook unequivocally in Portugal and France, not in, say, Brazil or Senegal. In fact, the translations, being the only way in which these films were adapted to foreign audiences, appear to be merely literal renderings of the original American narrations, as they follow the routes American tourists would have taken—that much is clear from the German narration of THE PHILIPPINES, which locates the opening scene “high over the Pacific” when “suddenly, (...) Manila rises out of the boundless sea”.<sup>412</sup> Furthermore, none of the available films contain alternate shots made for locally screened versions: no Japanese tourists people the Japanese spoken

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<sup>411</sup> Other *New Horizon* films can be accessed at YouTube.com, Travelfilmarchive.com, Britishpathe.com, and PeriscopeFilm.com: THAILAND (1960); THE PHILIPPINES (1960); AUSTRALIA AND NEW ZEALAND (1961); IRELAND (1962); FIJI, NEW CALEDONIA (1960s); NEW YORK (1967); NATIONAL PARKS (1968); NEW ZEALAND (1969); MOROCCO AND KENYA (1970); and CALIFORNIA [197?]; INDIA, PAKISTAN, and HAWAII can be found on-line as well. Besides, the BFI Film & TV Database lists AUSTRIA (1968) and BRAZIL (1968). And a Pan Am list captioned “Active film library”, dated June 14, 1962, mentions HONG KONG, SINGAPORE (1961), TURKEY (1961), and a thematic episode, SKI (1961); the Active film library can be found at the Pan American World Airways Papers, Accession II, Box 532, Folder 11, Special Collections, University of Miami Libraries. I thank librarian Laura Capell for providing this document.

With no filmography available I cannot tell whether the titles mentioned here and in the main body of the text exhaust the series’ output. The films released in 1960-1961 were produced by 20<sup>th</sup> Century-Fox’s Movietone; later titles identify Film Authors or the British firms mentioned in footnote 413 as production companies.

<sup>412</sup> The German narration runs, respectively: “Hoch über dem Pazifischen Ozean” and “Plötzlich steigt aus dem unendlichen Meer (...) Manila”. During the Cold War, civilian flights from Europe to East-Asia either connected through Alaska or used the Middle East route; see: [http://webcache.googleusercontent.com/search?q=cache:JpLChTG6OI0J:en.wikipedia.org/wiki/Polar\\_route+&cd=2&hl=en&ct=clnk](http://webcache.googleusercontent.com/search?q=cache:JpLChTG6OI0J:en.wikipedia.org/wiki/Polar_route+&cd=2&hl=en&ct=clnk).

films.<sup>413</sup> In other words, adaptation of the films was predetermined, not the result of appropriation, i.e. measures taken locally, and often independently, to bring a foreign commercial and/or cultural artifact into line with domestic laws, languages, markets, manners or *dispositif*, thereby creating local meanings and appreciations.<sup>414</sup> Add to this the fact that, firstly, the prints in the Amsterdam archive not only retain their American voice-over but also lack subtitling<sup>415</sup>; that, secondly, the specific selection of films released in Holland featured unrealistically faraway countries rather than ones nearby (such as Austria or Ireland); and that, finally, these prints were meant for *non-theatrical* release and were not theatrically distributed as commercials. All this suggests indeed that *New Horizons*, insofar as the series was screened outside the United States, more particularly in countries recovering from the setbacks of the war, rather accustomed audiences to jet plane travel and its associated luxury as such. In fact, the panels in the Amsterdam prints telling spectators to see “your travel agent”—which, in the contemporary Dutch context, was a quite anachronistic expression—support this idea: these prints were simply and indiscriminately added to IFS’s catalogue, not carefully marketed and targeted.

Over the years Pan Am produced for those who would consider jet plane travel a series of print materials, also titled *New Horizons*—some of the films explicated this tie-in by opening with a panel showing a book. These complementary series consisted of various types of publications,

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<sup>413</sup> The production credits for *NEW ZEALAND* and for *MOROCCO AND KENYA*—“Associated British Pathe in association with Film Services, London” and “J.T.E./Intercine Production in association with Film Services, London”, respectively—suggest nevertheless that the production of the series at one time or another was farmed out to foreign companies (a thing not uncommon for Pan Am to do; some films in its series *Wings to...* were foreign-produced as well). Another possibility, suggested by the narration of *CALIFORNIA*, is that by the end of the decade Pan Am ceased making these films for American audiences: over the image of a Pan Am plane landing at Los Angeles airport, the British voice-over says that it has arrived “from Europe”.

<sup>414</sup> Such measures include, besides translation: censorship, marketing, publicity, and presentation. See: Nico de Klerk, ‘The transport of audiences’, in: Richard Abel, Giorgio Bertellini, Rob King (eds.), *Early cinema and the “national”* (New Barnet: John Libbey, 2008), p. 107.

Translation and censorship are invasive measures, as they physically alter a local release print compared to its domestic counterpart. Marketing, publicity, and presentation can be called contextual measures, although presentation can also involve invasive measures, such as cuts to allow intermissions (until the late 1990s a widespread practice in Dutch commercial cinemas) or the removal of scenes, particularly in overly long films, to allow the usual amount of daily shows. Paratextual elements, such as local distributors’ logos, physically affect a print as well.

<sup>415</sup> IFS may have presumed, perhaps self-servingly, a sufficient command of English and saved money accordingly. Moreover, besides Dutch promotional films, IFS distributed many other films in its catalogue on behalf of embassies, foreign organisations and companies; possibly too many for too small a market to profitably allow systematic translation.

some of which were also translated into a number of world languages. The most long-lasting publication was the *World Guide*. Originally published in 1951, this continually revised and updated handbook contained so-called travel facts, which allowed travelers and tourists to anchor themselves quickly: currency, language, electric current, opening hours and calendar of holidays, sites, museums, restaurants, night clubs, etc.<sup>416</sup> With each new edition the number of countries thus glossed shot up: did, for instance, the 576-page edition of 1958 contain travel facts on 89 countries, the *World guide* of 1970 crammed no less than 138 countries in its 800+ pages.

However, *New Horizons'* maps and guides were just a part of the small avalanche of print publications in various other series that the airline consistently produced for decades. Many of these publications were for potential target groups of customers, not just tourists. Besides travel and reference guides on specific regions or countries, there were special interest books, such as *Ski New Horizons—A Guide to Skiing around the World* (1961) or *Pan Am's Guide to Golf Courses round the World* (1966); the many European emigrants of the postwar era might have been interested in Pan Am's educational or instructional publications on living or studying abroad, such as *Pan American's Guide to Living Conditions in 88 Countries* (1961) or *Pan American's Guide to Schools and Universities Abroad* (1966); and there were materials targeted at professional groups: for example, *Understanding Latin America* addressed itself primarily to teachers. The introductory 'Note to teachers' states:

The ever-shrinking world of the Air Age and its parallel ever-increasing tempo of life present a challenge to educators. (...) This accelerated and more complex pace makes it exceedingly difficult for teachers to fulfill one of their most important obligations—presenting the most up-to-date material to their students in order to increase their understanding of the world about them.<sup>417</sup>

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<sup>416</sup> This was based on a model of practical information introduced by British publisher John Murray in 1836, in a series of handbooks for travellers that were published under Murray's name until 1915 and covered countries on four continents. See for an impression the table of contents of the 6th edition of *Handbook for travellers in Japan*, published in 1901, at: <http://archive.org/stream/ahandbookfortra04firgoog#page/n11/mode/2up>.

<sup>417</sup> Lou A. Phillips, *Understanding Latin America* (New York: Pan American Airways, 1965), unpaginated.

The book's compressed materials are recommended for their easy integration into the curriculum along with suggestions for study units, examples of which are included in the book along with a list of audio-visual aids that could be ordered additionally. But the tourist, too, was invited to brush up on his knowledge with the help of "capsule glimpses" of his destination of choice.

The reference to the accelerated pace of the modern world and the reduced sense of distance was, of course, the rationale for *New Horizons'* multi-media campaign: besides the technologically futuristic connotations of the "Air Age" and the Space Age that clung to so many American media products in the 1950s and 1960s, the term was also meant to capture the excitement of the so-called jet age in American civilian aviation. Even though Pan Am's 'traditional', propellor-driven aircraft operated nonstop transatlantic services since 1955, the booming domestic American tourist industry led to a scramble for a share of the intercontinental market; airlines engaged American aircraft builders such as Boeing and Douglas for the design of bigger, faster, jet-propulsed planes with greater flight range. After the first passenger jet services of the early 1950s, based on British technology, were interrupted by a series of crashes (a result of design flaws that had caused metal fatigue<sup>418</sup>), the new horizons were opened up more successfully by the American-built fleet of long-range jetliners. Pan Am, first past the post in the U.S., celebrated the official launch of the jet age on 26 October 1958 with a so-called nonstop flight from New York to Paris in its new Boeing 707.<sup>419</sup>

The jet age allowed Pan Am to forcefully expand its prewar and wartime international network of destinations and company-owned hotels (from the late 1920s through World War II, Pan Am, with the active assistance of successive U.S. governments, had a de facto monopoly on

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<sup>418</sup> Marc Dierikx, *Luchtspiegelingen: cultuurgeschiedenis van de luchtvaart\** (Amsterdam: Boom, 2008), pp. 69-70.

\* *Mirages: a cultural history of aviation*

<sup>419</sup> In actual fact, a stop had to be made in Newfoundland, as no long-range Boeing 707 jet was yet available for this flight, only a domestic version; see: Carl Solberg, *Conquest of the skies: a history of commercial aviation in America* (Boston-Toronto: Little, Brown and Company, 1979), pp. 396-397. See also: Solberg (1979), pp. 354-360, 371; George E. Burns, 'The jet age arrives', <http://www.panam.org/online-archives/chronicles/216-jet-age-arrives.html>.

A stand-alone Pan Am promotional film celebrating the arrival of the jet age is 6½ MAGIC HOURS, about a nonstop flight to London; see: <http://www.youtube.com/watch?v=Uvkxa1O7Mec&feature=related>.

international commercial services).<sup>420</sup> To attract the tourist trade, *New Horizons* advertised these intercontinental services to ever more faraway destinations worldwide as adventures waiting around the corner. A trip to Morocco, for instance, is recommended as a flight “from the normality of home to the unexpected wonders of this not so distant land”; Argentina, although “deep in the southern hemisphere”, is “now, in the jet age, only hours away”; while Thailand is “just one day away by Jet Clipper”. No wonder that Pan Am, in its 1960 annual report, touted its accomplishments with the phrase, “The free world has become a neighborhood”.<sup>421</sup>

The term “free world”, of course, was a sign of the times—the Cold War—and betrayed a political stance which informed not just Pan Am’s in-house communication, but its publicity as well. Thus, in the films, Thailand is not just “modern” and “freedom-loving”, the country’s very name means “land of the free”; the “pace of progress” has made the Philippines a “showcase of democracy”; and Uruguay is “one of the world’s purest democracies”, with its presidency divided over “a committee of nine executives”. Symbols of government in the shape of houses of parliament or of law and order in the shape of traffic wardens supported this upbeat impression of things. (The downsides of such superficially reassuring statements and images were glossed over. For instance, Uruguay’s plural executive power, which always included three seats for the opposition in the country’s two-party system—called “multi-party system” in the film—, was in reality the cause of serious popular resentment and political stasis.) In contrast, no promotional film seems to have been made of Pan Am’s New York to Moscow service, which opened in 1968.<sup>422</sup>

The *New Horizons* guide books, on the other hand, did include travel information about the ‘unfree’ world. The 1969 edition of the *World guide*, for instance, with “travel facts about 131 countries”, lists Bulgaria, Czechoslovakia, Hungary, Poland, Romania, the USSR, and Cuba (China and Albania have no entries, and “Korea” only deals with the territory south of the 38<sup>th</sup>

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<sup>420</sup> Emily S. Rosenberg, *Spreading the American Dream: American economic and cultural expansion 1890-1945* (New York: Hill and Wang, 1982), pp. 105-107, 198-199; Solberg (1979), pp. 348-349, 225-248, 259-271.

<sup>421</sup> Burns, *op. cit.*

<sup>422</sup> [http://cgi.ebay.com/US-1968-MOSCOW-RUSSIA-PAN-AM-FIRST-FLIGHTCOVER\\_W0QQitemZ390240686786QQcategoryZ262QQcmdZViewItem](http://cgi.ebay.com/US-1968-MOSCOW-RUSSIA-PAN-AM-FIRST-FLIGHTCOVER_W0QQitemZ390240686786QQcategoryZ262QQcmdZViewItem).

parallel). However, references to social and political realities were camouflaged or simply skirted: “In the last few years with typical Romanian energy and imagination, the people have created resorts for winter and summer in the mountains and along the Black Sea coast”, while its northern neighbor “abounds in sumptuous palaces, picturesque villages and music everywhere. The girls are beautiful, the men gallant, and you’re sure to have fun in Hungary”. More astonishing is that in its entries on areas of armed conflict this edition persisted in presenting an airbrushed picture, with no warning of potential dangers, notwithstanding the assurance that the guide “does not deal with ‘impressions’ but rather with useful facts”. Its descriptions of Cambodia and South Vietnam prefer to paint out the bloody reality: “Cambodia is an exotic, picturesque country of rice paddies, sugar and rubber plantations, set against a background of ancient temples and monuments that are wondrously ornate”. And of South Vietnam it says, “On the surface, Saigon is still the same pretty city, although somewhat pockmarked and cluttered with sandbagged control points”. One assumes that the focus on Saigon implicitly ruled out the Vietnamese countryside as a safe place to visit. But even within these limits this description omits much when compared to what longtime Vietnam correspondent Stanley Karnow had observed:

At the height of the war, the town stunk of decay. Its bars were drug marts, its hotels bordellos, its boulevards a black market hawking everything from rifles to hair spray (...). Soldiers (...), their pockets bulging with cash, strolled the streets crowded with prostitutes, beggars, cripples and other war victims.”<sup>423</sup>

Moreover, in 1969, when American popular opinion had begun to slowly turn against the war in Vietnam and when the war and its escalations were daily topics in newspaper and TV reports in countries all over the world, such blithe disingenuousness was a political statement by omission.<sup>424</sup>

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<sup>423</sup> Stanley Karnow, *Vietnam: a history* (New York: Penguin, 1997 [1983]), p. 45.

<sup>424</sup> Gerald W. Whitted, *New Horizons World guide: Pan American’s travel facts about 131 countries*, 16<sup>th</sup> rev. edn (New York: Pan American Airways, 1969 [1951]), pp. [5], [6-7], 139, 216, 357, 685, 719, 742 (page numbers in between [ ] are actually unpaginated).

Taken together, then, the *New Horizons* films and printed materials focused the future tourist's attention on the beauty, fun, and joys awaiting at the destinations advertised. In the films, the suggestion that these were all within easy reach was reinforced by opening shots showing a Pan Am plane's touchdown; departure was already bygone. That was typical for a certain immersive quality, which was sustained in the films' editing pace, hopping from one locale to another, alternating local highlights, both natural and cultural, and comfortable stopping places. And as they steered clear of politically charged idiom, the world was presented as a carefree, sunny place, "all fashioned to the requirements of your dreams", to quote the narration of FIJI, NEW CALEDONIA. These are indeed highly contrived "dream worlds", in Rosalind Williams' sense of the term: all the elements that went into their realization—production processes, labour relations, ownership structures, political and economic dependencies, etc.—have been elided.<sup>425</sup> Pan Am solidly anchored a destination's excitement and exoticism—preconditions for spending one's money on a holiday far away—to a familiar environment of luxury hotels, fancy and/or 'authentic' restaurants, shopping arcades or beach resorts. The phrase "a blend of ancient and modern", in the narration's description of Morocco, typifies the series' approach. Yet such a blend should be seen less as a mixture than as the coexistence of two separate worlds (the quoted phrase in fact echoes the entry on Morocco in the *World guide*: "Except for the modern cities [...], much of the country has remained unchanged for centuries"<sup>426</sup>). Any other than this twofold conception would surely have undermined the enticement of a place and the picturesqueness of its people. Thus *New Horizons* purposefully inserted itself in the travelogue genre, but with one crucial distinction: whereas the attraction of the travelogue in its heyday—the early twentieth century—was that it showed places its spectators would *not* visit, now the modern conveniences displayed in Pan Am's films assured potential customers that their *own* trip was to be as untroubled as the series' vicarious journeys. In other words, a holiday destination was meant to be different while at the same time it should make the vacationer feel at home. Small wonder then that in the films—as well in

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<sup>425</sup> Rosalind H. Williams, *Dream worlds: mass consumption in late nineteenth-century France* (Berkeley-Los Angeles-Oxford: University of California Press, 1991 [1982]), pp. 62-64, 89.

<sup>426</sup> Whitted (1969), p. 646.

Pan Am's artwork—a country's allure often took the form of tourist art: leather gaucho wear and accessories in Buenos Aires souvenir stores, hula dancers in Hawaii, etc.

This was a predictable if not inevitable outcome. The guide books to golfing or skiing surely were symptomatic of Pan Am's positioning itself as a jet-setter airline of sophistication and style, an approach that may have attracted a trendsetting clientele. But the expected mass-tourism boom was what really justified the company's investments in its new fleet of jet planes and tourist industry infrastructure. In fact, as early as 1948, Pan Am seized the opportunity to introduce the cheaper tourist class fares on international routes; the more compact designs and bigger aircraft of the postwar era accommodated unprecedented numbers of passengers, generating the funds the company needed.<sup>427</sup> Pan Am, as one of its commercials stated, promised "fares and schedules [that] make it possible for the average person with a two-week holiday to go anywhere in the world." What, in the end, the airline offered were, indeed, safe and easily attainable impressions: "capsule glimpses", readymade experiences, and souvenirs (including the characteristic and often product-placed, petrol blue Pan Am bag).

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Traditionally we can distinguish two basic purposes in commercial advertising: announcing and reminding. In the one case, advertising is meant to nudge people to change brands or try a new one, often by giving shape to real or perceived trends and desires.<sup>428</sup> In the other, it is meant to reinforce behaviour or opinions (e.g. appeal to customers' sense of brand loyalty, whether to a product or, say, a political candidate; stress a business's or organisation's track record). Here, advertising campaigns stress a brand or company's continued presence and image (as in those commercials where Coca-Cola keeps on uniting the world). In long-term advertising campaigns, such as *New Horizons*, these purposes are often combined: with every film a new destination is suggested while reminding spectators of the same trusted carrier. However, as far as the Pan

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<sup>427</sup> Solberg (1979), pp. 345-348; [http://www.everythingpanam.com/1946\\_-\\_1960.html](http://www.everythingpanam.com/1946_-_1960.html);  
[http://www.boeing.com/news/frontiers/archive/2008/july/i\\_history.pdf](http://www.boeing.com/news/frontiers/archive/2008/july/i_history.pdf).

<sup>428</sup> Michael Schudson, *Advertising, the uneasy persuasion: its dubious impact on American society* (London: Routledge, 1993 [1984]), p. 9.

Am films for the Dutch market are concerned none of the considerations mentioned could have been felt as being urgent: without many takers it could be hardly be called a market yet.

The films deposited at the Amsterdam film archive had been released in a country in which going on holiday abroad, *by car*, had barely gotten into its stride; in 1960, only 25% of the Dutch population spent its holidays across the border.<sup>429</sup> And while charter flights to holiday destinations, notably the beaches of the Mediterranean, had not been unheard of, these were the privilege of the adventurous, happy few only. (Dutch charter company Martinair, founded in 1958, opened a service to Palma de Mallorca with its propellor-driven DC-3 that seated only a few dozen passengers.<sup>430</sup>) Intercontinental jet travel must have seemed light-years away. And not just for vacationers: between the late 1940s and early 1960s, hundreds of thousands of Dutch emigrants left for destinations that were literally overseas: they largely traveled by boat rather than by plane.<sup>431</sup>

By the early 1960s, after the reconstruction of the war-ravaged country and after more than a decade of economic policies that favored controlled wages and investment in infrastructure and industrialisation, Dutch society was just about to turn the corner to prosperity. Slowly but steadily from the early 1950s onward, Holland experienced “an economic miracle”: between 1951 and 1973 the economy grew uninterruptedly; real national income tripled while per capita income doubled (although there was no real wage increase between 1948 and 1954); and full employment prevailed, notwithstanding a rapidly expanding population. Growing affluence, though, was signalled only from the early 1960s onwards, when imports of consumer goods showed a greater increase than imports of raw materials.

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<sup>429</sup> Kees Schuyt, Ed Taverne, *1950: Prosperity and welfare* (Assen-Basingstoke: Van Gorcum-Palgrave MacMillan, 2004), pp. 154-155, 256-257. Dutch Culture in a European Perspective, vol. 4.

<sup>430</sup> [http://www.martinair.com/nl\\_en/about/history.aspx](http://www.martinair.com/nl_en/about/history.aspx); [http://en.wikipedia.org/wiki/Douglas\\_DC-3](http://en.wikipedia.org/wiki/Douglas_DC-3).

<sup>431</sup> It was only late into this emigration wave that the balance had begun to shift. With respect to travel to North America, where Canada was many an emigrant's destination, aviation historian Marc Dierikx writes: “On the North Atlantic route the economy class was introduced as a new and cheaper travel option. The price of economy class tickets was another 20% lower than those of the tourist class. In competing with the shipping trade, the traditional transport of the well-to-do and of the poor emigrant, the airline companies' economy class dealt the decisive blow. In 1958, for the first time more people travelled across the ocean by airplane than by ship.” [my translation] See his: *Blauw in de lucht: Koninklijke Luchtvaart Maatschappij 1919-1999\** (Den Haag: Sdu, 1999), p. 180; see also: Dierikx (2008), pp. 101-102; Marja Roholl, ‘Uncle Sam: an example for all? The Dutch orientation towards America in the social and cultural field, 1945-1965’, in: Hans Loeber (ed.) *Dutch-American relations 1945-1969: a partnership. Illusions and facts* (Assen-Maastricht: Van Gorcum, 1992), p. 118.

\* *Blue in the Air: KLM 1919-1999*

Consumers, long restrained by a spirit of frugality and soberness, were finally enabled to spend: the early 1960s saw annual wage increases of around 10%.<sup>432</sup> But while consumer goods came increasingly within Dutch households' purchasing power, a pleasure trip to Latin America or Asia was decidedly not widely affordable. In fact, a fledgling leisure industry just began to flourish after the phasing out, in December 1960, of the working Saturday for many occupational groups (others followed quickly over the next few years). So, why did Pan Am go through the trouble of having its films released in Holland—as well as countries, such as France or Portugal, in similar or even worse economic circumstances—a decade or so too early?

A useful starting point is provided by historian Tony Judt's remark that, in the late 1950s, early 1960s, "[f]or many people, the world as depicted in advertisements was still beyond their reach." "Many people" were in actual fact young respondents to an opinion poll in France. But, Judt continues, the respondents didn't just complain "that they lacked access to entertainment of their choice, the vacation of their imaginings, a means of transport of their own", it was "symptomatic that those polled already regarded these goods and services as rights of which they were deprived, rather than fantasies to which they could never aspire."<sup>433</sup> It was symptomatic, in other words, of a change in mentality that had in no small measure been determined by the way America, asserting itself as the leading military, political, and economic world power in the postwar years, was being regarded, even while it remained to a large extent an image, if not an imagination, based on Hollywood features or magazines, rather than on first-hand experience or more informed opinions. After all, at the time, for many people, the country itself was practically and financially unattainable, what with weak national currencies against the dollar.<sup>434</sup>

In making America a measuring stick for Europeans' definitions of economic progress, security, and welfare the Truman administration had played an active role in steering these

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<sup>432</sup> Schuyt, Taverne (2004), pp. 37-42, 64-68, 250-257.

<sup>433</sup> Tony Judt, *Postwar: a history of Europe since 1945* (London: Vintage, 2010 [2005]), pp. 349-350.

<sup>434</sup> Judt (2010), p. 350.

Practical obstacles had not in the least been raised by restrictive U.S. immigration policies; see: Roholl (1992), pp. 117-118.

changes and bringing these goods within Europe's horizon of expectations. It launched a vision of a new, postwar world order, in which

economic growth was presented as the material condition for military security and political stability. (...) The American vision of an economic order based on free trade, free enterprise, and stable exchange rates as well as the emergence of the modern welfare state in Western Europe succeeded primarily because of two factors: first, the development of technology was unprecedented in scale, volume, and complexity; and second, there was a subsequent, systematic buildup of a modern industrial mentality (with American ideas of efficiency, company organization, management theories, and new ways of distribution).<sup>435</sup>

For the Netherlands, the most immediately relevant context in this respect was, of course, the European Recovery Program (1947-1952), drawn up by the receptor countries of Marshall Aid. It was through ERP that acceptance of this American concept and the implementation of policies toward reinforcing the interconnectedness of economic growth, political stability, and military security had been achieved—often, in fact, forced.<sup>436</sup> Incidentally, extensive publicity campaigns camouflaged the fact that ERP, despite its name, was less crucial for economic recovery than it was for preventing a slowdown of economic growth (huge imports from the U.S. to support its ongoing recovery threatened to deplete Europe's dollar supply, threatening the American economy in its turn) and providing a model for political and economic orientation.<sup>437</sup> But because Marshall Aid administrators stipulated that the receptor countries were responsible for the way aid was implemented—although administered by American advisors—, each country

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<sup>435</sup> Schuyt, Taverne (2004), p. 57.

<sup>436</sup> Pierre van der Eng, *De Marshall-hulp: een perspectief voor Nederland – 1947-1953\** (Houten: De Haan/Unieboek, 1987), p. 10.

\* *Marshall Aid: a perspective for the Netherlands - 1947-1953*

<sup>437</sup> In fact, these goals were explicitly and purposefully mentioned in the first public statement about European aid, on June 5, 1947; see: George C. Marshall, 'Speech at Harvard University', in: Ted Widmer (ed.), *American speeches: political oratory from Abraham Lincoln to Bill Clinton* (New York: The Library of America, 2006), pp. 472-475.

Indicative of how the myth of Marshall Aid's importance for economic recovery was able to settle itself in the popular mind is the 1950 film series E.R.P. IN ACTION, a monthly overview in magazine format in various language versions that showed the progress made in Europe's recovery by focusing almost exclusively on increased productivity in industry and agriculture as well as the reconstruction of infrastructure; see for content descriptions: <http://www.marshallfilms.org/mpf.asp>. For ERP public relations campaigns in the Netherlands: Van der Eng (1987), pp. 109-132.

adapted this model to its own traditions and circumstances.<sup>438</sup> One result of this was that American ideas and products were not adopted wholesale. In the Netherlands, there were scattered, private Americanising initiatives, such as the faltering introduction, in the late 1940s, of self-service stores and the slow spread of supermarket chains during the 1950s. And throughout the 1950s and early 1960s the time-honoured structure of separate togetherness of Dutch public and semi-public institutions—education, health care, public housing, trade unions, emigration, newspapers, and broadcasting were vertically organised into ideological ‘pillars’ (Protestant, Catholic, social-democratic, liberal, etc.)—proved resilient to the American way, not in the least because of the concomitant tradition of coalition governments that provided the pillars with a collective ‘roof’. Yet subsequent Dutch governments in those years planted the seeds of change that would result in legislation that created, between the mid-1950s and the late 1960s, an across-the-board welfare state that provided a modern, i.e. centralized, ‘non-ideological’ system of pensions and other collective insurances, financed by the ever-expanding economy<sup>439</sup> (a system, in fact, that resembled the Nordic model of a social safety net more than anything American). The delayed impact of Americanisation was also a generational matter: the postwar era, with its demographic explosion and its shift to a more urban culture, saw the birth of the teenager. The young and the postwar baby-boomers personified the rift most visibly: they identified, and were identified, with the most conspicuous aspects of American culture—notably through their tastes in entertainment, fashion, music and, once they had money to spend, through a more consumerist lifestyle.<sup>440</sup>

There were also a number American-led initiatives aimed at orienting specific segments of the Dutch population more favourably toward the U.S.. The State Department’s Fulbright Program, established in 1946, promoted public relations and first-hand experience by targeting its activities, particularly its exchange programmes, at students, scholars, scientists, and artists. From a military-strategic viewpoint the Netherlands was in fact one of the programme’s key countries, because of its achievements in atomic physics, mathematics, aviation, astronomy,

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<sup>438</sup> Van der Eng (1987), pp. 12-17, 245-246; Judt (2010), pp. 91-93.

<sup>439</sup> Schuyt, Taverne (2004), pp. 262-275.

<sup>440</sup> Judt (2010), pp. 327-331; Roholl (1992), pp. 132-144.

and agricultural science.<sup>441</sup> Secondly, through ERP funds were allocated to study tours and productivity missions that enabled European professionals to travel to the U.S. and acquaint themselves with business and managerial practices on-site. One published case study concerns the reports written between 1949 and 1956 by Dutch participants of such tours, during which they were introduced to—often highly selective—aspects of American business and culture (farms, factories, laboratories, universities). It was, therefore, not really surprising that in these reports America is held up as an example for emulation: a country of unlimited possibilities with a standard of living much higher than in Holland; with more leisure time (in the U.S., the working Saturday was abolished in 1954); and much more disposable income, so that even workers owned their house and stocked it with expensive objects: cars, refrigerators and other white goods, smaller household appliances, radio and TV sets, etc.. America, in contemporary Dutch eyes, was a country where luxury had been “democratized”.<sup>442</sup>

Much of what these Dutch participants admired could have been copied straight from the pages of the *Saturday Evening Post* or, for that matter, from largely pro-American Dutch newspapers and magazines, as well as from the materials distributed by the United States Information Agency (USIA), an organization created by the Eisenhower administration in 1953 as the clearing-house for America’s cultural diplomacy. USIA provided library services, distributed books and pamphlets, and mounted exhibitions and trade fairs. (One such fair, the American National Exhibition in Moscow, in 1959, was the occasion for the famous kitchen debate, staged for TV, between American Vice-President Nixon and Soviet leader Khrushchev. Closer to home, the American house and kitchen featured prominently on the 1958 World’s Fair, in Brussels—visited by almost 42 million people, including ca. 1 million Dutch<sup>443</sup>—, and the International Horticultural Exposition Floriade, in Rotterdam, in 1960, doubtlessly infecting the desires of many a homemaker.) And, of course, the media—cinema, broadcasting, and the press—were instrumental in realizing USIA’s information offensive, either by supplying materials or by direct

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<sup>441</sup> Schuyt, Taverne (2004), p. 69.

<sup>442</sup> Frank Inklaar, *Van Amerika geleerd: Marshall-hulp en kennisimport in Nederland\** (Den Haag: Sdu, 1997), pp. 83-104, 129-130.

\* *Learned from America: Marshall Aid and knowledge import in the Netherlands*

<sup>443</sup> Marja Roholl, “‘We’ll go on trial at the fair’: het Amerikaanse paviljoen op de EXPO ’58 in Brussel”, in: *Groniek*, no. 146 (October 1999), p. 33.

broadcasting and distribution. Surely, with the Cold War at freezing point in the 1950s, the agency produced, sponsored or picked up films and programmes concerning U.S. foreign policy, but its catalogue actually covered a wide range of topics promoting American culture and way of life.<sup>444</sup>

No quantified data on the effects of these initiatives are available. Certainly the exchange programmes and productivity missions, aimed at specific, limited target groups, make it hard to gauge to what extent these groups' experiences and opinions percolated through society at large.<sup>445</sup> Of the 600 or so USIA film titles that circulated in the Netherlands it has been said that they were much in demand; but here, too, hard figures are lacking.<sup>446</sup> What's more, over time official information and propaganda were seriously challenged by issues that had not been (sufficiently) critically addressed—notably the Civil Rights movement, galvanized by extensive domestic press coverage, and the war in Vietnam. Nevertheless, in the Netherlands, the abovementioned initiatives coincided with the unmistakable success of economic growth and mass production that took off in the 1960s and led to the rise of a full-fledged consumer society.

These were the local political and economic contexts in which Pan Am released its *New Horizons* series. It must also, at the same time, have kept a watchful eye on the performance of the Dutch national airline. It didn't have to compete with similar advertising from the Dutch national carrier: in the same year that Pan Am launched its intercontinental jet service, 1958, KLM opened its first, *propellor*-plane service to Tokyo, now "only thirty hours away".<sup>447</sup> But in the postwar years, KLM increasingly operated beyond its domestic market, using its home port, Schiphol, to connect flights from second countries to third countries—the so-called sixth

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<sup>444</sup> This wide range echoed president Truman's 1945 statement that foreign information programs present "a full and fair picture of American life and of the aims and policies of the United States government"; quoted in: Richard Dyer McCann, *The people's films: A political history of U.S. Government motion pictures* (New York: Hastings House, 1973), p. 175.

<sup>445</sup> Schuyt, Taverne (2004), pp. 70-71; Inklaar (1997), pp. 341-345.

<sup>446</sup> Roholl (1992), pp. 146-149. Dizard (2004) even anticipates that USIA's activities "will be forever unmeasurable"; p. 5.

<sup>447</sup> See: AMSTERDAM TO TOKYO at <https://www.youtube.com/watch?v=T6Dwkq1kx8>. This promotional film, although similar in editing style as the *New Horizons* films, differed in image 'idiom', as it didn't skirt the downsides of life in the Japanese capital.

freedom of the air—, particularly on intercontinental routes.<sup>448</sup> And, of course, in the late 1950s, early 1960s most western European airlines began to replace or expand their fleets with jet planes, too.

Unfortunately, though, the *New Horizons* film series have left no significant paper trail in Holland. Unlike the films, IFS's company papers have not survived.<sup>449</sup> And because the films were distributed non-theatrically, they do not show up in published censorship records either. These records, which at the time were included in *Film*, the bi-monthly newsletter of the Dutch Association of Cinema Theatres, only listed films screened by the association's members; in its annually published, updated membership list the name of IFS does not occur nor the venues it rented its prints to.<sup>450</sup> (I assume that the voluntary submission of films for censorship by non-members, such as the Department of Agriculture or Shell, reflect a wish for the widest possible range of exhibition venues, i.e. both non-theatrical *and* theatrical.)

In fact, only one *New Horizons* film, *SKI* (1961), was put to the censorship committee. Submitted by the Netherlands Fox Film Corporation, the Dutch office of 20<sup>th</sup> Century-Fox, in January 1962, the film was apparently distributed through the company's regular, commercial channels, considering that this episode, unlike the IFS prints in the Amsterdam archive, was listed under a translated title.<sup>451</sup> And although the censorship record does not indicate—as it usually does—that this was a 16mm reduction print, the common gauge for non-theatrical

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<sup>448</sup> Dierikx (1999), p. 154.

In 1962, a regional Dutch newspaper reported that Pan Am's in-flight *Clipper Magazine* listed KLM as the airline with the 3<sup>rd</sup> longest network, longer than that of Pan Am and TWA combined; see: *Leeuwarder Courant*, 28 December, 1962 (<http://www.dekrantvantoen.nl/vw/article.do?id=LC-19621228-15007&vw=org&lm=klm%2Cluchtlijn%2Clengt%2CLC>). Although the news item admitted that the significance was promotional rather than anything else, it does indicate the success of KLM's exploitation of the right to carry passengers or cargo from second to third countries through Amsterdam.

<sup>449</sup> Telephone interview with IFS director Erik Padding, December 2010.

<sup>450</sup> For membership lists in this period, see: NBB Archief\*, Box #626, Folders 366-371 and Box #627, Folders 372-377, Eye-Nederlands Film Instituut, Amsterdam.

Non-theatrical venues were prevented from becoming members, as they couldn't be expected to conform to the association's regulatory stipulation of showing films between a minimum of 52 and a maximum of 124 days a year; see: *Algemeen bedrijfsreglement\*\** (Amsterdam: Nederlandsche Bioscoop-Bond, januari 1960), pp. 4-5, NBB Archief, Box #624, Folder 311b. Throughout the 1960s, this stipulation was reaffirmed in the regulations' reprints of August 1961 (pp. 4-5) and March 1967 (pp. 4-5), *ibid.*, Folders 311c and 311d.

\*Papers of the Dutch Association of Cinema Theatres

\*\**General company regulations*

<sup>451</sup> *Film: Orgaan van de Nederlandse Bioscoopbond\**, vol. 24, no. 227 (March-April, 1962), p. 288.

\**Organ of the Dutch Association of Cinema Theatres*

screenings, Fox must have held 16mm prints of this title or at least the rights to such prints: a 1935 resolution of the Association of Cinema Theatres, reaffirmed in 1958, stipulated that any member distributor that acquired the rights for 35mm prints of a film was obliged to also secure the rights for small-gauge prints of that title.<sup>452</sup> But the censorship records mention no other *New Horizons* titles—although in mid-1968 the lists ceased to be exhaustive and were dropped altogether in early 1970.

By making most of its films available through the same channel—International Film Services—that distributed official American information films Pan Am may have aimed at a deeper, certainly longer penetration of the Dutch market than a regular theatrical distribution might have accomplished; in fact, IFS rented its films many years after their initial release.<sup>453</sup> Moreover, the series' association with American ideas and ideology may have been strengthened through the contingencies of programming of IFS's predominantly American catalogue. The ever widening horizon of expectations thus propagated allowed Pan Am to invite the Dutch to slowly but steadily close the time-gap of a decade or so in prosperity. In that sense, the *New Horizons* promotional campaign can be seen as part of a long-term *anticipatory* business strategy. With a firm base in an affluent and expanding domestic market for jet travel the airline had the leverage to patiently work the developing postwar, western markets. Ready itself for a cut of sure-fire future profits, Pan Am targeted Dutch (and other non-American) audiences by showing the splendour of things to come. So, with each screening of its *New Horizons* films, the airline essentially made a promise: by holding out its prospects, Dutch stragglers were shown their legitimate rewards. In other words, work hard and your dreams will come true.

*I thank Hans Schoots and Marja Roholl for their very helpful comments*

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<sup>452</sup> *Bedrijfsbesluit in zake zogenaamde smalfilms\** (Amsterdam: Nederlandsche Bioscoop-Bond, augustus 1958), p. 3, NBB Archief, Box #625, Folder 339.

\* *Company ruling in the matter of so-called small-gauge Films*

<sup>453</sup> Telephone interview with IFS director Erik Padding, December 2010

## 4. showing and telling: an exploratory survey

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In this chapter I present a survey and evaluation of two public activities of film heritage institutes: public presentations and visitor information about these presentations. One might counter that this is only one task, a task that has been called (but does not necessarily exhaust) curatorship. And even though I am of the opinion that the curating of presentations implies the obligation to communicate the ideas and considerations that underlay them, I prefer to separate them here for reasons I will explain below. As noted, my survey is based on data culled from the websites of 24 film heritage institutes across the world during the month of February 2014. I am aware, of course, that websites may not always give a full account of what it is film heritage institutes provide in terms of public activities, visitor information most particularly. Only one institute in my survey—Cinemateca Portuguesa-Museu do Cinema—explicitly mentioned the distribution of leaflets before film shows,<sup>454</sup> while a number of institutes listed introductions by staff or invited experts, albeit not for all their screenings (Cinemateca Boliviana; Cinémathèque française-Musée du Cinéma; Cinémathèque suisse, Lausanne; Cinémathèque québécoise, Montreal; Deutsches Filminstitut Filmmuseum; Filmoteca de Catalunya; Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale; Irish Film Institute, Dublin; Jerusalem Cinematheque-Israel Film Archive; UCLA Film & Television Archive, Los Angeles). I think it is safe to state, nevertheless, that the various media in which these activities are publicized and introduced overlap rather than differ. For one thing, the sheer volume of activities many institutes present would seem to preclude a costly and time-consuming, multi-pronged publicity approach (and if a particular activity called for addressing additional, specific target groups, direct mailing would be the preferable method anyway). For another, insofar as institutes publish printed program bulletins (which are, moreover, also available in PDF on their sites) there are no major differences to be detected. As a matter of

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<sup>454</sup> 'Lisbon annual report 2013', at: *FIAF rapports annuels 2013* (2014), p. 3.

fact, the printed program overview of one institute—the Cinémathèque québécoise—contains less information than its digital counterpart. Finally, these days it seems safe to assume that film heritage institutes’ potential visitors are expected to inform themselves of their activities through internet, an expectation confirmed (and, I trust, a trend reinforced) by the possibility of online ticket reservation and purchase.<sup>455</sup>

My inventory of presentations includes exhibitions, both linear and online, and film screenings that are meant to familiarize general audiences and users with the film heritage of their country or region and the histories and interpretations thereof. The term “general audiences” implies that I have excluded activities of restricted access, such as those for professional peer groups as well as educational programs, either on-site or on location. It also means that I have left out children’s shows, because insofar as they were part of an institute’s presentations the works screened in these shows are to a large extent similar to children’s shows in regular cinemas. As a rule their main point is to cultivate a next generation of visitors, yet they are not promoted as being *about* the film heritage.<sup>456</sup> Finally, I have also omitted consideration of the DVDs, books, and other products that some of these institutes have published on the basis of their collections, restorations or presentations, that is to say, other than those DVDs, books, and other products unrelated to an institute’s activities (and for which its museum store is often just another sales outlet as well as a way to stack its shelves). Whether the publications initiated by an institute are targeted at an audience segment that is already motivated, if not specialist, or that it might hope to reach a larger public, they are usually not advertised as being uniquely available at the institute’s premises, as institutes tend to sell each other’s products<sup>457</sup>; and then, of course, there are regular (shops) and irregular (festivals) opportunities to increase sales. In other words, as more randomly distributed products they are quite different from an institute’s concentrated efforts, such as screenings or

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<sup>455</sup> The Cinémathèque québécoise has in fact decided to reduce the edition of its printed brochure and discontinue its mailing, its stated reason being “le désir de laisser de plus en plus de visibilité à la version numérique du dépliant.”; see: *Rapport annuel 2013-2014* (2014), p. 35.

<sup>456</sup> But rules have exceptions: the Cinemateca Portuguesa-Museu do Cinema has an ongoing project aimed at schoolchildren, *Cinemateca Júnior*, which includes series of special screenings as well as activities in its permanent, interactive exhibition of 18<sup>th</sup> and 19<sup>th</sup>-century equipment for mechanically recording and reproducing images before the advent of film technology. For consistency’s sake, though, I will not further discuss it.

<sup>457</sup> Another exception is the Österreichisches Filmmuseum, Vienna, which only sells the books and DVDs it has (co-)produced.

exhibitions. But practical considerations of time, availability, and language barriers have also contributed to this restriction.

### *Set*

The list of film heritage institutes included in the survey is the outcome of a number of criteria and circumstances. The latter largely comprise incidental matters of inaccessibility and incomplete information as well as linguistic issues. Until the moment data for evaluation were collected, in February 2014, the websites of a number of institutes could not be accessed, despite repeated efforts over the space of several months (e.g. Fundacion Cinemateca Argentina, Buenos Aires; Armenian National Cinematheque, Yerevan). Quite a few others either listed no regular public presentations or, if they did, presented outdated announcements (e.g. Bangladesh Film Archive, Dhaka; Bulgarian National Film Archive, Sofia; China Film Archive, Beijing; Cultural Center of the Philippines, Manila; National Film Archive of India, Pune; Sinematek Indonesia, Djakarta; South African National Film, Video, and Sound Archives, Pretoria; Swedish Film Institute, Stockholm). Furthermore, the websites of two institutes didn't allow retrieval of full information of earlier date, not even of the day before (Centre National de l'Audiovisuel, Dudelange; Eye, Amsterdam). And in a number of cases language barriers, more specifically those languages the mistakes of which inevitably made in Google Translate were beyond my powers of correction—e.g. Danish, Georgian, Polish, Slovak, Thai—, discouraged the creation of a more extensive database (although the websites of a number of institutes were bilingual, this service was commonly restricted to their homepage, while visitor information, such as the PDFs of their program bulletins, was left untranslated). As a result, the focus was necessarily limited to information provided in a number of West Germanic and Romance languages. The institutes evaluated in this study, therefore, reflect a heavier Western bias than desired. To compensate for the loss of geographical spread as well as for the fact that the month of February meant that institutes in the southern hemisphere might close or reduce their activities for the summer holidays (which was indeed the case in some institutes, but certainly not in all), I have included two privately funded film heritage institutes in South America; these two also allowed comparison with their publicly funded counterparts. Finally, as I have tried to

keep their number within limits of manageableness, I have selected only one institute per country.

This selection was based on the directories of the Fédération Internationale des Archives de Film (FIAF) and the National Film Preservation Board. That in itself constituted an important restriction, as these sites largely contain links to institutes with either a national or regional remit. This restriction was meant to realize my most important criterion, which was that these institutes receive structural funding, wholly or partly, from public budgets. In other words, I limited my focus largely to those institutes mandated by their governments to assume responsibility for the film heritage of the society and territory these governments administrate.<sup>458</sup> This implied, secondly, that these institutes operate within a legal framework that requires them to be publicly accountable for the way they allocate their subsidy and implement their missions. Thirdly, such institutes are likelier to attract adequate and sustained financial support. And as a result of both their size and means, fourthly, they commonly provide public presentations on a regular and frequent basis (and, as most film heritage institutes of such stature boast the facilities to be eligible as members of FIAF, they have therefore access to each other's collections for their presentations).

The reasons, then, that in my survey I focus on presentations and visitor information of publicly funded institutes separately is that these two activities are the most widely visible aspects of their accountability. In other words, I take the performance of accountability as visible evidence of these institutes' mandate vis-à-vis the public at large. It is there, moreover, that other publicly funded yet 'backstage' activities, such as preservation and restoration, can be showcased and accounted for.

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<sup>458</sup> Three institutes, one private—Cinematheca Boliviana—and two public ones—Bophana Centre de Ressources Audiovisuelles, Phnom Penh, and Cinematheca Dominicana, Santo Domingo—mention in their mission or funding statements that they receive additional financial support, either generally or for a specific purpose, from *foreign* public budgets. This, however, should not surprise us in a post-colonial, globalized, and multinodal world, where the museum has become a sign of nationality and modernity, which in former colonies is largely a legacy of a former colonizing state but, apparently, a continuing concern. Incidentally, this situation parallels filmmaking in non-western, often former colonial countries, where training, financing, crew, and/or post-production used to come from the West. See: Arjun Appadurai, Carol A. Breckenridge, 'Museums are good to think: heritage on view in India', in: Ivan Karp, Christine Mullen Kreamer, Steven D. Lavine (eds.), *Museums and communities: the politics of public culture* (1992), pp. 34-55; see also: John M. MacKenzie, *Museums and empire: natural history, human cultures and colonial identities* (2010 [2009]).

Besides government funding, either direct or indirect (i.e. through an arts council or other publicly funded endowment), surely the increase in and structuring of private or corporate funding over the past few decades have equally demanded formalized and rationalized accountability.<sup>459</sup> But recipients of such funds have to comply with the specific requirements that have been set forth, which do not necessarily stipulate public activities. Nevertheless, the mission and funding statements of my set of institutes (see Appendix A) show that the mingling of public and private interests with respect to the public heritage is the rule rather than the exception today. Indeed, few film heritage institutes are wholly subsidized from public budgets (and those that are often seek additional funding from third parties for non-mandated, costly, and/or high-profile activities); private sponsorship, either on an incidental (or “project”) basis or as a long-term partnership, has become a fixture of the way cultural institutes, certainly those that are perceived as having prestige, operate nowadays. Moreover, mixed financial sources constitute a major element in the dynamics of the cultural field as a whole, compounded in more recent times by retreating government funding and/or making subsidies conditional on revenue from other sources, such as matching funds by sponsors, grantors, donors, endowments, etc. or a certain percentage of earned income (hence the ubiquitous museum store and cafe as well as archival sales departments, membership programs, and facilities rental).<sup>460</sup>

One example of this dynamics is described in sociologist Victoria Alexander’s survey of American art museums between 1960 and 1986, in which she argues that the change of funding (in this particular case, from private—or philanthropic—to corporate and institutional) went hand in hand with a shift in museum policies and power: from a curatorial, internally oriented model in which a museum’s public activities were based on scholarship, to a managerial model

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<sup>459</sup> Richard A. Peterson, ‘From impresario to arts administrator: formal accountability in nonprofit cultural organizations’, in: Paul J. DiMaggio (ed.), *Nonprofit enterprise in the arts: studies in mission and constraint* (1986), p. 170; Victoria D. Alexander, *Museums and money: the impact of funding on exhibitions, scholarship, and management* (1996), pp. 87-92.

<sup>460</sup> The funding statement of the Queensland Art Gallery | Gallery of Modern Art, which houses the Australian Cinematheque, lists a wide but nowadays common range of income sources: “The income of the Gallery comes mainly from the Queensland Government annual grant (\$31.3m in 2012-13). Other major sources of income were donations (\$4.7m, both cash and artwork); sponsorship (\$2.4m, both cash and contra); exhibition admission revenues (\$2.1m); and retail and food and beverage revenues (\$2.2m and \$4.4m respectively)”; see: *Queensland Art Gallery Board of Trustees annual report 2012-2013* (2013), p. 73. Facilities rental, note, is not listed here, even though the institute does offer the possibility for, in its own parlance, “event experiences” and “event management services”.

and its more external orientation to both funders and audiences. However, this shift did not imply that museums always simply marched to their new sponsors' drums. She observed rather that museum managements were often able to retain a high degree of autonomy by reshaping funders' demands or wishes in accordance with a museum's "portfolio", i.e. its ideas and proposals for future exhibitions. While such shows often got the publicity sponsors were seeking in order to increase name recognition, museums—certainly not averse to name recognition and increased attendance either—were able, by public money thus saved or by door money earned, to maintain more traditionally curatorial exhibitions, albeit perhaps with a smaller splash. Alexander concluded that in art museums these developments, besides a conflictual relation between curatorial staff and management, have led to a "broadening of art", a trend exemplified by more, and often more popular, exhibitions and a break with the traditional high art canon.<sup>461</sup> As noted, film heritage institutes, judging from the 'symptoms' mentioned in chapter 1, have broadened their presentations, too, while at the same time they have narrowed the range of materials presented from their collections.<sup>462</sup>

I have deliberately called mine a "set" of film heritage institutes for the simple reason that technically it is not a sample: as pointed out above, a statistically representative portion of a whole could not be made. Nor can it be called a selection: even though my interest was led by qualitative considerations, viz. public status, practical circumstances determined the set's makeup more heavily. Given this lack of statistical representativeness, my evaluation is foremost an exploratory endeavor.<sup>463</sup>

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<sup>461</sup> Alexander (1996), pp. 122-135. Alexander's institutional approach, particularly the consequences of the emergence of the managerial model, is mirrored in sociologist Eliot Freidson's study of established, professional institutes, particularly in his detailed analysis of the dynamics of power relations between rank-and-file and management; see his: *Professional powers: a study of the institutionalization of formal knowledge* (1988 [1986]), pp. 209-230.

<sup>462</sup> For an inside view of the policies and their changes of film heritage institutes we will have to wait for the report Ramesh Kumar, of New York University's Moving Image Archiving and Preservation (MIAP) Program, is preparing based on the corporate archives of three such institutes; a foretaste of his research is: 'The making of the National Film Archive of India: notes from the archive of the archive', in: *The Moving Image* (Spring 2013), pp. 98-128.

<sup>463</sup> I take the definitions of "sample" and "selection" from: Terry Cook, 'Many are called but few are chosen: appraisal guidelines for sampling and selecting case files', in: *Archivaria* (Summer 1991), pp. 26-28.

Even though in actual practice the contrast between public and private pursuits has become increasingly blurred,<sup>464</sup> as a category publicly funded institutes can be contrasted with two other ones. On one hand, there are institutes, often similar in mode of operation, that are wholly or predominantly supported with private money. Apart from complying to laws and regulations that apply generally to the operations of privately funded organizations and enterprises—either nonprofit or for-profit—, these institutes are not obliged to act according to specific requirements by a legislator, only to the wishes and specifications, if any, of owners, donors, legators or grantmakers. Unless stipulated otherwise, they are under no obligation to account for any of their activities or even open up their holdings to third parties, whether visitors or researchers. But that, I assume, is not a widespread practice. In fact, there are private organizations for whom public presentations are their express purpose; one example, as we have seen in chapter 2, is American TV corporations' acquisition of Hollywood studio film libraries as relatively cheap and attractive product for profitable broadcasting and DVD release (major global corporations, such as Sony, have done the same).

On the other hand, there is a recent category of privately owned repositories, the web-based platform or provider, that allows both individuals and juridical persons to create, store, and share born- or made-digital moving image materials—of which YouTube, of course, is the biggest by far. They differ in terms of the functions distinguished earlier in that their emphasis is predominantly on access. But rather than resembling repositories of moving image materials—albeit barely, given how uneven they are in terms of image or sound quality, how unstable in terms of their 'catalogue', and their lack of source information—, what matters more is that their very ease of both uploading and downloading has created a new, certainly more pronounced participatory form of moving image culture. As the word "create" comprises materials homemade, appropriated (or pirated), and modified, content of these platforms may push the envelope, to say the least, of laws and regulations, those regarding obscenity and copyright most particularly. Access being their most distinctive characteristic, these platforms

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<sup>464</sup> This is not a matter of funding, nor of cultural institutes, alone. On a more general level, too, the public impact of private institutes or the transfer of once public tasks to private parties have affected society as a whole, administratively, legally, and morally; see: Tom Nesmith, 'Still fuzzy, but more accurate: some thoughts on the "ghosts" of archival theory' [review article], in: *Archivaria* (Spring 1999), pp. 147-148.

do not merely contrast with the more traditional privately and publicly funded institutes, they also significantly affect the dynamism of the entire film heritage field.<sup>465</sup>

Of course, categorical and institutional distinctions do not make all the film heritage institutes in my set identical. Besides stature, they also differ in a number of other important respects. Some are stand-alone institutes (e.g. Cinemateca Brasileira, São Paulo; Cinémathèque québécoise; Irish Film Institute), while others are part of a larger cultural, administrative, archival or educational institute (e.g. Filmoteca de Catalunya, which is part of a public body for the commercial development of the Catalan cultural sector created by the Catalan Department of Culture; Hong Kong Film Archive, which is one of a number of heritage institutes managed directly by a government department; National Film Center at the National Museum of Modern Art, Tokyo). Again others have a remit that transcends cinema and its related collections (UCLA Film & Television Archive; Bophana Centre de Ressources Audiovisuelles, Phnom Penh, which collects sound recordings, still and moving images; or, since August 2014, Ngā Taonga Sound & Vision, which now unites New Zealand's radio, film, and TV collections<sup>466</sup>). Furthermore, while the institutes surveyed perform one or more of the abovementioned tasks with regard to the film heritage, some have been given responsibilities, such as funding, production, distribution, promotion, licensing, authorization and/or training, that rather concern the film business or industry (e.g. BFI-NFTVA; Centre Cinématographique Marocain, Rabat; Fondazione Centro Sperimentale di Cinematografia—Cineteca Nazionale).<sup>467</sup> Furthermore, these institutes vastly differ in a number of, often interrelated, quantifiable aspects that may well have an effect upon the tasks prioritized and performed: the amount of funding they receive and/or raise; number of employees; capacity of the premises as well as the availability of other venues (Bophana Centre de Ressources Audiovisuelles; Cinemateca Dominicana, Santo Domingo; Filmoteca de

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<sup>465</sup> Library and information scholar Karen F. Gracy points out how the position of institutes traditionally seen as possessing cultural capital (a term borrowed from the work of sociologist Pierre Bourdieu) is affected by internet archives (as well as by repatriation). See her: 'Moving image preservation and cultural capital', in: *Library Trends* (Summer 2007), pp. 191-193.

<sup>466</sup> While writing this introductory chapter an e-mail was sent through AMIA's ListServe, in September 2014, which announced the name change of the institute that was initially included in my set as the New Zealand Film Archive into Ngā Taonga Sound & Vision, the outcome of a merger with Sound Archives Ngā Taonga Kōrero and the Television New Zealand Archive. I will use the new institute's name retroactively.

<sup>467</sup> It is through such measures, too, that some of these institutes have transcended the abovementioned urban domain of culture and gained influence, cultural or even political, on a national level.

Catalunya; and Ngā Taonga Sound & Vision make it a point to show all or part their presentations at venues and events over the entire territory they service); other facilities to realize their public presentations and disseminate their information (e.g. exhibition space; digital infrastructure—Cinémathèque française-Musée du Cinéma; Cinémathèque québécoise; Cinémathèque suisse; and Fondazione Centro Sperimentale-Cineteca Nazionale have uploaded selective recordings of their public activities on their websites or a separate web channel); and, finally, the number and frequency of their public presentations (for instance, in February 2014, the Centre Cinématographique Marocain showed a single public program, a combined feature and short film, in its one auditorium, while BFI-NFTVA offered a plethora of presentations, ranging from an exhibition, retrospectives, releases, a festival, a masterclass, and various other events in its four auditoria, exhibition space, and nearby concessioned IMAX theater all through that month; for both institutes these presentations were not out of the ordinary). So, in order to make comparisons on the basis of criteria that apply throughout the set, I have disregarded quantitative aspects and focused on the qualitative aspects of their public activities and visitor information. And although I will mention conditions that may have impinged on the institutes' presentations, I concern myself largely with the content that is realized within their variously enabling and disabling circumstances.

### *Formats*

Public presentations come in a small number of formats that are used by all of the 24 institutes in my set. Most of these formats are tried-and-true arrangements, largely developed in museums, cinema theaters or festivals before the emergence of the modern film archival movement in the early 1930s. In the following I make a distinction between only a handful of format terms, both to avoid the confusion that arises from the use of different terms for the same phenomenon (for instance, in English *series* and *retrospective* are sometimes used interchangeably in my survey, as are *hommage*, *rétrospective* or *cycle* in French) as well as to make comparison feasible.

Of the terms I will use, *virtual exhibition*, (*permanent/temporary*) *exhibition*, and *festival* are the only consistently continuous presentations (except at Ngā Taonga Sound & Vision, which

interrupted its exhibitions when the institute closed a few weeks for the summer holidays; elsewhere the summer closure customarily sets a temporary presentation's term). With respect to film screenings I distinguish between the following formats: *one-off*, by which I mean an autonomous, single screening of a film or compilation of films (although I allow for the odd repeat screening). *Release*, which I define as an autonomous, repeatedly screened film or compilation, either continuously or continually. A release can be a title from an institute's own label (which may include re-releases of preserved or restored films), from an outside distributor, a temporarily imported film or compilation, or simply a string of repeated screenings of the same film or compilation (the latter is not strictly a release in the trade's sense of the term, but as in many cases rights have to be cleared for a specified period and place, too, I see no urgent reason to make a distinction). By *retrospective* I mean a program of related screenings, shown either continuously or continually, of a number of films and/or compilations arranged under a collective title. *Series* is a program of related screenings of films and/or compilations arranged under a collective title and shown periodically; in some cases a series comes in the shape of a film course. And by *event*, finally, I mean a usually one-off occurrence that involves a substantial personal appearance for a lecture, interview, panel discussion, Q&A, book or DVD launch, etc., by personalities that have sufficient audience appeal of themselves, i.e. no screening needs to take place. (I distinguish events from brief introductions by management, programmers or curators, etc., which are usually not considered to contribute to a show's drawing power, a reason why they may not always be listed; I also distinguish them from series, particularly courses, whose scheduled screenings are preceded by introductions. Admittedly, these distinctions cannot always be unequivocally made, as the respective 'weight' of screening and personal appearance can also be a matter of publicity.) Events are autonomous or part of either of the abovementioned formats—in which case it is organized on the occasion of whatever that format contained at a particular moment. Events, as well as festivals, moreover, are formats for which a film heritage institute, because of its specific facilities, is not infrequently the host to other organizations.

Apart from the distinction between on-site and online exhibitions, which is principally a matter of access, the only parameters on which one format differs from another are frequency

and duration. With regard to exhibitions—both on-site or online—, this parameter obviously defines the (semi-)permanent from the temporary ones. With regard to programs of screenings it defines the one-off from various forms of repeated and/or multiple screenings. The latter merely differ among themselves in terms of compression and continuity: either they are relatively brief—commonly measured in terms of weeks or months—and repeated and/or combined (e.g. release or retrospective), or they are prolonged—commonly measured in terms of seasons—and periodical (a series). In terms of content, however, these formats are mutable.

A few comments are in order here. First of all, strictly one-off screenings were rare (only two institutes in my set employed this format in some significant measure relative to their other presentations: the Jerusalem Cinematheque-Israel Film Archive and, most abundantly, the Cinemateca Portuguesa-Museu do Cinema). Elsewhere they were largely made part of some form of serial screenings. This is a sign of the role film heritage institutes are expected to assume by contextualizing their presentations in various ways, but also of their economics, since serial screenings, because of their prolonged, planned nature, conveniently allow preselling (e.g. season tickets) and the building of a subscription base. Also, formatted programming allows concentrated and cost-saving publicity (even the layout of the institutes' program bulletins—online or takeaway—reflect a compartmentalized arrangement of presentations with barely a loose end). Nevertheless, the tendency to show films in one context or another can become habitual to the point of compulsion. For instance, the screening at the Cinemateca Uruguaya, Montevideo, on consecutive Saturdays in February and March 2014, of four feature fiction films in its series *Trasnoches* can hardly be said to be meaningfully connected when its program bulletin states: “The late night shows (...) have returned with four films that share some (a few) stylistic features, or at least whose directors were listed as being the coolest of the end of the millennium. (...) Anyway, four good excuses to stay up late.”<sup>468</sup>

Secondly, the mutability of formats shows that these arrangements have no intrinsic value. Naturally, one-off screenings in themselves do not easily allow programmatic contextualization. Most formats, however, can shade into each other or be used expediently, if

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<sup>468</sup> ‘Trasnoches’, in: *Boletín Cinemateca Uruguaya* (February-March 2014), p. 22; see for the original Spanish-language text Appendix B.

not arbitrarily. Cinematek, Brussels, for instance, mounted a *retrospective* of Bosnian filmmaker Danis Tanovic, on which occasion it *released* his temporarily imported, latest film, which was shown under the label of its *series* of previously undistributed films in Belgium. More frequently and systematically, the Centro Sperimentale di Cinematografia-Cineteca Nazionale fuses various formats into one in presentations that seem to be one-off programs, raised to the status of event by complementary personal appearances, but that could just as well be seen as compact, one-day retrospectives, since they consist of the screening of a number of films collected under an umbrella title and connected to the occasion's topic (here, inversely, the film program is organized on the occasion of the event). To mention just one example among many: on February 4, 2014, the institute hosted a meeting with invited guest Italian actor Toni Bertorelli on the occasion of the launch of his book, whose story was set in the Turin jazz scene in the 1960s; this event was surrounded by the screening of three feature fiction films that were related in one way or another to jazz in Italy (I use the phrase "one way or another" by design to suggest that the book launch was given more substance by adding film screenings).<sup>469</sup> Formats, then, do not determine content. Rather, they are ways of securing audience interest, which in some cases benefit from brevity, in others from length. But these considerations, too, depend on practical decisions and circumstances, such as the logistics of program planning, (inter-archival) print traffic, rights clearance and screening limits, capacity of the venue, specific occasions, preferred programming style, etc.

### *Survey*

In the following I will provide in alphabetical order vignettes of the institutes in my set and summarize and comment on their screenings, exhibitions (if any), and visitor information about these presentations. This will be followed by an evaluation of the survey as a whole. For my data I have relied, in addition to what I copied from the institutes' websites in February 2014, on notes made while consulting their websites on both previous and later occasions, their funding

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<sup>469</sup> 'L'effetto del jazz. Lo Swing Club di Torino' (February 4, 2014); at: [http://www.fondazioneccsc.it/events\\_detail.jsp?IDAREA=16&ID\\_EVENT=991&GTEMPLATE=ct\\_home.jsp](http://www.fondazioneccsc.it/events_detail.jsp?IDAREA=16&ID_EVENT=991&GTEMPLATE=ct_home.jsp).

and mission statements,<sup>470</sup> e-newsletters, press releases, and program bulletins, if any (particularly to complement sparse visitor information about programs that had begun before and/or continued through February 2014), as well as occasional other web-based sources.

In evaluating the survey I have not used the equivalent of a questionnaire or other standardized form. There being no prescribed range or mixture of presentations, the survey is not meant to check off boxes; the fact that in a given case many boxes would have been left unchecked reveals no more than the observation that some formats were absent from the palette of presentations during a particular month. However, in some cases a preference, even a typical programming style could be identified, which I will duly mention.

With regard to visitor information I do have a number of criteria, largely related to the ways the institutes enable their users and visitors to learn more about the presented materials and their histories. The central considerations here are: informativeness, expertise, and relevance. Informativeness refers to the quantity of visitor information provided. Expertise, on the other hand, refers to its qualitative aspects, for instance the considerations—technology, aesthetics, history—listed in the definition of curatorship quoted in chapter 2, even though it depends on the specific presentation which of these three (or other ones) are appropriate. By relevance I mean the specific considerations underlying a presentation. Furthermore, I compare introductions, plot summaries, contextual and other information with mission statements. Finally, I will not evaluate each explanatory text to each presentation exhaustively, but identify those aspects that I think are characteristic of or important to an institute. The complete (untranslated) files of programming and visitor information of all 24 institutes can be found in Appendix B.

### **Australian Cinematheque, Brisbane**

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<sup>470</sup> I am aware that mission statements need to be taken at face value, as they are often a mere required field in the paperwork needed by governments, grantmakers, and other bodies vital to the operation of film heritage institutes. Usually boilerplate, as in “to collect, protect, preserve, and disseminate the moving image heritage” or variants thereof, some institutes’ statements nevertheless transcend the formulaic and seem to seriously attempt to position themselves in a distinctive way. Indifferent funders notwithstanding, I consider film heritage institutes accountable to the statements they make.

The Australian Cinematheque is part of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), a complex of two visual arts institutions in separate buildings 150 meters apart. The Gallery of Modern Art houses the Cinematheque's two auditoria (aggregate capacity 300), the smallest of which has retractable seating that allows multimedia performances and other, less conventionally theatrical presentations. Its screenings are partly based on the Gallery's moving-image collection in which Asian, Pacific, and Australian works are heavily represented. But despite drawing on (and adding to) these collections, the Cinematheque clearly evinces a wider international outlook that features both recent as well as historical trends.

The Cinematheque's preference for programs of a certain duration is plausibly a function of its immediate museum environment, which allows it to have some of its presentations coincide with activities, notably exhibitions, organized at QAGOMA's two galleries. (From late June through September 2014, for instance, the Cinematheque's retrospective *Food on film* ran parallel with the Gallery of Modern Art's exhibition *Harvest*, "a celebration of food in art [w]ith over 150 works from the Gallery's Collection.") Judging from its programming style, its preference for the retrospective format in particular, the Cinematheque has over the last few years favored programs in which connections and coherence were created between the works selected other than based on the most obvious, such as a filmmaker or genre (organizing principles that it features as well); a fairly large number of its retrospectives were thematic. Finally, its programming style is also a way of giving form to its mission: "retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists". Besides retrospectives, its one-off screenings usually feature recently restored prints of modern classics of international art cinema.

See also: <http://www.qagoma.qld.gov.au/cinematheque/current>

*Summary of presentations:*

- 1 one-off screening

MANILA IN THE CLAWS OF LIGHT, 2013 restoration of this 1975 Filipino feature film by the World Cinema Foundation (founded by filmmaker Martin Scorsese, in 2007).

- 1 retrospective

*Fairytales and fables* (January 10-March 30), a genre-based program that consisted of a large number of thematically arranged feature fiction and animation films covering a wide range in terms of both year of production and country of origin.

*Summary of information:*

MANILA IN THE CLAWS OF LIGHT received a one paragraph description, preceded by fairly complete credits and some technical information. The paragraph deals succinctly with a number of aspects: its style (“slice of life”, “true representation”) as a corollary of director Lino Brocka’s political engagement and critical stance against notorious, one-time president Marcos; a brief story summary of the trials and tribulations of its working class protagonist; the film’s troubles with censorship; and information about the state of and the work done on the elements used for its restoration and the new print’s premiere at the 2013 Cannes Festival.

Although relatively informative in the sense that the film’s description was not limited to a plot summary, its succinctness could not but lead, one suspects, to unsubstantiated statements. With the phrase that MANILA IN THE CLAWS OF LIGHT is “considered to be the most significant film in Filipino cinema history” the Cinematheque relied on received knowledge, freeing itself from providing background or even an opinion. Furthermore, one wonders whether young visitors, in 2014, could be expected to know about “the corrupt and oppressive political regime of President Ferdinand Marcos” (unless that was considered sufficiently instructive), which ended almost thirty years before. On the technical side, finally, while the film’s credits mentioned “35mm”, the screening format was DCP. This explicit discrepancy would benefit from further comment, as comparable screenings of recently restored films at this venue did not mention digital screening formats. Moreover, the retrospective also contained a number of instances where negative or printed format differed from screening format.

*Fairytales and fables*, was introduced in a sweeping but brief overview of the program’s range, in terms of time span: from turn-of-the-20<sup>th</sup> century trick films through early 21<sup>st</sup>-century works; genre: from various animation techniques to witty comedies, bleak political allegory, and experimental film; as well as production country. The retrospective was subdivided into six thematic sections: ‘Coming of age’ (“the trope of a child abandoned—emotionally or

physically—in an uncertain world”); ‘Classic tales and twists’ (“cinematic renditions and reinterpretations of classic tales, as well as original stories that draw on the structural elements of both literary and oral fairytale and fable traditions”); ‘Animals and shapeshifting’ (“anthropomorphic animals with human character traits and protagonists who have been physically transformed, voluntarily or not, into animal form through magical intervention”); ‘Through the looking glass’ (“classic European fairytales [...] through another cultural lens”); ‘Catch a fairy by the tale’ (“the films [...] sidestep the retelling of any single tale and instead interweave fairytale fragments with elements of other genres. While not true fairytales, their use of fairytale archetypes and tropes compliments and renews the genre”); and the one exception to this motif-based division, ‘Silent cinema’.

This retrospective was typical for the way the Cinematheque makes a large number of disparate films cohere within a broadly defined type of story and brought out fairytale elements in a few films not always immediately associated with it (e.g. *GASLIGHT*). The effort of mounting a program of some originality notwithstanding, it was unfortunate that the Cinematheque’s visitor information for this program came largely from quoted newspaper and magazine reviews, distributors’ catalogues, and program descriptions of art houses, festivals, and other film heritage institutes. Thus, by relying on outside sources for its visitor information it denied itself the opportunity to amplify its own vision and strengthen its approach to film history. Not only did these copied texts frequently consist of mere storyline summaries, they were, of course, written for other purposes, within other contexts. In fact, the Cinematheque even quoted itself: the brief description of *NIGHT OF THE HUNTER* was copied from its 2008 retrospective *Caligari and his sideshows: mental and representational instability*. This apparently all-purpose summary undercut the retrospective’s ambition to take a different look at films that “investigate and reinvigorate” the fairytale. Nor did it reflect the ambition to “[m]aximise access to the Collection and to temporary exhibitions through display, information, educational and interpretive services of the highest standard” (my italics).<sup>471</sup>

As a rule the Cinematheque’s credits were fairly complete; and it is one of very few institutes that systematically mentioned both the source of the print it showed as its screening

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<sup>471</sup> Queensland Art Gallery Board of Trustees annual report 2012-2013 (2013), p. 105.

format. What constituted another missed opportunity, though, is that it refrained from explaining what circumstances led it to show prints on 16mm or DCP of films that were shot and restored on 35mm (after all, it has the facilities to show all these formats), or why it showed black-and-white rather than color prints of the retrospective's silent films.

### **Bophana Centre de Ressources Audiovisuelles, Phnom Penh**

Founded in 2006, the Centre is the youngest institute in the set. An initiative of two filmmakers, Rithy Panh and Ieu Pannakar—the latter at the time was in charge of the Cinematic Division within the Cambodian Ministry of Culture and Fine Arts—, it is aimed at the retrieval, collection, presentation, valorization, and research of Cambodia's memories in moving images (film, TV), photographs, and sound recordings. The stand-alone Centre is not only of signal importance in the efforts to reverse the devastation of the country's cultural memory caused by three decades of war, most perniciously the Khmer Rouge's savagely thoroughgoing, genocidal regime (1975-1979; the Centre has actually been named after one of the regime's victims, Bophana, a young woman killed after months of torture). It is also meant to hand back the memories retrieved to both victims and those born after these war years, enable them to engage with these memories, and restore the broken bridge with the past.<sup>472</sup>

As mentioned above, the Centre is committed to showing its presentations all over the country, even though the frequency of these presentations has stabilized while their geographical spread has diminished over the past few years;<sup>473</sup> its website does not provide specific data about what these projections showed. As for presentations at the Phnom Penh-based Centre itself (besides access to hundreds of hours of materials on video copies), they consist mostly of screenings on Saturdays in two series called *Ciné samedi* and *Ciné Club*. In the month of February 2014, an exhibition, held over from January, brought together artists and “members of the Cambodian community” to engage with their family photographs. The relative sparseness of its public screenings may well be related to the weight the Centre attaches to

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<sup>472</sup> The foundation of the Centre, then, appears to have been no small feat, given that it occurred during the increasingly corrupt and dictatorial reign of Hun Sen, a former Khmer Rouge military commander, prime-minister since 1985. However, its many foreign donors give the institute a certain degree of independence (see Appendix A).

<sup>473</sup> ‘Projections itinérantes’, at: <http://bophana.org/event/mobile-screenings/>.

other tasks and objectives, viz. its research and documentation center (which, judging from its website, reaches a far greater number of people than its screenings ever could), its training of a new generation of filmmakers and technicians, and stimulating discussion (see below).

In its combination of societal, (film) historical, and, I daresay, healing approaches the Centre is unique.

See also: <http://bophana.org/en/event/>

*Summary of presentations:*

- 1 temporary exhibition

*Jorng Nam* ((January 25-February 8), which “brings together artists and members of the Cambodian community to reclaim, reinvent and remember their family photographs and stories from Cambodia’s vibrant past.”

- 2 series

*Ciné samedi* (February 1, 8, 15), featuring historical and contemporary propaganda (e.g. SAINT-VALENTIN, a 2011 TV production warning against unprotected sex) and documentary films (e.g. Norodom Sihanouk’s KAMPUCHEA 1965), as well as recent fiction in weekly screenings.

*Ciné Club* (February 9, 23), where international repertoire as well as new, national productions are screened and discussed—sometimes only discussed—every other Saturday.

*Summary of information:*

The temporary exhibition *Jorng Nam* clearly fitted the general exhibition policy of the Centre by valorizing its collections and enabling artists to reflect on the country’s history. Specific visitor information about *Jorng Nam* contained no more essential information than what was quoted above.

The two film series that make up the Centre’s screenings, *Ciné Samedi* and *Ciné Club*, are to a certain extent each other’s complement. The former is meant to familiarize audiences with the Centre’s collections as well as with films from private collections in weekly screenings; print sources, however, were left unmentioned in the program notes. Summaries of individual programs predominantly emphasized their historical content, albeit in a superficially enumerative way. On a more general level, one would have expected that the presentations by

an institute committed to “master, understand, and accept” Cambodia’s history merited fuller background information in a country where c. 70% of the population is under thirty.

*Ciné Club*’s bi-weekly programs cater more to film enthusiasts. Although it aims to show “a vast repertoire of films from all over the world”, the two February programs happened to be exclusively domestic. In fact, as other instances of this series show, the types of films screened partly overlap with those of *Ciné samedi*, their complementariness notwithstanding. The main difference is that *Ciné Club* sessions are often followed by talks or Q&As with visiting filmmakers or experts—in fact, some are workshops rather than full-blown screenings. Discussion was likely to have followed at least one of the February programs, a compilation program of films made by young Cambodian filmmakers under the collective title ‘Short film critics’, although this was not explicitly announced.

Overall, information of the Centre’s public activities is minimal, mostly restricted to insubstantial summaries (and, insofar as film screenings were concerned, with only a few credits and technical details). However, the lack of contextualization may be only apparent as, according to its mission statement, its archives are brought to life by the conferences, debates, exhibitions, and workshops the Centre organizes so as to share the documents with different audiences and promote dialogue and reflection.

### **British Film Institute-National Film & Television Archive, London**

The BFI-NFTVA, founded in 1933, is one of the oldest institutes of the modern archival movement.<sup>474</sup> It is also one of the biggest, not just in terms of the size of its collections, but also in terms of the responsibilities it has assumed in recent decades, such as distribution and the funding of film productions. As a film heritage institute, then, it does not concern itself merely with the past, it also stimulates current initiatives (thereby creating, of course, a future heritage to manage).

The institute’s public venues are distributed over two locations, the Southbank (four auditoria, with capacities ranging from 38 to 450 seats, and gallery space) and the BFI IMAX theater (a 500-capacity auditorium) at nearby Waterloo; the latter is operated by Odeon, an

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<sup>474</sup> Houston (1994), pp. 23-37.

international cinema group.<sup>475</sup> The variety of presentations at these venues reflects one of the institute's strategic priorities: "to help build audiences for a broader range of films across all platforms". Its current, five-year digitization project, which will provide access to 10,000 digitized films for theatrical screening as well as for education and research through digital platforms (such as BFI Player), underscores enlarged access as a key element of the institute's policies.

The two-month exhibition *Derek Jarman: strange magick* (accompanied by events that valorized various aspects of the Jarman archives) at its Southbank venue, on one hand, and the *Lord of the Rings* trilogy all-nighter ("by popular demand") at its IMAX theater, on the other, marked the extent of the range of works BFI-NFTVA presents and the associated range of audiences it targets. As well its February 2014 previews of upcoming releases, under its own label (of new and restored films) as well as by other distributors, ran the gamut from art cinema to Hollywood blockbuster. With this 'department store-approach' of a large assortment of simultaneously presented programs BFI-NFTVA projects itself as a place that promises to always have something for everyone. The size and variation of its collections (both film and TV—besides, of course, related materials) and the responsibilities it assumes within the British audiovisual field make the institute a major player.

See also: <http://www.bfi.org.uk/>

*Summary of presentations:*

- 1 temporary exhibition

*Derek Jarman: strange magick* (January 23–March 30), from the institute's collections. Marking the twentieth anniversary of the artist's death, the exhibition featured a "selection of Jarman's famous notebooks alongside photographs and designs that showcase the filmmaker's long-standing fascination with magic, myth and religion".

- 7 one-off screenings

previews of feature fiction releases, either new titles (e.g. *ONLY LOVERS LEFT ALIVE* [2013]; *THE GRAND BUDAPEST HOTEL* [2014]; *COMMON* [2014]) or vintage (a new print of the MGM musical *FUNNY FACE*

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<sup>475</sup> 'BFI IMAX faq', at: <http://www.bfi.org.uk/about-bfi/help-faq/bfi-imax>.

[1957]—screened as part of a Valentine’s Day special compilation program) as well as *Lord of the rings* trilogy-all nighter and *BUG 41*, an evening on “the evolution of music video”.

- 10 releases

A mix of recent (e.g. *GRAVITY*; *JACK RYAN: SHADOW RECRUIT*) and vintage feature fiction titles (*NIGHT OF THE HUNTER* [1955]; *LIFT TO THE SCAFFOLD* [*ASCENSEUR POUR L’ÉCHAFAUD*; 1958]), and one recent nonfiction production (*JERUSALEM*). Moreover, the films that were collected in a retrospective called *In the studio*—a title which merely referred to its Southbank location’s smallest, “boutique cinema space”—were essentially a number of then recent, mostly commercially released feature fiction films (*TEENAGE*; *PHILOMENA*; *BLUE IS THE WARMEST COLOUR* [*LA VIE D’ADÈLE*]; *NEBRASKA*).

- 5 retrospectives

*A serious man, a modern world: Buster Keaton and the cinema of today, part 2* (February 1-26; follow-up of part 1, shown in January 2014) on the occasion of the theatrical release of the 4K digital restoration of Keaton’s best known feature, *THE GENERAL* (1926). This, one of four personality-based retrospectives, mixed Keaton’s films with contemporary works that shared one or more characteristics to argue and accentuate Keaton’s modernity.

*Al Pacino, part 1* (February 1–March 20), a chronological overview of the actor’s career.

*Feng Xiaogang: spectacular China* (February 3-22), an overview of China’s currently most successful feature fiction director.

*Queer pagan punk: Derek Jarman part 1: Jarman and the occult* (February 5–April 7), a selection of Jarman’s and other films variously related to his work and screened parallel to the abovementioned exhibition.

*Discover Arab cinema* (February 4-22), a geography-based program that was part of a year-long “introduction to Arab cinema in 12 easy steps”, showing recent and older features and shorts.

- 11 events (nine of which were organized on the occasion of some of the abovementioned programs)

Q&A with writer, producer, director, and cast following the preview of TV movie *COMMON*.

A conversation with Feng Xiaogang on the occasion of the retrospective of this Chinese filmmaker.

The Jarman season was strewn with Q&As—performers Jenny Runacre (JUBILEE), Toyah Willcox (THE TEMPEST), Dexter Fletcher (CARAVAGGIO), and producer Don Boyd (ARIA)—and lectures: *In the tradition of magick: the cinema of Derek Jarman*, lecture by season curator William Fowler, *Jarman on the Thames*, and *The Derek Jarman archives*, lecture by BFI Special Collections senior curator Nathalie Morris and a discussion of the editing of the book *Derek Jarman's sketchbooks*. Furthermore: *The centenary of The little tramp*, on the occasion of Chaplin biographer David Robinson's new book *The world of limelight*; *BAFTA masterclass: cinematography with Anthony Dod Mantle*, featuring this acclaimed director of photography.

- 1 festival

7<sup>th</sup> *BFI Future Film festival* (February 21-23), a brief, three-day festival, in which each day was dedicated to a specific type of film (documentary, fiction, animation) for young filmmakers (15 to 25-year olds) to show, watch, discuss, and network.

*Summary of information:*

Given its variety of presentations it was not surprising that BFI-NFTVA's visitor information distinguished between types of program and, implicitly, target audiences. For instance, all of its one-off screenings and releases usually received not much more than plot summaries or synopses. These screenings comprised mostly films that could also be seen in commercial theaters at the time, except those shown at BFI's IMAX theater. Clearly, descriptions functioned as publicity rather than information, ostensibly made to help casual filmgoers decide what to choose from London's volume of entertainments, while downplaying the archival or museum context (or, put differently, accentuating its social rather than its intellectual or sacred connotations.<sup>476</sup>). The films in the retrospective *In the studio* received similar summaries, but as pointed out above, this was a barely camouflaged string of releases (that also played in commercial venues), and a retrospective in name only. Apparently meant to strengthen the promotional character of these summaries, the brief artistic eulogies, mostly about performers,

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<sup>476</sup> Anthropologist Robert Kelly originally and specifically used the triplet intellectual – sacred – social to identify museum visitors' needs; see: George F. MacDonald, 'Change and challenge: museums in the information society', in: Ivan Karp, Christine Mullen Kreamer, Steven D. Lavine (eds.), *Museums and communities: the politics of public culture* (1992), p. 165. As "[t]he museum context, almost by definition, presents audiences with artifacts and information that fall outside of the demands of their daily routines and relationships", BFI-NFTVA's publicity likely serves to just get people in and loosen up their notions of the archive and the museum; the quote is from: Constance Perin, 'The communicative circle: museums as communities', in the same volume, p. 191.

“McConaughy is astounding”; “flawless performances”; “spectacular cast”; “Judi Dench and Steve Coogan give nuanced performances”; “Skillfully constructed from stunning footage”) were not enlightening.

New, digital prints were screened of three classic films: FUNNY FACE; NIGHT OF THE HUNTER; LIFT TO THE SCAFFOLD. These films’ cult status and/or star appeal will have had greater commercial potential than other films revived from history. But at the same time it can be taken as an attempt to add an archival touch and build “audiences for a broader range of films”. While they received a somewhat more rounded treatment by expanding their summaries with statements about performance, style or film historical significance, these additions leave one wondering even more whether their superlatives and throwaway phrases actually functioned as aids to understanding, particularly with regard to NIGHT OF THE HUNTER (“Charles Laughton’s sole outing as director is a towering achievement, marvellously [sic] expressive in its highly imaginative use of cinematic poetry”) and LIFT TO THE SCAFFOLD (“for the high contrast black-and-white look [director Louis] Malle engaged the brilliant cinematographer Henri Decaë” or that its “co-screenwriter was a leading rightwing literary novelist”). Slipping in FUNNY FACE amid recent features in a special Valentine’s Day program may well have been more successful to realize the institute’s strategic priority, what with the film summary’s reference to recent mainstream productions—feature film THE DEVIL WEARS PRADA and TV series UGLY BETTY— that were also set in the world of fashion.

There was a change of approach with the five retrospectives, all exclusive and curated presentations, shown at BFI-NFTVA’s premises. While plot summaries were provided for the titles included in this format, too, they were all introduced by more or less extensive, more or less informative texts that implicitly addressed another audience segment. This was best exemplified by *A serious man, a modern world: Buster Keaton and the cinema of today. Part 2*— one of the few of the survey’s retrospectives in the month of February 2014, incidentally, that contained silent films shown with live musical accompaniment (but because they were all screened in digital formats, some apparently were shown with soundtracks). As its title indicates, it argued the continuing relevance of Keaton’s oeuvre, accentuated by showing it alongside “a few recent films which (...) may help to shed light on the enduring modernity of

Keaton's work", according to the curator. "Deadpan humour", "eloquent use of composition", "meticulous framing", "laconic performances", "inspired gags", among others, are identified as elements reminiscent of Keaton's films—though not necessarily, I would say, of "enduring modernity". Not exempt from hyperbole either, the program's introductory text and summaries relied heavily on film critical jargon. Because its target audience was assumed to understand this type of discourse and its references, the program's central argument was less explained than implied. Still, one wonders what even the cinephiles might have taken away from such copy as "[t]he spirit of Keaton is present, especially in the laconic performances of the lead couple (...), though Welles, Tati, Tashlin and Chuck Jones are hovering about, too."

The information for the retrospective of Derek Jarman's and related films, *Queer pagan punk: Derek Jarman part 1: Jarman and the occult*, suffered from the same throwaway phrases, as in "his eclectic work is inspirational in its fearlessness yet remains touchingly personal"—it remained unclear, moreover, what the connector "yet" was actually meant to connect. Dropping the not exactly household names of artists John Piper and Paul Nash and its sometimes highbrowish summaries clearly signaled a different audience segment expected—and targeted—for this program.

The introduction to the retrospective of popular American actor Al Pacino failed to say much about the actor, a lack of precision that is characteristic of portraits of actors and what it is precisely what they do. What Pacino's talent consists of was not defined—epitomized in a quote from critic Robin Wood, "always, indissolubly Pacino". In the brief text the curator got a shot at it by mentioning two disparate things: that his acting is "predicated on the expression or repression of energy" and something about the perceived discrepancy between Pacino's star status and the type of "controversial" roles he played, particularly a bisexual bank robber (in *DOG DAY AFTERNOON*) and a serial-killing, undercover policeman (in *CRUISING*). One would think, however, that his very star status may well have insulated Pacino from controversy (another film star, Richard Gere, was not only the first choice for the lead in *CRUISING*, but had in fact shown a keen interest in playing it); in a way it is funny, parenthetically, that the word "controversial" never comes up when someone plays, say, the head of a criminal organization... Moreover, these two roles are not linked to the types of stories, and the characters that

peopled them, which were quite common in American cinema throughout the 1970s in otherwise fairly conventional, mainstream films.

Finally and briefly, the February leg of *Discover Arab cinema*, besides containing a number of films of highly topical interest (e.g. terrorism, of which London had had its share, too), was perhaps meant to lure a large audience by announcing its February lineup as ‘Thrillers’. Because this was factually misleading, the introductory text immediately watered it down to “thrilling plots”.

With its 7<sup>th</sup> *BFI Future Film festival*, however, the institute’s information may well have hit the right note. Aimed at a niche public of young filmmakers—15 to 25 year olds—, the upbeat text was direct and dialogic (“you” and “we”), reminiscent of TV advertising or radio deejays. It was clearly meant to enthuse, while at the same time it managed to enumerate the events lined up (workshops, guest speakers, screenings, awards, etc.) and the possibilities provided for networking, advice, etc. This event typified BFI-NFTVA’s efforts in promoting and stimulating British moving image culture, an elaboration of its second strategic priority “to support the future success of British film by placing a strong emphasis on new voices and fresh ideas”.

BFI-NFTVA is generous in its provision of general information for visitors and other users. Its lengthy policy strategy or the reasons for its decision to outsource the running of its IMAX theater, for instance, are all a click away from its homepage. As far as its presentations are concerned it certainly invests in attracting as wide and varied an audience as possible. Ironically, however, its program information is double-barreled in that it may either estrange casual filmgoers by clouding plot summaries with unenlightening comments or failing to address them at all, thereby either overshooting or undershooting one of its main targets.

### **Centre Cinématographique Marocain, Rabat**

Morocco’s national cinematographic center, founded in its original form in 1944, is since its reorganization in 1977 first and foremost an institute for “the organization and promotion” of the country’s film industry, ranging from production, distribution, and screening to securing professionalism. In practice this means, among other things, that CCM issues film permits,

professional and operating licenses, and certifications; as well, it oversees compliance with the laws and regulations underlying these activities. Its facilities include a laboratory, a studio for sound recording, mixing, synchronization, etc., and other post-production facilities, as well as an auditorium for public screenings. Furthermore, CCM was made responsible for the creation of “a cinemathèque”, although it actually boasts a film archive that comprises works ranging from the colonial era (e.g. French Pathé and Gaumont productions going back to 1905) up to current national productions (including co-productions with CCM); the quoted charter in its mission statement, incidentally, does not mention legal deposit. As a member of INNA-News, which in its turn founded Paxos, a society for the commercial exploitation of documentary and journalistic moving image materials, CCM’s archive probably constitutes an additional funding source with sales of copied materials to film and TV productions.

In its one auditorium, the Centre shows single programs of recent national productions, a combination of a feature fiction and a short film, in monthly changing programs. It is likely, however, that the features will have had a domestic, commercial release, as well as perhaps festival screenings or releases abroad, before being shown at its premises, because the Centre is not in the business of film distribution. The feature in its program, for instance, was released in December 2013.<sup>477</sup>

See also: <http://www.ccm.ma/>

*Summary of presentations:*

- 2 releases

SARA (2013), a Moroccan feature fiction, preceded by the short film COLLISION (2011), co-produced by CCM; screenings twice daily.

*Summary of information:*

Both films received the shortest of summaries—in fact, they might better be called teasers, since they merely set up expectations—, preceded by a few credits and technical details. Such skimpy visitor information seems to support the notion that presentations are a mere afterthought for CCM; its auditorium is also used for audio processing and, perhaps, for industry screenings. The institute is also uninterested in providing contextual information, of whatever

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<sup>477</sup> ‘SARA de Saïd Naciri’, at: <http://www.yallacine.com/sara-de-said-naciri/>.

kind, perhaps because the films screened are recent and information about them can easily be found at the usual sources. Less recent productions from its archive are not being shown at all; in accordance with its mission, they are only preserved.

### **Cinemateca Boliviana, La Paz**

Founded in 1976, the Cinemateca Boliviana's mission is to "recover, conserve, and preserve the Bolivian moving image heritage". It also collects cinema's classics and distributes "the best of world cinema of yesterday and today." As well, it has set itself an educational task by servicing academic institutes, providing "critical tools" and audiovisual materials for the benefit of both teachers and students. The importance of the national cinema patrimony is underscored by the project *Imágenes de Bolivia: propuesta de catastro, rescate y conservación de la memoria histórica del audiovisual, FASE 1*.<sup>478</sup> Its aim is to build a database of Bolivian cinema based on the following criteria: "filmed in Bolivia for Bolivians; filmed abroad for Bolivians; filmed in Bolivia by foreigners; filmed abroad by foreigners, but about Bolivia and Bolivians." The project is supported by the Spanish embassy and by the Agencia Española de Cooperación Internacional para el Desarrollo (AECID), a fund of the Spanish Ministry of Foreign Affairs. But while the recently founded Bolivian Ministry of Culture has created a legal framework for the protection of cultural heritage, within which the Cinemateca functions as the repository of the country's audiovisual heritage, structural funding from its own government for all its activities does not seem imminent.

The Cinemateca recently moved into a new building that boasts a library, documentation center, and three auditoria (aggregate capacity 339). Funded privately, the Cinemateca's screenings are a crucial way to generate its much-needed income. Hence, one suspects, the emphasis on international releases, particularly new or recent Hollywood feature fiction, with occasional presentations of Bolivian films. (Every July however, on the occasion of the Cinemateca's anniversary, generous selections of its archival holdings are digitally screened in one of its auditoria.) Its releases make its programming quite similar to commercial chain

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<sup>478</sup> 'Proyecto "Imágenes de Bolivia, fase 1"', at: <http://www.cinematecaboliviana.org/index.php/invitacion>.

cinemas in La Paz (e.g. Cinépolis and Multicine); it only distinguishes itself from these venues with its retrospectives and events.

See also: <http://www.cinematecaboliviana.org/>

*Summary of presentations:*

- 1 one-off screening

CIRCLE OF IRON, a 1978 US feature fiction film. Its screening was motivated by plans of a remake of this Bruce Lee cult film, shooting of which was scheduled to start in early 2014.

- 8 releases

Largely of then recent American feature fiction productions (e.g. THE HOBBIT: THE DESOLATION OF SMAUG; THE SECRET LIFE OF WALTER MITTY; WALKING WITH DINOSAURS; BLUE JASMINE), one Paraguayan (7 CAJAS) and one Bolivian feature film (YVY MARAËY-TIERRA SIN MAL).

- 3 retrospectives

*Grandes directores y Shakespeare* (February 13-26), featured the works of a number of internationally renowned filmmakers (in February 2014: Franco Zeffirelli, Kenneth Branagh, Akira Kurosawa, Roman Polanski, Peter Greenaway).

*Ciclo 100 años Primera Guerra Mundial* (February 20–March 12), a thematic program that showcased a small set of famous feature fiction films (in February 2014: ALL QUIET ON THE WESTERN FRONT; PATHS OF GLORY; GALLIPOLI).

*Ciclo Historias compartidas: raíces comunes. Mes de la herencia afroamericana* (February 25-27), a brief, three-day retrospective featuring a mix of two recent documentaries (DARK GIRLS and THE LOVING STORY) and one recent feature fiction film (THE HELP), all from the US.

- 2 events

Both were panel discussions with local representatives on the occasion of the retrospective *Ciclo Historias compartidas: raíces comunes*.

*Summary of information:*

Visitor information of most of the Cinemateca's screenings, whether a one-off screening, release or part of a retrospective, consisted of brief plot summaries that were copied from the popular website *FilmAffinity*, followed by copious production credits copied from the same source. Or, to be more precise, *FilmAffinity* was the only credited source, because in a number

of cases the equally widely used website *IMDb* carries the exact same information. Confusingly, when summaries were copied from *IMDb* only, they were uncredited. And both websites were left uncredited when, in a few cases, the institute expanded the copied summaries with a brief comment of its own.

The introductory text to its retrospective program *Grandes directores y Shakespeare* merely reported on the number of adaptations with a breakdown of the most popular titles (*Hamlet*, *Romeo and Juliet*, *Macbeth*), concluding that Shakespeare is the most adapted author of all time. Obviously, what counted in this, as well as in the retrospective *Ciclo 100 años Primera Guerra Mundial*, was the reputation and drawing power of the canonical feature fiction films they largely contained (e.g. *MACBETH*; *RAN*; *ALL QUIET ON THE WESTERN FRONT*; *PATHS OF GLORY*). Both the program on World War I and the three-day retrospective *Ciclo Historias compartidas: raíces comunes. Mes de la herencia afroamericana* had no general introduction at all. The latter had two of its screenings followed by discussion.

The Cinemateca's public presentations and provision of information leave much to be desired when measured against its mission, in particular the aim to meaningfully inform its public. As noted, much of its educational efforts are aimed at training and supporting teachers and students within the academy. For its activities aimed at the general public, however, the unsubsidized institute is understandably compelled to operate in a commercial environment and consequently behaves rather like a cinema theater. Nevertheless, it omits to give itself an edge over the competition, or indeed its visitors, by not providing more illuminating, distinctive information, apart from the events it occasionally organizes.

### **Cinemateca Brasileira, São Paulo**

According to Brazilian federal law the Cinemateca Brasileira, the follow-up organization of the Cinema Club of São Paulo (founded in 1940), is the designated depository of all audiovisual materials produced under the Promotion of Audiovisual Culture Act. Films and TV productions as well as a great variety of related materials make up its collections. The stand-alone Cinemateca has two auditoria (108 and 210 seats), for screenings in which it shows a significant amount of films from of its collections.

For its presentations it has developed the notion of “core programming”, subdivided in the following categories: regular events; permanent series; and exhibitions and festivals. The first category, regular events, refers to recurring programs, of all types of format, realized by the Cinemateca Brasileira, usually in cooperation with other institutes and organizations, that have become regular features on its annual program schedule. Examples are the various editions of *Mostra Cinema e direitos humanos na América do Sul*, *Jornada Brasileiro de cinema silencioso*, and the series *Verão de clássicos*, the latest edition of which was programmed in February 2014 (the latter retrospective has become a fixture of the Cinemateca’s programming schedule since its first edition in 2009<sup>479</sup>). Permanent series, secondly, are programs that are scheduled either weekly or monthly. These programs distinguish themselves by their Brazilian character, not just in terms of production, but also in terms of the organizations participating in their screenings, such as the Universidade Federal de São Paulo (Unifesp), Hospital Premier (in the context of which such topics as euthanasia and palliative care were being discussed), and Associação Brasileira de Cinematografia. Exhibitions and festivals, finally, concern formats that are organized annually or bi-annually (e.g. *Mostra Mundo Árabe de Cinema*).<sup>480</sup> In all these manifestations the Cinemateca clearly shows an engagement with social causes and organizations besides film aesthetic or historical interests. Outside the holidays, one-off programs, new releases, retrospectives, etc. are weaved around these core programs throughout the season.

See also: <http://www..cinemateca.gov.br/>

#### *Summary of presentations:*

- 1 retrospective

*Verão de clássicos* (February 13–March 16), which collected a number of feature fiction films from the distribution collection of the Cinemateca that vary in terms of country and year of production (albeit predominantly from the postwar era) as well as genre. The entire program, it emphatically added, consisted of analogue prints. It ran during the summer holidays, when schools and universities are closed.

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<sup>479</sup> *Relatório anual 2009* (2010), p. 55.

<sup>480</sup> *Relatório anual 2012* (2013), pp. 64-65.

### *Summary of information:*

Apart from the unique warning that the archival prints shown in this retrospective may wear the marks of use, its introductory text merely illustrated the variety mentioned above. The brief plot summaries of all the films screened were supplemented with a few technical details and credits for director and main cast, while the odd title received a commonplace editorial comment (e.g. “directed by the Italian master of low budget cinema”; “one of the highest grossing Korean films”; “one of the most important films of the Nouvelle Vague”), besides the mention of literary sources or awards. Such comments did not differ from the program’s general introduction (where the last example was described as “one of François Truffaut’s masterpieces, with a great performance by Jeanne Moreau”) and merely added more of the same.

Even though this may be a ‘holiday program’, such visitor information was not different from regular programs at the Cinemateca. Coming from an institute that shows an interest in wider, social concerns and which, moreover, rather explicitly targets an educated audience segment in some of its programs, this rather perfunctory visitor information was surprising, as it contained nothing that its spectators couldn’t have found or known themselves.

### **Cinemateca Dominicana, Santo Domingo**

As part of the Directorate-General of Film the Cinemateca Dominicana is wholly supported by the national government. And besides earned income from revenues generated by its activities it also receives funds from donations. Additional funding, moreover, mixed with other forms of support—technical, practical or otherwise—comes from embassies and diplomatic missions residing in the Dominican Republic as well as from various cooperative agreements.

Safeguarding, preserving, researching, accessing, and screening the country’s cinema heritage are the tasks mandated to the Cinemateca since 1978. Moreover, the stand-alone institute is expected to provide outreach services by organizing screenings throughout the country. The national audiovisual works deposited at the Cinemateca are consistently contextualized, in its documentation center and mediatheque as well as in its film programs, by international cinema productions both old and new. This reflects its mission to “disseminate national and international film values”. Personality- and geography-based programs feature

prominently, as well as documentary film. In fact, the Cinemateca's February 2014 screenings happened to be exclusively—and, in the survey, uniquely—devoted to documentary. A retrospective of largely domestic, documentary productions on national themes was followed by the first edition of the *Festival internacional de documental de República Dominicana y el Caribe*, of which the institute was one of the host venues. The Cineteca boasts one auditorium (450 capacity) and a conference room for workshops, discussions, etc. for a maximum of 60 people.

See also:

[http://www.dgcine.gob.do/esp/index.php?option=com\\_content&view=article&id=111&Itemid=271](http://www.dgcine.gob.do/esp/index.php?option=com_content&view=article&id=111&Itemid=271)

*Summary of presentations:*

- 1 retrospective

*Dominica en documental* (January 30–February 12), an overview of recent and slightly less recent, mostly domestically produced documentary films devoted to the political, social, and cultural history of the Dominican Republic.

- 1 festival

The first edition of the *Festival internacional de documental de República Dominicana y el Caribe* (February 13-21) of which the Cinemateca was one of the host venues (besides the Santo Domingo-based Centro de la Imagen, other venues were the Centro Cultural de España, Centro Cultural Banreservas, and La Alpargatería). The festival collected works from the Caribbean and Latin America. The festival's competition awarded prizes in four categories: best short documentary; best Latin American documentary; best Central American and Caribbean documentary; and best Dominican Republic documentary.

*Summary of information:*

Information about the retrospective *Dominica en documental* was exclusively a matter of brief synopses of the films screened, with no general introduction. Because the retrospective collected films about the Dominican Republic made between 1991 (this oldest one was screened in January) and 2013, one may conclude that this was not a mere overview of recent works, but a curated program that covered topics from the political, social, and cultural history

of the country since the early twentieth century. Nevertheless, an account of its selection was apparently deemed superfluous. Its mission to “promote a critical interest in the seventh art”, however, as the Cinemateca is mandated to do, would have merited more extensive contextualization. With 47% of the population under 25 years of age, not every visitor could be assumed to be knowledgeable about topics ranging from the country’s dramatic political history during the twentieth century (notably tyrannical dictator Rafael Trujillo, the subject of the trilogy featured in *Dominica en documental*, EL PODER DEL JEFE), to the Dominican community in New York, drug addiction, Dominican hiphop or baseball. But perhaps it was merely conceived, even though this was mentioned nowhere, as a showcase in the run-up to the first edition of the *Festival internacional de documental de República Dominicana y el Caribe*, which opened at the Cinemateca’s premises with a Dominican production. Credits and print information are minimal or even absent.

Public information about the festival’s films was its organizers’ responsibility, so I will not discuss it.

### **Cinemateca Portuguesa-Museu do Cinema, Lisbon**

This stand-alone, national film heritage institute, founded in 1948, is a public institute under the responsibility of the Secretary of Culture. According to its annual FIAF report, the Cinemateca goes through a period of transition in terms of its legal status and its funding base (which has decreased, particularly as a result of reduced income from the television advertisement tax). At the time of writing (September 2014) nothing more definite could be said about the near future other than a few temporary measurements to see the institute through the “legal void” created by government bureaucracy through the withdrawal of an earlier plan that had not even been implemented.<sup>481</sup>

Meanwhile the institute assiduously continues its public presentations in its three auditoria and in its various spaces for exhibitions. Its three permanent exhibitions prominently feature the history and so-called pre-history of cinema, on the basis of recording, projection, and other equipment, either original or replica. Objects include various magic lanterns, a

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<sup>481</sup> ‘Lisbon annual report 2013’ (2014), pp. 1-2.

phenakistoscope, zootrope, and Praxinoscope as well as small gauge equipment, some of which is used for occasional demonstrations and shows. This consistent focus clearly reflects an element explicitly mentioned in its mission statement, namely to advance “knowledge of film history and the development of cinematographic and audiovisual culture.”

In quite a different way its attention to film history is reflected in a large number of one-off screenings, sometimes up to five a day (with the odd repeat screening a few days later), of mostly feature fiction made worldwide between the 1920s and 2010s. The collective title *Ciclo Outras sessões* (Other sessions) suggests a residual category, rather than a retrospective whose presentations are held together in a more emphatically meaningful way. In fact, their sheer variety seems to be the point of these screenings.

While these one-off screenings clearly dominate its film presentations, in February there was one, brief retrospective (although the Cinemateca has regularly mounted lengthier retrospectives devoted to important personalities of film history and, more uncommonly, to the work of other film heritage institutes). Finally, the Cinemateca keeps an eye on national productions with its previews of new or recent Portuguese documentary films.

See also: <http://www.cinemateca.pt/>

*Summary of presentations:*

- 3 permanent, linear exhibitions; the one that focuses on the pre-cinematic era has interactive elements. They are all based on technological artifacts, largely equipment, from the Museu’s own collections.
- 92 one-off screenings (a small number of which was repeated the next or a few days later). The films screened range from Hollywood (e.g. THE GHOST AND MRS. MUIR; THE ROBE; SWEET CHARITY) to European art cinema (OTTO E MEZZO; HOTEL DES AMÉRIQUES; DIE STAND DER DINGE), from classics (GONE WITH THE WIND; À BOUT DE SOUFFLE; THE WILD BUNCH) to recent hit (or cult) filmmakers (EVERYONE SAYS I LOVE YOU; YI YI; HOLY MOTORS), silent classics (EROTIKON; GENERALYA LINNIA; LA PASSION DE JEANNE D’ARC), as well as, not unsurprisingly, a relatively substantial number of Portuguese-language films from both Brazil and Portugal. This variety didn’t just characterize this program as a whole, but each day’s line-up of screenings as well. It was reminiscent of what is now called the old-fashioned cinematheque way of programming, in which a repertoire of international cinema

was cyclically screened. Despite its collective title, *Other sessions*, it was no retrospective, as there was no text or other attempt to give coherence to these screenings, except an implicit notion of film history as a whole.

- 1 retrospective/event

*Jon Jost* (February 10-15), a selection of this American independent's recent works, made between 1997 and 2012, in a five-day overview, with all screenings introduced by the filmmaker.

- 1 series

*Ante-estreias* (February 13; 28) featured two previews of new Portuguese documentaries, screened in the presence of their directors (which—again—made these presentations simultaneously into events).

*Summary of information:*

The Museu do Cinema's permanent exhibitions receive extensive, online background information. Texts about the objects and equipment in these exhibitions are of a predominantly technical nature. However, they do not explain much about mechanical principles and their (dis)continuity, for instance, let alone their social construction or the physiology of perceiving images moving (above I already mentioned its failure to correct the false suggestion of the continuing relevance of persistence of vision). The exhibition in the Museu's Sala dos Carvalhos covers the period of so-called pre-cinema and of early cinema—although the latter era is allowed to last until the early 1930s by the inclusion of small-gauge equipment. The spotlight is understandably directed to the Museu's rare, original, late nineteenth-century Praxinoscope, the machine French showman cum inventor Emile Reynaud used to show early animated stories in his Théâtre Optique during the 1890s. Also its small-gauge recording and projection equipment (8mm, 9.5mm, and 16mm) receives ample attention. The permanent exhibition about the magic lantern is described more extensively and consistently in a short history of its technique and its uses, and is followed by a compact history of the magic lantern in Portugal, although it is in fact an excerpt of a Portuguese-language, book-length history published in 1988. The efforts invested in promoting these exhibitions notwithstanding, the Cinemateca's visitor information would greatly benefit from an update based on state-of-the-art research.

The film screenings, on the other hand, were dealt with much more perfunctorily. The bulk of it, the 92 one-off screenings, received brief descriptions: besides the barest credits, there were two- or three-sentence plot summaries—or not even that (as in “One of cinema’s most romantic love stories”, about *AN AFFAIR TO REMEMBER*). A small number of titles got additional, one-line comments, such as the odd quote by a filmmaker, a technical or stylistic pointer (e.g. “Pialat takes his ‘brutalist’ technique to a higher plane, with large ellipses and a certain amount of improvisation by the actors”; about *À NOS AMOURS*) or film historical tidbits (“three hours and forty minutes in color”; about *GONE WITH THE WIND*). Although the Cinemateca hands out information sheets for all its screenings, those who consulted its website may have felt that such comments addressed the cinephile or the well-informed only—the quoted comments implicitly assumed knowledge of Maurice Pialat’s oeuvre or the fact that full color films emerged only in the late 1930s. The institute’s appeal to a target audience of connoisseurs of international art cinema became explicit when it introduced (and personalized) the screening of the commercial feature *AIRPORT* by way of an apology for its guilty pleasure: “a genuine bad movie we love.” The selection of films featured what it called the best (a very frequently used word) of international art and studio cinema, but its efforts to interest a broader audience may well fall short. As many titles had Portuguese subtitles (as opposed to a few electronically Portuguese subtitled films), I assume that most of these films were programmed from the Cinemateca’s collection.

The program of American independent filmmaker and artist Jon Jost focused on the digital technology he has been experimenting with since the late 1990s; it featured some of his most recent works, alongside a few earlier DV efforts. The retrospective was a continuation of a program of four of his “unpublished” digital works that the Cinemateca showed in 2010 (a retrospective of his analogue films was screened in 1996). Being almost a regular of the Cinemateca perhaps explains why the program notes provided only minimal background information about Jost’s work. But the filmmaker’s presence at each show to introduce his work would have provided ample compensation—I remember from Jost’s appearances at the Rotterdam Film Festival’s screenings of the same and similar works that he is a profuse talker.

The individual works were briefly synopsisized, often including quotes by Jost and other filmmakers.

The two screenings in the series *Ante-estreias* (Previews) featured recent Portuguese documentaries, as appears to be common in this series. Synopses focused on the topics of the films screened—in both cases matters of domestic moment, viz. whaling in the Azores and the Portuguese architect Manuel Tainha (the latter’s synopsis actually reproduced a relatively long text written by the filmmaker).

The distinct contrast between the Museu’s information about its exhibitions and the Cinemateca’s about its screenings revealed, more clearly than in any of the other surveyed institutes, a general trend: the separation of films from their enabling technologies. While the cameras, lanterns, and projectors on display are clearly conceived as technical artifacts, films constitute an oxymoronic category of disembodied objects, as any trace or history related to their material aspects was left unmentioned (except subtitling) and uncommented. Hence, I think, the lack of information, here as elsewhere, about a print’s format and unconcern about discrepancies between negative or printed and projected format.

### **Cinemateca Uruguaya, Montevideo**

Calling itself an “[a]sociación civil” and “a private institute of public interest”, the Cinemateca Uruguaya, founded in 1952, receives neither public nor private grants, but is supported, among others, through membership programs, its box office, and other earned income. Its presence in the Uruguayan film landscape is nevertheless prominent. It boasts Uruguay’s major film archive, with over 18,000 titles; it has four auditoria for its programs of screenings.<sup>482</sup> Besides being an archive and a cinematheque, the institute is one of Uruguay’s major distributors; it organizes the annual International Film Festival of Uruguay (which *is* sponsored by national and municipal public bodies); and it runs a film school, the Escuela de Cine del Uruguay.

The Cinemateca collects and preserves all Uruguayan productions since the late nineteenth century, as well as films from all over the world. (Archivist David Francis noted that

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<sup>482</sup> There is also an official national film archive, Archivo Nacional de la Imagen y la Palabra, part of the larger cultural institute SODRE, not included here, because its programming season runs from April through December.

as a distributor the Cinemateca has, and exercises, the right to order negatives of the films it releases, which it duly deposits in its archive.<sup>483</sup>) The institute's presentations therefore have an unmistakably international orientation. Although it makes sense in a country with a relatively small film production industry to focus its activities on the broader category of film culture, the Cinemateca Uruguay is one of the few to state this goal explicitly. Still, it does not neglect domestic productions and issues: one of the four releases it premiered in February 2014 was a Uruguayan film, while one of the retrospectives of that month was mounted in cooperation with the Movimiento Uruguay Libre to inform the public about and debate the ecologically harmful activity of open-pit mining (and announcing a meeting about the initiative for a plebiscite against this activity on the Cinemateca's premises in that month). This thematic, politically colored type of program is not unusual in the institute's presentations (and may well be related to its independence of any institutional or corporate funding). Most other screenings in its four auditoria in February 2014, whether arranged in retrospectives or series, were of an international character.

See also: <http://www.cinemateca.org.uy/index.htm>

*Summary of presentations:*

- 4 releases

Three releases were of foreign origin (Chilean, American, Argentinian) and one a domestic production (although directed by an Argentinian filmmaker). The latter and the Argentinian production were timely screened, as both were about the carnival—they were announced to run for only a week; the other two releases ran for two weeks. All releases were premieres.

- 6 retrospectives

*Un norteamericano en Londres: James Ivory* (February 15-24), the only personality-based program in this format about this American director.

*Generación VHS* (February 15-23), a nostalgic look at the films that were released at the time when VHS was introduced.

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<sup>483</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), p. 79.

*Hollywood en blanco y negro* (February 15-27), a program of films, ranging from such dissimilar works as *THE BIRTH OF A NATION* (1915) to *DO THE RIGHT THING* (1989), about the parallel position of African-Americans in mainstream films and in American society.

*Hablemos sobre megaminería* (February 24-27), activist, political program to warn against environmental damage of open-pit mining.

*Reposiciones* (February 25–March 8), second chance to see recently released films.

*Cantos de cisne* (February 28–March 9), a selection of films featuring recently deceased film personalities.

Remarkably, the Cinemateca's February retrospectives, like its releases, typically do not last longer than a week or two. It means they are not exhaustive and allow the institute to present an extremely varied program, yet on a limited scale.

- 2 series

*Trasnoches*, a series of late night screenings.

*Prontos, listas, YA!*, is a manifestation of the well-known Best films list-mania, albeit with a wink as it intimates that it can go on forever—the film shown was listed as no. 613.

*Summary of information:*

The Cinemateca's four premiered releases received relatively extensive background information. Besides plot summaries of the two feature fiction films, comments took the reader as it were through the film to point out relevant matters of interest that may enhance understanding. For instance, visitor information about the Chilean film prepared the spectator against taking its visual style at mere face value. The two documentaries received factual contextualizing information: for instance, the Argentinian documentary about the carnival in Salta, in northern Argentina, traced the changes in the music played during this event back to the end of the military junta in 1983.

The films included in its retrospectives, however, were all briefly summarized and introduced unevenly in terms of quality and completeness. Introductions to the retrospectives *Reposiciones* (Reruns) and *Cantos de cisne* (Swan songs) were brief and self-explanatory: the first one collected a number of films that were premiered 18 months earlier, now back after an appropriate (or legally determined) window for those who missed them at the time; the other

contained films of recently deceased filmmakers, performers, etc. Introductions to the seemingly more ambitious, curated retrospectives, however, were not very instructive. The introduction to *Un norteamericano en Londres: James Ivory* limited itself to the mere biographical detail mentioned in its title, namely that this director of what are considered typically British films is an American. Nothing much was made, however, of the fact that half the films shown were based on American, not British, novels (e.g. MR. AND MRS. BRIDGE, THE GOLDEN BOWL), even a Japanese one (THE REMAINS OF THE DAY), nor that most of them were produced and made in close collaboration with Ismail Merchant, who hailed from India—assuming these things relevantly affected the films made.

*Generación VHS* was copied from a homonymous Argentinian program. It contained a small, chronological, and what the Cinemateca called nostalgic selection of films from the 1980s and early 1990s (e.g. ONE FROM THE HEART; PLATOON; EDWARD SCISSORHANDS) that spectators, it assumed, may well have seen on the small screen only, possibly in non-continuous sessions made possible by VHS and later home systems. However, as it stated that VHS only came to Uruguay in the mid-1980s, spectators at the time actually had no choice but to see many of these films in continuous sessions on the *big* screen. Moreover, in those early days it was certainly not the case that theatrically released titles were all available on video after an appropriate window, because the film industry “feared that the video would finally destroy the cinema once and for all and it was therefore reluctant to release its major films on video”.<sup>484</sup> One wonders, therefore, if the selection, if not the very program, was properly researched and accurate. Their screening in digital formats, moreover, did not contribute to its intention of creating a nostalgic sensation either.

The thematic program *Hollywood en blanco y negro* was essentially a program about casting. Its introduction claimed to describe a parallel between the roles reserved for African-American performers and African-Americans’ position in society generally: how the bit parts as slaves or shoeshiners have “progressed” to the colorblind starring roles of today. However, by focusing on casting only the text deprived itself of the possibility to sketch a socio-political framework—other than merely mentioning the Civil Rights movement—against which

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<sup>484</sup> Jancovich, Faire with Stubbings (2008), p. 186.

Hollywood's output could be measured. Still, one has to wonder if such a measurement was in any way relevant, given that the number of African-Americans 'behind the camera' (including screenwriting) has not significantly increased.<sup>485</sup> And with an African-American actor starring in the British production *CRY FREEDOM*, set in apartheid South-Africa, the program's intentions became muddled even more.

The short program *Hablemos sobre megaminería* (February 24-27, 2014) had the most instructive introduction. A brief sketch of this theme-based program with political overtones pictured the domestic ecological impact of open-pit mining and the economic conditions under which it is profitable. The text was concise, clear, got across the urgency of the matter, and was probably written by the pressure group with which this program was co-organized. Brief synopses of the documentaries screened accentuated the international, particularly Latin American, dimensions of this topic, rather than their aesthetic or stylistic aspects, and set the stage for the scheduled meeting.

What becomes visible are distinct ways in which the Cinemateca Uruguay invests in its visitor information: new releases (a business consideration) or domestic, societal causes (a political consideration) merit more attention than programs—mostly retrospectives and series—that contain materials apparently considered familiar enough to dispose of with minimal effort. Yet that becomes a more serious shortcoming when a potentially rich political and sociological topic as the role of African-Americans in Hollywood lacks any substantial knowledge and is treated superficially, trusting rather on the drawing power of a few well-known titles.

### **Cinematek, Brussels**

Cinematek is the new name for the Royal Belgian Film Archive (founded in 1938) after it moved around the corner of its old premises to a new residence, in 2009. The institute is funded both publicly (Federal Science Policy Office) and privately (National Lottery). It collects, preserves, and documents materials that reflect the technical, aesthetic, and historical aspects of cinema. It screens its programs at its own premises and at Flagey (a cultural center), while other venues—e.g. Bozar, the new name for the Palace of Fine Arts—are used incidentally. Through

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<sup>485</sup> Alexander (2011), p. 155.

its distribution collection, moreover, it makes acknowledged masterpieces, both old and recent, available on 16 and 35mm prints, mostly for non-theatrical screenings; a selection of the MGM-UA library that the institute manages is also available for non-theatrical shows.

With the new premises and new name the institute also emphatically embraced digital technology, both in its exhibits, in which thematically arranged films and scenes, either in their entirety or excerpted, are meant to suggest the riches it guards in its collections, and in its film acquisition policies— in Belgium, 35mm distribution effectively ended in 2012.<sup>486</sup> In its new auditoria, Cinematek combines screenings of the *grande histoire* of cinema, both popular and arthouse, with works of a more experimental character. Its Asta Nielsen retrospective is among the few sizeable programs of silent films—here shown in 35mm rather than in a digital format—in the survey with live musical accompaniment (for which the ‘old’ Cinemathèque was quite renowned). Traditionally, a fairly large part of its screenings comes from its own, immense archive.

See also: <http://www.cinematek.be/>

*Summary of presentations:*

- 3 permanent exhibitions

*Wunderkammer*, devoted to cinema’s ‘pre-history’, shows equipment and gadgets in display cases, although selected objects can be touched and handled.

*Remix* consists of eight screens hanging from the ceiling, each of which contains recombined excerpts that are arranged into thematic programs: ‘Shadows and apparitions’; ‘Violence and destruction’; ‘Assembly and disassembly’; ‘Cut up body language’; ‘Sleepy towns and metropolitan frenzy’; ‘Chases’; ‘Duels’; and ‘Machines and machineries’.

*Moviola’s* unlocks and thematically arranges the archive’s nonfiction records of life in Belgium and its colonial territories in central Africa, made between 1900 and 1970—after which date TV became the primary source for that type of image.

- 1 one-off screening

NEWS FROM HOME, restored version of this film by Belgian filmmaker Chantal Akerman; screened in DCP.

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<sup>486</sup> ‘Cinematek: annual report 2013’, at: *FIAF rapports annuels 2013*, (2014), [p. 1].

- 2 releases

AN EPISODE IN THE LIFE OF AN IRON PICKER, the latest film by Danis Tanovic, subject one of Cinematek's retrospectives.

TROIS JOURNÉES D'AOÛT 1914, part of the retrospective *The Great War 1: 100 years already*.

- 9 retrospectives

*Orson Welles* (January 1–February 26), with four films he directed and two more in which he only acted.

*Martin Scorsese* (January 3–February 13), a large overview of the films of this director, parallel with an exhibition about the filmmaker based on his private collections of photos, posters, storyboards, etc., as well as from the collections of people he worked with.

*Hommage Eliane Dubois* (January 7–February 28) honored this Belgian distributor of auteur and art cinema, who died the previous August.

*Danis Tanovic* (January 19–February 27), a program on the occasion of the release of this Bosnian filmmaker's latest film.

*Albert Serra: avant-première + rétrospective* (January 31–February 6), a program on the occasion of this Catalan filmmaker's new film HISTORIA DE LA MEVA MORT, plus *Carte blanche Albert Serra* (February 1-26) for which the director was asked to select his favorite films on religion and mysticism.

*Asta Nielsen* (January 3–February 20) contained a selection of this actress's films from the later years of the silent era.

*Isabella Rosselini* (13-28 February), organized in honor of the actress's appearance in Brussels in the stage version of her online series of short films, GREEN PORNO.

*The Great War 1: 100 years already* (January 2–February 27), a retrospective on a historical theme, which showcased this month a number of well-known feature fiction films (LA GRANDE ILLUSION; PATHS OF GLORY), alongside the new film TROIS JOURNÉES D'AOÛT 1914, whose two parts premiered already on January 15 and 29, 2014 respectively, at the Flagey venue.

*Cinéma de l'intime* (February 4-28), a thematic retrospective on autobiographical films, on the occasion of an issue of the journal *Smala Cinéma* devoted to this topic; it was one of the few programs in the survey featuring experimental films.

- 3 series

*Onuitgegeven/Inédits*, showing films previously unreleased in Belgium.

*Het zilveren scherm* (The silver screen), screenings that not only revive once popular feature films, but also contain, if the feature's length allows, a program of shorts; titles of the latter were not provided.

*Museum night fever*, 7<sup>th</sup> edition of this annual event (in its everyday sense) during which a number of the city's museums stay open after hours and organize special activities. Cinematek engaged experimental artist and filmmaker Tine Guns as the event's curator.

*Summary of information:*

As in its mission and funding statements, Cinematek doesn't waste many words on its public information. The screening of its "new restoration" of *NEWS FROM HOME* got the briefest of summaries, without any comment on the restoration itself nor whether it was related to its being shown in DCP. The *Orson Welles* retrospective, continued from January, got the same perfunctory and rather lame treatment: "Orson Welles is one of the greatest figures in the history of cinema. Director, producer, scriptwriter or performer: this Renaissance man of the cinema was all." Plot summaries were disposed of in two sentences (which is the length of the majority of them), forcing its redactor here and there into cobbling mystifying statements, as in "an absurd, baroquely labyrinthine yet therefore even more brilliant noir experiment" (about Welles's *THE LADY FROM SHANGHAI*). A similar statement could be found in the descriptions of one of its permanent exhibitions, *Remix*, in which the juxtaposition of its thematically organized, excerpted scenes was said to reveal "the heart of cinema".

What the longer introductions (e.g. *Martin Scorsese*, *Asta Nielsen*, *Hommage Eliane Dubois*, *Isabella Rossellini*) brought out even more was the lack of any substantial information beyond tidbits of received knowledge and anecdotes. And as most retrospectives were about personalities, no other meaningful contexts apart from personal ones (such as Martin Scorsese's catholic background), were considered. The texts were utterly devoid of any film historical expertise. The introduction to *Hommage Eliane Dubois*, the recently deceased founder of the Belgian distribution company Cinélibre/Cinéart, added indolence to ignorance by delegating the provision of visitor information to the *program* and its 39 films that will "speak" of her

importance for Belgium's national film culture. One would have thought that the six months that had elapsed since her death were sufficient to provide a decent obituary. A ten year old radio interview "sprinkled with funny and interesting anecdotes", reproduced on Cinematek's website, didn't promise much more substance.

Cinematek's public information is promotional rather than anything else, telling its visitors no more than they need to know to enjoy a show. Generally, introductions to its retrospectives and their plot summaries consist of truisms ("Naturally, over the years World War I has been a source of inspiration for various directors"), a small set of stock superlatives ("brilliant", "unsurpassed", "unforgettable"), and trivia.

### **Cinémathèque de la Ville de Luxembourg**

Founded in 1975 as a nonprofit association, the Cinémathèque de la Ville de Luxembourg was supported by the city of Luxemburg from 1977 onwards. This is one of a minority of film heritage institutes in the survey that has a single auditorium (although during the summer months it also organizes outdoor screenings at another venue, the Grand-Ducal Palace, in cooperation with a private sponsor). A large proportion of its screenings comes from its own collections of international cinema—which it, like the Cinemateca Uruguaya, explicitly mentions in its mission statement (and makes equal sense for an even smaller country in terms of size and population). In fact, all its screenings are archival; the Cinémathèque does not show any new films in release.<sup>487</sup>

Its programming makes a clear distinction between weekdays and weekends—i.e. from Sunday night through Friday afternoon and from Friday night through Sunday afternoon. The former are reserved for the Cinémathèque's retrospectives, usually devoted to personalities, national cinemas, or genres. A number of series make up the weekends' film screenings. The series format, as a matter of fact, is one of the most prominent aspects of the Cinémathèque's programming style. Largely arranged according to genre, it is meant to present "*toutes les couleurs du cinéma*" in a compact way; some colors are missing, however, as it screens feature fiction films only (except the documentaries shown in the Discovery Zone festival, of which it is

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<sup>487</sup> The entirely publicly funded Centre National de l'Audiovisuel (CNA), in nearby Dudelange, does precisely the opposite: its two auditoria are almost exclusively programmed like a cinema theater with new releases.

merely one of the venues). It accentuates its communal responsibilities with two special series: *Tous les styles du cinéma*, a film course; and the monthly screenings of *Kino mat Häerz...a mat Kaffi!* (Films with a heart...and with coffee!), in cooperation with the city's Senior Citizens Service, Help/Red Cross, and Maison des Associations; repeat screenings for the benefit of disabled persons are held at the Cinémathèque's archive.

See also: <http://www.vdl.lu/-p-63593.html>

*Summary of presentations:*

- 3 retrospectives

*Pedro Almodóvar: rétrospective à l'aube de son 65e anniversaire* (February 3-12), continued from January 2014.

*Le Broadway musical au cinéma, des années 1960 aux années 2000* (February 4-27).

*In memoriam Peter O'Toole (1932-2013)* (February 5-19).

- 6 series

*Comedy classics; Arthouse classics; Sense & sensibility*, all featuring romantic stories in different genres or types.

*Midnight movies at 10*, which screens cult films.

*Université populaire du cinéma*, a part of the film course.

*Kino mat Häerz...a mat Kaffi!*, aimed at a target audience of senior citizens.

- 1 festival

4<sup>th</sup> edition of *Discovery Zone-Luxembourg City Film Festival* (February 28-March 9), of which the Cinémathèque was one of the venues. Information about the festival, which included a competitive program along with documentaries, shorts, a *jeune public* section, among others, could be found in a separate brochure.<sup>488</sup>

*Summary of information:*

While the two retrospectives devoted to personalities, Pedro Almodóvar and Peter O'Toole, respectively, were occasioned by turning points in their lives (the traditional retirement age of the one, the death of the other), its program *Le Broadway musical au cinéma, des années 1960*

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<sup>488</sup> *Discovery Zone: Luxembourg city festival, 28 feb-9 mar 2014* at: <http://www.discoveryzone.lu/assets/DZcatalogue2014LOW.pdf>.

*aux années 2000* remained unmotivated. In actual fact, though, none of these programs was introduced or accounted for in any meaningful way.

All the (feature fiction) films that they contained, as well as the films in all other formats, were described in relatively lengthy paragraphs. Almost without exception these descriptions consisted of a brief, bare plot summary provided by the Cinémathèque, followed by lengthier quotes from one, but usually more published print or web sources in French, English and/or German, mostly written by film critics. This way of compiling quotes did not really add up to a coherent whole. A clear example (as an example, that is) are the excerpts collected about Pedro Almodóvar's film *CARNE TRÉMULA*: first, the director is quoted as saying that it is "fundamentally a story about men"; then, according to *Le Guide Cinéma*, the film "evokes the dark years of Francoism and celebrates the victory of democracy in Spain"; next, the *Guide des films* calls it "an homage to Buñuel"; and *TimeOut Film Guide*, finally, sums up, "The performances are spot on, the control of pace, mood and narrative is assured, the visuals are crisp, stylish and imaginative, and the whole film has, for Almodóvar, an unprecedented weight and substance."

Visitors who felt invited to connect the dots might well have come up with very strange beasts. This type of visitor information borders on opacity. For instance, referencing the work of other filmmakers or artists, whether Buñuel or—in another quote from Almodóvar's own comments—"Feydeau and the boulevard comedy", assumed a knowledge that apparently obviated the need for further explication, suggesting that the names of "Buñuel" or "Feydeau" stood for a well-defined quality visitors were unanimously familiar with. And the brief quotations of isolated stylistic and/or thematic aspects served as promotional material ("spot on", "stylish and imaginative") rather than the valorization that the institute, according to its mission statement, is committed to.

The predominantly cinephile, insider-oriented register of its public information was modified for programs that had more identifiable, specific target audiences. The summaries for *Midnight movies* series were written entirely by its programmers in a style that would doubtlessly have been appreciated by the buffs of *giallo*, horror, and other cult genres (particularly those penned by Jack Stevenson), while information about the film in *Kino mat Häerz...a mat Kaffi!*, aimed at senior citizens, was conspicuous for focusing on plot—curiously

dismissing the thought that members of this audience might have been regular visitors of the Cinémathèque for decades.

### **Cinémathèque française-Musée du cinéma, Paris**

Founded in 1936, this is one of the oldest of the modern film heritage institutes.<sup>489</sup> In 2005, the institute moved into its current, new premises, where it merged with the Bibliothèque du Film (commonly known as BIFI), in 2007. This merger effectuated the online launch of *Ciné ressources*, the collective, digitized catalogue of film archives and libraries, an initiative of BIFI and the Cinémathèque de Toulouse. Besides the Cinémathèque française-Musée du Cinéma (who now administers the site) and the Cinémathèque de Toulouse, today it includes the catalogues of the Institut Jean Vigo, Fiches du Cinéma, Cinémathèque de Corse-Casa di Lume, and Archives Audiovisuelles de Monaco.<sup>490</sup>

Noteworthy in its terse mission statement is the specificity of its presentations, notably “the programming of the great classics as well as complete retrospectives of and hommages to filmmakers, performers, producers, and technicians”, as well as organizing “temporary exhibitions to show the richness of its collections and valorize the links between cinema and the other arts.” This statement, particularly the notions of “classics”, “filmmakers”, and links with other arts, reveals how the Cinémathèque française still very much sees itself as operating in the spirit of its controversial founder, Henri Langlois, to whose “genius” and “legend” it dedicated an exhibition in the spring and summer of 2014.<sup>491</sup> However, this spirit has not been allowed to live on in all its activities; notably the quality of preservation and cataloguing have come up to standard. With regard to its screenings, its large retrospectives, largely of makers of feature fiction film, indeed dominate its presentations; they can easily include dozens of titles spread over a period of two to three months. Its exhibitions, too, focus largely on personalities.

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<sup>489</sup> Houston (1994), pp. 49-59.

<sup>490</sup> ‘*Ciné Ressources: Présentation*’, at: [http://www.cineressources.net/pages.php?id\\_page=presentation](http://www.cineressources.net/pages.php?id_page=presentation).

<sup>491</sup> ‘*Exposition La musée imaginaire d’Henri Langlois*’, at: <http://www.cinematheque.fr/fr/expositions-cinema/precedentes-expositions/centenaire-langlois/exposition.html>.

For the controversial aspect, see: Houston (1994), pp. 54-57, 63-67. It is no surprise, knowing that Langlois preferred to deal with film personalities directly, in programming as well as in building the Cinémathèque’s collections, that his reputation is more secure in the filmmaking than in the film heritage world.

While largely subsidized by the French state, many separate activities are sponsored by corporate partners. In its three auditoria it shows an average of 40 screenings a week (except for the annual summer closure in August), and its three-level gallery space can accommodate its permanent exhibition as well as one or more simultaneous temporary exhibitions. It is one of the few institutes that has deliberately and inventively exploited digital technology in expanding its exhibition 'space' as well as enhancing its visitor information, besides the *Ciné ressources*.

See also: <http://www.cinematheque.fr/>

*Summary of presentations:*

- 1 permanent exhibition

Showcasing a large variety of objects and equipment, either originals or replicas.

- 2 temporary exhibitions

*Jean Cocteau et le cinématographe* (October 2, 2013-August 3, 2014), an exhibition on Cocteau as both filmmaker and critic, based on the rich collections of film-related materials at the Cinémathèque as well as on materials on loan from other collections.

*Amos Gitai, architecte de la mémoire* (February 26–July 6), an exhibition conceived as an imaginary trip through 40 years of this Israeli filmmaker's personal archives, presented for the first time to the public.

Each of these exhibitions came with a retrospective of its director's films. The exhibition on Amos Gitai was introduced by its curator in a 14' video (a video on Cocteau's work, a recording of 93' lecture, focused exclusively on one film, *LA BELLE ET LA BÊTE*—the retrospective finished in November 2013 already).

- 21 virtual exhibitions

Eleven of these are so-called *Zooms*, relatively brief, educational applications that zoom in on collection objects on the occasion of a temporary exhibition or film program (e.g. *Une affiche de MON ONCLE, par Pierre Étaix; Jules et Jim, roman de la Nouvelle Vague; Le robot de METROPOLIS, de Fritz Lang; Le théâtre optique d'Emile Reynaud*). The other 10 virtual exhibitions are mostly extensions of temporary exhibitions or film programs (e.g. *Brune/blonde; Lola Montès; Story-board de cinéma*). Their number changes; at the time I write this, September 2014, the

Cinémathèque's website features eight of them, as a result of both deletion and replacement. The other two were introductions to retrospective programs.

- 4 retrospectives

*Érographie* (December 13, 2013–February 14, 2014), featured the erotic works of three experimental filmmakers—in February 2014, those of Roland Lethem. This program constituted one of the few retrospectives, besides the ones at Cinematek, the Cinémathèque québécoise, and its own series *Cinéma de poche* (see below), devoted to experimental cinema in the survey.

*Henry Hathaway* (January 8–February 23), a nearly complete overview of the work of this Hollywood veteran director.

*Caroline Champetier* (February 5-23), a French director of photography who worked with many major French and foreign filmmakers.

*Amos Gitai* (February 26–April 6), Israeli director of documentary and fiction films, who lived in voluntary exile in France between 1982 and 1993.

- 4 series

*Cinéma de poche 2013-2014*, an amalgam of various film formats, mostly of an experimental character, featured in February 2014 two Brazilian filmmakers, Gustavo Beck and Kleber Mendonça Filho.

*Cinéma Bis 2013-2014*, the Cinémathèque's cult series.

*Voir-revoir le cinéma d'aujourd'hui 2013-2014* brought back a number of recent films to the Cinémathèque's screens that had disappeared too soon or merited another look. These screenings could turn into an event when the filmmaker was present.

*Ciné-club Jean Douchet: Regards sur le cinéma contemporain 2013-2014*, a cinephile's view of contemporary cinema.

- 1 event

*"Tourne au son!": Evolutions et révolutions de la prise de son au cinéma* (February 7), featuring sound recordist Philippe Vandendriessche who presented and talked about a selection of rare recording devices.

*Summary of information:*

The most distinctive aspect of Cinémathèque's visitor information are the web applications of its Online editions department. Having various names—virtual exhibition; Zoom; introduction ("*présentation*")—and performing slightly different functions, most of them expand on linear presentations in the institute's gallery space and/or in its auditoria. Of these three, the introductions are the most straightforward type of information. As a rule they come with the more ambitious film programs, whose film descriptions are simple, one- or two-sentence affairs. So, in order to know more about, for instance, the 37-film program devoted to director of photography Caroline Champetier and her approach to her work, visitors were almost compelled to consult the 44' video interview alternated with clips (while a two hour recording of a conversation with Champetier, organized during the retrospective, was added later). The same goes for the 55-film retrospective of American director Henry Hathaway and its equally nondescript plot summaries; but in a 15' video interview its curator explained the significance of the program, viz. where to situate Hathaway in terms of the studio system (was he an *auteur* or a studio craftsman?), and did a brief close reading of the oeuvre to identify what Hathaway's particular 'signature' is.

Virtual exhibitions and Zooms are both more complex, combining various media and discourses. Virtual exhibitions are meant to comment on all kinds of matters, from complete oeuvres to individual objects in the collection, while the Zooms focus exclusively on collection objects. The Zoom on Amos Gitai, for example, is actually a web documentary (the production of which was outsourced) that had its own title: DES TERRITOIRES À VENIR. When compared with other instances of Zoom its greater ambition and 'production value' reveal the possibilities that are being explored and the changes the format undergoes as a result. DES TERRITOIRES À VENIR focused on the creative process of Gitai's films on the basis of elements from his large personal archive (which he donated to the Cinémathèque in 2007), as well on excerpted, purposely recorded conversations with Gitai and three of his close and longtime collaborators. It has a text that one can scroll and read linearly, but parts of it can be hidden, while hidden footnotes can be made to pop up. Visitors can also follow their own route by skipping the visuals that expand on the text—the conversations and excerpts, stills, set photos, scripts, etc.—for later viewing.

This *Zoom*, then, combines the bi-modal arrangement—“*visite guidée*” and “*visite libre*”—common in the other ones. Its three-part structure—‘*Le processus créatif*’; ‘*D’un film à l’autre*’; ‘*KIPPOUR - film-emblème*’—allowed visitors to choose between progressively shorter sections, which, although perfectly understandable autonomously, nevertheless maintained thematic links with each other. Because the exploration of the entire *Zoom* might well take an hour or two, it was a source of information to return to. And even if one avoided the ‘guided tour’, as a whole it was everything but non-committal, so that at every visit there was something to learn.

The virtual exhibitions have a more textual character, with all sorts of links to other sources of information (catalogue, film excerpts, other websites, etc.); many of them have their own, rather lengthy introductory texts (which, of course, one can skip). They are much enlivened whenever there is a film excerpt, interview or conversation, because what predominates is their silence, particularly in the older ones that were produced by BIFI. Their topics, though, cover a number of different histories, breaking out of the dominant auteurist mold of the institute’s presentations (even in the *Zoom* on Gitai, the variety of materials featured all served to sketch the director’s *modus operandi*). For instance, the *Zoom* about the robot in the 1927 film *METROPOLIS*, of which the Cinémathèque had a replica built, is to a significant extent devoted to visually illustrated, lucid explanations of process photography, such as matte, superimposition, rear projection, and multiple exposure and masking.

Both the larger and the smaller film programs and series received comparatively brief introductions, complemented, as was mentioned above, by perfunctory plot summaries. For more information one either had to watch the digital introductions (if any) or click to longer, general-purpose texts in *Ciné ressources*. This source also provides longer resumsés and credits of individual films, although they were not written with an eye to the considerations that went into a specific program. But what is an asset of the institute’s visitor information is the listing with each program or individual screening of related objects and literature in its collections and library.

With its highly developed, and evolving, digital apparatus and a separate department to conceive and/or (executive) produce a variety of digital products the Cinémathèque has not only created highly enlightening visitor information. It also manifests an increasingly

sophisticated balance between education and exploration, between ‘guided tour’ and ‘open visit’. In a real sense the Cinémathèque française-Musée du Cinéma exploits its presentations to promote *all* its collections.

### **Cinémathèque québécoise, Montreal**

The Cinémathèque québécoise was founded in 1963 as *Connaissance du cinéma*, renamed *Cinémathèque canadienne* a year later. Only in 1971 did it get its current name to mark its focus on the promotion of Quebec cinema. In its mission statement its tasks are defined as “collecting, documenting, and preserving the Quebec audiovisual heritage”. “Audiovisual” includes all moving image works: film, video, TV, and new media. (In 2006, the Quebec government mandated its responsibility of legal deposit for Quebec film and TV to the institute in a five-year, renewable—and renewed—contract.) “Heritage” is defined as all the elements in their original and preserved formats as well as film-related materials that allow “the documentation of the works and their artistic, aesthetic, sociological, economic, and technical contexts.” Besides, it collects, documents, and preserves international animation films—with c. 5,000 titles the largest collection in the world—as well as “significant films” from Canada and abroad. It is a mixed public (national, municipal) and privately funded institute.

The Cinémathèque has two auditoria (150 and 84 seats) and two gallery spaces, of which the Norman McLaren Hall is actually a studio-like space that is adaptable to various types of presentation; its lobby and agora spaces are used for exhibits, too, while the terrace of its bar also functions as a venue for screenings. Film is clearly the most frequently featured medium in the Cinémathèque’s presentations, although its collection boasts 20,000 hours of materials on magnetic tape (much of which can be accessed in its mediatheque), while its collection of animation titles ranges from works on 35mm to HD CAM and other digital formats. The institute frequently cooperates with Quebec media organizations that specialize in video and new media (e.g. Vidéographe and VOX: Centre de l’Image contemporaine).

What is most distinctive about its presentations is the mix of genres (rather than the near-monoculture of feature fiction found in so many other institutes): documentary, animation, and experimental works abound. As well, it creates a balance between its decidedly

regional orientation, both in terms of content and personality (what it calls “the core of the Cinémathèque’s holdings”) and an international outlook in its programming. Furthermore, the institute doesn’t screen (commercial) releases, although it does sometimes preview new work within the context of a retrospective.

See also: <http://www.cinematheque.qc.ca/>

*Summary of presentations:*

- 1 permanent exhibition

*Secrets et illusions—la magie des effets spéciaux* (since April 10, 2013), subdivided in three “zones” devoted to the history of special effects, the joy of creation and simulation, and an ABC of techniques, respectively.

- 3 temporary exhibitions

*Gros plan sur la collection* (June 6, 2013-February 9, 2014), which showed a selection of prime objects—equipment, story boards, scripts, etc.—on the occasion of the Cinémathèque’s 50<sup>th</sup> anniversary.

*Pionniers de l’animation américaine* (November 27, 2013-February 9, 2014), featured treasures from the collection that traced the development of American animation in the first half of the 20<sup>th</sup> century.

*3e page après le soleil* (November 27, 2013-February 2, 2014), a video installation by Theodore Ushev based on the concept of palimpsest, which reflected on creation and destruction in an era when the materiality of objects has been rendered obsolete by digital technologies.

- 1 virtual exhibition

*Face à face: Gabor Szilasi photographie le cinéma*, a series of portraits of filmmakers and technicians with a piece of equipment of their choice from the collections. Commissioned on the occasion of the Cinémathèque’s 40<sup>th</sup> anniversary, Szilasi’s portraits were exhibited in 2004; now, on its 50<sup>th</sup> anniversary, it has returned in its virtual space.

- 9 one-off screenings

A veritable mix of films made between 1950 and 2012. A few of these films returned to its screens “by popular demand” (e.g. *WINTER’S BONE*), while one compilation program of films by artist Michael Blum was screened in cooperation with VOX: Centre de l’Image contemporaine,

on the occasion of Blum's solo exhibition at this venue. The other one-off screenings (e.g. *INVASION OF THE BODY SNATCHERS* [1956]; *EN COMPAGNIE D'ANTONIN ARTAUD* [1994]) were reminiscent of the classic cinemathèque way of programming repertoire (albeit on a smaller scale than at the Cinemateca Portuguesa) that the Cinémathèque weaves through its more focused presentations. *LE CHANT DES ONDES: SUR LA PISTE DE MAURICE MARTINOT* (19-20 February), an artistic and scientific quest of the Ondes Martinot, an early electronic musical instrument, and Fellini's *INTERVISTA* (19-20 February)—the latter also shown by popular demand—, each had a repeat screening the following day.

- 7 retrospectives

*Michel Brault: la lumière du réel. Le directeur photo* (November 23, 2013–February 15, 2014), third and final part of an homage dedicated to this key figure of Canadian direct cinema, who died in September 2013.

*Robert Morin: comme d'autres sont des gars de char* (January 8–February 14), on the occasion of Morin's reception of the Prix Albert-Tessier, an annual career prize awarded by the government of Quebec.

*George Pal, l'expert truqueur* (January 9 - March 13), an off-shoot of the permanent exhibition, this retrospective spotlighted this animation filmmaker who went on to specialize in special effects in live-action films.

*Fernand Bélanger, cinéaste-monteur* (January 22–February 22), an overview of the majority of this editor-filmmaker's distinct but small oeuvre.

*Jean Chabot – dix ans après* (January 29–February 2), no information provided.

*Guy L. Coté* (February 5-9), select program of this director-producer and founder of the Cinémathèque.

*Same same (mais différent): lieux de la mémoire thaïlandaise* (February 7-8), a program outsourced to Antitube, a Quebec-based film and video event producer, which approached laureled Thai filmmaker Apichatpong Weerasethakul to curate a brief selection of recent Thai films.

- 5 series

*Coups de coeur des collègues* (April 4, 2013–April 3, 2014), a carte blanche for the Cinémathèque’s 63 employees on the occasion of the institute’s 50<sup>th</sup> anniversary.

*Secrets et illusions – la magie des effets spéciaux* (September 14, 2013—October 26, 2014), film program alongside the institute’s new permanent exhibition.

*5 sur 5: les fictions polymorphes* (January 31–June, 2014), a collaboration with Vidéographe, explores the ways in which videographic work has been used as a way of writing history. In February 2014 it featured the work of multidisciplinary artist Sylvie Laliberté.

*Les essentiels* (January 7, 2012-December 31, 2014), once-a-month screenings meant to valorize what are considered the Cinémathèque’s prized works.

*Ciné-concert*, twice a month, featuring in February 2014 the films *FIG LEAVES* (1926) and *THE WIND* (1928), both accompanied live by pianist Gabriel Thibaudeau.

- 1 event

*Rencontre avec Sylvie Laliberté*. Lecture by the artist within the framework of the series *5 sur 5: les fictions polymorphes* (February 7).<sup>492</sup>

*Summary of information:*

Most of the Cinémathèque’s online information expands on its (bi-)monthly printed program bulletins (available in pdf as well): introductions to programs are usually longer, while the website is the only place where plot descriptions and synopses, screening formats, and information about the institute’s exhibitions can be found.

Generally, its major presentations receive the most extensive information. Its recently opened, new permanent exhibition on special effects, for instance, has a lengthy, historicizing introduction, which demarcates the exhibition as being about the use of special effects on an “ad hoc basis”, not as a *dispositif* (as in video games). However, its identification of the rise of a “language” of techniques that exploits the confusion between reality and perception with a change from the “Cinématographe into cinema” circumvents all sorts of industrial and institutional developments. This point of view is echoed in the historical section of the exhibition, in which cinema is represented as a matter of genealogy, creating a direct lineage

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<sup>492</sup> *5 sur 5: ‘Les fictions polymorphes. Vidéographe à la Cinémathèque: Sylvie Laliberté’* (February 7, 2014) , at: <https://www.youtube.com/watch?v=w8rLXRyuE7s>.

between Méliès, through Ptushko and Edison, all the way down to Ray Harryhausen, irrespective of their backgrounds, the institutional contexts in which they worked or the techniques they used or developed. A similar view of things was found again in its introduction to the temporary exhibition *Pionniers de l'animation américaine*, which suggested that all it took to transform animation from a craft into an industry were the pioneers' enthusiasm and determination, while the introduction to the temporary exhibition *Gros plan sur la collection* highlighted two Moviola editing devices ("seated like royalty at the center of the exhibition"), yet merely linked them to specific productions and personnel. Given the apparent lack of accompanying catalogues, obvious opportunities were missed here to provide the selected works with their "sociological, economic, and technical contexts."

An artistic angle characterized the lengthy introductions to the comprehensive retrospectives of two unconventional Quebec filmmakers, Robert Morin (who was early in his career, in the 1980s, mainly known in festival and art circles for his video work) and editor-filmmaker Fernand Bélanger, and a more selective program on director-producer Guy L. Coté, who was also a co-founder of the Cinémathèque in 1963. The introductions roughly followed the chronology of their careers and pointed out the characteristics and expressiveness of their work.

A few retrospectives received decidedly less extensive introductions. The last leg of the program on Michael Brault, even though only one screening remained for the month of February, was introduced as briefly as when it began, in November 2013. And the two-day program *Same same (mais différent): lieux de la mémoire thaïlandaise* received three paragraphs, none of which shone any light upon the line-up of films, while another brief retrospective, *Jean Chabot – dix ans après*, received no introduction at all. This discrepancy returned in the plot summaries and synopses: some were perfunctory, others were relatively lengthy; many were wholly or partly quoted from web or print publications (some of which were decades old), while a few were original. It made one wonder whether the sheer volume of presentations exceeded the capacity to provide adequate and reliable information—although in the end, one would expect, this is a matter of priorities.

This is not a problem unique to the Cinémathèque québécoise, as we have seen, but the contrast in its visitor information is more conspicuous. On one hand, for instance, it contained a knowledgeable introduction to and summaries of the films in the retrospective of Fernand Bélanger, penned by its guest curator. On the other hand, there was the relatively lengthy description of the American film *WINTER'S BONE*, which was copied entirely from a review in the French web magazine *Télérama*.<sup>493</sup> But what nobody realized apparently was that the quoted review hadn't got its background information right when claiming that the film's setting, the Ozarks, and its hillbilly population are a virtually uncharted territory for Hollywood. Quite on the contrary, filmic representations of—admittedly often unspecified—hillbilly country and its people, clichéd or not, parodied or not, go back to the early 1920s, and even before Hollywood to the 1910s.<sup>494</sup> In fact, the film shows clear continuities with older representations: the area's present-day illicit production of crystal meth is a strong echo of the area's traditional moonshining, as is the community's private way of enforcing 'law and order'. On a general level, here, as elsewhere, presentation prevailed over adequate information.

### **Cinémathèque suisse, Lausanne**

Created in 1948, the Cinémathèque suisse is a private, nonprofit foundation which is financed from both public funds and private sources. Its mission is to collect, preserve, restore, and valorize films of all genres and film-related documents as well as to establish a museum and center for the study of film history. Its mission is national (although there is no legal deposit legislation for audiovisual materials in Switzerland), yet it also collects the films of foreign origin that dominate the Swiss market and which make up the bulk of its collections.<sup>495</sup> The institute has two auditoria on its own premises, while special events, previews, etc. take place at the Capitole cinema theater; this largest (869 seats) of cinema theaters in operation in Switzerland is owned by the city of Lausanne and entrusted to the Cinémathèque, which will turn it into a regular venue in the near future. The institute also makes a part of its film collections available

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<sup>493</sup> Compare <http://www.cinematheque.qc.ca/en/programmation/projections/film/winters-bone?pid=17025> and <http://www.telerama.fr/cinema/films/winter-s-bone,422602,critique.php>.

<sup>494</sup> Anthony Harkins, *Hillbilly: a cultural history of an American icon* (2004), pp. 57-69, 141-171, 206-210.

<sup>495</sup> 'Cinémathèque suisse', in: *Dictionnaire historique de la Suisse*, at: <http://www.hls-dhs-dss.ch/textes/f/F10475.php>.

in distribution prints, notably classics but also films by “contemporary auteurs” that were not picked up by commercial distributors.

The Cinémathèque has established a firmer base within the community and the region through its cooperation with a number of cultural, educational, and academic organizations and institutes in realizing an array of presentations. This cooperation, moreover, has contributed significantly to the variety of its presentations, particularly in terms of topic and genre. Insofar as it concerns exhibitions, though, this cooperation has a downside. The summary of presentations below opens with an exhibition—*STALKER et la Zone*—that was staged at another museum in another town, for the simple reason that the Cinémathèque suisse has no exhibition space of its own. So it either collaborates with other museums on *their* initiatives, for instance by mounting parallel film programs whenever there is an opportunity—in February 2014, besides the film program *Après l’apocalypse (histoires des survivants)* that corresponded with *STALKER et la Zone*, it also screened the retrospective *Les avant-gardes russes et le sport*, coincident with an exhibition of the same name at the Musée Olympique (and in June 2014, for instance, it screened the epic *HEAVEN’S GATE*, in the presence of its director, at its Capitole venue on the occasion of the exhibition *Peindre l’Amérique* at the Lausanne-based Fondation Hermitage). Or it is dependent on other museums and venues for staging exhibitions that *it* has initiated, such as the traveling exhibition it co-organized with Cinematek and the Cinémathèque française on Amos Gitaï—which ran at the Cinémathèque française until July 6; its program bulletin of September-October 2014 informed visitors that this exhibition would open at the Musée de l’Elysée, in Lausanne. More importantly, perhaps, is that the lack of an exhibition venue is apparently an obstacle to exhibiting its own film-related collections—of which I haven’t seen any instances while leafing through the bulletins of the past few years.

A number of events—introductions, conversations, *vernissages*, cine concerts, master classes—at its venues have been recorded and uploaded at the Cinémathèque’s website, as a rule quickly after their occurrence. Most of these records partly function as additional information sources. But the personal appearances that are the usual reason for their being made—as they are for its online ‘Galerie portraits’—surely won’t hurt the Cinémathèque’s

standing and reputation in view of the revered names of contemporary cinema that have come to attend these events.

See also: <http://www.cinematheque.ch/f/>

*Summary of presentations:*

- 1 temporary exhibition

*STALKER et la Zone* (September 15, 2013-March 2, 2014), on the occasion of the 80<sup>th</sup> anniversary of the birthday of Russian filmmaker and director of *STALKER* (1979), Andrei Tarkovsky (1932-1986). The exhibition was staged at and organized by the Maison d'Ailleurs, a science fiction museum, in cooperation with the School of Business and Engineering, both in Yverdon-les-Bains, some 40km north of Lausanne. The Cinémathèque mentioned it in its program bulletin, but did not state what its role—if any—was, apart from screening a parallel program of so-called post-Apocalyptic films (see below), of which *STALKER* is considered a masterful example.

- 3 retrospectives

*Après l'apocalypse (histoires des survivants)* (January 1-February 28), this thematic program showed 22 films on the theme of post-Apocalyptic worlds, in association with the abovementioned exhibition at the Maison d'Ailleurs; the program included a “soirée *Mad Max*”, screening all three parts of the series.

*Chris Marker* (January 20-February 28), an overview of the films of the French writer-photographer-editor-film essayist, who died in July 2012; it shared a few films with *Après l'apocalypse*.

*Les avant-gardes russes et le sport* (January 28-February 22), a parallel program with the exhibition of the same name at the Lausanne-based Musée Olympique, on the occasion of and partly overlapping with the Winter Olympics in Sochi, Russia. Program notes omitted to mention whether this selection of silent films (including classics such as *LES AVENTURES EXTRAORDINAIRES DE MISTER WEST* [1924] and *L'HOMME À LA CAMÉRA* [1929]), all projected in 35mm prints, was accompanied by live music or by recordings.

- 5 series

*Pour une histoire permanente du cinéma: 1964* (since 2006) offers a year-by-year selection of what the Cinémathèque considers significant films of 50 years ago; in February 2014 it featured:

THE WOMAN IN THE DUNES; IL DESERTO ROSSO; NIGHT OF THE IGUANA; and THE MANUSCRIPT FOUND IN SARAGOSSA.

*De La 1ère à la Cinémathèque: travelling*, a series screened in association with Radio 1's program *Travelling*, radio documentaries about the "petites histoires" of the shooting of cult films made with archival, published, and anecdotal sources as well as sound excerpts from the selected films (THE FRENCH CONNECTION [1971]; BLADE RUNNER [1982]; LOLITA [1962]; QUAI DES BRUMES [1938])

*L'architecture à l'écran*, in association with the architecture magazine *Tracés* and Le Silo, a collective dedicated to the study of the interrelationship between cinema and contemporary art, consists of bi-monthly screenings of programs combining a short and a feature-length film that explore the links between architecture and cinema. The February 2014 program, titled 'A flower on the asphalt', juxtaposed Brazilian filmmaker Cao Guimarães's short video BRASILIA and Iranian filmmaker Abbas Kiarostami's feature film WHERE IS THE FRIEND'S HOME?<sup>496</sup>

*Portraits-plans-fixes*, a long-running series (since 1977) that now comprises a vast collection of filmed portraits of francophone Swiss personalities, all shot in "in black-and-white, at one location, in one day, with no retakes or cuts". The first of the two February 2014 programs contained portraits of a teacher and a geneticist, the other of two architects. With this series, of course, the Cinémathèque has *created* a heritage of films.

*Trésors des archives*, monthly screenings of restored films, featured in February 2014 LES ORIGINES DE LA CONFÉDÉRATION (1924), a severely incomplete print of a mythico-historical panorama of Swiss history centering on William Tell.

*Carte blanche à Ruy Nogueira* (since November 2013), monthly programs in which the former director of the Centre d'animation cinématographique (CAC), Genève, present highlights of the history of cinema—in February 2014, THE FOUNTAINHEAD (1949).

The third edition of *Ciné-Concert*, a cooperation between the Cinémathèque and the composition classes of the Haute école de musique de Lausanne (HÉMU) and Cinéma de l'ECAL (Ecole cantonale d'art de Lausanne). For this particular edition the Cinémathèque provided the music and film students with two films, LE LÉMAN (1937) and the Cinémathèque's recent

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<sup>496</sup> 'L'architecture à l'écran - 05.02.2014', at: <http://www.cinematheque.ch/f/galleries/videos/2014/>.

restoration of ALICE AU PAYS ROMAND (1938), of which 5 different (digital) versions were made, scored, and combined into one program.<sup>497</sup>

*Ciné-clubs UNIL-EPFL: Ouverture cycle "Parcours de vie(s)"* (February 26) is a collaboration between the Cinémathèque, National Research Center LIVES, the film clubs of the University of Lausanne and the Lausanne Polytechnic. The series *Parcours de vie(s)* explores the representation of the development and vulnerabilities of real or fictional individuals through the prism of cinema. The monthly screenings will be followed by debates with sociologists, psychologists, etc. This first edition featured the film MR. NOBODY (2009); discussants were not listed.

- 1 event

*Avant-première VERLIEBTE FEINDE* (February 18), preview of the new film of director Werner S. Schweizer, VERLIEBTE FEINDE, based on the book of the same title, which in its turn was based on the c. 1,300 letters exchanged between a principled, unconventional couple during the late 1940s on such subjects as religion, equality, feminism, sexuality, politics, etc. The film's director, the translator of the book, and the director of the event's co-organizer, the Bureau d'égalité of the canton of Vaud, were among those who put in a personal appearance at this preview.<sup>498</sup>

*Summary of information:*

Visitor information about the more comprehensive presentations of the Cinémathèque suisse distinguished itself by sketching contexts that were often broader than what is common in the film heritage world. The introduction to the retrospective *Après l'apocalypse (histoires des survivants)*, for example, provided a succinct overview of the so-called post-Apocalyptic film: its conceptualization as a counterpart of the sci-fi film; its societal and historical backgrounds (nuclear arms, particularly); its dystopic and critical discourse; and its distinctive, sometimes experimental aesthetics. Similarly, the retrospective *Les avant-gardes russes et le sport*, on the occasion of the exhibition of the same name at the Musée Olympique, showed that this was not a merely topical program. In fact, its curator argued, sport and the related fields of physical

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<sup>497</sup> 'Ciné-concert ImaginaSon 2014 - 13.02.2014', at: <http://www.cinematheque.ch/f/galleries/videos/2014/>.

<sup>498</sup> 'Avant-première au Capitole: VERLIEBTE FEINDE de Werner S. Schweizer - 18.02.2014', at: <http://www.cinematheque.ch/f/galleries/videos/2014/>.

culture, hygiene and living conditions, played an important role in Soviet cinema in the 1920s and 1930s, particularly in documentaries, newsreels, propaganda, and pedagogical films. Sport's cinematic qualities were extremely suited to bring across ideological aspects (equality of and solidarity between classes, the sexes, etc.) in activities that were relatively easy to organize. None of these introductions were exhaustive, of course, but the selection of unobvious but significant aspects, interwoven with titles from the film program, provided the visitor with a useful framework. Plot summaries or synopses were separated from web information and were reserved for the institute's bulletin (in both print and PDF).

Another distinctive element is that the Cinémathèque's partners that are wholly or partly responsible for the many film series on its program have been given a latitude in writing their own program notes. Of course, for a program series called *Carte blanche à Ruy Nogueira* it would be inconsistent not to allow Nogueira to write his own introductions and summaries. But the organizers of *L'architecture à l'écran*, too, signed their program notes; the plot summaries were anonymous, but as they were written to fit the screening's theme they may well have come from the same source. This enhanced the quality of the information.

However, many other summaries and synopses were partly or wholly quoted from published materials (e.g. reviews, criticism, interviews, press kits, encyclopaedias). In a few instances it enlivened the information: an excerpt reproduced from a 1924 review of the 1924 film shown in the series *Trésors des archives* introduced a whiff of history. And a director's comment can also provide a telling detail (even though quite a few of the quoted texts actually were director's statements). Curiously, in one case a quoted source was designated to deliver the 'bad news' of a film's flaws—a post-Apocalyptic film that was “a mere pretext to parade a number of stars and a display of trivial sentimentality”. But what is problematic in integrating such quotes is that the lack of the original context often remains noticeable. Take, for instance, the summary of Stanley Kubrick's *LOLITA*, which after setting the stage of the story suddenly shifted gears with a thirty-year old quote : “In New Hampshire, Humbert, a professor of French literature, rents a room for the summer in the house of a widow and her seductive daughter, Lolita... ‘Who would have thought, in 1962, that Kubrick had already fathomed Kubrick? Freed from *SPARTACUS* [a film he directed in 1960] he expatriated to England...’.” More generally, there

was not much in the quoted texts that a film heritage institute could—or should—ideally not have done better and more to the point.

### **Cineteca Nacional de México, Mexico City**

The Cineteca Nacional, founded in 1974, is one of at least six film heritage institutes that considers the Mexican national film heritage as its remit (even though one of those six is actually, if only temporarily, located in the USA). But the Cineteca is the one that has been mandated the stewardship of cinema in Mexico. Its specific mission is to collect, preserve, restore, and disseminate both Mexican and world cinema and to strengthen the country's audiovisual culture. As a government-sponsored body (besides three other institutes that are each responsible for a sector of the country's cinema), it is administered by the Consejo Nacional para la Cultura y las Artes (CONACULTA) under the responsibility of the Secretary of Education.

For its presentations the Cineteca boasts no less than ten auditoria and an additional open air space. With these (recently extended) spaces the Cineteca was able to realize a change in its mission and policy to enlarge its audience base and attract new, preferably younger spectators (the country's largest demographic segment by far—in 2014, 46% of the population was under 25). Releases of new or recent international art films, therefore, are the most conspicuous aspect of its presentations; in February 2014 it showed 16 released films in its theaters, seven of which were premiered that month. The increase in releases must be seen, according to a former director, as a measure to counteract the “duopoly” of the film distribution market, as a result of which most screens were filled with (American) mainstream films. For the same reason its programs regularly feature contemporary Mexican filmmakers.<sup>499</sup> In order to further enrich film culture and contribute to the education of the public the Cineteca has created, in 2014, the Departamento de Extensión Académica, which began with providing courses, mostly about well-known film directors, but discussions and masterclasses will be organized in the near future. Its name notwithstanding, the activities this department plans to

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<sup>499</sup> Paul Julian Smith, 'Cineteca Nacional, México', at: <http://www.cinetecanacional.net/controlador.php?opcion=noticias&id=410> (originally published in 2013 as 'Letter from Mexico').

organize are open to the public. This can be taken as an extension of the institute's aim to allow the public at large to familiarize itself with the "quality supply" of the Cineteca's programs.

The Cineteca Nacional plays a prominent role in the country's 'cinemascope' through a number of strategic, steady partnerships (cooperations, I suspect, which also help fill its ten screens). Some of these partners featured in the Cineteca's activities during February 2014, such as *Ambulante*, a nonprofit organization for the promotion and support of documentary films and organizer of an annual traveling festival; Festival Internacional de Cine de la Universidad Nacional Autónoma de México (FICUNAM); Academia Mexicana de Artes y Ciencias Cinematográficas (AMACC); or the Festival Internacional de Cine Documental de la Ciudad de México (DocsDF); others are: Riviera Maya Film Festival and the film school Centro Universitario de Estudios Cinematográficos (CUEC).

See also: <http://www.cinetecanacional.net/>

*Summary of presentations:*

- 16 releases

Nine releases were held over from previous months—e.g. *JAZMÍN AZUL* (BLUE JASMINE) (since December 4, 2013); *DE TAL PADRE, TAL HIJO* (SOSHITE CHICHI NI NARU) (since January 3); *DIARIO DE FRANCIA* (JOURNAL DE FRANCE) (since January 10); *LA ESPOSA PROMETIDA* (LEMALE ET HA'HALAL) (since January 17); *BALADA DE UN HOMBRE COMÚN* (INSIDE LLEWYN DAVIS; since January 24)—, while seven premiered in February 2014—e.g. *ELLA* (HER) (from February 1); *LA VIDA DE ADÈLE* (LA VIE D'ADÈLE; from February 14); *12 AÑOS ESCLAVO* (12 YEARS A SLAVE; from February 21); *PARAÍSO: AMOR* (PARADIES: LIEBE) (from February 21). Virtually all of them were arthouse films and represented, in terms of country of production, a wide, international array (USA, Belarus, Germany, Japan, France, Israel, Austria, Greece, and Mexico).

- 6 retrospectives

*Cine brasileño* (January 9–March 2), a program of recent Brazilian films, 'sold' as a warmup for the soccer world championship later in the year.

*World cinema project. Historias olvidadas por el cine* (January 3–February 21), a selection of films preserved by the World Cinema Foundation.

*Dictator's cut* (February 7-13), an annual, three-month traveling program of documentaries, organized by *Ambulante*.

*FICUNAM Retrospectiva Otar Iosseliani* (February 27–March 9), as part of the Festival Internacional de Cine UNAM.

*Sumario* (February 2–March 2), an overview of recent Mexican documentary cinema.

*Día de la Academia: los que se fueron* (February 26), a brief, one-day homage to three Mexican actors who passed away in 2013, screened around the time of the Academia Mexicana de Artes y Ciencias Cinematográficas's annual award ceremony.

- 1 event/retrospective

*Alan Berliner en México. Retrospectiva, seminario* (February 14-18), organized in cooperation with la Academia Mexicana de Artes y Ciencias Cinematográficas (AMACC), La Cátedra Ingmar Bergman, and *Ambulante 2014*; American filmmaker Berliner was present for the entire five-day program—screenings and a seminar—to introduce and discuss his work.

*Summary of presentations:*

The Cineteca Nacional provides visitor information through its website and its monthly program bulletin, which is available both in print and in PDF (two clicks away from its home page). With it, the Cineteca has established a two-tier approach to attract its public. The website's brief plot summaries seem to be aimed at the more casual filmgoer, while the bulletin's more extensive information seems to appeal to the more interested or knowledgeable patron. In terms of authorship, the lengthier, more substantial pieces are for the most part written by non-employees or quoted from other texts.

With regard to its releases, on its website the brief plot summaries make no distinction between premieres and films continued from the previous months; while in its bulletins premieres receive two-page, partly descriptive, partly evaluative reviews (sometimes in the shape of an interview), which are then summarized in the following months' editions. All but one of these lengthier pieces, though, were quoted (excerpts of) earlier print or web reviews. The Cineteca's only editorial contribution consists in summarizing them. The quoted texts, moreover, led to an inconsistent quality of information, as some were lengthy plot summaries while others were more informed. The piece on the film *ELLA (HER)*, for instance, basically

regurgitated the plot, while the one on 12 AÑOS ESCLAVO (12 YEARS A SLAVE) spent a brief paragraph summarizing the plot and in the remainder put the film in the context of its director's vision and other work.<sup>500</sup>

A similar inconsistency was found in the introductions to the retrospective programs, in terms of both length and quality. The shortest of these programs, the one-day retrospective *Día de Academia* that contained three films featuring actors that had died during the past year, received a very obligatory, uninspired introduction by a member of the Mexican Academy of Motion Picture Arts and Sciences, telling the reader who wrote the scripts of the films screened and what they were about. Not a word, though, about what made the deceased performers' work distinctive or memorable. The subsequent film summaries, too, focused rather on the films' directors and plots. In other cases, web or bulletin information was identical, as with the retrospective *Cine brasileño*, a program of recent Brazilian cinema, which got the briefest of dutiful introductions both at its start, in January, as well as in February, and which mainly related the program to the upcoming soccer championship in Brazil (a reason perhaps why the majority of the films were screened in the Cineteca's open air space). Their summaries and synopses didn't throw any light on contextual or other, more comprehensive considerations. The programs *Dictator's cut*, which collected very recent, international documentaries on human rights issues, and *Sumario*, which consisted of a number of very recent Mexican films, dispensed with introductions entirely. Visitor information about the small program of recently restored films by the World Cinema Foundation, *World cinema project. Historias olvidadas por el cine*, again was introduced by an obligatory text, while film descriptions merely mentioned the laboratories responsible for the restoration (mostly L'Immagine Ritrovato at the Cineteca del Comune di Bologna, which, incidentally, is also the Foundation's booking address) and the archive where original materials had been found. But with no explanation of the work involved, or even information about the prints screened, an opportunity was wasted to increase audiences' awareness of preservation work, the remit par excellence of the Cineteca, and of the World Cinema Foundation.

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<sup>500</sup> For visitor information of film premieres in February 2014, see: 'Estrenos', in: *Programa mensual Cineteca Nacional de México* (February 2014), pp. 6-19.

Most typically, the program about American filmmaker Alan Berliner was introduced on its website by the Cineteca itself in a perfunctory text, naming the organizations involved in setting up this event, while leaving the burden of characterizing Berliner's work to a quote, albeit incomplete, from the *New York Times*: "powerful and bittersweet, full of contradictions, innovative in their cinematic technique, unpredictable in its structures... Alan Berliner demonstrates the power of fine art to transform life." The more extensive text discussing Berliner's work somewhat more in depth in its program bulletin was written by a representative of one of the other co-organizers.

Clearly, the Cineteca Nacional de México works harder on its mission to extend its audience base than it does on providing relevant and substantial visitor information. It is not a stretch to suppose that here, as elsewhere, the volume of presentations exceeds its capacity to provide adequate and reliable information. Still, it is quite disheartening to see how little the institute itself had to say whenever it is saying something and how it makes itself dependent on the opinions of others. Strengthening the country's audiovisual culture in a broad sense was, for now at least, rather a matter of quantity—filling its screens with a huge variety of films—than of quality.

### **Deutsches Filminstitut Filmmuseum, Frankfurt**

In 2006, with the incorporation of the Deutsche Filmmuseum (founded in 1984) into the Deutsches Filminstitut (founded in 1949 as the Deutsches Institut für Filmkunde [DIF], changing its name in the meantime to Deutsches Filminstitut-DIF, in 1999) a film heritage institute emerged that includes the full range of tasks and activities: an archive of film and film-related collections, a library, a distribution department, and a museum consisting of two floors of gallery space for both permanent and simultaneous, temporary exhibitions, and a cinema theater where, besides regular programs, it also organizes or hosts film festivals. It has also initiated, furthermore, filmportal.de, a database about "all German films", and administers the portal *EFG1914*, discussed in chapter 1. The institute is based in both Frankfurt and, c. 40 km westward, Wiesbaden (home of the film, film-related, and distribution collections as well as its restoration department). The Filminstitut is financed from various public (federal, state,

municipal) and private budgets (e.g. industry, TV). For larger projects additional funding is obtained.

Its permanent exhibition *Filmisches Sehen + Filmisches Erzählen* clearly is a showcase for the institute's collections, the film-related collections in particular. As a matter of fact, the Deutsches Filminstitut Filmmuseum is among a few in my set of film heritage institutes (together with the Cinemateca Portuguesa-Museu do Cinema; Cinémathèque française-Musée du Cinéma; Cinémathèque québécoise; Hong Kong Film Archive; and the National Film Center, Tokyo) where film-related objects are displayed either permanently or in regular exhibitions that highlight aspects of these collections. With the many touchable and operable objects *Filmisches Sehen + Filmisches Erzählen* appeals to a large audience segment, including children. This may also betray an economic motive, what with the institute's single, small cinema theater (131 capacity—although it also makes use of a cinema theater, the 425 capacity Caligari Filmbühne, in Wiesbaden<sup>501</sup>). As its temporary exhibitions show, audience appeal may be a consideration, if not a requirement, for obtaining additional funding.

With permanent and temporary exhibitions as crowd-pullers the institute is able to balance its presentations with a large variety of screenings, from early cinema to last year's highlights, from classics to experimental film. Of course, as not all of these programs can be expected to fill the house on a name basis it is through the series format and its additional, tailored publicity that the institute endeavors to find audiences for them. Apparently, it does not feel any pressure to show new releases, although it features one-off previews in its series *Was tut sich – im deutschen Film?* The relatively high number of screenings accompanied by some sort of verbal explanation is another way in which the institute distinguishes itself from other cinema venues in the city.

See also: <http://deutsches-filminstitut.de/en/>

*Summary of presentations:*

- 1 permanent exhibition

*Filmisches Sehen + Filmisches Erzählen*, which covers both floors of the Filmmuseum and is designed as a route along thematic sections arranged under two umbrella themes, 'Filmic vision'

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<sup>501</sup> 'Deutsches Filminstitut Filmmuseum', at: *FIAF rapports annuels 2013* (2014), p. 3.

and ‘Filmic narrative’. The first is equipment-based and loosely historical, while the second is organized into formal sections, illustrated with film excerpts projected in HD. The exhibition offers the visitor, in the words of the institute, an “intensive engagement with the moving image” through a mix of screenings, objects either original or in replica—the latter are operable artifacts—, and interactive stations.

- 1 temporary exhibition

*Fassbinder – Jetzt. Film und Videokunst* (October 30, 2013–June 1, 2014) showed excerpts of the work of this prolific German filmmaker (1945–1982) that were juxtaposed with both contemporary and current video art. The exhibition was complemented with TV interviews, set photos, and other documents from the collections of the co-organizing Rainer Werner Fassbinder Foundation.

- 1 one-off

*Kurzfilmprogramm* (February 25), a compilation program of German animation and advertising films (by, among others, Walter Ruttmann and Julius Pinschewer), introduced by film historian Martin Loiperdinger (Trier University).

- 2 retrospectives

*Fassbinder-Jetzt. Filmreihe* (October 30, 2013–June 1, 2014) ran parallel with the abovementioned exhibition. Some of Fassbinder’s films screened in February 2014 continued the exhibition’s juxtaposition with newer work: the features *ANGST ESSEN SEELE AUF* (1973) and *HÄNDLER DER VIER JAHRESZEITEN* (1972) were both preceded by a more recent short film inspired by the first of these titles.

*Kinohighlights 2013* (February 7–26) returned a selection of last year’s favorite films to the screen for those who had missed them. Titles included, among others: *APRÈS MAI*; *DIE ANDERE HEIMAT-CHRONIK EINER SEHNSUCHT*; *BLUE JASMINE*; and *GRAVITY*.

- 3 series (As most of these series included in at least one of their presentations substantial personal appearances—lecture, conversation—, they are also events. However, as they are announced as series, I here follow the Deutsches Filminstitut Filmmuseum’s classification.)

*Lecture & Film—Easier than painting: die Filme von Andy Warhol* (February 6–26), an interdisciplinary series of lectures by scholars and screenings in cooperation with the Frankfurt-

based J.W. von Goethe University, Offenbach University of Art and Design, and Städelschule (a contemporary fine arts academy), under the umbrella of the Hessian Film- and Media Academy. The February edition of this series consisted of a lecture by Juliane Rebentisch (Offenbach University) on Warhol's film *INNER AND OUTER SPACE* (1965), a double-screen, split screen film featuring Warhol muse Edie Segdwick and her dialogue with a video recording of herself as well with the "phantom existence of her own media trace"; the lecture was followed by said film, preceded by Warhol's *SCREEN TEST #11*. Each month, moreover, the institute also screens a number of films related to the lecture's theme; in February 2014 these were films on the "pop" culture of the time (*PAINTERS PAINTING—THE NEW YORK ART SCENE: 1940-1970*; *BLOW UP*; and *BE KIND REWIND*).

*Was tut sich – im deutschen Film?: Gerhard Polt / Late Night Kultkino* (February 7-22), a monthly, single screening with subsequent conversation about a current film, featuring in February 2014 writer-filmmaker-actor-satirist Gerhalt Polt and his latest film *UND ÄKTSCHN!* (2014), a satirical look at the worlds of high finance and the film industry. In this month, moreover, the program was expanded into a homage, screening a selection of Polt's earlier films in the series *Late Night Kultkino*.

*Klassiker & Raritäten: Ganz irdisch, ganz himmlisch – Christliche Orden im Spielfilm* (February 11, 25), a four-part series of filmic representations of Christian orders, organized in cooperation with the Haus am Dom and the Institut für Stadtgeschichte. The February edition contained two feature fictions films shown on separate nights; the last screening was followed by a discussion.

*Stummfilmmatinee* (February 23), monthly screenings of silent films; in February *STREET ANGEL* (1928) was shown, albeit in a sound version, i.e. with a music track (typical for the period of the transition to sound-on-film).

- 1 festival

*Africa alive* (January 30-February 6), featured a selection of recent and not so recent feature length and short films during the first week of the festival (which continued until February 23 at other venues).

*Summary of information:*

On its website the institute's permanent exhibition received the most lengthy description of all its presentations (as is its custom with all its exhibitions), detailing the sections into which the two umbrella themes were subdivided. 'Filmic vision' consisted of: 'the perception of moving images' and the various ways it was conceptualized and applied; 'curiosity' and optical illusion consists of original as well as operable, replicated equipment, such as peep-shows and kaleidoscopes; 'the generation of movement' through such devices as (operable) zoetropes, Praxinoscopes or flipbooks; 'exposure', about the technology of image retention; 'projection' is largely about the magic lantern; 'moving pictures' gives a brief overview of the equipment developed by people from such different professional backgrounds (although these differences were passed over by the institute) as Anschütz, Marey, Skladanowsky, or the Lumières—with an operable replica of the Cinématographe Lumière displayed next to an original one; 'cinema' concludes this theme with a few projected compilations of early cinema in an imitation theatrical setting. 'Filmic narrative' was arranged according to more formal, or stylistic, elements: 'performance' (costume and body language); 'sound' (particularly music, including an interactive station to find out how music changes an excerpted scene); 'editing and decoupage'; various phases and aspects of 'staging' (storyboards, sets); and 'cinematography' (camera angle, lighting, special effects, etc.). A 40' compilation brings all these aspects together in c. 100 film excerpts. Generally, by following the route of the exhibition itself, i.e. by breaking down the stylistic and material aspects of cinema and the technologies that it incorporated, its information is conceptually clear, matter-of-fact, and accessible without overloading the visitor (but while the institute publishes books and catalogues, no catalogue of this exhibition seems to be available to nuance the statements made in the exhibition or to serve the visitor who wants to know more). Blessedly, its web information avoided such misleading terms as *persistence of vision* or the teleological *pre-cinema*.

The introduction to the exhibition *Fassbinder – Jetzt. Film und Videokunst* stated its central idea of showing Fassbinder's work alongside that of video artists and, by thus highlighting thematic and aesthetic similarities and differences, the exhibition's aim to address the larger question of the influence of film on newer media. Showing Fassbinder's work beside

works of younger filmmakers was continued in the accompanying retrospective by combining some—not all—of Fassbinder’s features with short films that took inspiration from his work. However, as this was largely left unmentioned or uncommented in the program notes, which consisted of plot summaries only, the expected appeal of showing all of Fassbinder’s films may well have prevailed over a more reflective or thematized approach.

Generally, information about the institute’s film screenings was sparing and largely a matter of plot summaries. “Largely” here means that it was rather a matter of selectivity which programs received more and which less information. Films presumed well-known or easy to find information about, such as the one selected for the recently released *Kinohighlights 2013* or Fassbinder’s films, received mere summaries (with perhaps a one-sentence comment about one aspect or another), while titles or filmmakers presumed less known were given more extensive introductions and/or descriptions. This was the case for the ones screened in the lecture series *Easier than painting: die Filme von Andy Warhol* or the Gerhard Polt program in the series *Was tut sich – im deutschen Film?*. The fact that a number of programs was introduced or followed by a discussion may also have been a factor in deciding how much information was felt to be required.

The institute, finally, is consistent in providing information about the formats of the prints screened.

### **Filmoteca de Catalunya, Barcelona**

This film heritage institute was founded in 1981 and mandated to collect, preserve, research, and disseminate films and other audiovisual works, their related materials as well as equipment, with special emphasis on Catalan cinema (legal deposit is required for films produced with public financial support<sup>502</sup>). The Filmoteca is part of the Institut Català de les Empreses Culturals (ICEC), a public entity created by and accountable to the Department of Culture of the Catalan government. ICEC’s mission is the promotion, the economic and commercial development of the Catalan cultural sector as well as the dissemination of its culture. The Filmoteca’s work is conceived as consisting of three basic activities: preservation and restoration (located at

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<sup>502</sup> ‘Filmoteca de Catalunya’, at: *FIAF rapports annuels 2013*, (2014), [p. 1].

Terrassa, c. 20 km northwest of Barcelona); its library of books, journals, and other documentation (e.g. film-related collections, videotheque and sound archive, including those items of the collections that have been made digitally accessible); and the presentation of exhibitions and of film screenings in its two auditoria (aggregate capacity 535). In addition, and an example of its task of promoting the Catalan film heritage, the Filmoteca shows parts of its programs at six other venues (Girona, Lleida, Manresa, Olot, Terrassa, and Vic) throughout the autonomous community of Catalonia.

The Filmoteca emphatically collects and shows regionally based film and film-related works—in that sense it resembles an equally self-consciously regional film heritage institute, the Cinémathèque québécoise. This may account, as in Quebec, for the more than average number of screenings featuring non-mainstream works. At the same time, it keeps an open eye, and mind, for international cinema as a context for its own cinema history.

Uncommonly many of its presentations are the fruit of cooperations with mostly local cultural or educational organizations (or, as its mission statement puts it, “civil society”), either regularly, in series, or on a one-time basis. The selection of films screened is adapted to the institute in question (e.g. Museu Nacional d’Art de Catalunya, Design Museum of Barcelona or one of the city’s film schools), from which the Filmoteca recruits an unusually large number of presenters and discussants. Hence, a high percentage of its screenings are bracketed by introductions, panel discussions, round tables, etc. by programmers, curators, professors or other experts as well as filmmakers and other people involved in one way or another in the work(s) in question.

See also: <http://www.filmoteca.cat/web/>

*Summary of presentations:*

- 1 temporary exhibition

*Jacinto Esteva, a l’ombra de l’últim arbre* (February 20-June 15), on the Catalan painter, architect, and filmmaker Jacinto Esteva Grewe (1936-1985), co-founder of the pop-art and French Nouvelle Vague-inspired Barcelona School, a network of young film directors in the early 1960s.

- 6 retrospectives

*1714: història i identitats* (August 10, 2013–September 11, 2014), a program about history and identity on the occasion of the tercentenary of the Siege of Barcelona (1713-1714), at the close of the Spanish Succession War (1701-1714).

*Els millors films de l'any* (December 6, 2013–February 28, 2014), a return to the screen of the best of the past year's films—or, because of contractual matters, commercial films released in late 2012.

*Comèdia popular, un gènere a definir* (December 12, 2013–March 31, 2014), an encouragement to define and reflect on the genre of the popular comedy, this month exemplified by, among others, *KIND HEARTS AND CORONETS* (1949), *PASSPORT TO PIMLICO* (1949), *IL VEDOVO* (1959), *FOUR WEDDINGS AND A FUNERAL* (1994) or *LE GOÛT DES AUTRES* (2000).

*Orson Welles inèdit* (February 12-13), on the occasion of the screening of a recently preserved film directed by Welles, *TOO MUCH JOHNSON* (1938), complemented by his first directed film as well as by Richard Linklater's fictional account of Welles's Mercury Theater, *ME AND ORSON WELLES* (2008).

*Retrospectiva Jacinto Esteva* (February 20-27), on the occasion of the abovementioned exhibition.

*Goran Paskaljević, un gran director modest* (February 21 - March 30), overview of this Serbian director's work.

- 7 series (As many of the screenings in these series are introduced by filmmakers or relevant experts, they overlap with events. However, as they are announced as series, I follow the Filmoteca's classification.) A number of its series is subsumed under a general title, 'Històries de Filmoteca'.

*Clàssics d'ahir i de demà* (February 19, 2012–ongoing), an examination of the phenomenon of the classic film, based on the notion of shifting values. In February 2014 the program in this series was a disguised retrospective, featuring a selection of films by Hollywood director Henry King.

*Avui documental* (February 23, 2012–ongoing), a series on documentary film. Its two screenings, *DE OCCULTA PHILOSOPHIA* (February 25) and *AL FINAL DE LA VIDA* (February 26), were introduced by

their makers, director, scriptwriter, and critic Daniel V. Villamediana and filmmaker Carlos Benpar, respectively—the latter film coincided with the event *Carlos Benpar i THE TRIAL: 50 anys de cinema* (see below).

*Disseny, càmera, acció!* (October 3, 2013–June 27, 2014), a cooperation with DHUB-Museu del Disseny de Barcelona (Design Museum of Barcelona), monthly screenings of a film related to arts and industries, introduced by an expert. On February 6, the Philippine film *TURUMBA* (1981), on the crafts in a Philippine village and their neo-colonial exploitation, was screened and introduced by designer, teacher, and curator Uli Marchsteiner.

*Educar a aprendre* (October 3, 2013-ongoing), coorganized with l'Associació de Mestres Rosa Sensat (an organization for educational reform), aims to show how film has represented education. The February program consisted of two screenings of the British film *IF...* (1968), the first of which was introduced by educator Jaume Cela.

*Per amor a l'art* (October 12, 2013-ongoing), in collaboration with the Museu Nacional d'Art de Catalunya, is the sequel to *Per amor a l'art: cinema i pintura*, screenings of films that connect cinema with an artistic discipline, introduced by an expert. The February 2014 program consisted of: *THE PICTURE OF DORIAN GRAY* (1945), introduced by film historian Rosa Gutiérrez; *DIE STILLE VOR BACH* (2007), introduced by its director Pere Portabella; *BARRY LYNDON* (1975), introduced by an employee of the Filmoteca's programming department; and *THE AGONY AND THE ECSTASY* (1964), introducer unknown.

*L'ESCAC a la Filmo* (October 31, 2013-June 26, 2014), monthly sessions of screenings and discussion in cooperation with the film school of the University of Barcelona.

*Fantasmagories del desig* (January 23-ongoing, but continued under the name *Cinema i psicoanàlisi*), monthly screenings on film and the subconscious and other psychoanalytic concepts. The February program consisted of two screenings of Canadian filmmaker Atom Egoyan's *FELICIA'S JOURNEY*, the first of which was introduced by film historian Mercè Coll.

*L'Espai com a protagonista* (February 20–ongoing), new series in collaboration with l'Arquinfad, an association for the promotion of interdisciplinary design in the decorative arts, screens monthly programs focusing on space as protagonist, introduced by a professional. The February

program consisted of two screenings of *THE MAN WHO SHOT LIBERTY VALENCE* (1962), the first of which was introduced by architect Antoni de Moragas.

*Aula de cinema*, annual series in the shape of a film course, aimed at students of Barcelona universities and film schools as well as the general public to rediscover film history, subdivided into a number of categories and genres; the line-up of films appears to change with every new edition.

- 3 events

*Dansa al cinema* (February 4), special session on the occasion of the screening of *COS A L'AIRE, PEUS A TERRE* (*BODY IN THE AIR, FEET ON THE GROUND*), a recent documentary by videomaker and electronic arts curator Núria Font, based on her long cooperation with the dance company Mal Pelo. Introduced and discussed by the company's founders, Pep Ramis and María Muñoz, and dancers. In cooperation with the Barcelona dance house Mercat de les Flors and l'Associació NU2's, Font's nonprofit organization to promote the use of digital media in dance works.

Special session *Homenatge a Joan Colom* (February 11), two films on the occasion of a retrospective exhibition *Jo faig el carrer. Joan Colom, fotografies 1957-2010* (*I do the street. Joan Colom, photos 1957-2010*) of this Catalan photographer at the Museu Nacional d'Art de Catalunya, introduced by the exhibition's commissioner David Balsells.

*Cineastas en Acció* (February 21), special session comprising three films by participants in *Cineastas en Acció*, an NGO that promotes cultural exchange between Africa and Europe through cinema in awareness campaigns in Spain and educational projects in Africa.

*Session especial: Carlos Benpar i THE TRIAL: 50 anys de cinema* (February 26), where this Catalan filmmaker discussed his fascination with Orson Welles's *THE TRIAL* (1962), about which he made the documentary *AL FINAL DE LA VIDA* (screened under the flag of the series *Avui documental*; see above), which was shown alongside Welles's film.

- 1 festival

*Future shorts* (February 7-8), a regular, trimonthly selection of this pop up film festival.

*Summary of information:*

Overall, one cannot help sensing a lightness, sometimes even a hint of nonchalance, with regard to the visitor information the Filmoteca Catalunya provides. Most strikingly, its notes to the

exhibition *Jacinto Esteve, a l'ombra de l'últim arbre* didn't even tell prospective visitors what the show contained. A similarly, though less glaringly nonchalant attitude could be detected in the information to its retrospective *1714: història i identitats*. This program, which began in the summer of 1913, commemorated and led up to the tercentenary of the end of the Siege of Barcelona (1713-1714)—ever since celebrated as the National Day of Catalonia (September 11). As the Filmoteca reports, at the basis of the program laid the question, “What happened in the world when the troops of Philip V besieged Barcelona between the summers of 1713 and 1714?” The result was a yearlong program of films old and new, set in both recent history (e.g. the creation of the state of Israel, in 1948; the military coup in Chile, 1973) and in more distant times, which presented a variety of reflections on the notion of identity. It was an unmistakably original, potentially rich idea. But what was problematic was that in its enthusiasm, certainly in its tolerance of so many manifestations of identity, the Filmoteca allowed the program to drift away from its sociopolitical moorings and the considerations it was born of. Its very lack of definition was self-defeating; it would have needed another term—e.g. occupation, coercion, resistance or nationalism—to keep it within bounds. Throughout the series, films about Catalan history or colonialism made intuitive sense, because they connected identity with societal and political issues. Surely among the screenings in February 2014, *THE JAZZ SINGER* made equal sense, as one can imagine that the context of the program ‘weighted’ its racial theme at the expense of its family drama’s generational conflict; but the screening of *ÉS QUAN DORMO QUE HI VEIG CLAR* (IT IS WHILE ASLEEP THAT I SEE CLEARLY), about the work and personality of Catalan poet J.V. Foix (the film’s title is taken from one of his poems), seemed less pertinent.

In other instances, however, the program notes’ lightness may perhaps rather be seen as a refusal to take up a superior stance. This attitude was most prominent in its information about the retrospective *Comèdia popular, un gènere a definir*. Even though the Filmoteca suggested a number of sensible—not necessarily concurrent—characteristics of the popular comedy, such as its collective protagonist, its ability to portray an era or a generation, in the end it undercut these worthwhile suggestions by stating that “popular comedy is comedy”, and what matters most is that it makes you laugh. And with the facetious phrase that the exercise of the zygomatic muscles will improve neuronal connections it suggested that the spectator should

laugh and reflect—and, by implication, draw his own conclusions. Sympathetic—and self-evident—as this may seem, one continues to wonder what the FilMOTECA’s own idea and intention were in mounting this program.

As many screenings, particularly those that are part of a series, would be contextualized by presenters, the FilMOTECA usually refrained from interpretative angles in its plot summaries and simply listed the main story events and an anecdotal detail or two (or relied, in some cases, on quoted excerpts from other texts). Indeed, the odd attempt at a more evaluative comment, as in describing Orson Welles’s “magnificence” as a matter of “memorable long takes”, “expressionist angles”, “expressive close-ups”, got stuck in unexpressive terminology and was not very illuminating.

Finally, when program notes did not state the format in which films are shown (many are shown in one digital format or another), one may infer that 16 or 35mm prints were screened.

### **Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome**

Established by law in 1949, the Centro Sperimentale di Cinematografia consists of two branches: a film heritage institute consisting of the Cineteca Nazionale, in Rome, and, since 2005, the Archivio Nazionale del Cinema d’Impresa (ANCI), in Ivrea, where its collections of industrial and advertising films have found a home; the other branch is a film school, the Scuola Nazionale del Cinema, which has locations in four regions. Another part, CSC Production, was founded to support these film schools’ students and graduates and monitor new audiovisual projects.

Thanks to the establishment of legal deposit the Cineteca Nazionale is one of the largest national film archives. In 2004, the 1949 legal deposit act was extended to include written and printed film-related matters.<sup>503</sup> It is therefore no surprise—confirmed by a quick scan of the overview on the Cineteca’s website of programs screened since 2009—to find that Italian films prevail in its one auditorium, Cinema Trevi. Or more precisely, Italian feature fiction films prevail, often in the shape of (commemorative) retrospectives of directors or performers. What is striking about these programs is their compactness. This seems to be the result of the

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<sup>503</sup> Arianna Turci, ‘Archivio Nazionale del Cinema d’Impresa collections: an overview’, in: De Klerk, Florin, Vonderau (forthcoming).

theater's custom of three daily, coherent screenings. It is no exception, therefore, to come across retrospectives that last only a day or two; the longest program in February 2014, the thematic retrospective *Italia '77: ultimo atto?*, lasted only nine days, yet contained no less than 24 films (the theater is closed on Mondays).

The theater's custom conduces to the blurring, mentioned above, of the formats of event and retrospective. Whenever there is a discussion or conversation, the three daily screenings that surround it are all devoted to the topic in question (see the events mentioned below). But when no personal appearance accompanies a day's screenings of films on the same topic, it seems to have become, if only in default of another format name, a (mini)-retrospective. This is the case, for instance, with a brief program of three films titled *(In)visibile italiano: fuori dal '77*, shown on February 14, which was announced as a sort of antithesis to the retrospective program *Italia '77: ultimo atto?*, a week before the latter program began.

Besides the small Cinema Trevi (just 91 seats) the Cineteca has a colossal distribution collection for screenings elsewhere; its online catalogue contains a long list of fiction films made between the 1910s and the 2000s. What, of course, is harder to replicate at other venues are the contextualizations the institute provides through its characteristic events. Indeed, many are the meetings and discussions it organizes with filmmakers, performers, critics, academics, and other experts on the occasion of its programs (or the other way around). However, a selection of these events has been recorded and uploaded on its YouTube channel to serve as additional sources of information (those of February 2014 are referenced below). Furthermore, a separate web channel has been launched, *Cinemaimpresa.TV*, which contains digitized materials from ANCI, featuring a fast-growing number of commercials and industrials made for Italian companies (e.g. Birra Peroni, FIAT, Olivetti, Piaggio).<sup>504</sup> The Cinema Trevi venue also hosts festivals and traveling programs (such as the retrospective of Iranian director Ashgar Farhadi, screened at its premises in February 2014). The Cineteca does as a rule not show newly released films.

Two final, brief remarks. First of all, a number of the Cineteca's screenings are free of charge, and often indirectly sponsored by commercial parties, notably distributors and

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<sup>504</sup> '*Cinemaimpresa.TV*', at: [http://www.fondazioneccsc.tv/webtv\\_channel\\_ci.jsp?ID\\_LINK=27&area=5](http://www.fondazioneccsc.tv/webtv_channel_ci.jsp?ID_LINK=27&area=5).

production companies. Secondly, credits and information on print formats and sources are virtually absent, even though it is safe to assume that many of its films come from the institute's vaults and are presumably screened in their original exhibition formats.

See also: [http://www.fondazioneccsc.it/ct\\_home.jsp?ID\\_LINK=7&area=6](http://www.fondazioneccsc.it/ct_home.jsp?ID_LINK=7&area=6)

*Summary of presentations:*

- 5 retrospectives

*Omaggio ad Ashgar Farhadi* (February 1-2), a touring program, organized by the Cineteca de Bologna, of films by this Iranian filmmaker.

*Fratelli nel cinema* (February 8-9), program of Italian sibling-filmmakers, this month featuring the brothers Camerini (Mario and Augusto) and Risi (Dino and Nelo).

*In ricordo di Emidio Greco* (February 11-13), commemorating this Italian film and television director, who died in December 2012.

*Italia '77: ultimo atto?* (February 20-28), announced as the first leg of a program of Italian films made at the time of the rise of the Movimento del '77, an agglomeration of extra-parliamentary leftist and feminist movements that opposed the institutionalized political parties and trade unions and were committed to more spontaneous direct action. Riots and clashes with police resulting in casualties radicalized factions of the movement into taking up arms, setting off a spiral of violence over the next few years. The films, made in various registers, are complemented by a few made decades later that reflect on these turbulent times. Various events with invited filmmakers, performers, screenwriters, and academics who discussed the films and the contemporary political climate they represent.<sup>505</sup>

*(In)visibile italiano: fuori dal '77* (February 14), preceding the aforementioned retrospective, the Cineteca showed a brief program of three Italian films also made in 1977 that eschewed the then current political climate and set their stories in history.

- 4 series

*Cinema e psicoanalisi: le forme della violenza* (February 15), monthly screenings organized with the Società Psicoanalitica Italiana, which during this season focused on the theme of violence.

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<sup>505</sup> See: 'Italia '77: ultimo atto?', *Cinema Trevi*, 20 febbraio 2014', at: [https://www.youtube.com/watch?v=B24hq8\\_rwsU&list=UUAaQOi9Mi9lrG6RHVexkbjQ](https://www.youtube.com/watch?v=B24hq8_rwsU&list=UUAaQOi9Mi9lrG6RHVexkbjQ).

Three screenings, of which *PADRE PADRONE* (1977) is probably the most well-known, framed by a conversation with psychoanalyst Fabrizio Rocchetto.

*Cineteca Classic. Dalla Polonia con amore* (February 16), part of an ongoing series in which a number of Polish filmmakers, among other topics, were featured. In February 2014, two films by Jerzy Skolimowski were screened, even though both were made outside Poland—in the UK (*MOONLIGHTING*, 1982) and the US (*THE LIGHTSHIP*, 1985), respectively—during his exile.

*L'infanzia dei generi* (February 16), a series of nine silent films with live musical accompaniment, featuring in February 2014 *THE LODGER* (1926).

*Incontro con il cinema Sardo a Roma* (February 18-19), series of screenings of and talks about Sardinian cinema, which focused this month on two personalities, actress Marisa Solinas and director Salvatore Mereu.<sup>506</sup> This brief program included two events featuring each of these personalities, where they talked with other filmmakers, performers, critics, etc. Incidentally, the event featuring actress Marisa Solinas within the series was rather puzzling insofar as her presence didn't make much sense within the context of the program (except for the fact that her father was Sardinian); she had appeared only in foreign and mainland Italian productions, while none of the films screened had anything to do with Sardinia; indeed, one was shot in Barcelona, the other in Rome.

- 4 events

*L'effetto del jazz. Lo Swing Club di Torino* (February 4), meeting on the occasion of the publication of actor Toni Bertorelli's book *L'effeto del jazz*, with screenings of three Italian films about the Italian jazz scene.

*Sergio Leone. Il cinema come favola politica* (February 5), presentation of the book *Sergio Leone. Il cinema come favola politica* by film scholar Christian Uva (also curator of the program *Italia '77: ultimo atto?*), preceded by Leone's last western, *GIÙ LA TESTA* (1971); no information was provided with regard to the short drama that followed the book launch, *MARION, ARTISTA DI CAFFÈ-CONCERTO* (1920), particularly its connection, if any, with the topic of Sergio Leone.

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<sup>506</sup> See: '*Incontro con Salvatore Mereu, Cinema Trevi, 19 febbraio 2014*', at: <https://www.youtube.com/watch?v=AV3Ef88ca-U&list=UUAaQOI9Mi9lrG6RHVexkbjQ>.

*La voce e il cinema: Arnoldo Foà attore cinematografico* (February 6), in memory of actor Arnoldo Foà, who died in January 2014, a conversation with relatives and critic Alessandro Ticozzi, as well as the presentation of his book *La voce e il cinema: Arnoldo Foà attore cinematografico*; screening of three films featuring Foà.

*Carlo Rambaldi, il mago* (February 7), a conversation with cineaste Victor Rambaldi in memory of his father, special effects “magician” and three-time Academy Award winner Carlo Rambaldi, who died in August 2012, surrounded by three American films on which Rambaldi, Sr. worked, viz. *KING KONG 2* (1986)—even though Rambaldi won a Special Achievement Academy Award for the same director’s *KING KONG* of 1976; *E.T., THE EXTRA-TERRESTRIAL* (1982), for which he designed the Oscar-winning title character; and *DUNE* (1984).

*Summary of information:*

Typically, the introductions to its programs on the Cineteca Nazionale’s website, although uneven in quality, are consistently compact. It shows a preference for communicating the most basic idea underlying the program in question. For example: “in his films, the pace of modernity in Iran is disrupted and slowed down by traditions that refuse to cede their place” (*Omaggio ad Ashgar Farhadi*); or “a cinema that is only apparently remote from reality and the present, because in truth it is a cinema that interrogates itself and appropriates the doubts of modern man, confronted with the restrictions of a society that has lost the values he believed in” (*In ricordo di Emidio Greco*). Occasionally such a summary way of providing visitor information led to stating the obvious, as in: “the aggressive aspects of our personality (...) are considered fundamental by psychoanalysts for our instincts and our unconscious” (*Cinema e psicoanalisi: le forme della violenza*). There is a sympathetic aspect to this insofar as it allows spectators to ‘test’ the films against such statements. But it also an approach that is removed from the actual works; it could just as well describe, say, a novelist’s or a photographer’s oeuvre. It lacks, moreover, even the merest hint of an archival dimension.

In fact, the latter point suggests a more general issue, as one gets the sense that the Cineteca’s public information doesn’t seem to fully engage with what it presents. Apart from readymade information quoted from websites or reviews, incorporated in both its introductions and plot summaries; and apart even from the fortunate circumstance that it could quote from

the very books that were launched during one of its events—all of which constituted ever so many opportunities waived, as we have seen more often, to promote its own ideas or considerations at some length—, visitor information for the Cineteca’s own curated programs somehow seemed disconnected from what it actually showed. Coming back once more to the retrospective *Fratelli nel cinema*, its brief introduction stated that the many films made by siblings is indicative of Italy’s “artisanal cinema”, but in the plot summaries quoted from other sources nothing suggesting that notion returned. The statement, therefore, left one wondering whether one could actually tell this artisanal quality from the films screened, as they were all produced in an industrial context, some made by established studios (e.g. Lux, Cines). The curator’s concluding remark that this program would allow one “to better understand the importance of human relations, personal and familial, for the development and quality of [Italian] cinema”—another instance of a basic, underlying idea—didn’t really answer that question.

It is clear, however, that the Cineteca attaches more importance to the conversations and round tables (and their uploaded recordings) for informing its public. These events often drew on promoted publications, which, in fact, may well have been planned in tandem with a program. For instance, at one event during *Italia '77: ultimo atto?*, a special issue was presented of the Italian interdisciplinary journal *Cinema e Storia*, titled ‘Italia 1977: crocevia di un cambiamento’ (‘Italy ’77: crossroads of change’), entirely devoted to the topic of the Movimento del ’77. However, as none of the contributors to the special issue, except the program’s curator, was quoted in its public information, one may conclude that only a fraction of the knowledge that went into the producing the issue was reflected in the texts on the Cineteca’s website.

### **Hong Kong Film Archive**

The Hong Kong Film Archive was established in 1993 as a Planning Office by the then Urban Council to preserve films and film-related materials and organizing publications and presentations. After the latter’s dissolution, in December 1999 (part of the reorganization of Hong Kong’s administration after the transfer of sovereignty from Britain to China, in 1997), the

Film Archive became a subsidiary of the Leisure and Cultural Services Department (LCSD) of the Government of the Hong Kong Special Administrative Region (SAR). (Besides the Film Archive, the LCSD manages seven museums; see appendix A.)

Since the transition the major tasks of the archive's mandate are to acquire, preserve, catalogue and document Hong Kong films and related materials (it publishes an astonishing amount of books, catalogues, and DVDs). Yet film programs and exhibitions continue to play a prominent role in its activities. In 2001 it moved into a five-storey building, with a 7,200m<sup>2</sup> floor area over which its archival and public functions have been equally divided: state-of-the-art storage space on one side, office and public access functions (i.e. cinema theater, exhibition space, resource center) on the other.

The Hong Kong Film Archive's exhibitions (free whenever there is one) and its cinema (125 capacity) are open to the public six days a week. Its presentations reflect the enormous heritage of the Hong Kong film industry (given the size of the territory—just over 1,100km<sup>2</sup>—and its population—now close to 7.5 million); its collections are largely the result of donations and voluntary deposits. Doubtlessly as a result of mainland China's occupation by Japan, Hong Kong's film industry soared during the 1930s, most particularly with the rise of the Cantonese-spoken genre of the martial arts film. And even though foreign imports still exceed local production, most of the Film Archive's screenings are devoted to the genre films made by Hong Kong companies and to films about Hong Kong by foreign filmmakers. It is mainly in its series *Restored treasures* that, besides restorations by its own archive, a significant number of foreign films is being shown.

Whereas some program notes often explicitly state a commitment to film as an art form, in much of its information the Film Archive emphasizes the relevance of societal considerations, too. In fact, the introductory text on its homepage clearly states that it sees its task as “[promoting] the preservation of Hong Kong cinematic culture. Film is not only a medium of mass entertainment but also a witness to societal changes. On the film strip are myriad faces of our society such as our history, economic environment, people's lifestyle social trends and political events.” Not many film heritage institutes formulate their remit in such a wide sense. See also:[http://www.lcsd.gov.hk/CE/CulturalService/HKFA/en\\_US/web/hkfa/aboutus/intro.html](http://www.lcsd.gov.hk/CE/CulturalService/HKFA/en_US/web/hkfa/aboutus/intro.html)

*Summary of presentations:*

- 1 temporary exhibition

*Down Memory Lane: movie theatres of the olden days* (December 6, 2013–March 2, 2014), for which its exhibition space was transformed into a composite cinema lobby of bygone days, showcasing a mix of objects to be found in such spaces between the 1930s and 1960s.

- 3 retrospectives

*Transcending space and time: early cinematic experience of Hong Kong* (January 4–March 23), comprising four groups of films: ‘Cityscape in early moving images’, with screenings of HKFA’s most valuable treasures; ‘Pioneer filmmaker Hou Yao’, a retrospective on this versatile, mainland Chinese filmmaker, who moved to Hong Kong in the 1930s; ‘Re-discovering pioneering females in early Chinese cinema’, commemorating forgotten female filmmakers from the early years; and ‘Grandview’s cross-border productions’, featuring films produced by Hong Kong’s Grandview Film Company when it shifted production to the United States from 1939 to 1948. The silent films of the program were accompanied with live music.

*Double happiness comes galloping in* (January 25–February 14), four Lunar New Year films, a staple of Hong Kong cinema, made between 1959 and 1986, that reflected shifting societal and family values.

*A myriad of charm: in commemoration of Hung Sin Nui* (February 15–March 23), commemorating Cantonese Opera artist Hung Sin Nui (1927–2013).

- 3 series

*100 must-see Hong Kong movies* (since October 2011–ongoing), multiple screenings of films made throughout the 20<sup>th</sup> century in or about Hong Kong, at the Film Archive’s premises as well as at Broadway Cinematheque, in the Yau Tsim Mong District of Hong Kong, a venue recently included for this particular program in order to broaden the institute’s audience base, younger people in particular.

*Morning matinee* (since June 4, 2010), featuring *Yu Lai-zhen, queen of the art of Dan* (January 3–February 28), commemorating the tenth anniversary of the death of Yu Lai-zhen, star of opera, martial arts films as well as of contemporary dramas.

*Restored treasures* (since April 2, 2010), featuring *Digitally restored gems from China* (February 2–April 6), showing international films restored at the Hong Kong Film Archive as well as other film heritage institutes and companies (e.g. Criterion) worldwide. The films in this program partly overlapped with the programs *Transcending time and space* and *100 must-see Hong Kong movies* “in order to inspire further dialogues between Mainland China and Hong Kong”. The program included events in the shape of post-screening talks

- 2 events

*Seminar Hou Yao and his films*, free seminar on the occasion of the screenings in the retrospective program *Transcending space and time: early cinematic experience of Hong Kong*. The seminar was conducted in Cantonese; other events occasioned by this program were either in English or bi-lingual.

*Seminar ‘Digital restoration strategies of China Film Archive’*, on the occasion of the program *Digitally restored gems from China*.

*Summary of information:*

Judging from its rather brief description, *Down Memory Lane: movie theatres of the olden days* was in fact the only exhibition in the survey in which original film-related objects or their replicas (photos, handbills, souvenir programs, movie tickets, seating plans, a ticket-operated weighing machine, etc.) were displayed in an environment—a decor of a theater lobby—for which they had been meant. Extensive descriptions (or labeling), therefore, would have been superfluous, since this was above all an experience, an opportunity for visitors to “immerse themselves in nostalgia”, with familiar objects from between the 1930s and the 1960s.<sup>507</sup> It made sense, then, that visitors were informed specifically about one of the exhibition’s highlights: six huge, redrawn movie posters, for which the institute asked a distinguished poster artist to come temporarily out of retirement. However, in contrast to the institute’s website, its press release also announced that the exhibition provided information about “the development of Hong Kong theatres, various cinema circuits and the alliances of film distributors and production companies.” As no catalogue or other publication was mentioned on the Film

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<sup>507</sup> Additional information about objects displayed and the time period the exhibition covers, as well as the quotation, come from the Hong Kong Film Archive’s press release: “Movie theaters of the olden days” exhibition opens at HK Film Archive’, (December 6, 2013), at: <http://www.info.gov.hk/gia/general/201312/06/P201312060312.htm>.

Archive's website, one is left to wonder how this information was communicated in the exhibition.

Visitor information about most of its retrospectives was concise. The program 'Pioneer filmmaker Hou Yao', for instance, as part of *Transcending space and time: early cinematic experience of Hong Kong*, was introduced with a biographical sketch connecting Hou's life to contemporary, turbulent political circumstances (notably Japan's invasion of China, in the early 1930s) as well as his own brief political career, how he moved from being a playwright to a film director, in the 1920s, and his eventual move south, to Hong Kong (and, later, Singapore), in the 1930s. The descriptions of the program's four films mixed the most important plot elements with information about style, memorable moments in a performance to watch out for, source materials (and in what ways they differ from the films), or the films' relevance for today's spectators. In other words, its information touched many bases, thereby efficiently setting up an interpretative framework that went beyond the films as projected. In other programs, such as *Double happiness comes galloping in*, descriptions focused rather on how each of the four Lunar New Year films, made over a period of almost three decades, "reflects the difference in societal and family values across generations."

Its series *100 must-see Hong Kong movies*, begun in the fall of 2011, is representative of the transparency that characterized much (certainly not all) of the Film Archive's information. The series covers Hong Kong's film heritage of the 20<sup>th</sup> century. The decision to place the series' cut-off point at the turn of the century, the institute says, had several reasons: it "provides some historical distance to the selection process. Also, movies are the dominant art form of the last century and Hong Kong films in this century have experienced a development very different from that of the last." Despite covering the entire century, the main impetus for the series was to change a "misguided perception" about the films made before the so-called "Golden Age of the 1980s". While "historical significance" (albeit unspecified) played a role in the selection of films for the series, artistic considerations prevailed: "[c]inema, despite its ready capacity for entertainment, is an art form. (...) It is therefore paramount that the people of Hong Kong should have a better understanding and appreciation of our cinema's amazing

accomplishments.” The series’ visitor information also listed the “panel of experts” on the series’ selection committee.

The institute’s consideration of matters archival was explicitly evident in the series *Restored treasures*, internationally oriented in its selection of films and their various ways of restoring them to life, but also in the attention to details, particularly the consistency with which it provided information about print formats and sources.

### **Irish Film Institute, Dublin**

The Irish Film Institute (IFI) is a company limited by guarantee with a charitable status that is partly funded from public money through the country’s Arts Council. According to the figures for 2011 published on its website, this subsidy—€760,000—covers 25% of its annual costs—c. €3,000,000—to deliver the institute’s core activities. Additional income is generated “through cultural partners, sponsors, and income from IFI activities.”

The IFI sees its core business as consisting of preservation, education, and exhibition. Being Ireland’s national institute for cinema, it operates nationally, collecting and preserving historically, socially, and culturally relevant materials that reflect the country’s visual record, most particularly its domestic moving image production in all known genres, many of which are educational and information films produced by the National Film Institute, IFI’s forerunner. Digitized film-related materials from its collections of documents, posters, and stills are selectively uploaded at its online exhibitions. Its educational programs are largely aimed at schools, both at its own premises and through touring programs. Its on-site film screenings consist of a mix of “the best of international and Irish film culture”; international cinema comes to the IFI mostly through releases and festivals.

IFI also operates internationally by providing contextualized programs of Irish cinema abroad; in order to achieve this, Culture Ireland, an organization for the promotion of Irish arts abroad through funding and other means, is an important cultural partner.

In its current form, the institute was opened in 1992. Its premises reflect, on one hand, its national mandate, with storage and research facilities. On the other, it is also an arthouse cinema in whose three auditoria (aggregate capacity 422) materials from its film collection as

well as new releases and retrospectives are being shown, together with the festivals that it organizes or hosts at regular intervals.

See also: <http://www.ifi.ie>

*Summary of presentations:*

- 13 releases

12 YEARS A SLAVE (January 10-February 6); AUGUST: OSAGE COUNTY (January 24-February 20); INSIDE LLEWYN DAVIS (January 24-February 20); JOURNAL DE FRANCE (January 31-February 6); OUT OF THE FURNACE (January 31-February 13); DALLAS BUYERS CLUB (February 7-27); LIFT TO THE SCAFFOLD (ASCENSEUR POUR L'ÉCHAFAUD) (February 7-13), shown as an exclusive IFI Classic; ONLY LOVERS LEFT ALIVE (February 14, 21-28), with a special Valentine's Day screening on February 14; BASTARDS (LES SALAUDS), exclusively at the IFI (February 14-20), with a French Film Club screening on February 19; HER (14-27 February), screenings of which were preceded by the IFB-funded short, ON DEPARTURE, by Eoin Duffy; STRANGER BY THE LAKE (L'INCONNU DU LAC) (February 21-27); THE GODFATHER PART II, Francis Ford Coppola (February 21-23, 26), shown as an IFI Classic, exclusively at the IFI (February, 21-23, 26); FUNNY FACE, Stanley Donen; IFI Classic (from February 28), premiere of an exclusive release under the flag of IFI Classic; NYMPH()MANIAC, VOLUME I & VOLUME II (from February 28). All releases had a predetermined run.

- 2 retrospectives

*Sex&drugs&rock&roll* (February 1-27), second leg of a three-part retrospective on excess, with February's program focusing on drugs, largely made up of American films; the program included among others THE MAN WITH THE GOLDEN ARM (1955), THE CONNECTION (1962), UP IN SMOKE (1978) as well as CHRISTIANE F. (1981).

*William Klein* (February 14-20), small retrospective, co-organized by IFI and the 2014 edition of the Jameson Dublin International Film Festival (JDIFF), of the widely divergent film oeuvre of this famous photographer. The program also featured an event on February 20, when Klein appeared for a Q&A. Because IFI was only one of the venues of the festival, only three of Klein's films were screened at its premises, while three other films screened elsewhere.

- 8 series

*Arrive at lunchtime*: Double bill (throughout February), featuring two programs of free, usually short (i.e. under half an hour) lunchtime screenings of films from the IFI's collections. The two were shown back-to-back on Saturdays, while each program was screened separately on Mondays and Wednesdays. Program 1 consisted of a 1974 documentary about pre-marriage courses from IFI's huge Radharc collection (*Radharc*—Gaelic for “view”, “vision” or “panorama”—is the title of a documentary series broadcast by Irish television between 1962 and 1996); program 2 had a sports theme and consisted of an Oscar-nominated romantic short set in the world of hurling and camogie (two variants of an Irish sport, a cross between field hockey and lacrosse, for men and women, respectively) and a short documentary on trapeze artists.

*Ireland on Sunday*, IFI's monthly showcase for new Irish films, featuring this month *BABYGIRL*, the second feature from writer-director Macdara Vallely and winner of Best Irish Feature at Jameson Dublin International Film Festival 2013.

*From the vaults*, another archival program (though not necessarily programmed from IFI's own vaults). In February it screened *I WAS HAPPY HERE*, the second feature in the Edna O'Brien 'trilogy' directed by Desmond Davis.

*IFI & Experimental Film Club*, with a screening of Pip Chodorov's feature-length documentary *FREE RADICALS—A HISTORY OF EXPERIMENTAL FILMS*, about avant-garde cinema, with interviews with Stan Brakhage, Jonas Mekas, Peter Kubelka, and others, and film excerpts. [event]: Introduced and discussed by the filmmaker.

*IFI Family*: *THE RETURN OF THE PINK PANTHER*, monthly screenings of films for the entire family, children in particular.

*Feast your eyes*, a monthly “gastronomic feature”, which screened in February the Czech avantgarde classic *DAISIES* (1966), preceded by the short recipe film *WINTER PIZZA*, from [www.forkful.tv](http://www.forkful.tv). The screening was followed by a meal (menu published on the website) at the IFI Café Bar.

*Wild strawberries* (February 26, 28), IFI's bi-monthly film club for over 55s screened Gus Van Sant's *PROMISED LAND*, announced as a “thought-provoking drama” of corporations attempting to

buy up land cheaply for fracking, and recommended as being relevant for communities all over Ireland.

*Evening course 'Heroic gestures'* (February 4–March 11), a six-week evening course on the hero in film, which included screenings of *MANDELA: LONG WALK TO FREEDOM* (2013); *MALCOLM X* (1992); *BERNADETTE: NOTES ON A POLITICAL JOURNEY* (2011; on Bernadette Devlin-McAliskey, former Ulster republican political activist); *BROTHER* (BRAT, 2013; on Russian cosmonaut Yuri Gagarin); and *PINK FLAMINGOS* (1972). Each film was introduced by another speaker.

- 1 event

*preview* *NYMPH()MANIAC, VOLUME I & VOLUME II* (February 22), a “[o]ne night stand” screening marking the British release of this film, surrounded with a live transmission from the Curzon Chelsea cinema in London where members of the cast (Stellan Skarsgård, Stacey Martin, and Sophie Kennedy-Clark) introduced each of the two volumes, followed by a post-screening Q&A.

- 1 festival

*Reel Art* (February 18-19), two screenings, both world premieres, of the festival Reel Art, an Arts Council scheme (showcased by IFI and JDIFF) that provides film artists the “opportunity to make highly creative, imaginative and experimental documentaries on an artistic theme.” Films shown were *THE DEVIL’S POOLS: MADNESS, MELANCHOLIA AND THE ARTIST* (February 18) and *A VISION: A LIFE OF W.B. YEATS* (February 19).

*Summary of information:*

For an institute that has to generate a turnover of more than €3 million to cover operating costs, which includes 60 employees, it makes economic sense to structure its program largely by means of releases—of both new films and classics—and series that target niche audiences of very different feathers (e.g. lovers of experimental film, families with children, over-55s). Other ways to draw audiences were its special Valentine’s Day package, consisting of a preview of a future release followed by a two-course dinner in the institute’s cafe (when copying this information in early February this occasion was already sold out); its monthly, combined screening and dinner in the gastronomic film series *Feast your eyes*; or the hook-up with the

Curzon Chelsea for the ‘borrowed event’ of the British premiere of the widely publicized film *NYMPH()*MANIAC, the only opportunity to see the films’ two “volumes” back-to-back.

With regard to its releases, IFI stated that these films “would not otherwise have a theatrical release”, or even “would not otherwise be seen in Ireland”. The quoted phrase implicitly refers to the eleven distribution companies that operate in Ireland and suggests that they do not adequately service the country’s theatrical audiences. Indeed, seven of these are subsidiaries of American majors, while three of the four independent companies largely distribute British and American films; only one focuses quite prominently on Irish films.<sup>508</sup> IFI’s releases, then, do fulfill a complementary function, with four French titles and one European co-production in February alone. The popularity of and publicity for such films as *12 YEARS A SLAVE* (even though the film wasn’t playing anymore at IFI when it won the Academy Award for Best Film early the following month), *INSIDE LLEWYN DAVIS* or *ONLY LOVERS LEFT ALIVE*, the last two made by established star directors of the arthouse circuit, would be expected to draw large numbers of spectators from a certain audience segment. No wonder, then, that among its 13 releases the abovementioned films were scheduled for a much longer period—three to four weeks—than the French (re-)releases, which all played for a single week (although one would think that two of their directors, Louis Malle and Claire Denis, were not unknown in those circles either). Since August 2014, spurred, perhaps, by ending the run of *12 YEARS A SLAVE* before the Academy Awards, IFI has added “a greater degree of flexibility” by announcing the screening of its new releases and IFI Classics on a weekly basis rather than for a predetermined period.

IFI’s visitor information about its releases was of a kind with the commercial considerations that determines its programming schedule to a large extent. Most of it was promotional (epitomized by copying print and web reviews’ star-ratings), foregrounding plot summaries followed by brief comments on cast, performance, direction or source material, which were more often than not non-committal fillers (as in “the cast [...] more than do the material justice” [AUGUST: OSAGE COUNTY]; “[Depardon’s] work is celebrated as brilliant and vital” [JOURNAL DE FRANCE]; “HER might just be Spike Jonze’s finest film to date”—apparently the jury was still out on this one). As a matter of fact, this way of informing its audiences characterized all its

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<sup>508</sup> Irish Film Board, ‘Irish distributors’, at: [http://www.irishfilmboard.ie/festivals\\_and\\_distribution/distributors/](http://www.irishfilmboard.ie/festivals_and_distribution/distributors/).

programs, regardless whether the material came from its archive or not. Here and there, the information appeared to underestimate even specific target audiences, as when it stated in its introduction to the screening in the series *IFI & Experimental Film Club* that the featured documentary is an “introduction to one of the most important, yet perpetually marginalised, realms of filmmaking: avant-garde cinema”. Hopefully, visitors with a more than average interest may learn more at the regular, free, and open-to-all film club meetings IFI frequently organizes under the name *The Critical Take*.

Film historically speaking, its information did certainly not match the institute’s stature in the country and its mission “to provide opportunities for audiences (...) to learn and critically engage with film.” In the introduction to its mission’s most explicit elaboration, the course *Heroic gestures*, the reader was taken in a mere three sentences from Greece to Shakespeare to the bank robbers and cowboys of early cinema, and, “later”, the blockbuster’s action hero. As a ‘historical overview’ this was futile stuff, as no films from the era of early cinema were shown nor did the featured films consist of genuine blockbusters, MALCOLM X excepted perhaps. And while the speakers who introduced these films would no doubt have provided the opportunities to learn and engage, the website’s visitor information offered no inkling whatsoever of what the course would be about.

Its retrospective *Sex&drugs&rock&n roll* was announced as “three months of seasons dedicated to excess, presenting examples of how cinema has taken on sex, drugs and rock’n’roll”. However, the central term “excess” was not really developed. In its February program, on drugs, the summary for *SCARFACE* (1983) rather mentioned its “ruthless use of *extreme violence*” (my italics). Again, a film program on the three subjects would surely not have been unpopular, but the triviality of its information was another missed opportunity. And with respect to Ireland’s own filmmaking history, not all its its programs could be said to be accompanied sufficiently by “historically, socially, and culturally relevant” contextualizations. *Arrive at lunchtime* series, which specifically featured films from its collections, got the briefest of synopses or summaries with no substantial additional information of whatever relevant kind. However, IFI’s FIAF 2013 report tells us that screenings in its other archival series, *From the*

*vaults*, are introduced “by IFI staff, filmmakers, academics and other informed commentators”.<sup>509</sup>

Finally, IFI provides minimal credits, while print formats are mentioned inconsistently.

### **Jerusalem Cinematheque-Israel Film Archive**

The Jerusalem Cinematheque-Israel Film Archive was founded in 1981, the result of the combined private initiatives of the Jerusalem Foundation, the Ostrovsky Family Foundation, and the Van Leer Group Foundation. It is funded from national (Ministry of Science, Culture & Sport) and municipal (the city of Jerusalem) budgets as well as by private sponsoring; of its total budget, the equivalent of c. US\$ 750,000, some 40% comes from earned income.

The institute’s Israeli Film Archive is the officially designated repository of Israeli cinema; the 1999 Cinema Law requires that of every film supported by an Israeli fund a copy must be deposited at the archive. However, the archive also collects, preserves, and catalogues international cinema. This policy may well support, if not express, the institute’s humanist mission: promoting “the universal language of cinema” in the “education and quest for tolerance, peace, and freedom” and a commitment “to maintain openness and pluralism”. It is certainly reflected in the wide variety of films in its programs. Nevertheless, it leans rather heavily one way, as a significant part of its screenings consists of both domestic and international cinema and TV productions about Jewish history; particularly the 20<sup>th</sup>-century diaspora and the state of Israel.

The institute’s Jerusalem Film Festival, established in 1984, amplifies its mission by combining Israeli and international features and documentaries alongside such sections as ‘The Jewish experience’, dealing with questions of Jewish identity, and ‘In the Spirit of Freedom’, concerned with questions of freedom and human rights (and after which the festival’s award has been named).<sup>510</sup> The Cinematheque also hosts the Jerusalem Jewish Film Festival, which was established in 1999. This festival collects an international lineup of films of all genres that “explore themes of Jewish faith and practice, history, culture, music, the Holocaust,

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<sup>509</sup> ‘Irish Film Archive 2013’, at: *FIAF rapports annuels 2013* (2014), [p. 3].

<sup>510</sup> ‘About the festival’, at: <http://www.jff.org.il/?CategoryID=361&ArticleID=163&sng=1>.

contemporary life in Israel and the Jewish Diaspora, the relationship between Judaism and other world religions and the role of Jewish identity in the State of Israel. (...) A special sub-theme on the Holocaust, which springs from the work of the Joan Sourasky-Constantiner Holocaust Multimedia Research Center, is a key part of the Festival's program."<sup>511</sup> This research center, a privately funded initiative of Leon Constantiner, of a Mexican Jewish family of philanthropists and crusaders for Jewish causes, is devoted to the "research, acquisition, cataloguing and preservation of films and film material related to the Holocaust" and has actually been made part of the institute.

The Cinematheque's four auditoria (aggregate capacity 796) make for a busy schedule of screenings with an enormous amount of films, predominantly shown in a few short-term formats—mostly one-off screenings, relatively brief releases—and monthly screenings within its many series. The archive, finally, also serves other cinematheques in the country for their programs.

See also: <http://jer-cin.org.il/Default.aspx?Lang=En>

*Summary of presentations* (films marked \* are treated here as releases, even though they were announced as being part of the retrospectives *New Films* and *New Cinema*. Apart from the fact that the retrospective format for new films seems self-contradictory, many of the films included in these two programs only had a few screenings)

- 21 one-off screenings, including preview screenings of theatrical releases as well as, I assume, of TV premieres sometime from the following month onwards: parts one and two of *GENERATION WAR* (*UNSERE MÜTTER, UNSERE VÄTER*; shown back-to-back on February 5, 8, 13, 15, 20, 22, 27); the first two episodes, on February 10 and 13, respectively, of *THE CURSED*, a four-part docudrama series on Israeli cultural heroes by the creator of the international hit series *IN TREATMENT*; the three-part Czech mini-series for HBO, *BURNING BUSH* (*HORÍČÍ KER*), about Czech student Jan Palach's self-immolation, in early 1969, in protest against the Soviet invasion of his country. Furthermore, and not surprisingly, the remainder of the one-off screenings contained a relatively large number of works, whether domestically produced or not, that dealt with Jewish history and/or the state of Israel. Examples are: *THE ESCAPE* (*HA'BRICHA*), Israeli 'road documentary'

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<sup>511</sup> 'The Jerusalem Jewish Film Festival', at: <http://www.jer-cin.org.il/Cinematheque/The%20Jewish%20Film%20Festival.aspx>.

that follows eight young Israelis of all stripes who retrace, against the backdrop of today's Europe, the illegal journeys that were organized by the underground Bricha Movement to lead Jewish survivors from postwar Europe's Displaced Persons camps to Palestine; GISI, an international co-production of the story of Gisi Fleischmann, who saved thousands from the Holocaust, but not herself; preview screening of OPERATION SUNFLOWER (MIVTZA HAMANIYA), Israeli historical drama that reconstructs the country's development of the "nuclear option", in the 1960s, in order to keep up with Iran; JACQUES FAITLOVICH AND THE LOST TRIBES, documentary about Faitlovich's fascination with the Ethiopian Jews; THE LAST OF THE UNJUST (LE DERNIER DES INJUSTES), Claude Lanzmann's conversations with Benjamin Muremstein, the last president of the Jewish Council of Theresienstadt.

What was surprising was the variety of single screenings (and for no stated reason such as a commemorative occasion): RICHARD PRYOR IN CONCERT, first recording of Pryor's 1979 live stand-up comedy show; PLAY MISTY FOR ME, Clint Eastwood's 1971 directorial debut; TOUS LES MATINS DU MONDE, Alain Corneau's 1991 reenactment of the life of baroque musician Marin Marais; LA CHINOISE (PORTRAITS DE PARIS), Godard's 1967 attack on capitalism; ROOM SERVICE, the 1938 Marx Brothers farce; LEGEND OF THE TAIRA CLAN (SHIN HEIKE MONOGATARI), Mizoguchi's 1955 epic of power struggles in 12<sup>th</sup>-century war-torn Japan; and PICNIC AT HANGING ROCK, 1975 Australian drama about the mysterious disappearance of three girls and their teacher.

- 20 releases

Here, too, a relatively large number of productions, for both cinema and TV, about Europe's Jewish population during World War II and/or the state of Israel: e.g. BETHLEHEM\*, Israeli drama tracing the complex relationship between an Israeli Secret Service officer and his teenage Palestinian informant; OMAR\*, Palestinian love drama that gets entangled in the larger political stand-off; SWEETS\* (SUKARYOT), story of an Arab Israeli's candy store that becomes a pawn in a political, cultural, and business conflict; special screening PRESENT CONTINUOUS, Israeli family drama set during the Second Intifada; special screening FAREWELL HERR SCHWARZ, Israeli-German co-production constructs and de-constructs a family myth set in immediate postwar Poland. The other releases were made up of a domestic and international array of mostly arthouse films, e.g. BLUE IS THE WARMEST COLOR\* (LA VIE D'ADÈLE); LIKE FATHER, LIKE SON\* (SOSHITE CHICHI NI NARU), Japanese

filmmaker Koreeda Hirokazu's drama of a life-changing choice; special screening IN ENVELOPES, "an intimate inside look into the process of creating the dance and musical performance *Envelopes*"; preview screening and release of THE BEST OFFER\*, Giuseppe Tornatore's first English-spoken film; THE ACT OF KILLING, European co-produced 2012 documentary in which participants in the 1965 military coup in Indonesia reenact their own atrocities; AUGUST: OSAGE COUNTRY\*; special screening PARADISE: LOVE (PARADIES: LIEBE); OUT OF THE FURNACE\*.

- 4 retrospectives

*Joseph Pitchhadze retrospective* (February 1-28), organized on the occasion of the release of the new film SWEETS (see above) of this Israeli director.

*Could've, would've, should've* (February 4-25), a program of films on the occasion of the upcoming Academy Awards, collecting a number of films that missed out on an Oscar.

*Tribute to Fred Kelemen* (February 20-27), program of this German director and cinematographer (who was director of photography of Joseph Pitchhadze's film SWEETS)

*The Hitchcock 9* (February 21-March 20), traveling program of the earliest surviving films that Alfred Hitchcock directed between 1925 and 1929, restored by the BFI-NFTVA; the three films shown in February were all accompanied with live music.

- 12 series, most consisting of monthly screenings.

*"Out of the mouth of babes and sucklings hast thou ordained"* (since October 6, 2013), screening PIXOTE (February 24), about "abandoned children in the streets of Brazil's impoverished neighborhoods."

*Architecture in cinema* (October 15, 2013–March 3, 2014), screening SLUMDOG MILLIONAIRE.

*Preview club 2013-2014* (since October 18, 2013), screening PHILOMENA.

*Orthodox—a look from within* (October 23, 2013–April 23, 2014), screening THE WONDERS, a "journey into the very heart of darkness of Jerusalem."

*Around the world—Northern lights October* (27, 2013–April 6, 2014), screening Finnish film LE HAVRE (February 2) and European co-production with Danish and Swedish participation MELANCOLIA (February 16).

*Stop making sense—Rock'n roll at the Cinematheque* (January 16-February 13), screening LOU REED'S BERLIN (February 13).

*Concerto 2013-2014*, screening the American 1975 film *HESTER STREET* (February 1), named after one of the main streets of the Lower East Side of Manhattan, the biggest Jewish ghetto in the world at the turn of the 20th century, with an introduction and a concert of songs of Jewish Immigration and early American klezmer music; and the UK 2012 documentary *IN SEARCH OF HAYDN* (February 15), with an introduction and a concert of Haydn's *Piano sonata in C minor*; *Piano sonata in E minor*; *Piano variations in F minor*; and *Trio in G major* ("Gypsy Trio") for piano, violin and cello.

*Part of the Met: live in HD 2013-2014*, a series of performance transmissions from New York's Metropolitan Opera to movie theaters worldwide, featuring Dvořák's *Rusalka* (February 8).

*Wacky film club*, screening the French comedy *LE DINER DE CONS* (February 15) and the US comedy *THE PRODUCERS* (February 22).

*Course: Man changes the world* (October 24, 2013–March 20, 2014), screening Wim Wenders's *PINA* (February 20), about German choreographer Pina Bausch; no mention of a lecturer.

*Under the radar*, screening Alain Resnais' *YOU AIN 'T SEEN NOTHIN' YET* (*VOUS N'AVEZ ENCORE RIEN VU*), with an introduction by film critic Meir Schnitzer.

*The critics' society*, organized in cooperation with the Film Critics Forum. Once a month two film critics will discuss and analyze a film. In February 2014 the series featured *GRAVITY* (February 18, 21-22), chosen by the Forum as the best film of the year.

*Cinema and human rights*, in cooperation with the Hebrew University, Jerusalem, screening Israeli film *THE OPTIMIST AND THE BUDDHIST* (February 27).

- 1 event

*The good, the bad, and the ugly* (February 20), actor and comedian Idan Barkai and friends in a show that combines standup comedy and video footage.

*Summary of information:*

Given the mission of the Jerusalem Cinematheque-Israeli Film Archive, a number of programs were oriented to film heritage per se (in that sense it was somewhat similar to the Bophana Centre de Ressources Audiovisuelles). Although it aims to present the best of national and international cinema, many of its presentations were screened less for cinematic and film historical reasons than for societal and moral ones. As a matter of fact, here and there the

institute tended to plug a film's moral. See, for instance, the concluding statement in its information for *THE ESCAPE*: "For the young people, the journey, both physical and emotional, is made up of moments of laughter and tears, at the end of which they have a better sense of themselves and of the society in which they live"; or for *SWEETS*: "Under the guise of a business struggle the story reveals moral dilemmas and cultural differences. Salah's Russian wife, his French brother-in-law, his German partner and the French lover of the German partner manifest the fact that the struggle does not take place in a vacuum but in a complex multinational reality."

Fuller background information beyond mere plot summaries was largely absent. And whenever there was a comment about filmic qualities it was largely formulaic, as in "Stunning cinematography, meticulous cinematic style, and fantastic performances" (about the Italian drama *MIELE*); "With an intense script and a sensational cast", about *OUT OF THE FURNACE*; or "Baroque music, period imagery, and special lighting are present in every frame; combine this with the terrific acting and the result is one of aesthetic perfection and tremendous emotion" (about *TOUS LES MATINS DU MONDE*).

Exceptional was the programming of the series *Concerto 2013-2014*. The two films it featured were both framed by an introductory lecture and live performances of relevant music. Generally, though, information for programs that were of a more explicitly cinematic character was not very generous and didn't make one much wiser. The introduction to the Fred Kelemen retrospective was strictly biographical—his training, his teaching—, but nothing was said about his direction or cinematography. The program *Could've, would've, should've*, on the occasion of the upcoming Academy Awards, was a rather expedient collection that brought together films that were passed over for "truly bizarre reasons", but are "still most worthy of your attention". In other words, the program was basically a number of one-off screenings strung together by the flimsiest of justifications: *not* receiving the Oscar. Parenthetically, even if one had had inside information about the decision-making process of the Academy, it is doubtful that a program of screenings was the appropriate way to get that knowledge across. The introduction to the *Hitchcock 9* program largely copied a speech from the director of the British Council, Israel, an occasion, of course, of a highly promotional and ritual character. One did learn that the

restorations were based on a number of the earliest surviving copies of these silent films held by BFI-NFTVA, combined with materials from other archives, but with no further elaborations on the work done. The statement that the new prints—“crisper and fresher than ever”—“uncover new layers of meaning, encouraging a deeper appreciation of the precocious genius at work” was again more promotional than anything else. Finally, one wonders why a film heritage institute would screen a series of live transmissions from the Metropolitan Opera in New York.

### **National Film Center at the National Museum for Modern Art, Tokyo**

The National Film Center (NFC) is part of a larger art institute. It began its life as a film library at the National Museum for Modern Art in 1952, from where it gradually extended and moved house until it settled in its current location, in 1995, where it now commands over 40% of the institute’s budget. It has a full range of film heritage activities, from collecting, preservation, research, publication, and presentation. In its gallery space and two auditoria, with a capacity of 310 and 151 seats, much attention is given to Japan’s own cinema history. Over the past two years many of its presentations centered on Japanese film personalities (e.g. retrospectives of Imai, Kinoshita, Shimizu, Yamada, Masumura; exhibitions on Ozu), a retrospective of an important studio, Nikkatsu, as well as temporary exhibitions on ephemera (e.g. souvenir movie programs) and other film-related objects (e.g. stills, posters). It also regularly updates its public with recurrent programs of films that have become available again through NFC’s preservation work: the series called *The little known Japanese cinema*, of which seven editions have been programmed since 2011; and the series *Lost and found*, showcasing “valuable films newly collected and restored by NFC”, of which the 9<sup>th</sup> edition was shown in 2014. A permanent exhibition is also devoted to Japan’s film history.

Presentations featuring foreign films or film-related materials, then, are a minority. In February 2014, only the program on the Technicolor process contained foreign films. Over the past year NFC has mounted a few presentations on foreign topics: an exhibition of Czech film posters, a program of Portuguese cinema, as well as film programs based on the collections of foreign film heritage institutes (MoMA-Film Department, New York; Filmarchiv Austria, Vienna),

while in 2014 it organized the 12<sup>th</sup> edition of the *EU Film Days*, “a series showcasing films from the member states of the European Union”.

See also: <http://www.momat.go.jp/english/nfc/index.html>

*Summary of presentations:*

- 1 permanent exhibition

*Nihon Eiga: the history of Japanese film. From the NFC non-film collection, featuring in a range of film-related and personal objects.*

- 1 temporary exhibition

*Iconography of Yasujiro Ozu films* (December 12, 2013-March 30, 2014).

- 1 retrospective

*Selected films printed by Technicolor I. B. process from the National Film Center Collection* (January 23—February 12).

- 1 series

*vol.7: NFC’s newly acquired collection from major film studios* (February 19—March 16)

*Summary of information:*

NFC’s visitor information is not only sparse (on its English as well as, it seems, on its Japanese website), but it doesn’t really tell much. I therefore simply quote it here in the same order as above:

*(Nihon Eiga)* “Japanese cinema has already had a history of over one century with two golden ages. Targeted towards diverse generations of viewers ranging from elementary school students to adults, this exhibition will survey the history through posters, still photographs, devices and equipments for filmmaking, and the personal items that belonged to noted film personalities, among others from the NFC collection.”

*(Iconography of Yasujiro Ozu films)* “Commemorating the 110th anniversary of the birth of the late Yasujiro Ozu (1903–1963) as well as the 50th anniversary of his death, this exhibition will pay attention to various kinds of iconography such as paintings, designs, lettering and so on, which appeared in Ozu films, and shed light on the unique aesthetic sensibility of Ozu through new perspectives.”

*(Technicolor I.B. process)* “This program will showcase carefully selected foreign films with Japanese subtitles from the NFC collection. These valuable films will be shown on the big screen of NFC.”

*(NFC’s newly acquired collection from major film studios)* “This is the 7th installment of the series that showcases films of newly acquired collection provided under special project expenses for film preservation in supplemental budgets of 2009 fiscal year. The curatorial focus will be given on those films that have become available for film screenings once again thanks to the preservation work NFC has conducted on the original film materials. This program features the films of Shochiku.”

### **Ngā Taonga Sound & Vision, Wellington/Auckland/Christchurch**

On August 1, 2014, after a two-year process of integrating the New Zealand Film Archive and the Sound Archives Ngā Taonga Kōrero (including the transfer of the sound archives, in 2013, from Radio New Zealand), and with the transfer of Television New Zealand Archive from government-owned Television New Zealand (TVNZ) to the Ministry for Culture and Heritage, a new, amalgamated organization was launched: Ngā Taonga Sound & Vision (or New Zealand Archive of Film, Television and Sound). The merger is the result of a government decision—the new organization’s website mentions the usual argument of synergy, but not much more. This independent, bi-cultural, non-profit organization is funded by the abovementioned ministry and by the Lottery Grants Board.<sup>512</sup>

The Film Archive has a strong national focus: its 160,000 titles consist predominantly of domestic productions in all genres, including c. 15,000 “personal records” (i.e. home movies), dating back to 1895; however, it also boasts the famous Alan Roberts Collection of internationally produced early cinema. Its national focus is perhaps even stronger reflected in its presentations, not just in February 2014 when all but a few of its screenings were foreign productions, but throughout its recent seasons. Its initiative, started in 2012, to hire annual curators-at-large for a number of temporary exhibitions based on their explorations of the

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<sup>512</sup> ‘Ngā Taonga Sound & Vision’, at:

<http://www.mch.govt.nz/funding-nz-culture/agencies-we-fund/heritage/NgaTaongaSoundVision>.

archive, has widened and deepened the screening of the national film heritage; with the merging of three institutes, available materials will range even wider, from 1895 up to “yesterday’s news”, both radio and TV.

Its focus is also national in the sense that the archive has branches in Wellington, Auckland (which houses the recorded speech collections), and Christchurch (which houses the recorded sound and sound-related collections).<sup>513</sup> In terms of public spaces the Wellington branch has a cinema and a gallery space, called the Media Gallery, while it also organizes traveling film shows; the Auckland branch has a gallery space and film viewing facilities; admission to all the institute’s screenings and exhibitions, as well as the research libraries in Wellington and Auckland, is free. For online access the institute has provided 17 medianet viewing sites at partner organizations, such as galleries and museums, throughout the country. The institute does not present the usual retrospectives of international cinema nor does it distribute or screen new releases, foreign or domestic. It does screen selected films and video works from various New Zealand festivals, such as the New Zealand International Film Festival and Pollywood, “a showcase of Pasifika [i.e. the Pacific islands] stories and ideas on screen”, as well as from international venues.

Finally, the institute’s philosophy, or *kaupapa*, of establishing and preserving continuity is expressed in both its collection policies and its presentations. Virtually all its exhibitions and screenings show a comprehensive concern for connecting past and present, in terms of both the environment and the country’s various peoples, particularly between Māori and the descendants of European settlers. The latter concern is also expressed in the institute’s consistent bilingualism and the requirement that its employees embrace Māori perspectives.

See also: <http://www.ngataonga.org.nz/>

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<sup>513</sup> “[T]he Sound Archives are still recovering from the effects of the earthquakes of 2011 and 2012 and a major part of the Film Archive’s immediate task is assistance with that recovery”; see: ‘New Zealand Film Archive, Nga Kaitiaki o Nga Taonga Whithua’, at: [http://www.fiafnet.org/pdf/AR2013/2013\\_Wellington.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Wellington.pdf) (2014).

*Summary of presentations:*

- 3 temporary exhibitions

*THE DAM (O)* (November 29–December 20, 2013 and January 13–February 8, 2014), New Zealand artist Gavin Hipkins's short fiction film *THE DAM (O)* incorporated naturalist and abstracted footage from Auckland's five dams built during the 1920s. At the Wellington venue.

*Rangahaua* (December 3–20, 2013 and January 13–February 21, 2014), moving image exhibition by New Zealand artist Dawson Clutterbuck that explored the processes of traditional kite fishing and kite flying, historically forms of communication and measurement, as ways to connect the past and present. At the Auckland venue.

*Pet* (February 14–April 12), a moving image exhibition by the institute's 2014 curator-at-large Gareth Watkins about New Zealanders and their pets, one of four exhibitions Watkins curated across 2014. This exhibition drew upon many parts of the Film Archive's collection—silent features, shorts, the newly merged Sound Archives Ngā Taonga Kōrero catalogue and the Personal Records—or home movies—collection. At the Wellington venue.

- 5 one-off screenings (all except the first at the Wellington venue)

*Christchurch modernist architecture on film* (February 1), traveling film show by the institute combined with a screening of *FOUR HOUSES FROM FOUR DECADES* (2008) by the New Zealand Historic Places Trust, at the Pallet Pavillion, Christchurch.

*Pollywood* (February 1), a compilation of recent short films and multimedia works from the 2013 Pollywood festival in Auckland.

*Assemblé: the Royal New Zealand Ballet at sixty* (February 12), compilation program on the occasion of the 60<sup>th</sup> anniversary of New Zealand's national ballet company of materials held at the Film Archive; screened in conjunction with the exhibition of photographic and other materials of the company held at the Turnbull Gallery,.

*My pet Valentine* (February 13), compilation program to mark the opening of the *Pet* moving image exhibition (see above).

*Turbulence: the ocean as cinematic space* (February 22), double bill presented by the Adam Art Gallery, Wellington, in conjunction with their *Cinema & painting* exhibition, curated with Philippe-Alain Michaud of the Centre Georges Pompidou, featuring Nathaniel Dorsky's *ALAYA*

(1976-1987) and Heinrich Hauser's WINDJAMMER UND JANMAATEN. DIE LETZTE SEGELSCIFFE (1930), with live music accompaniment.

- 2 releases

GARDENING WITH SOUL (February 5, 7-8, 15, 19-21), a portrait of nonagenarian Sister Loyola, the main gardener at Our Lady's Home of Compassion, at Island Bay, Wellington, a religious institution "to meet the needs of the oppressed and powerless in their communities".

SOUL IN THE SEA (February 26–March 1, 6-8), a documentary about the attempt to break "through the invisible wall between people and animals" and befriend a wild dolphin; the screening was preceded by a 1959 composite newsreel "on two of New Zealand's other beloved dolphins", combining footage from 1910 and 1956.

Both films had already been released in New Zealand in September and July, 2013, respectively.

*Summary of information:*

With the exception of the program *Turbulence: the ocean as cinematic space* most visitor information about the institute's presentations downplayed aesthetic or even archival considerations (*Turbulence*, in fact, was rather summarily described). The two temporary gallery shows in particular, *THE DAM* (O) and *RANGAHAUA*, in Wellington and Auckland, respectively, got lengthy descriptive texts, partly quoted from dialogues or interviews, interwoven with matters of environmental, societal or cultural import: a reflection on invasive choices made in the New Zealand landscape (*THE DAM* (O)) and "an ongoing dialogue between traditional knowledge and new ideas and innovations" in an area, Hokianga, that is considered the birthplace of the nation, as many Māori trace their origin, and that of the nation, to its discovery and settlement (*RANGAHAUA*). Information about the third temporary exhibition, *Pet*, by the institute's 2014 curator-at-large, offered a 'Home movies 101' in its introduction, as much of this exhibition comes from the film archive's large collection of "personal records". Parenthetically, the information for this exhibition signalled that the long process of merging the New Zealand Film Archive and Sound Archives Ngā Taonga Kōrero had already been effected in this presentation, as it "draws upon many parts of the Film Archive's collection" and "the newly merged Sound Archives Ngā Taonga Kōrero catalogue". Probably, the appointment of the exhibition's curator-

at-large Gareth Watkins was part of this process: besides a photographer, he is an award-winning maker of radio documentaries.

Another way of creating continuity was the compilation program titled *Christchurch modernist architecture on film*, shown at Christchurch's Pallet Pavillion, a makeshift cultural center made of 3,000 wooden blue pallets, a part of the community-initiated project Gap Filler, that arose after the two devastating earthquakes that hit the city in 2011 and 2012. This was a combined program of the New Zealand Historic Places Trust, which presented the film *FOUR HOUSES FROM FOUR DECADES: CHRISTCHURCH POST-WAR DOMESTIC ARCHITECTURE* (a repeat of its 2008 screening there), and a traveling program of the Film Archive on the city's modernist architecture, "now partially or fully demolished."

The two releases also received relatively lengthy introductions, partly quoted from print or broadcast reviews. Again, nothing much was said about the filmic quality of the films. Instead, *GARDENING WITH SOUL* evoked the philosophy of the Home of Compassion's founder, Sister Suzanne Aubert, through the work of one of its aging nuns, while information about *SOUL IN THE SEA* zoomed in on the impact an animal had on the lives of humans. The spirit of harmony that permeates these films prevailed in all the presentations and information of Ngā Taonga Sound & Vision, bolstered no doubt by the almost exclusive focus on domestic productions.

### **Österreichisches Filmmuseum, Vienna**

This is one of Austria's two national film heritage institutes. Ever since its establishment, in 1964, the Österreichisches Filmmuseum (ÖFM) has had a strong, though not exclusive, international orientation.<sup>514</sup> The aim for high quality in all its activities was one of the institute's founding principles and has remained unchanged to this day. And while the ÖFM undertakes the full range of a film heritage institute's tasks, this aim is most particularly expressed in its preservations and in its screenings, even though the majority of its screenings feature materials from outside the institute: "[F]ilm itself—as artefact and as an event, in our archival and exhibition activities—takes priority over film's derivatives and facsimiles. Thus, the preservation

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<sup>514</sup> The other institute, Filmarchiv Austria, was not eligible for inclusion in the survey, because its cinema was under reconstruction and reopened in September 2014.

of films always also implies the preservation of their specific technical and spatial forms of exhibition; in other words, the preservation of the visibility and comprehensibility of film in its analogue cinematographic exhibition mode.” The material aspect of artifacts and their achievement as a performing art are not only central to its mission, they also position the Filmmuseum as, indeed, a museum;<sup>515</sup> it occasionally does premiere nights, but it does not release films or show newly released films. Nevertheless, its one, black-walled auditorium (163 seats) is less a reminder of the cinemas of yesterday than an instrument to increase concentration on the performance of the materials projected and the experience they provide. In that sense, the Filmmuseum’s ‘black box’ is the equivalent of the art museum’s white wall.

ÖFM’s collection policies are based on the representativeness of film as both art and document, yet it emphasizes a number of particular fields for archiving that have strongly resonated within the country and in the archive: international independent avantgarde cinema; Austrian avantgarde and independent film since 1950; the transnational film oeuvre of Central- and East-European émigrés; and Soviet cinema made between 1918-1945. In general, though, the institute stresses the democratic nature of being a (publicly mandated) museum and archive, where the promotion of a tolerant cultural climate is pursued.

The Filmmuseum is funded from federal and municipal public budgets as well by private donations and earned income from ticket and book sales, membership programs, and its cafe.

See also: <http://www.filmmuseum.at/>

*Summary of presentations:*

- 2 retrospectives

*Mizoguchi Kenji* (February 7–March 5), overview of the multifaceted work of this Japanese filmmaker, spanning the largest part of his career, between 1936 and 1956.

*Tanaka Kinuyo* (February 7–March 5), small but complete retrospective of the six films this actress directed between 1953 and 1962, after separating both professionally and privately from Mizoguchi.

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<sup>515</sup> An approach that shaped in no small measure the discussion about and definition of curatorship in: Cherchi Usai, Francis, Horwath, Loebenstein (2008).

- 2 series

*Die Utopie Film*, a series subdivided into multiple monthly “chapters” consisting of weekly screenings that hang together in one way or another; February 2014’s chapter 76 extended into March, with the war films *THE LIFE AND DEATH OF COLONEL BLIMP* (1943); *BALLADA O SOLDATE* (*BALLAD OF A SOLDIER*; 1959), preceded by the Soviet Ministry of Information’s short *SALUTE TO THE RED ARMY* (1943); *THE THIN RED LINE* (1998); and *IDI I SMOTRI* (*COME AND SEE*; 1985).

*Was ist Film*, a series of 63 cyclical, weekly programs that “define (...) film as an autonomous art form, as a tool that provides new ways of thinking”, assembled by the museum’s former director and co-founder Peter Kubelka. In February, programs 5, 6, and 7 were screened: Soviet classic *ZEMlja* (*EARTH*; 1930); Jack Smith’s *FLAMING CREATURES* (1963) in combination with Leni Riefensthal’s *TRIUMPH DES WILLENS* (1935); and a compilation program of innovations and experiments from the silent era, made within both commercial and avantgarde contexts, from Georges Méliès to Man Ray.

*Summary of information:*

The Filmmuseum’s visitor information, in both its (bi)monthly program bulletin and on its website, has two aspects. On one hand, particularly with regard to its retrospectives, it is plentiful and perceptive, yet at the same time it leaves room for the spectator’s own ideas and experiences. To take the retrospective of the work of Mizoguchi as an example, its introduction stresses how, in the West, the critical reception of his oeuvre has evolved “in the changing light of history”, favoring at various times formalist, feminist or humanist readings (besides the reputation of expediency that has clung to the filmmaker, an effect of his easy adaptation to Japan’s shifting political circumstances between the 1920s and 1950s). However, the text takes no position, but provides ‘tools’ for understanding. What is particularly unusual is that the individual films are hardly ever summarized; rather, the comments as it were continue the introduction by providing additional information about Mizoguchi’s life and work and by picking up the various critical positions, now emphasizing one characteristic or important element, then another. The description of *ZANGIKU MONOGATARI* (*THE STORY OF THE LAST CHRYSANTHEMUM*), for example, focuses entirely on one, seven-and-a-half minute sequence shot—the element of foremost importance to formalists—and its significance, while the one of *WAGA KOI WA MOENU* (*FLAME OF MY*

LOVE), a biopic about one of Japan's pioneering feminists, provides an occasion to focus on the country's patriarchal society and the many women's lives it has wasted, a constant theme in Mizoguchi's work.

On the other hand, particularly with regard to its series, information is withheld in favor of allowing the programs to create their own context. This, of course, is a risk, because only insofar as spectators are willing or able to see a significant number of a program's films does this leave room for their own interpretations. For instance, the 76<sup>th</sup> chapter of the series *Die Utopie Film* obviously featured films set during times of war, but spectators were invited, if they so chose, to establish connections that transcended the individual screenings. Nevertheless, generally speaking the Filmmuseum's approach is to a large extent predicated on the intelligence of spectators and apparently feels no need, or pressure, to attract the largest crowds possible (indicated, too, by the absence of new, commercial releases). It assumes a willingness to act and contribute to the formation of meaning and understanding—an element that one might call essential, if not conditional, for its mission of accessing knowledge.

Finally, the reference, in the introduction to the Mizoguchi retrospective, to screenings of his films that featured actress Tanaka Kinuyo in an earlier program, *Acteur: Auteur*; as well as the fact that *BALLADA O SOLDATE*, now screened in the series *Die Utopie Film*, had been screened two years before in its program on the so-called thaw period in Soviet cinema, supported the restraint that characterizes the museum's visitor information by refusing to impose one interpretation.<sup>516</sup> Both instances illustrated its general philosophy that each screening is a unique event, taking place within changing contexts with shifting meanings.

Its positioning as a museum is also expressed in its consistent listing of the screening formats of the presented films.

### **UCLA Film & Television Archive, Los Angeles**

This University of California-based institute was established in 1976, the outcome of a merger between UCLA's Film Department's Film Archive and ATAS/UCLA Television Library ("ATAS"

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<sup>516</sup> As a matter of fact, the entire series *Die Utopie Film* was conceived for just that reason, "as an invitation to reassemble under changed circumstances"; see: 'Die Utopie Film. Leben und Kino: 100 Vorschläge', in: *Mitteilungen des Österreichischen Filmmuseum* (September-October, 2012), p. 3.

stands for Academy of Television Arts and Sciences). One of the largest archives in the United States (with over 200,000 film titles alone), it boasts, among others, the Paramount Pictures Nitrate Print Library (containing most of that studio's sound films made between 1930 and 1950) as well as acquisitions from other major and minor studios: Warner Bros., Columbia, 20<sup>th</sup> Century-Fox, Republic, Hearst-Metrotone News as well as the SabuCat (nitrate) trailer collection, the Sundance collection (independent films), and the Outfest UCLA Legacy Project for LGBT Film Preservation. In its Billy Wilder Theater (capacity 294) the institute can screen its collections in all original formats.

Its important collections of American cinema notwithstanding the institute's presentations have a strong international flavor. In recent years there were retrospectives, either in-house curated or traveling programs, devoted to new or recent films from China, the Czech Republic, Kazakhstan, or Slovenia; general overviews of Chinese, Iranian, and—in February 2014, Taiwanese cinema; and more genre-specific programs, e.g. Austrian experimental cinema or contemporary Brazilian documentaries. And it showed retrospectives dedicated to foreign personalities—Chilean director Patricio Guzmán, Soviet filmmaker Dziga Vertov or French ethnographic filmmaker Jean Rouch, among others. In fact, the retrospective is its favored format regardless of the subject—most often personality, genre or geography. It is one of two institutes in my set, along with National Film Center at the National Museum for Modern Art, Tokyo, that pays systematic attention in its presentations to restoration: in its UCLA Festival of Preservation, “when the Archive presents films preserved by its world-renowned preservation department”, and *Out of the archive: recent work from MIAS*, a “showcase of student achievement” featuring preservations by students and recent graduates of UCLA's the Moving Image Archive Studies program.

The institute receives stable, albeit proportionally shrinking funding from the public university system which is the University of California and from the State of California. Additional funding comes from sales, services, and fundraising programs. Substantial private gifts have made possible its Billy Wilder Theater and its state-of-the-art vault facilities.

See also: <https://www.cinema.ucla.edu/>

*Summary of presentations:*

- 4 retrospectives

*Columbia in the 1930s: recent restorations* (January 3-February 14), a selection of recent restorations by Sony Pictures Entertainment of films made by this studio between 1931 and 1933.

*This strange passion: Arturo de Córdova* (January 10-March 9), featuring the work from the 1930s through the 1950s of this Mexican movie star in a selection of both his Mexican and Hollywood films.

*Dark city, open country: the films of Anthony Mann* (January 31-March 20), program inspired by the book *The crime films of Anthony Mann* (2013), by Max Alvarez, showing Hollywood director Mann's 1940s film noirs alongside his 1950s westerns.

*What time is it there? Taiwan as crossroads* (February 15-March 19), an "eclectic selection" of new and classic films from this country.

- 2 series

*Outfest/UCLA Legacy Project* (since 2005), bimonthly screenings from the LGBT archive, featuring in February 2014 the "landmark queer hit" *TRICK* (1999).

*Family flicks*, presentations, in cooperation with UCLA's Armand Hammer Museum of Art and Culture Center (where its Billy Wilder Theater is located), of free monthly matinee screenings, showing in February 2014 *THE ADVENTURES OF ROBIN HOOD* (1938).

*Summary of information:*

All the films in its presentations received brief plot summaries, while background information was provided in brief introductions to some of the programs. These introductions' succinctness were meant to point out the program's most salient aspects. The retrospective of Mexican actor Arturo de Córdova, for instance, focused on his "flair for portraying fractured, ambivalent, ironic and inscrutable human beings [that] flew in the face of his leading man beauty, and was certainly an affront to traditional machismo". However, it didn't account for his swashbuckling roles nor for a supporting role in which he is shown "to great advantage", whatever that meant.

By contrast, the introduction to the small program *Columbia in the 1930s: recent restorations* lists the company's rise in the 1930s, the range of its genres, the tightness of its

budgets, and the quality of the films nevertheless, thanks to the talent the company was able to attract (notably two directors who won it Academy Awards). But these elements only tangentially addressed the program's lineup of *lesser-known* films made between 1931 and 1933. Here, in other words, the introduction served as publicity, rather than as a meaningful framework, to make these works palatable. Moreover, despite this retrospective's title nothing much was said about the prints' restorations. The institute's links to an article on film critic Leonard Maltin's weblog 'Movie Crazy' and to *LA Times* reporter Susan King's online news article did not really expand on its own information. The latter seemed to have been basically assembled from a press kit, while Maltin, a self-confessed film buff, essentially addressed his peers. But there was nothing on preservation as such. (Surprisingly, given the institute's attention for matters relating to preservation, the same paucity of information characterizes its more specialized programs. For instance, visitor information for all retrievable editions of its *UCLA festival of preservation* contains relatively extensive summaries complemented with comments on style, performance, careers, source materials or other aspects considered relevant. But as far as preservation is concerned they do not as a rule go beyond mentioning what original material was input for the new print, as in, say "preserved from multiple 35mm nitrate prints" or "from 35mm nitrate and acetate materials". But, hopefully, such information was disclosed in introductory talks or Q&As.)

Its succinctness, however, can also become counterproductive when too much and/or too complicated information had to be pressed within the same mold. The introduction to the program *What time is it there? Taiwan as crossroads* stated that its selection of films was meant to correspond "with paradigm shifts in scholarly thought about the reality and image of Taiwan in the world". What these shifts and thoughts were was unclear, unless these were represented by the "visions" of the country "not only as an origin or a destination, but as a relay point or hub through which people, art, investment, technology and social change pass, undergoing creative adaptations and transformations." And that "vision" [sic], in its turn, would provide "a rewarding insight". I doubt it.

## *Evaluation*

The following evaluation is largely determined by the importance I attach to public accountability. It is, therefore, selective and focuses on a few general yet important and salient aspects of the performance of film heritage institutes as described in the survey and copied in extenso in Appendix B. Of course, each of these aspects does not equally apply to all institutes, as will have become clear from my comments above. As noted, due to linguistic and practical obstacles my data are not the result of what is technically a sample; furthermore, they come from publicly funded institutes (with two exceptions). However, I think the data do suggest that film heritage institutes deal with a number of issues in similar ways, indicative perhaps of the political, economic, and technological *Umfeld* in which they operate nowadays and of the measures taken to accommodate them. I have subdivided my evaluative conclusions according to the elements of the definition of curatorship quoted in chapter 2: history, technology, and aesthetics.

- History

Apart from ‘typical’ museum exhibitions, the volume of distinctive presentations—film shows—that film heritage institutes commonly offer is enormous. During the month of February 2014, according to my tally, the Cinemateca Portuguesa screened 101 titles; Cinémathèque française: 89; Jerusalem Cinematheque: 77; Cinematek: 76; Centro Sperimentale di Cinematografia: 74; BFI-NFTVA: 72; Cinémathèque québécoise and Filmoteca de Catalunya: 70—to name just the biggest guns. In the aggregate the 24 institutes screened c. 1,170 titles (the number is actually higher: not included are the screenings of the National Film Center, Tokyo, whose website didn’t specify the titles of its film programs). A more interesting figure emerges when these 1,170 titles are broken down by decade: 306 titles screened, or over 25%, were made during the current decade, i.e. between 2010 and early 2014. (And when the figures for the last decade and a half are combined, its proportion rises to 489 titles screened, or almost 43%).

These are staggering figures for institutes, even a limited set of them, devoted to film heritage, all the more so when one sees that between them they showed a mere six films—just over 0.5%—that were made during the first two decades of film history (which I conveniently

date from 1895 onwards); in fact, “between them” is hardly an appropriate turn of phrase, since these six films were all screened at one institute during a single evening’s program. I will not dwell on further breakdowns of these numbers. For one thing, this month’s outlier can be next month’s laggard (in my survey, for instance, the 1970s ranked as the third highest in terms of number of titles; this was largely due to one retrospective). But the absence of early cinema, at one end, and the large share of recent and new films, at the other, are no anomalies. A cursory glance at other months’ presentations over the past year and a half, as well as a smaller trial survey I did in June 2013, show that this is systematic.<sup>517</sup>

The very absence of early cinema makes attributing an explanation speculative. What is nonetheless clear is that these films do not handily fit the two-hour slots into which film heritage institutes commonly program their screenings; in the words of an institute’s programmer, they are considered as having an “inconvenient length”, which I understood to mean as being far below that of the standard that began to assert itself on commercial film programs near the end of the 1910s. (Incidentally, the survey’s one film that was made in 1915, *THE BIRTH OF A NATION*, was inconveniently long!) And had films produced before that time been made to fit these slots, it would have involved more work (or to be precise, more curatorship) to realize, through compilation or the reconstruction of a program, for instance.<sup>518</sup> Another reason may be that screenings of early cinema programs are more costly, as they require live music accompaniment (although digital screening formats with a music track have created a trend to screen silent films as sound films). Still, the few cine concerts presented by the institutes in my set in February 2014 favored feature-length films from the 1920s. So, notwithstanding the partly tandem developments in early cinema scholarship and restoration technologies over the past three decades,<sup>519</sup> film heritage institutes present their national publics with a skewed idea

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<sup>517</sup> Despite the lack of statistical representativeness created by the circumstances mentioned above, it was clear from regular inspections of the websites of institutes *outside* my set that their film programs generally agreed with those I have included in terms of the time frame within which the screened films were produced, i.e. overwhelmingly between the 1920s and today.

<sup>518</sup> This was only realized in the abovementioned curated programs about World War I at BFI-NFTVA and the Cinémathèque française.

<sup>519</sup> Bregtje Lameris, *Opnieuw belicht: de pas de deux tussen filmmuseale praktijk en filmhistorische debatten\** (2007), pp. 109-110; 147-151.

\**Re-exposed: on theories and practices of film museums and film historiography*

of film history and of their collections. What is more, they reserve the display of their early cinema holdings for (and shift the burden of expenditure to) archival festivals, notably Le Giornate del Cinema Muto in Pordenone and Il Cinema Ritrovato in Bologna, which are predominantly frequented by an international peer audience of archivists, scholars, students, and critics.<sup>520</sup>

Although not information in a strict sense, I regard the lack of a substantial presence of early cinema as an instance of insufficient informativeness. It precludes a significant aspect—in terms of both volume and importance—of cinema history as well as of a number of institutes' collections from becoming more widely and thoroughly known. This is all the more unfortunate, as its specific *dispositifs* (e.g. with musical accompaniment, sing-alongs, and/or spoken narrative) and combinatory presentation formats (e.g. with magic lantern slides or live acts) not only provide potentially distinctive, if not competitive attractions, but also compelling opportunities for sharing an institute's expertise. In fact, as the Jerusalem Cinematheque showed, distinctive and well-considered screenings need not even be limited to early cinema: in its series *Concerto 2013-2014*, the screening of the 1975 feature fiction film *HESTER STREET*, set in the Jewish ghetto of Manhattan's Lower East Side at the turn of the 20<sup>th</sup> century, was contextualized by a pre-screening lecture, followed by period klezmer performances of tenement songs; a comparable approach was used for the presentation of the feature-length documentary *IN SEARCH OF HAYDN* (2012). Obviously, I cannot comment on the shows' substantive and performative qualities, but what is clear is that a simple idea was all it took.

What occasioned the volume of recent and new films—of convenient length—is self-evident from the survey: retrospectives of living or recently deceased film personalities that include their latest works (this format is not seldom occasioned by the release of a new—or last—work); overviews of recent developments in national cinemas (often put together and toured by embassies or national cultural associations); festivals; and commercial distribution. In the survey this presence was augmented by a few 'best of 2013' programs and by 'return-to-our-screens'-programs of films shown in the recent past. Quite a number of these films, then,

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<sup>520</sup> These as well as screenings in the archival sections of prominent international film festivals, such as the Berlinale or the Festival International du Film de Cannes, gain a film heritage institute prestige; it is another symptom of the institutes' tendency to break out of the urban cultural domain, as described in Crane (1994).

had a commercial release; and of those, most were *new* premieres (as opposed to a few restored and rereleased vintage titles, such as *THE GENERAL* or *ASCENSEUR POUR L'ÉCHAFAUD*).

The commercial distribution of new films in particular has changed the face of a considerable number of film heritage institutes.<sup>521</sup> By including premieres and releases in their presentations, first of all, they have become even less distinct from the theatrical setting of commercial and arthouse venues discussed earlier. Whereas the films shown in other presentation formats are commonly screened no more than three times, often less, releases require much more repeat screenings, which magnifies their already prominent presence. They are, furthermore, easy to program as they potentially fill a screen for weeks and require no curatorial effort or imagination. Yet by including commercial releases film heritage institutes do impair their task, because they directly contribute to these films' 'career' and reception. And insofar as the films are released under an institute's label, they create what I would call instant heritage: from the screen they go directly into the vault. This position is exemplified in the Irish Film Institute's claim quoted above that their premiered films "would not otherwise have a theatrical release", a consideration also expressed by the Cinémathèque suisse. As a result, of course, a country's film heritage is weighted by an institute's own history. In other words, instead of stewards or custodians these film heritage institutes have also become stakeholders in shaping a country's film culture and its memory.<sup>522</sup>

Still, most of the nine institutes in my set that engaged in commercial distribution activities merely provided an outlet for regular distributors, rather than initiating releases by setting up their own label. Their well-intentioned claims (as in the Cinemateca Boliviana's mission statement's aim to connect the old and the new by distributing "the best of world cinema, of yesterday and today") nevertheless mask the fact that releases compromise

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<sup>521</sup> Besides the nine institutes in my set—BFI-NFTVA; Cinemateca Boliviana; Cinemateca Brasileira; Cinemateca Uruguay; Cinematek; Cinémathèque suisse; Cineteca Nacional de México; Irish Film Institute; Jerusalem Cinematheque—other film heritage institutes with a national or regional function that regularly screen distribution titles are: Australian Centre for the Moving Image, Melbourne; Centre National de l'Audiovisuel, Dudelange; Cinémathèque de Tanger; Cineteca del Comune di Bologna; Cineteca Nacional de Chile, Santiago; Cineteca Nueva Leon, Monterrey; Det Danske Filminstitut, Copenhagen; Eye, Amsterdam; Filmoteca Canaria, Santa Cruz de Tenerife – Las Palmas de Gran Canaria; National Film and Sound Archive, Canberra.

<sup>522</sup> A similar situation occurs when a film heritage institute restores films—e.g. for foreign institutes or filmmakers—that have not been shown domestically, yet keeps the originals and/or the new prints in its collections.

programming autonomy, as distributors will naturally demand a minimum number of shows per day and a minimum number of play-weeks.<sup>523</sup> For sure, this will have been weighed against estimated drawing power vis-à-vis archival screenings: showing new releases goes a long way toward paying the rent.

Apart from those institutes that have a network of venues, distribution is surely a way of making their work more widely known. But the ubiquity of such popular titles as *12 YEARS A SLAVE*, *BLUE JASMINE*, *INSIDE LLEWYN DAVIS* or *LA VIE D'ADÈLE*, regularly distributed titles that would have found audiences all the same, shows that the heritage aspect has gotten lost along the way. This accentuates that a number of institutes are essentially and deliberately angling in the same pond as other distributors and exhibitors. One is therefore entitled to ask why they do not play up their archival wealth or distribute their and sister institutes' preserved or restored films more frequently; now their number is negligible. Or, if release they must, why not focus on other types and genres—nonfiction or experimental films—that also “would not otherwise have a theatrical release”. As well, programs of short films of any genre, of any decade, either in a stand-alone compilation or preceding a feature, constituted a tiny minority. The arguments, in other words, do not really hold up and lack relevance. After all, theatrical distributors have always ‘neglected’ films; what is more, certainly today they simply cannot match the increasingly wide range of films available for home consumption.

It seems likelier, although it is a consideration not found on the institutes' websites, that the widespread, unmistakable trend of commercial distribution has been reinforced by changing views of public investment. Where public funding has been diminished or made conditional on matching funds, visitor targets, etc., one may therefore also properly ask why public bodies allow the institutes' mandates to be thus adulterated. As a matter of fact, it is not unimaginable that these mandates will be under further pressure in the face of digital developments in film production and distribution. What is, firstly, increasingly and rapidly becoming a reality is that film artifacts (or ‘artifacts’) will not be transferred to an archive, but remain at their creator's or owner's. Individuals as well as production and distribution

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<sup>523</sup> The abovementioned, geography-based programs of films packaged and distributed by embassies and cultural associations are another instance of relinquishing programming autonomy, as these were not commissioned; an institute was simply asked to sign up. Certainly countries in need of an image boost can thus make a convenience of film heritage institutes.

companies can now easily store their DSMs, DCPs, DCDMs, and other moving image and related files in house and with no extra cost (here space, rather than time, is money).<sup>524</sup> Yet when they need to make decisions about, for instance, long-term preservation or migration it may well be that in the future a film heritage institute will be called upon as a consultant (and perhaps even made to tender in competition with private consultants) rather than as a custodian. Whether film heritage institutes should answer that call is another matter, because such commissions are aleatory (i.e. not self-initiated) rather than based on systematic collection policies, and may only be found worthwhile when a sufficient amount of prestige and/or financial reward is involved. In other words, this will bring sharply into focus to what extent their public and independent, cultural role will remain safeguarded.

Secondly, as a consequence of the transfer to digital file projection the traditional, protective limitations on screening vintage or archival prints at non-archival venues will increasingly become immaterial. So, if there is any culturally and societally relevant way for film heritage institutes to carve a niche for themselves as expert institutes, it is through emphasizing their archival and museum function and become a repository where film archivists research and create knowledge about, and meaningful access to, the collections and that knowledge; in its turn, that may well be the basis for an institute's curatorial function and the creation of presentations firmly rooted in both.

- Technology

Not unrelated, then, to the above point is the fact that in this day and age films are shot and processed—and insofar as it concerns archival materials, restored—in various and variously combined analogue and digital formats, and subsequently made available for theatrical projection in both or either analogue and digital (server or satellite-based) versions. Although exhibitors in most countries still have a choice, that window is rapidly closing where it concerns new productions—in Luxemburg and the Netherlands the film trade has already made a

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<sup>524</sup> Archivist Arianna Turci reports that with regard to promotional and industrial materials this has already been going on since the 1980s: "Because of the original formats of these films, video or, today, digital, companies assume they can properly store those kind of materials on their own premises."; see: Turci (forthcoming).

complete transition.<sup>525</sup> But one would expect film heritage institutes to distinguish themselves by making clear and motivated decisions about the projection formats of their choice, in view of the efforts invested in preservation and restoration, if not simply of being the appointed keepers of heritage objects. But this does not seem to be the case—and can only partly be attributed to relinquishing programming autonomy.

Very few institutes have published presentation policy statements on their websites. One exception is the Österreichisches Filmmuseum, which is explicitly committed to “exhibit the medium of film in all its dimensions and historical forms”. In order to realize that goal it goes to great lengths to show films in their original exhibition format, which is duly listed for each programmed title. (Of course, “original” here is in many cases and for many reasons an approximation; for instance, as the exhibition of nitrate prints, the common material for 35mm prints before the mid-1950s, is forbidden, they first need to be transferred to acetate-based, so-called safety prints. And even if an institute has an original safety print, it may be advisable to make a copy as a protective measure; that copy’s stock and its properties, however, are likely to differ.) There may be other institutes who do the same, albeit implicitly and as a matter of fact. For instance, the Centro Sperimentale di Cinematografia largely shows domestic productions which, thanks to legal deposit, are likely to be screened in their first yet unlisted exhibition formats.

On the other hand, BFI-NFTVA, the other exception, gives an account of its strategic priority “to digitise and make accessible to the public all of our screen heritage”, both theatrically and online. This measure has been taken in response to the increasing lack of visibility of the country’s film heritage: “as the cinema industry completes the transition to digital, a significant part of this heritage will become ever more inaccessible, stranded in the analogue domain.”<sup>526</sup> To date, however, while BFI-NFTVA is working on digitizing the British cinema heritage (of which it administers a very significant part), the Hong Kong Film Archive, without providing a general account, is the most consistent of all institutes in my set in

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<sup>525</sup> Lenk (Fall 2014).

<sup>526</sup> ‘Strategic priority three’, at: <http://www.bfi.org.uk/about-bfi/policy-strategy/film-forever/strategic-priority-three>.

screening its programs in non-original, subsequent formats such as DCP or Digital Beta (even though its website states that its facilities can handle all analogue formats, too).

The two quoted policy statements reflect the antithetical considerations that recent technologies have amplified. This is not, note, a simple matter of purism v. compromise, or conservatism v. cutting edge, because the respective motivations are determined by different priorities. ÖFM, in its archival practices, has included digital restoration technology, but regards it as a means to museological ends,<sup>527</sup> while BFI-NFTVA's priorities are less concerned with considerations of authenticity than with facilitating wide access. This was exemplified by its screening, in February 2014, of *THE GENERAL* and *THE GODFATHER, PART II* in Digital 4K on its own premises and "2K elsewhere". This also reflects, then, the apparent state of facilities throughout the United Kingdom (other British distributors similarly differentiate their releases). Unwittingly, the transition to digital formats has created a situation reminiscent of the difference between film shows in metropolitan and provincial venues during the silent era. BFI-NFTVA's webpage on strategic priorities, however, papers over this difference and how it will be overcome.

Not listing screening formats in an institute's visitor information, then, cannot nowadays be unequivocally taken as a sign of one or another default option. A mixture of screening original and subsequent formats is the rule rather than the exception. As a result, even within individual programs there is a fluidity with regard to projection formats; in their retrospectives and series the Australian Cinematheque, BFI-NFTVA, and Cinemateca Uruguay in particular combined original analogue and non-original, digital projection formats. But such mixtures have also led to indifference, in the sense that some institutes are not above showing films in formats that are usually considered substandard by the interpretive community. The Australian Cinematheque, as noted, showed black-and-white reduction prints of silent films of which restored 35mm color prints were available. Filmoteca de Catalunya's brief retrospective of Orson Welles' films resorted to broadcast formats such as Digital Betacam and HDcam, while it showed the 2008 feature *ME AND ORSON WELLES* in a consumer market format, Blu-ray, even though this particular feature had been 'traditionally' released in 35mm. Also some of the films in its program devoted to Jacinto Esteva and the Barcelona School were shown in broadcast and

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<sup>527</sup> 'Digital film restoration policy' (September 20, 2011), at: <http://www.filmmuseum.at/jart/prj3/filmmuseum/data/uploads/Digital%20Film%20Restoration%20Policy.pdf>

home cinema formats. And it, along with Cinémathèque française and Irish Film Archive, also screened a few films on DVD of which higher grade formats must have been available.

Regardless of an institute's preference, such technical and material aspects and the decisions about them are by and large left unexplained, save the differently motivated accounts of the two institutes mentioned above. Particularly with regard to substandard formats it appears to be less sinful to screen than to draw attention to them. But generally, listing reasons for screening in DCP and other digital formats rather than analogue gauges; as well as the provision of full information about preservations, restorations, and/or digitizations; about the state of the prints screened; about their sources (i.e. from which archives or other repositories prints have come); about possible or recorded measures that have led to changes in terms of material aspects (e.g. reduction prints or blowups, black-and-white instead of color) or of content (e.g. excisions, permutations), either by the institute itself or by others (e.g. censorship boards, exhibitors, collectors), all this is overwhelmingly missing. Insofar as screening formats do get listed, the odd comment—"new restoration", "4K"—rather functions as a promotional flare that leaves everybody none the wiser. No substantial attempts were made to increase visitors' awareness of and knowledge about such matters. Given the current state of material and technological flux, this lack of both informativeness and sharing of expertise is a serious flaw.

- Aesthetics

The implicitness of material and technical considerations notwithstanding, the miscellany of gauges and formats or the resort to substandard projections is not just a matter of the unavailability of original formats. And if it were, the argument not to screen a particular title doesn't seem to have carried much weight. A few explicit pointers suggest another, more overriding consideration. One such suggestion is contained in the Cinémathèque française's mission statement that it wants to present "complete retrospectives of and hommages to filmmakers, performers, producers, and technicians" (see Appendix A). Another is the Cinemateca Portuguesa's annual report for 2013 to FIAF, which mentions in its program

overview “full” retrospectives of a number of filmmakers.<sup>528</sup> And, finally, the curator’s introduction to a retrospective at the Cinémathèque québécoise emphasized the importance of screening the films together, “since only seeing the totality (...) will permit spectators to explore an oeuvre that is little known until this day.” Completeness prevails.<sup>529</sup>

Despite their small number I take the quoted statements as representative for the sense of totality that clearly dominates many film heritage presentations. This is particularly true for the retrospective format, and even more for retrospectives centered on personalities—mostly performers and directors—, of which I counted 45, more than all other instances of this format put together.<sup>530</sup> But regardless of its topic, it was the one used most widely in the survey; all but three institutes in my set programmed one or more retrospectives. These presentations, moreover, led me to believe that the retrospective was considered the most important format in terms of realizing the institutes’ ambitions of promoting film as an aesthetic object: insofar as data were available from FIAF members’ annual reports for 2013, this was the format that was always mentioned whenever it was used in overviews of an institute’s presentation activities (indeed, it was often no more than a matter of mentioning, as most of these program overviews were a mere string of names).

The high number of personality-based programs is therefore not surprising, since they commonly, and conveniently, are felt to have a greater measure of coherence. They are usually more self-contained than ones based on, say, genre or non-filmic themes, topics where one title or another would be less noticeably missed. And, of course, they are more familiar, because personalities are, and were, commonly the focus of publicity. Given the conception of film as an

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<sup>528</sup> ‘Lisbon annual report 2013’ (2014), p. 4.

<sup>529</sup> Besides its mission statement, the Cinémathèque française is clear about this in another way. Whereas it normally doesn’t list screening formats, it does so when it fails to obtain original formats for a program: the February 2014 edition of its series *Cinéma de poche* showed digital versions of films shot and released in 35mm, while its retrospective of Ronald Lethem contained a number of titles from the 1960s and 1970s that were listed as being screened in DCP or DVD. The Cinémathèque québécoise, on the other hand, does as a rule list screening formats, but its extensive introduction to this particular retrospective contained no account for the combination of original and subsequent formats.

<sup>530</sup> In addition to personality-based retrospective programs, I distinguished programs based on—in order of magnitude—non-filmic themes (e.g. World War I) (14), specific film historical topics (e.g. Technicolor) (9), geography (6), genre (5), and overviews of various scope (e.g. *Kinohighlights 2013*) (4). Five programs, among which *Dominica en documental*, a program of documentaries on topics related to the Dominican Republic, and *Dictator’s cut*, a program of documentaries on human rights and freedom of speech issues, were counted twice (as genre and geography-based and genre and theme-based programs, respectively); this didn’t significantly affect the ratio between the types of retrospective distinguished.

aesthetic object that governs most public activities of film heritage institutes, personality-based programs are its most concrete manifestations. But they also bring out more clearly the problems inherent in this type of program.

Compare them to retrospective exhibitions in art museums. Even though these shows commonly last longer and often consist of more works, their duration and size match: the investments in mounting art exhibitions, often with works on loan from other museums or private collections, require time to prepare, recoup their high costs (transport, insurance) and, if publicity has done its job, accommodate the number of expected visitors. Recently, for instance, huge crowds queued up every day for the exhibition of Mark Rothko's paintings at the Hague Gemeentemuseum. It was the first show in Holland of this artist in 40 years (the museum's website played up this unique aspect with pride and a hint of tease: "this exhibition will be held only in The Hague and nowhere else"<sup>531</sup>). Lasting for over five months, the exhibition covered the painter's entire career through more than 60 works.

This is the model for film heritage retrospective programming: a single focus, with a 'natural' narrative that traces an artist's development through as many relevant works as can be assembled. Its cinematic counterparts, however, are at a disadvantage. Firstly, they usually run for a shorter time—more than three months would be exceptional. And, although they hardly ever consist of 60 works, their compactness and size are usually at odds and do not in any practical sense "permit spectators to explore an oeuvre". Half or even a third of that number would already make too big a demand on most people's leisure time (naturally I'm talking here of the predominant programs of feature length films). The art show, on the other hand, when it is too big, too beautiful or too busy for one visit, or when most of the works will for all practical purposes be gone forever after it closes, lends itself naturally to a second look. The Rothko show, moreover, was originally planned for over three months, and extended for an extra two months when attendance exceeded expectations. This flexibility (certainly in museums that have permanent collections to exhibit) is what film retrospectives lack as well. Practical matters contribute to the relatively small time frame within which retrospectives need to be shown and watched: an agreed maximum number of projections for archival materials; print traffic (no

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<sup>531</sup> 'First Rothko exhibition in 40 years at Gemeentemuseum Den Haag', at: <http://www.gemeentemuseum.nl/en/exhibitions/mark-rothko>.

repeated deliveries; scheduled bookings elsewhere), or other events in an institutes' own auditoria. Surely digitized formats have rendered the limited number of projections obsolete (although rights issues still put a cap on screenings), yet in those institutes that have no principled objection to digital projection the preference for the retrospective and its intension of completeness has not appreciably changed. (Future studies of larger scope may reveal trends that my 'snapshot' hasn't captured.)

A more basic disadvantage, besides the required repeat visits and the practices particular to the film heritage world, is the very notion of completeness itself: it stands in the way of realizing the claims that are made with retrospectives, because it is the sort of format in which the works constitute each other's context. Whether it is "an opportunity to revisit some of the genre's most popular titles, and to discover other films that investigate and reinvigorate these narrative genres on the big screen" (Australian Cinematheque's genre-based *Fairytales and fables*); or "[t]wenty films (or 'cine essays') that trace the career of a prolific documentarist and fine observer of his time" (Cinémathèque suisse's *Rétrospective Chris Marker*); or "work from the various genres and periods of de Córdova's oeuvre, pointing up his versatility and depth" (UCLA Film & Television Archive's *This strange passion: Arturo de Córdova*), the majority of potentially interested spectators will go and see a couple of films at best. Only devotees or cinephiles will try and follow an entire retrospective program. In such a state of affairs, visitor information becomes of crucial importance in sketching relevant contexts that allow less single-minded visitors to make a reasoned and feasible selection (the Rothko show, incidentally, allowed various routings: visitors could either follow the artist's career chronologically from one room to the next or take the "emotional" shortcut to some of the abstract works only<sup>532</sup>). However, most institutes make no distinctions between a retrospective's films; all are equally valuable, thereby effectively addressing their publicity at small, dedicated audiences.

Archival consultant David Bearman has written:

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<sup>532</sup> Walter van Teeffelen, 'De grote Mark Rothko tentoonstelling in het Gemeentemuseum', at: *Den Haag Direct* (September 21, 2014).

\*'The great Mark Rothko exhibition at the Gemeentemuseum'

The actions taken by archivists and curators to their holdings (...) have an impact upon the meaning of the records as evidence. Weeding collections, publishing about them or from them, exhibiting items from a collection in conjunction (or juxtaposition) to other materials, all effect our future understanding and interpretation of the materials. Therefore we need to keep records of archival actions not just for the administrative purposes of tracking work and improving our methods (...), but for the reason that the intellectual content of records is affected by processing.<sup>533</sup>

Although meant as a comment on the archival activities of arrangement and description, the connection Bearman makes here between evidentiary and information values is instructive. First of all, it points up, by contrast, the missed opportunity of informing visitors about the interrelations between technology, history, and aesthetics. But it also opens up the notion of context and all the possible ways it shapes “the intellectual content” of collection items, particularly in the activities central to my argument, “publishing”—which I take here as public or visitor information—and “exhibiting”.

What has become abundantly clear from the above summaries is a tendency (*and* its few exceptions) of film heritage institutes to rather monotonously frame the intellectual content of cinema as an art; this is reinforced by their theatrical settings, by molding public information in a largely ‘textual’, aesthetic discourse, either self-produced or as part of the circulation of opinions through frequent quotations from published sources (e.g. print or web reviews, catalogues, press kits or online databases). It may be, as was noted above, that such discourse is the practical outcome of processing a large volume of presentations. But what is certain is that state-of-the-art research and knowledge formation, either initiated in house or drawn from authoritative sources, are conspicuously and sorely missing.<sup>534</sup>

Nevertheless, what is most striking is that the aesthetics underlying film heritage programs are by and large left implicit. With precious few exceptions, there was no solid

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<sup>533</sup> Bearman (1989), chapter III: ‘Arrangement and description’.

<sup>534</sup> This was reflected in the annual reports over 2013 for FIAF, in which under the heading ‘Cataloguing, documentation, research’ nothing substantial was reported, except methodological issues for cataloguing or the number of outside researchers visiting the premises.

argumentation regarding what it was the surveyed institutes showed. It was rather a matter of an “unformalized aesthetic”, that is to say, it seemed largely the result of “workaday choices”,<sup>535</sup> a routine of ‘factettes’, unquestioned terms and undisputed reputations (one executive referred to this as “cinophile posturing”), in short a vast pool of unstated understandings. Overlooking the survey, combined with my impressions from other website visits for the duration of more than a year, this seems to have led to a conformist tendency, most poignantly exemplified by an itinerant repertoire of personalities and titles. As a matter of fact, it only *could* be itinerant because its elements are implicitly assumed to mean the same everywhere, irrespective of voluntary and involuntary changes for foreign destinations, of measures of appropriation, either material (invasive measures on the print) or contextual (e.g. marketing, publicity), and of local modes of reception. Visitor information essentializes rather than tells about the specifically local and historical ways in which films, their stars and directors, and their ancillary products were presented and promoted in a certain country or region. Fundamentally, aesthetics is set in the key of film as a universal language.

But that, of course, is not what recent film historiography has taught us. For instance, the changing perceptions of French multinational Pathé in the American market during the first fifteen years of the 20<sup>th</sup> century; the ways the German feature films starring Asta Nielsen were marketed by their foreign distributors in the early 1910s; the three, differently censored German versions of the 1925 silent film *BATTLESHIP POTEMKIN* released in 1926, 1928, and 1930,<sup>536</sup> of which the latter, moreover, was a sound version with synchronized German dialogue, music, and sound effects recorded on gramophone records; the ‘variant editions’ of Roberto Rossellini’s 1950s films with Ingrid Bergman; the reception of Western-made films in Dutch-controlled New-Guinea in the 1950s; the fate of the first series of broadcasted cinema verite films by Robert Drew and his associates in the early 1960s; or the wide array of experiences collected in the essays of the volume *Hollywood abroad: audiences and cultural exchange* referenced above, these are just a handful from a number of studies and reports about the

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<sup>535</sup> The quoted phrases come from: Becker (1984), p. 132.

<sup>536</sup> While, interestingly, the third edition of the 1926 German-language novel of *Panzerkreuzer Potemkin. Der Matrosenaufstand von Odessa 1905*, published as a so-called “*Filmroman*” with five “original” photographs and ten reproduced film frames, was cleverly advertised by its publisher as the only available, uncensored version: “*Der Film—verboten! Das Buch—ins Fenster!*”; see: Lange (2010), pp. 133, 184.

various histories of and ways in which films, in the shape of specific, appropriated prints and their accompanying discourses, were perceived and received both inside and outside their country or culture of origin.<sup>537</sup> As I wrote in the concluding paragraph to chapter 2, “artifacts (...) allow all sorts of aesthetic considerations”. Yet, in the public activities of film heritage institutes aesthetic considerations are only tenuously related to artifacts. By definition this reduces both the informativeness and the professed expertise of these activities. And as long as they continue to see their missions in terms of the heritage they administer, their relevance diminishes in proportion to the presentations that deviate from that mandate.

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<sup>537</sup> See, respectively: Abel (1999 and 2006); Loiperdinger, Jung (2013); Thomas Tode, ‘The soul of a century: PANZERKREUZER POTESKIN und seine Filmmusik im Spiegel der zeitgenössische deutschen Presse’ and Martin Reinhart, ‘131 Minuten Meisel’, in: *Maske und Kothurn: Internationale Beiträge zur Theater-, Film- und Medienwissenschaft* (2015), pp. 11-28, 55-66, respectively; Geoffrey Nowell-Smith, ‘Le varianti trasparenti: i film con Ingrid Bergman di Roberto Rossellini by Elena Dagrada’, in: *Senses of cinema* (February 2006) [review article]; *Papoea en film: verslag van een filmenquête\** (1956), discussed in De Klerk (2004a and 2004b); P.J. O’Connell, *Robert Drew and the development of cinema verite in America* (1992); Stokes, Maltby (2004).

\**Papua and film: report of a film survey*

## 5. a programmatic conclusion

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I began this introductory text by stating that film heritage institutes tend to default on their mandated tasks by not sufficiently sharing the wealth of their collections and their signifying contexts, and the knowledge extracted from both, with their visitors and users. I have given an account, based on my own archival and curatorial work, of how that wealth could be mined, followed by a conceptual apparatus for an approach that can contribute to amending a condition of “shared poverty”. Next, I have backed up my statement with a survey, albeit of necessarily limited scope, of film heritage institutes’ performance of accountability through two public activities: presentations and visitor information. This snapshot of their production of culture also captured the institutes in a process of transition to what sociologist Diana Crane has called the peripheral cultural domain: many have expanded their public spaces, volume of presentations, audience base, and/or range of products (notably museum stores, catering, facilities rental) while moving towards a more mainstream-oriented repertoire of presentations introduced, as a rule, by uncomplicated visitor information. As expert systems, therefore, the institutes on the whole have failed to make an impact, as they reserved specific materials (early cinema in particular) and specialist knowledge (both historical and methodological) for their network of interpretive communities. Transferring full knowledge to the public at large is not a major concern.

This is a tendency that did not originate in the film heritage world alone. In recent times, diminished public funding, whether for ideological, economic or expedient reasons, has forced many cultural, custodial institutes to seek alternative income by developing activities theretofore not pursued. This effectively has allowed them to stretch their mandates and core tasks. Nevertheless, I don’t intend to just shift the blame; after all, one can do one thing without necessarily renouncing another. Moreover, also in recent years a number of institutes within (and without) my set have received generous financial support, from both public and private

sources, for the realization of new or reconstructed premises. The expansion of exhibition space and/or auditoria and seating capacity has in turn put more pressure on attracting visitors in greater numbers to finance the increased rent and upkeep of these accommodations—a calculated risk entirely these institutes' responsibility. But whether or not diminished operational funding and expanded venues can actually be seen as two facets of the same set of conditions—increased self-earned income, potentially larger audiences, and other quantifiable indicators—, it is clear they have conduced to a trend of resorting, if not retreating, to proven methods and repertoire.

Other heritage institutes have also renovated, expanded, relocated, or were subjected to the pressures of reduced public funding, yet there are also differences. An obvious one is that the authority of many museums over the past few decades has been seriously questioned, even come under attack, with regard to materials—or their absence—of or about minority and marginalized communities. Whether it concerned issues of participatory activities, acquisition, appraisal, presentation or repatriation, such public engagements with and debates about the heritage that they administer have particularly affected ethnographic and (living) history museums as well as Halls of Fame and museums of specific, contested subjects (e.g. archaeology, military, maritime, industrial<sup>538</sup>), forcing these institutes to review their long and unquestioned “power to represent” and the ideologies underlying it.<sup>539-540</sup>

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<sup>538</sup> See the section ‘The new history and the new museum’ in: Warren Leon, Roy Rosenzweig (eds.), *History museums in the United States: a critical assessment* (1989), pp. 183-320; see also Kwame Anthony Appiah’s chapter ‘Whose culture is it, anyway?’, in his: *Cosmopolitanism: ethics in a world of strangers* (2007 [2006]), pp. 115-135.

<sup>539</sup> For the notion of the “power to represent” see: Ivan Karp, ‘Introduction. Museums and communities: the politics of public culture’, in: Karp, Kremer, Lavine (1992), pp. 1-2; see also: Edmund Barry Gaither, “‘Hey! That’s mine’: thoughts on pluralism and American museums’, in the same volume, pp. 56-64; Katie Shilton, Ramesh Srinivasan, ‘Participatory appraisal and arrangement for multicultural archival collections’, in: *Archivaria* (Spring 2007), pp. 87-101; James Clifford, ‘Museums as contact zones’, in: *Routes: travel and translation in the late twentieth century* (1997), pp. 188-219, which proposes the notion of “moral relationship”, specifically between “museums-as-collections” and indigenous, marginalized communities—as is implied in the term “contact zone”, which has been defined as a situation “in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict”; see: Mary Louise Pratt: *Imperial eyes: travel writing and transculturation* (1995 [1992]), p. 6.

<sup>540</sup> Although more about the power to represent per se than about a marginalized community, the case study of the exhibition *The last act: the atomic bomb and the end of World War II* at the Smithsonian National Air and Space Museum, Washington D.C. is instructive. Meant to commemorate the 50<sup>th</sup> anniversary of Japan’s capitulation, but eviscerated for the politicized controversy that arose around the idea to display the *Enola Gay*, the aircraft that had dropped the first atomic bomb, it shows how such controversies can become affairs of national moment through the publicity they—often wittingly—generate; see: Mike Wallace, ‘The battle of the *Enola Gay*’, in: *Mickey Mouse history and other essays on American memory* (1996), pp. 269-318.

A society's pluralism is potentially an important context for film heritage institutes, too (and another argument against blindly assigning a universal meaning to the topics of their presentations), yet it is not widely identified as such, let alone acted upon. The only institute in my set that has integrated the notion of pluralism most deliberately and consistently is Ngā Taonga Sound & Vision, whose presentations are of predominantly domestic relevance and significance, while its visitor information and corporate philosophy emphasize a spirit of inclusivity. On the other hand, the Jerusalem Cinematheque-Israel Film Archive, an institute of national stature in a deeply contested area, is to a certain extent exclusivist (despite its mission statement's commitment to pluralism) in that it favors ethnic topics and personalities in its presentations (and in its festivals). The Cinémathèque québécoise and Filmoteca de Catalunya, institutes of regional stature in areas less profoundly contested, also favor regional personalities and topics, yet their mission is dedicated to safeguard their particular regions' heritage rather than exclude other ones; their very existence, one might say, is a measure to strengthen their position as cultural minorities. But while many countries, particularly in Europe, that were largely monoethnic until the era of decolonization now have increasingly diverse populations, film heritage institutes overall still seem to operate in a much less turbulent niche. This may be a matter of the type of public activity film heritage institutes generally offer, viz. a focus on "visual experience", as in the art museum, rather than on "narrative content".<sup>541</sup> But I rather think it is the ways visual experience (or aesthetics) and narrative content have been accounted for that are symptomatic of the marginal intellectual and moral position in the public sphere that many film heritage institutes have put themselves in.

### *Safeguarding*

One of the challenges of the archival profession is "to assure the use of cultural evidence in the continuing construction of the culture."<sup>542</sup> In other words, cultural evidence is not just about the past, i.e. about custodianship, but about its relevance for the present, about curatorship, and

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<sup>541</sup> Karp (1992), p. 2.

<sup>542</sup> Bearman (1989); the quotation can be found in the section 'Introduction: the archival endeavor'.

thus about the activation of heritage—the quoted statement’s author’s skepticism regarding the management and preservation of the ever-increasing archival record notwithstanding. The public activities surveyed, however, hardly reflect on specifically visual cultural evidence (partly a result of their self-imposed knowledge gap referred to earlier). It is, in fact, only since a few decades, roughly since the late 1970s, early 1980s, that some film heritage institutes have pushed themselves to the forefront in the field of film preservation. In cooperation with technicians of various private and academic organizations (e.g. film laboratories, research institutes—notably the Image Permanence Institute) they have gone beyond the mere duplication of image and sound information (in actual fact, with transfers to smaller gauges—so-called reduction prints—not even that had been accomplished). By experimentally developing restoration and reconstruction technologies, first analogue, now digital, as well as a concomitant ethics that respected physical and expressive elements, too (e.g. gauge, projection speed, aspect ratio, color), preservation activities began to attain museological standards by reflectively conceptualizing a distinctive notion of *original* and by “interpretation and opinions, (...) taste and editorial decisions.”<sup>543</sup>

The museum world, one might say, was the first benchmark for film heritage institutes to gain a certain measure of standing in the public sphere. This orientation has served to increase awareness of the particular importance of film heritage artifacts as both perishable dimensional objects, time-based performances, and sources of historical information (even though that information was rather specific or limited, a point not pressed in convincing administrations of the need for financial support in safeguarding the moving image heritage). This happened none too late, as it coincided with the onset of an era in which the artifactual, analogue basis of film, practically as well as attitudinally, was beginning to disappear in favor of machine-readable (instead of machine-*dependent*) formats. And with it the venue for, or rather the mode of, watching moving images has increasingly become a matter of choice.<sup>544</sup> As

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<sup>543</sup> Paul Read, Mark-Paul Meyer (eds.), *Restoration of motion picture film* (2000), pp. 3; 69-70.

<sup>544</sup> Besides the mainstream theatrical, communal, and to a certain extent immersive experience film scholar Nicole Brenez has termed the mode of machine-readable, un-theatrical viewing, as on internet for instance, “consultative”; quoted in: ‘Das Unsichtbare Kino: Film, Kunst, Geschichte und das Museum’, in: *Mitteilungen des Österreichischen Filmmuseum* (October-November 2014), p. 59.

museums, then, film heritage institutes needed to retain, preserve, and research the artifacts (prints, equipment) as well as the records (film-related and other materials that document the many manifestations of cinema) that have constituted and supported film as a performative phenomenon for over a century—including recent digital technologies that have become part of these manifestations, partly in order to *re-constitute* them.<sup>545</sup> In other words, by keeping its artifacts in working order a film heritage institute qua museum distinguished itself by its ability to continue presenting and updating the technological, performative, aesthetic, and—to a certain extent and insofar as its theatrical venues allowed—social constellations of the history of cinema.

It may seem incongruous in this light that the museum world itself has recently extended its remit in what could be seen as the opposite direction. The current International Council of Museums' definition of *museum* runs as follows:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.<sup>546</sup>

This definition, adopted at ICOM's 21<sup>st</sup> general conference in 2007, differs in one important way—its extension to “intangible heritage”—from the one it replaced, which was adopted over thirty years earlier, in 1974, when its remit was conceived of as being “the material evidence of man and his environment”.<sup>547</sup> The 1974 definition already cast its nets wide, but the enlarged 2007 definition was meant to include “the living expressions like the traditions that many groups and communities worldwide have been passed down by their ancestors and will continue to pass on to their descendants”, traditions that ICOM wants to protect “by means of

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<sup>545</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), pp. 49; 60-66; 83-95.

<sup>546</sup> 'Museum definition', at: <http://icom.museum/the-vision/museum-definition/>.

<sup>547</sup> Quoted in: Stephen E. Weil, 'Fighting off some dry rot, woodworm, and damp', in: *Rethinking museums and other meditations* (1997 [1990]), p. 23 (orig. publ. in 1985).

recordings and transcriptions.”<sup>548</sup> As a trend meant to support UNESCO’s 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and to protect cultural diversity in the face of globalization this salvage museology implies more than a difference in terms of remit. It also means, first of all, that artifacts have become less defining, as their distinctiveness from records appears to be less urgent;<sup>549</sup> secondly, with this definition a museum has also become a creator of collection items.

Even though the expansion of ICOM’s definition seems particularly relevant for ethnographic and (living) history museums, a fairly recent example, involving the letters of Vincent van Gogh, may serve as an illustration, not only of a different museum environment, but more particularly of the potential productiveness of the blurring of terms that has come with the extended definition (and which in the end neutralizes the incongruity hinted at above). The Van Gogh Museum, in Amsterdam, holds the majority—over 800 of 902—of the known letters he wrote to his brother Theo and other relatives, as well as to fellow artists, among others. According to current definitions these letters would be readily classified as archival records, since they were clearly “created (...) in the course of individual (...) activity”, “used as an extension of human memory”, and contain detailed and continuous evidentiary information about the painter’s everyday life and his thoughts.<sup>550</sup> Because of their uniqueness, age, and associational qualities, in short their intrinsic value, these letters obviously are not objects that easily lend themselves to being exhibited (apart even from overriding their status as private matter). They are, therefore, treated as circumspectly as artifacts: they need to be shielded against touch and certain levels of humidity and light intensity. Moreover, their handwriting is sometimes hard to decipher, even outside a display case, because of fading ink, stains, tears or overwrites, while within it double sided letters would obstruct perusal in an arbitrary way. Other than in printed form they are hard to comprehend. And that is just what the museum provided. In 2009, it presented the results of its Van Gogh Letters Project in new, annotated,

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<sup>548</sup> ‘Intangible heritage’, at: <http://icom.museum/programmes/intangible-heritage/>.

<sup>549</sup> “Artifact is often used to distinguish man-made items from physical specimens. Even though documents and other two-dimensional objects are artifacts because of their physical nature, ‘artifact’ is often used to distinguish three-dimensional materials from two-dimensional materials.”; Pearce-Moses (2005), p. 36.

<sup>550</sup> *ibid.*, p. 326.

and modernized print as well as digital editions of all known correspondence, both from and to Van Gogh. But while this seemed to emphasize their status as records, the publication was also occasion for the museum to actually exhibit a selection of the letters. Interestingly, this selection was displayed in combination with the paintings of which the letters contained sketches (either as work-in-progress or as aides-mémoire of finished canvases), thereby highlighting their pictorial—i.e. more traditionally museum-like—rather than their writerly aspects.<sup>551</sup> In other words, the Van Gogh Museum created a public presentation by turning ‘typical’ records into ‘typical’ artifacts. Most importantly, of course, it succeeded in enriching both exhibited types of object by recreating the nearness of painting and letter the way it might have been at the moment a letter was being written.

The ‘intangible turn’ of the museum world as a whole (the new definition “is a reference in the international community”, says ICOM’s website; some member organizations have copied it explicitly on their own websites) seems at first sight to have rendered museums less helpful as a reference for film heritage institutes to emulate. Yet it actually brings out a practice common to both. Working with both artifacts and records is, one might say, standard operational procedure for film heritage institutes that have film collections and actively preserve them by making new objects, new prints (while the preservation of film posters, for instance, has of course followed ‘traditional’ museological procedures by safeguarding or restoring the artifact itself). These new artifacts clearly are copies of other artifacts—originals—, yet have record status in that they contain “[d]ata or information that has been fixed on some medium; that has content, context, and structure”, where “content” is defined as “the text, data, symbols, numerals, images, sound, graphics, and other information that make up the substance of the record”, while “its ability to fix information so that it can be repeated, recited, or recalled at a later date functions as an extension of memory and is at the heart of the concept of record. A record may be created specifically to preserve information over time or to prevent future

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<sup>551</sup> <http://www.vangoghmuseum.nl/vgm/index.jsp?page=161662&lang=nl>; <http://www.vangoghletters.org/vg/>.

The Van Gogh Museum has withstood the temptation to wholeheartedly embrace the opinion of “some people who were in a position to know” to elevate the letters to the status of “world literature”. On its website it politely skirts the issue (“qualifications like this are in part personal”), while simultaneously avoiding the risk of enshrining these materials and maintaining the liberty to bring out their qualities from various angles and in various ways; see: [http://vangoghletters.org/vg/letter\\_writer\\_1.html](http://vangoghletters.org/vg/letter_writer_1.html).

misinterpretation of that information, although a record cannot be presumed to be reliable without authentication.”<sup>552</sup> The latter part of the definition also meets the museological requirement of reversibility—or in the case of film restoration, “repeatability”.<sup>553</sup>

The creation of new artifacts, then, is not a mere matter of duplication, it is also a record determined by historical, contextual information: whether one intends to make a restoration (“[t]he process of compensation for degradation by returning an image or artefact to close to its original content”) or a reconstruction (“[t]he editorial procedure of reassembling a version of a film production to an authoritative original version”),<sup>554</sup> or whether one wants to simulate a print’s characteristics or repeat as closely as possible a film’s production method (e.g. applied color techniques, monaural sound) and/or exhibition sensation,<sup>555</sup> each requires preliminary research into both historical circumstances (e.g. of technology, trade practices, aesthetic conventions) and current (technological) possibilities and purposes. So, besides the definitional overlap of artifact and record, both potentially inform each other. This, of course, makes even more sense when film and film-related items are connected, not just in relational catalogues, but also in public activities or publications, although this is not a dominant trend.

The research, however, that went into recovering historical contexts for preservation and restoration cannot be said to have widely informed film heritage institutes’ public information, nor are their principles reflected in their programs. What is more, one can distinguish a self-propelling tendency (and, in a way, a tendency to completeness, too) that fogs museological considerations in restoration and reconstruction practices. It is doubtful, for instance, if the ever-expanding, reconstructed versions of *METROPOLIS* OR *NAPOLÉON VU PAR ABEL GANCE*—iconic (silent) titles in the history of film preservation—, presented over the past three decades or so can still be called authoritative, what with their inclusion of scenes and fragments

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<sup>552</sup> Pearce-Moses (2005), pp. 326, 327.

<sup>553</sup> Read, Meyer (2000), pp. 69-70.

<sup>554</sup> *ibid.*, pp. 335; 334. These two definitions also reflect the prevailing two meanings of the term *original*, one referring to the reconstruction of a “film element exposed in the camera, the first generation of image” (*ibid.*, p. 332), while the other reproduces as much as possible the qualities and properties of the element that was input for the restoration, regardless of its generation.

<sup>555</sup> Paul Read, ‘New technologies for archive film restoration and access: film images’, in: GAMMA Group (ed.), *The use of new technologies applied to film restoration: technical and ethical problems* ([1996]), pp. 37-38.

from multiple takes, various print generations, language versions, etc. Even if the resulting version happens to be more complete in terms of storyline, it pushes the envelope of the film heritage world's own notions of *original*. For example, after the discovery of the most complete extant version of METROPOLIS, in 2007, at the Museo del Cine Pablo Ducrós Hicken, Buenos Aires, film archivist and restorer Martin Koerber wrote, "[O]ne can now see the *director's cut* of METROPOLIS, 80 years after we all believed the *original version* was destroyed" (my italics), equating, no doubt in his enthusiasm, Fritz Lang's lengthy box-office failure with a 16mm duplicate negative struck from a deteriorating—and now lost—35mm Spanish-language distribution print for Argentina, bought, indeed, before the production company Ufa withdrew and shortened the film for its German rerelease, but still at a considerable remove.<sup>556</sup> Although shown in theatrical settings with musical accompaniment, one feels expected to watch such reconstructions yet not notice how the storyline vies for attention with the 'texts' and, by implication, the technological, aesthetic, historical and/or local contexts, from which their components have been lifted (emblematic of this implied, unfocused perception are the sound-on-film fragments from later prints of NAPOLÉON cut in but screened with the sound off). These reconstructions cannot be said to either simulate or emulate. Rather, in displaying their assemblage and heterogeneity they resemble quasi-modernist artifacts that flaunt their repeatability.

No less foggy is the other extreme, made up by the many preserved films that do not even tell on which elements their preservation was based and in what aspects and to what extent original and new print correspond. Neither, moreover, are these contextual matters commonly communicated in presentations,<sup>557</sup> or in the liner notes to an institute's or archival festival's DVD editions, most of which I assume are targeted to a niche market interested in such information. And it should be said that despite the campaigns in the 1980s and 1990s (e.g.

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<sup>556</sup> 'The METROPOLIS of Buenos Aires', at: <http://orphanfilmsymposium.blogspot.nl/2008/07/metropolis-of-buenos-aires.html> (July 4, 2008); see also: Anke Wilkening, 'METROPOLIS 2010: a new effort to recapture the lost METROPOLIS', in: Kerstin Parth, Oliver Hanley, Thomas Ballhausen (eds.), *Works in progress: digital film restoration within archives* (2013), pp. 134-147.

In her introduction, at the 2011 Flaherty Seminar, to a program of Argentinian films from the abovementioned Museo del Cine its director Paula Félix-Didier put the METROPOLIS case in proportion with her throwaway remark, "*Not our greatest find.*"

<sup>557</sup> A few film heritage institutes systematically notify audiences about the preservation they are going to see with a brief text preceding the film proper (yet part of the print) stating that new print's source(s). This allows visitors to learn whether its gauge, the presence or absence of color, etc. match or not.

'Nitrate can't wait') to convince national or supra-national legislators of the significance of the moving image heritage—and which led to increased appropriation of funds for film archives and museums (and, in its wake, for film archival training) as well as an acceleration in preservation and presentation activities—, these efforts have not resulted in a widely shared, *practically* implemented set of standards. The film heritage world, therefore, may well be in need of a new reflective boost from another neighboring discipline: archival science.

### *Future scenarios*

An appeal to archival science, though, is not meant to make life necessarily easier. First of all, one would expect that because of its generic name it is a discipline that has much to say about film heritage practices. It potentially has, but actually it has not. The reason surely is that it has traditionally been rooted in, and concerned itself largely with, theories of and their application to documents of administrative transactions, most commonly paper and electronic records, of public and corporate organizations. And while some of its practitioners claim flexibility when it comes to the meaning of *text*, or *writing*, they remain unclear about how these statements relate to the types of artifact that film archives ordinarily have in their care, such as film prints, handbills, posters, and other items of publicity, let alone recording and projection equipment.<sup>558</sup>

Of course, a gap can only exist between two sides, so it should be pointed out that, in its turn, film archival practice (its cataloguing and library departments as a rule excepted) is rarely appreciably informed by activities and concepts developed within archival science. For instance, the abovementioned lack of proper information regarding the materials that were input for restorations or reconstructions clashes with the principle that “[a]ll descriptions and arrangements begin with the record, defined as context, structure and content. This combination describes the circumstances of creation and use of the record (its context), the physical, or extrinsic, qualities and formulaic layout (structure), and the information contained within the record or its intrinsic qualities (content)”<sup>559</sup>—such descriptions, of course, are meant

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<sup>558</sup> A more radical and productive approach is one that criticizes the textual bias of archival science's vocabulary and methods; see e.g.: Joan M. Schwartz, 'Coming to terms with photographs: descriptive standards, linguistic "othering", and the margins of archivry', in: *Archivaria* (Fall 2002), pp. 142-171.

<sup>559</sup> Nordland (2004), p. 154.

for users, not just for archivists themselves. And even if film archival practice is informed by notions of archival science, film heritage institutes are often faced with a recalcitrant reality. Not a few of them began as places where collectors stored salvaged materials, film prints in particular. Romantic accounts short on detail of those pioneering days may have stuck in the popular mind, because it is not uncommon for donators to confront an institute with impossible terms to decide about acquiring materials they want to rid themselves of (the related papers, of course, can be and usually have been cleared up in standard ways). That is one reason why appraisal and selection may only begin long after materials were precipitately deposited, rather than before.<sup>560</sup> Furthermore, film heritage institutes usually hold a mixture of what (non-film) archivists call *archival fonds* and (*artificial*) *collections*. The first term is defined by one glossary as “[t]he entire body of records of an organization, family, or individual that have been created and accumulated as the result of an organic process reflecting the functions of the creator”, while the second is used for “[a] group of materials with some unifying characteristic” and assembled by a person, organization, or repository from a variety of sources”.<sup>561</sup> In this view, the minutes of the Colonial Institute’s board meetings, for instance, constitute a fonds, while an archive’s film prints acquired through legal deposit (assuming they have come from various production or distribution companies) is a collection, or an aggregate of collections (one reason perhaps, besides their specific missions, why institutes that collect such materials are called *collecting institutions*<sup>562</sup>). So, even though archival science glossaries, manuals, and other instructive publications do contain entries or chapters on moving image-related topics,<sup>563</sup>

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<sup>560</sup> Sam Kula, *Appraising moving images: assessing the archival and monetary value of film and video records* (2003), p. 2; Helen P. Harrison (ed. & comp.), *Audiovisual archives: a practical reader* (1997), pp. 126-128; see also: De Klerk (forthcoming), pp. 257; 272 in this volume.

<sup>561</sup> Pearce-Moses (2005), pp. 173, 76 resp. However, the terminology is elastic: a gloss on the entry ‘Collection’ states that “it should be emphasised that both these classes of aggregates (the fonds and the artificial collection) are ‘collections’ in the more general sense in which the term is used here.” (p. 76). See also: Proctor, Cook (2012), for whom provenance is not essential either when they define fonds, or group, as “the largest entity of organizationally related records established on the basis of provenance” and collection as “an artificial gathering (...) from diverse sources, which are to be treated as a group.” (p. 14).

<sup>562</sup> Blouin, Jr., Rosenberg, (2013), pp. 4-5; 32-33; 156-158. Another term, emphasizing rather the remit of an institute’s collecting policy, is *special-subject repository*.

<sup>563</sup> Proctor, Cook (2012), pp. 216-225; Pearce-Moses (2005); Kula (2003); Harrison (1997); a volume devoted entirely to broadcast news is: Richard Lohead (ed.), *Beyond the printed word: the evolution of Canada’s broadcast heritage news/Au-delà de l’écrit: le patrimoine de la radio-télédiffusion des nouvelles au Canada* (1991).

debates about and efforts to accommodate visual (and other non-textual) collections within the conceptual frameworks of archival science, let alone pleas for the necessity of reviewing those frameworks, have been isolated (a notable exception is the discussion of the concept of *total archives*<sup>564</sup>).

Secondly, during the past decades the archival world *has* operated in a turbulent field of forces. Besides the debates over the abovementioned representational power, examples are the sharp increase in volume of documents produced by the traditional creators of archival records; the transition from paper to electronic documents; the consequent, increasing dependence on developments outside of (and not seldom unconcerned with) the discipline, such as computer engineering and information technology; the blurring of traditional distinctions between types of repository, media, and record-management responsibilities in digital environments (in the case of the latter that has meant a shift from records creator to electronic record systems); concern about the reliability of digital access and storage; as well as the proposals for different appraisal procedures and collection policies, in terms of both media (and combinations thereof) and focus.<sup>565</sup> But it is precisely this turbulence and the self-reflective stance that has come with it that makes an archival science perspective apposite.

It would seem urgent, therefore, that the two related but unparallel disciplines of archival science and film heritage work align themselves more closely. If nothing else, the digital convergence and the challenges digital technologies entailed have brought them closer than each may have been aware of or willing to acknowledge. What is more, separation of media is noncurrent in another way: in a number of cases the creation of publicly funded, mandated film heritage institutes can retrospectively be understood as a mere practical measure, a form of outsourcing that obviated “contradictory policies, priorities and methodologies” within one

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<sup>564</sup> Laura Millar, ‘Discharging our debt: the evolution of the total archives concept in English Canada’, in: *Archivaria* (Fall 1998), pp. 103-146.

<sup>565</sup> For a recent overview of the changes introduced by the digital turn, see: Blouin, Jr., Rosenberg (2013), ch. 10, pp. 183-206; see also: Bauer (2013). For selection and acquisition policies see: Cook (2009); Bearman (1989), ch. I.

general archival institute.<sup>566</sup> Surely, in terms of their materiality analogue moving images required distinct storage conditions and methods of preservation. But the different approaches to appraisal, description or access they have received as collections need not have been—and partly are not—so different. Particularly the notion of intellectual control and curatorship, or “the capacity and competence of the institution to create ‘stories’ and draw knowledge out of that repository, to produce cultural history”,<sup>567</sup> is a reference, if not a precondition, for regaining relevance in film heritage presentations. (While archival science, in its turn, may benefit from film archival expertise in working with artifacts the former unproblematically conceived of as being of evidentiary value only.<sup>568</sup>) In other words, if public film heritage institutes are mere extensions of the mandate of general archives, the conceptual gap should be closed lest practical measures continue to overshadow common principles.

Finally, modern archival science’s public administrative bias foregrounds its activities and concerns as being inherently part of the democratic process: at the deepest level they are rooted in the idea that public governance and the activities public institutes have been mandated to fulfill, through funding, should be as open and accountable as possible, enabling the public to learn about their own society and its histories. This has not, by the way, always been the case; these notions had to be promoted and argued, if not pleaded. An important advocate was archivist Gerald F. Ham, who criticized the profession for its “politicization” in focusing on “unrepresentative indicators”, by which he meant, among other things, an overrepresentation of governmental and other official records, a condition that constituted an obstacle to the idea that “history should help people to understand the world they live in.”<sup>569</sup>

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<sup>566</sup> Eric Ketelaar, ‘Exploitation of new archival materials’, in: *The archival image: collected essays* (1997), p. 78 (orig. publ. in 1988). An exception was the (then-named) Public Archives of Canada, founded in 1912, whose “legislated mandate was to acquire archival material in its various forms”; see: Lorraine O’Donnell, ‘Towards total archives: the form and meaning of photographic records’, in: *Archivaria* (Fall 1994) p. 106; Millar (1998).

Certainly not all of these archives were newly created. Quite a number of film archives that began as private collectors’ initiatives were transformed, sometimes after intense lobbying, into public archives or museums; see for a general overview: Houston (1994); see for detailed case studies: Kumar (2013); Lameris (2007), pp. 6-7, 27-47.

<sup>567</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), p. 96.

<sup>568</sup> Terry Cook ‘The tyranny of the medium: a comment on “total archives”’, in: *Archivaria* (Winter 1979-1980), pp. 141-149; for a critique of Cook’s concept of evidentiary value see: O’Donnell (1994).

<sup>569</sup> The terms Ham used were quoted from historians Gould P. Colman and Carl Becker, respectively; see: Ham (1975), pp. 6; 5.

And as we know all too well, in less democratically inclined administrations these goals continue to get twisted by overmuch politics or underfinanced budgets. But that should not keep the film heritage world from taking note of these core principles.

It may appear, parenthetically, that the idea of another model reference is inconsistent with the good business some institutes do according to available attendance figures for 2013 reported to FIAF—although with not all variables known, particularly seating capacity and number of screenings per day per auditorium, they are not straightforwardly comparable: some stressed occupancy rate, other ones totals (where occupancy rate may be low); one also counted visitors to its exhibitions, the rest only screenings.<sup>570</sup> Numbers play a prominent role in these reports anyway, whether it concerns the volume of acquisitions of materials of all sorts; restorations and digitizations; loans or sales of archival materials (mostly moving image materials); book and DVD publications; enquiries or researchers visiting the premises, etc. Of course, these figures beg the question why some institutes were and others were not forthcoming with such information. Still, this quantitative aspect, certainly the range of film materials acquired (which included over the past few years home movies and other amateur films, agricultural and industrial documentaries, trailers, commercials, newsreels, animation, and avantgarde works), appears to underline these reports' ritual character, as it does not seem to have had any noticeable effect on an institute's publicly propagated concept of film heritage.

One of archival science's relevant elements was already discussed in the concluding paragraph of chapter 2: the notion of *functional context*, which I redefined as a conception of all the

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<sup>570</sup> Cinemateca Portuguesa-Museu do Cinema reported to have had over 52,000 visitors for its 1,361 screenings—no figures were given for its exhibitions; Cinémathèque suisse counted 68,000 visitors for its 960 film shows in its three venues; Cineteca Nacional de México, with four new auditoria in 2013 (making a total of ten), had a staggering 823,000 visitors; Deutsches Filminstitut Filmmuseum welcomed a hefty 200,000 visitors in its museum and its one on site cinema (not included in this number are its screenings in an out-of-town theater); Filmoteca de Catalunya received over 140,000 spectators for 1,423 screenings in its two cinemas (aggregate capacity 535), resulting in an occupancy rate of 101 spectators per screening; the National Film Center, Tokyo, received almost 90,000 spectators in its two cinemas (aggregate capacity 461), attaining an occupancy rate of 131; Österreichisches Filmmuseum's 709 screenings attracted over 52,000 spectators in its one cinema; Jerusalem Cinematheque-Israel Film Archive, on the other hand, reported a general number of c. 2,000 screenings "annually" for c. 400,000 visitors in its four auditoria (aggregate capacity 796); see: 'Lisbon annual report 2013' (2014), p. 3; 'Cinémathèque suisse: rapport d'activités pour l'année 2013' (2014), p. 10; 'Informe Cineteca Nacional de México 2013' (2014), [pp. 4-5]; 'Deutsches Filminstitut Filmmuseum' (2014), p. 3; 'Filmoteca de Catalunya' (2014), [p. 4]; 'National Film Center-the National Museum of Modern Art, Tokyo (Japan): activities report for 2013' (2014), p. 2; 'Österreichisches Filmmuseum/Wien: FIAF annual report 2013' (2014), p. 2; 'Israeli Film Archive – annual report 2013' (2014), [p. 2], all from: *FIAF rapports annuels 2013*, at: <http://www.fiafnet.org/fr/publications/AR2013.html>.

signifying contexts of the film heritage in a given geographic region and historical era. Its most direct implications would involve research into the entire range of an institute's collection items. For this, of course, film heritage institutes can profitably turn to academic film historiography, particularly when it would imply research done outside their own archives, as signifying contexts will lead every which way. But they might also want to set an agenda of their own (and for other parties in their interpretive communities to follow), based on in-house initiated research of 'uncharted' materials or matters specific to a historical period in their country or region. As such it is a precondition for public activities that are meant to reflect the array of a national cinema's manifestations—"national" meaning here not merely a country's film production, but also its distribution, exhibition, and viewing.<sup>571</sup> At the same time, research of functional contexts, whatever its sources, may well increase an institute's standing within the academic world.<sup>572</sup>

One type of these public activities would greatly benefit from the digital turn and the ideas developed within archival science on appraisal. Earlier I sketched a possible future scenario for film heritage institutes in a digital environment from the point of view of preservation, in which creators or owners of artifacts and records would have no urgent need to hand over their materials to film heritage institutes for safe storage: their moving images and most of their company 'papers' could remain comfortably on their own computers (and no one else would make money off of their work, as a popular, though misinformed argument against archival deposit goes). Now consider an alternative, possibly even parallel, scenario from the point of view of access and presentation. For those creators or owners who want to have an online presence it could actually be advantageous to make their artifacts and/or records available through a film heritage institute. This could either be for a specified time, similar to works on loan for art exhibitions, or it could be open-ended, as in a permanent exhibition (leaving aside for now proprietary matters). The motives creators and owners might have in

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<sup>571</sup> De Klerk (2004b).

<sup>572</sup> It is noteworthy in this connection that to date, for instance, membership of Domitor, the society for the study of early cinema, among film heritage institutes' staff as well as their presence at its conferences and in its published papers has been minimal. What is more, one of the most stimulating, recent initiatives in the field of film heritage, the Orphan Film Symposium, has come from within the academe.

considering this are: it saves time and effort; it entrusts the presentation to professionals with archival and curatorial expertise; and it relies on an institute's reputation and prominence (either or both of the latter two, of course, are additional reasons to call this a *future* scenario). While linear presentations, particularly screenings, reconstruct an experience, typically on the basis of a few items at most, such online presentations retain the principle of provenance and allow one to see coherence and connections between larger amounts of items (even though a main thread might contain a limited sample). And because, as noted, bulk and prominence are two considerations that often go together, collection items from one donor or lender might even be meaningfully contextualized by and enriched with those of another collection, either in house or from another institute.

Given current technological developments, film heritage institutes, as museums, may be expected to perform two distinct types of public activity in the very near future. One, as noted, is keeping their analogue materials and equipment in working order as an enabling condition to make museological presentations of cinema manifestations and experiences that will largely disappear—or already have—in the world of film industry and business practices (and these experiences, of course, can be enhanced by digitized related materials). I will not discuss this type of presentations further here, as it formed the majority of the activities surveyed and evaluated in chapter 4 (see also the referenced publication *Film curatorship: archives, museums, and the digital marketplace*).

The other type of public activity exploits the possibilities and opportunities presented by digital technological developments for online presentations. The scenario sketched above takes into account, first of all, that in a digital environment artifact and record, technologically speaking, are not intrinsically different. Secondly, web-based presentations, whether open-source, geo-filtered, in-house, etc. (according to the legal circumstances that obtain), have no necessary time limits. Such presentations can be complete without taking up too much of visitors' or users' time; rather, they are enabled to consult a site at their own leisure. Think in this connection, for instance, of the Zooms at the Cinémathèque française, which are produced on the occasion of a linear program or exhibition, yet continue to be available through the institute's website long afterwards. In fact, the Zooms may be a model for the gradual uploading

of curated presentations of ever so many materials as possible (depending on such matters as cooperation, authorization, and copyright) and not limited by the time constraints set by funders.<sup>573</sup>

I use the word “gradual” advisedly here, because this type of curatorial work is not a matter of bulk, of having as many materials as possible a mouse click away. To recall my earlier example, when EFG claims that its portal “gives quick access to hundreds of thousands of film historical documents as preserved in European film archives and cinémathèques”, it is throwing sand in our eyes. To such a vast amount of materials one simply cannot have “quick access”, not, that is, if one wants to make sense of it. There is a suggestion of a democratic environment here, and suggestion it remains; democracy, after all, is about enabling people to make well-considered choices and decisions, not about unlimited access per se.<sup>574</sup> Curatorship implies organizing and programming the materials and knowledge at one’s command in archivally and historically meaningful and understandable ways. “Gradual”, then, stands for an unhurried yet informed and considerate accretion of presentations of digitized artifacts and records to anyone interested. And while creators and owners are pondering and wavering whether or not to make their records available, an institute might start working with the collections already in its care—as some already have.<sup>575</sup>

“Web-based information sources have no institutional home at all.” That, indeed, is one of the major changes, and in some cases accomplishments, of contemporary databases. But, as the same authors say, such resources are also “released from the institutional authorities that once assured their validity.”<sup>576</sup> Without implying that there is anything inherently disadvantageous to being non-institutional (after all, the success of Wikipedia was a poke in the eye of the hierarchical, corporate model of knowledge production), this does leave a large stretch of the field for film heritage institutes to occupy in a distinctive way. There is no point

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<sup>573</sup> Interesting, too, are the perceptive, well-organized virtual exhibitions of film-related materials curated by the Cinémathèque de Toulouse, at: <http://www.lacinemathequedetoulouse.com/>.

<sup>574</sup> Nussbaum (2012), pp. 6-10, 121-143.

<sup>575</sup> De Klerk (2006), pp. 120-121.

<sup>576</sup> Blouin, Jr., Rosenberg (2013), p. 203.

for film heritage institutes, most of which are bureaucratically organized, in emulating the wikis of this world. As a matter of fact, the cutting edge is up for grabs, because Wikipedia stipulates—as any encyclopaedia would—that original research and its results cannot be accepted, because “the topic of an article must have already been the subject of publication in reliable sources such as books published by major publishing houses, newspapers, magazines, peer-reviewed scholarly journals and websites that meet the same requirements as reputable print-based sources.”<sup>577</sup> Moreover, what one commentator called the “larger cultural trends” that transcend Wikipedia’s narrow focus on hard facts and on countries and topics of the West signals its problem of a shrinking and less diversified corps of editors, if not enthusiasm for crowdsourcing tout court.<sup>578</sup> So, rather than sharing their poverty, film heritage institutes may well succeed in creating cutting edge, online presentations in terms of the organization and navigation of their wealth of content. At the same time they might even manage to reconcile scholarship and public orientation, the two conflicting approaches to the presentation policies of art museums that Victoria Alexander observed in her research about their shifting sources of financial support.<sup>579</sup>

Finally, my insistence on democracy and accountability, the performance of which I see as an element of the reciprocal relation between film heritage institutes as expert systems and the public, as a return in kind for the trust (and funding) conferred upon them, is of a kind with the views of some of archival science’s prominent practitioners.<sup>580</sup> Back to the present from my future scenarios, however, it is clear that many film heritage institutes overall have *not* exploited their opportunities and realized their potential. The retreat to a relatively restricted repertoire of materials and topics has obstructed the dissemination of full accounts of a country’s or region’s film heritage to a wider public. Or, to recall Anthony Giddens’s term, it has inhibited reflexivity by withholding new information from feeding into opinion formation and social practices. But in a modern world, published, reflective considerations importantly shape

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<sup>577</sup> ‘Contributing to Wikipedia’, at: [http://en.wikipedia.org/wiki/Wikipedia:Contributing\\_to\\_Wikipedia](http://en.wikipedia.org/wiki/Wikipedia:Contributing_to_Wikipedia).

<sup>578</sup> Simonite (2013); see also: Rosenzweig (2011), pp. 70-78.

<sup>579</sup> Alexander (1996).

<sup>580</sup> See e.g.: Blouin, Jr., Rosenberg (2013); Cook (1992 and 2009); Ham (1975).

people's working knowledge about and conception of any aspect of life and the world. Surely, such considerations do not necessarily come from academic sources; rather, they are offered through educational settings or popularizations in the media, and in all sorts of discourses—lessons, lectures, consults; treatises, reviews, and essays; news reports, editorials, columns, and talk shows; propaganda, advertizing, and commercials—to percolate down through plain, everyday conversations. It is only because most people have at least a basic, internalized knowledge of the law, of health hazards or of any other issues in their daily lives that such expert systems can gain in importance. And as there is no clincher, no “ultimate authority to turn to”<sup>581</sup> in a modern world, the best bet for film heritage institutes to distinguish themselves is to play the heritage card and base their avowed expertise on their collections. Here, then, in the production and dissemination of informed, reflective information, is located their responsibility to provide and circulate state-of-the-art knowledge. Here, more specifically, is located the main gate through which their film heritage materials and their signifying historical contexts are returned to society.

Judging from the most salient conclusions that my survey allowed, however, that gatekeeping function is in an important sense dominated by received knowledge, emblemized by an auteurist tradition that over the years has been watered down to mere biography and by an interpretive, essentializing discourse that has become virtually indistinguishable from film reviewing. Its main occupation can therefore be described as unmodern, as “the reinterpretation and clarification of tradition”.<sup>582</sup> For all practical purposes, in other words, there is no reflexivity. And where there is no reflexivity there is no reasoned change, i.e. change based on new or up-to-date, published and percolated research and insights. In a world and a culture that is called visual this is something the institutes should worry about. Stated bluntly, this is a public disservice.

Naturally, I am aware of the differences between the performance of accountability of individual institutes as well as of the significance of film culture between countries—the Netherlands, for sure, is quite unlike France (Roland Barthes was once quoted as saying that he

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<sup>581</sup> Giddens, Pierson (1998), p. 111.

<sup>582</sup> Giddens (2013), p. 37.

didn't go much to the cinema, only twice a week; that is, and always has been, more than the Dutch average *annual* cinema attendance). Nevertheless, I see the two points discussed above—the development of curatorial expertise, particularly within the context of the opportunities provided by digital technologies, and the notions of democracy and accountability—as signposts to improve the film heritage gatekeeper function in a general way. As the institutes take up a middle position between the main providers of film-related knowledge—on the one hand, a popular, largely biographical discourse (centered on name directors and stars) in the mass media and, on the other, an academic discourse that serves a limited readership—, film heritage institutes are potentially equipped to stake out their own claim to authority between both. Obviously, not only can they tell their opinion, they can show it, too. That is to say, they can make distinctive (and preferably attractive and imaginative) programs, linear and online, based on the wealth of their vaults, in terms of both film and film-related sources and their historical contexts. And by either capitalizing on the names known from the media whenever it is expedient or by filtering academic knowledge, they can supplement both by information that is uniquely local and material—after all, not all film scholars, let alone reviewers, are troubled over such notions as print history, appropriation or functional context.

Political developments are too volatile and technological developments too quick and their applications too manifold to provide surefire guarantees. But anything is better than a lack of intellectual relevance and a loss of trust. Film heritage institutes may well claim that they are “followed” and “liked” by thousands or more—but whatever that signifies, it is probably even more volatile than politics and technology. Sadly, such statistics merely serve to make funders and communication departments happy. In order to regain a trusted, publicly meaningful position and a power to represent, more is at stake and more needs to be done.

## dutch summary

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Het hart van deze dissertatie wordt gevormd door twaalf eerder gepubliceerde artikelen en essays. Alle zijn gewijd aan filmhistorische en –archivale thema’s en geworteld in mijn research en curatoriale activiteiten in een filmerfgoedinstelling. In een begeleidend hoofdstuk worden deze twaalf publicaties gecontextualiseerd. Dit is niet alleen gedaan om de gemeenschappelijke thema’s van deze publicaties te benadrukken en te verduidelijken. Tevens wilde ik mijn werk toetsen aan, ten eerste, nieuwe inzichten en ideeën en, ten tweede, aan een ruimer databestand. Het introducerende hoofdstuk is tegelijkertijd dan ook een nieuwe stap. Ik omschrijf deze stap als een interventie in de publieke rol van filmerfgoedinstellingen in het algemeen.

Voor deze interventie was de kunstsociologie van Howard Becker, met name zijn boek *Art worlds*,<sup>583</sup> een belangrijke wegwijzer. Zijn model, dat geschaard wordt onder een benadering die bekend staat als *the production of culture*,<sup>584</sup> onderstreept het belang van zogeheten poortwachters (in Beckers terminologie, *distributors*), waartoe ik filmerfgoedinstellingen reken. Dat belang komt tot uiting in de filtering die poortwachters (naast filmerfgoedinstellingen ook uitgeverijen, platenmaatschappijen, concertzalen en theaters, omroepen, galerieën, musea, etc.) toepassen op de hen aangeboden of toevertrouwde materialen en, voorzover het repertoire of erfgoed betreft, de daaraan verbonden geschiedenissen. Beckers model, evenwel, beperkt zich voornamelijk tot conventies die bepalen welke kunstuitingen meer kans van slagen hebben om het publiek te bereiken, terwijl het publiek zelf buiten beschouwing gelaten is. Om die reden zijn enkele begrippen van de Britse socioloog Anthony Giddens uit zijn boek *The*

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<sup>583</sup> Becker (1984).

<sup>584</sup> Alexander (2011), pp. 65-172; Crane (1994).

*consequences of modernity*<sup>585</sup> minstens even belangrijke wegwijzers. Om te beginnen, zijn begrip *expert system*, dat hij definiëert als een systeem van “professionele expertise welke grote delen van de materiële en sociale omgeving waarin wij leven organiseren”. Het is de eerste taak van een *expert system* kwaliteit en betrouwbaarheid te waarborgen om het vertrouwen van zijn publiek te winnen—of dat nu gebruikers, klanten, patiënten, bezoekers en wat dies meer zij genoemd worden. Zo moet bijvoorbeeld een filmerfgoedinstelling, met het mandaat de haar toevertrouwde materialen zorgvuldig en met kennis van zaken te bewaren en te contextualiseren, haar publiek *overtuigen* van haar expertise. Dit persuasieve aspect is van cruciaal belang voor Giddens, aangezien in een dynamische, moderne wereld waarin onwrikbare zekerheden ontbreken een ieder veroordeeld is tot een regelmatige inspectie van en eventuele aanpassing aan nieuwe of concurrerende informatie—dit is wat hij *reflexivity* noemt. Aldus komt het publiek weer in beeld. Immers, openbare activiteiten van filmerfgoedinstellingen zijn vormen van informatie waarop het publiek zijn kennis over het filmerfgoed van zijn land of regio baseert, informatie die uiteindelijk constituerend is voor het vertrouwen in de expertise van deze instellingen.

Centraal in mijn interventie staat de wijze waarop geheel of gedeeltelijk uit overheidsgeld gefinancierde filmerfgoedinstellingen wereldwijd met de hen toevertrouwde materialen en met hun kennis het publiek informeren en zich aldus aan hen verantwoorden. Met “publiek” wordt hier uitdrukkelijk bedoeld de bezoekers en gebruikers die kennis willen nemen van de activiteiten van filmerfgoedinstellingen (en niet de overheden die gewoonlijk middels jaarlijkse rapportages inzage wordt gegeven in de bedrijfsvoering). In dit proefschrift heb ik mij beperkt tot twee van de meest zichtbare activiteiten van deze instellingen: voor ieder toegankelijke, openbare presentaties (zowel in huis als *online*) en bezoekersinformatie over die presentaties. Hierbij ben ik er vanuit gegaan dat activiteiten die zich aan het oog van het publiek onttrekken, zoals conservering en restauratie alsmede de opgebouwde kennis binnen deze instituten, via genoemde activiteiten tot uiting komen. Mijn databestand van deze activiteiten is gebaseerd op

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<sup>585</sup> Giddens (2013).

de websites van de geselecteerde instellingen; die keuze is niet louter van praktische aard, maar komt ook overeen met datgene wat het publiek doorgaans over deze activiteiten verneemt.

Mijn interventie komt voort uit de wens mijn door de jaren heen gemaakte observaties op meer systematische wijze te onderbouwen. Die observaties betroffen met name twee aspecten van genoemde publieksactiviteiten (hst. 1). Ten eerste, de beperking tot een betrekkelijk nauw omschreven repertoire, dat van filmvoorstellingen in het bijzonder. Ten tweede, de povere selectie uit de weelde aan materialen en contexten die filmerfgoedinstellingen met hun bezoekers en gebruikers delen. Recente digitale technologieën lijken daarin bovendien geen fundamentele verandering gebracht te hebben. Gedigitaliseerde, minder courante materialen worden weliswaar zichtbaarder, maar de relevante materiële, culturele en andere historische contextualisering ontbreekt veelal.

Ik heb deze interventie op twee, complementaire manieren gestalte gegeven. In de eerste plaats, via een aantal *case studies* (hst. 2). Deze studies bouwen deels voort op enkele van mijn eerdere, in hoofdstuk 3 van deze dissertatie opgenomen publicaties, maar dragen nieuwe inzichten en/of benaderingen aan ten opzichte van die eerdere publicaties. De case studies hebben elk een museaal object tot onderwerp dat doorgaans zelden wordt geactiveerd, dat wil zeggen uit de kluizen gehaald en in het volle licht aan een publiek getoond. Aan de hand van deze, vanuit een traditioneel standpunt bezien ‘oninteressante’ objecten schets ik de contextuele rijkdom van deze objecten.

Op basis van de definitie van curatorschap die ik als richtsnoer gebruik—“*[t]he art of interpreting the aesthetics, history, and technology of cinema through the selective collection, preservation, and documentation of films and their exhibition in archival presentations*”<sup>586</sup>—concludeer ik in dit hoofdstuk dat in de meerderheid van publieksactiviteiten doorgaans slechts één element uit deze definitie, esthetiek, onder de aandacht van het publiek wordt gebracht. Om die reden pleit ik in de conclusie van hoofdstuk 2 voor een curatoriale taakopvatting die het

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<sup>586</sup> Cherchi Usai, Francis, Horwath, Loebenstein (2008), p. 231.

*gehele* archief bestrijkt en een sterker, op onderzoek naar historische contexten gebaseerde, duidende functie heeft. Deze benadering wil niet alleen benadrukken dat talloze materialen zonder deze contexten (zakelijk, technologisch, cultureel, politiek, etc.) veelal onbegrijpelijk of betekenisloos blijven, juist waar formele of stilistische aspecten van ondergeschikt belang zijn. Maar ik wil er tevens mee in herinnering roepen dat de cinema een veelzijdig fenomeen is dat tot stand is gekomen op basis van diverse technologieën, dat sporen vertoont van diverse andere kunsten en amusementsvormen, dat vele en diverse doelgroepen, doelen, vertoningsplaatsen, genres, presentatie- en vertelvormen omvat of heeft omvat. Ik heb daartoe een conceptueel apparaat voorgesteld. De daarin opgenomen concepten zijn een uitbreiding van de elementen van de eerder aangehaalde definitie van curatorschap ten behoeve van een completer begrip van het filmerfgoed en zijn geschiedenissen.

De tweede manier waarop ik aan bovengenoemde interventie vorm heb willen geven is een overzicht en bespreking van de publieksactiviteiten van 24 filmerfgoedinstellingen wereldwijd, gevolgd door een evaluatie (hst. 4). Het overzicht is gebaseerd op de publieksactiviteiten in februari 2014. Ik beschouw dit overzicht als een aansporing tot verder onderzoek, aangezien er geen longitudinaal onderzoek naar publieksactiviteiten van filmerfgoedinstellingen voorhanden is. Voor de evaluatie heb ik wat betreft de aard van de aangeboden presentaties geen beperkingen of criteria geformuleerd; het was mij om het even of een instelling alleen filmvoorstellingen of alleen tentoonstellingen organiseerde. Aangezien de *mission statements* van de instellingen wel ambities ten aanzien van hun publieke taakstelling bevatten, heb ik een aantal criteria geformuleerd ten aanzien van hun publieksinformatie: informatierijkdom (de kwantiteit van de bezoekersinformatie); expertise (kwalitatieve aspecten); en relevantie (specifieke overwegingen die ten grondslag lagen aan een presentatie). Voorts heb ik de drie elementen uit de eerder genoemde definitie van curatorschap—geschiedenis, technologie, en esthetiek—als richtsnoer genomen.

Wat betreft het element “geschiedenis” concludeer ik dat filmerfgoedinstellingen hun publiek een betrekkelijk verwrongen beeld geven. Vroege cinema (d.w.z. films gemaakt tot tussen 1895

en 1915) ontbreekt vrijwel geheel. Opmerkelijk is dat dergelijk werk wel wordt vertoond op toonaangevende (archivale) festivals voor een selecte *interpretive community*.<sup>587</sup> Opmerkelijk was ook, ten tweede, de voor filmerfgoedinstellingen buitenproportionele aandacht voor nieuwe of recente films, welke veelal in commerciële distributie—via een eigen label, maar vaker via externe filmdistributeurs—worden aangeboden. Met genoemde maatregelen wordt weliswaar een verwerving van prestige en groter publieksbereik nagestreefd, doelen die niet los te denken zijn van recente, gewijzigde opvattingen over de taak van overheden en de besteding van publiek geld. Tegelijkertijd heb ik moeten constateren dat de aanpassing aan deze opvattingen heeft geleid tot een verminderd archivaal en museaal gehalte van de publieksactiviteiten.

Ondanks de grote veranderingen in de technologie van de cinema is dit element van ondergeschikt belang in de publieksactiviteiten van de meeste filmerfgoedinstellingen. Filmprogramma's zijn niet zelden een mengeling van originele en navolgende technologieën, waarbij ondermaatse formaten (zoals dvd's) niet geschuwd worden. Tevens ontbreken een onderscheidende, gemotiveerde uitleg over het gebruik van deze of gene technologie alsmede publieksinformatie over de materiële kwaliteit en andere relevante aspecten van de gepresenteerde materialen.

Een opvatting van film als esthetisch object domineert in de publieksactiviteiten. In belangrijke mate vindt dit zijn beslag in—idealiter complete—retrospectieven, overwegend rond persoonlijkheden. Hoewel analoog aan overzichtstentoonstellingen in kunstmusea, kunnen de ambities van de retrospectieve vorm—vergelijking van werken; artistieke ontwikkeling, e.d.—door de specifieke praktijken van filmerfgoedinstellingen niet worden gerealiseerd. Als gevolg daarvan kan toeschouwers niet de gelegenheid geboden worden een oeuvre als geheel te bekijken, de expliciet geformuleerde doelstelling van dit presentatieformaat. Bovendien ontbreekt doorgaans contextuele publieksinformatie die hen in staat stelt een gerichte keuze te maken. Voorts stel ik vast dat de esthetische opvattingen van filmerfgoedinstellingen veelal op

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<sup>587</sup> Fish (1980).

overlevering zijn gebaseerd, zonder eigen onderzoek of mening. Aldus wordt een voorstelling gepropageerd van filmgeschiedenis als een universele taal, los van de historische, lokale omstandigheden (o.a. censuur, marketing, publiciteit, programmering) welke van invloed waren op de fysieke en contextuele aspecten van een film en, dus, op zijn receptie in een bepaald tijd in een bepaalde plaats. Een dergelijke universele benadering, met andere woorden, heeft nauwelijks een verband met juist die materialen (en de sporen van hun geschiedenissen) die filmerfgoedinstellingen beheren.

Mijn conclusies zijn programmatisch (hst. 5). Dat wil zeggen, zij zijn geformuleerd vanuit het perspectief van een *insider* en gericht op verbetering van de geconstateerde manco's in de verantwoording van filmerfgoedinstellingen aan hun publiek. Op basis mijn case studies, waarin ik heb gedemonstreerd hoe de rijkdom van zelfs de meest 'oninteressante' collectie-objecten kan worden ontgonnen, en van een overzicht van de publieksactiviteiten van 24 filmerfgoedinstellingen, kunnen die manco's gezamenlijk geformuleerd worden als: een lage prioriteit voor het delen van zowel de volle breedte van het filmerfgoed als van volledige kennis daarover met het publiek. Wat hierbij op het spel staat is het gezag om de via mandaat gegeven verantwoordelijkheden uit te voeren.

Aanvankelijk leunden filmerfgoedinstellingen voor dat gezag op het voorbeeld van musea, met name in hun sinds de jaren '70 van de vorige eeuw ontwikkelde praktijk en ethiek van restauratie. Maar niet alleen werden die inzichten mondjesmaat gedeeld met het publiek; de restauratiepraktijk ontwikkelde haar eigen dynamiek, gekenmerkt door een tendens naar compleetheid waarmee zij zich tegelijkertijd verwijderde van haar ethische principes. Ik stel daarom voor om de blik te richten op archiefwetenschap. Immers, de scheiding tussen filmerfgoedinstellingen en archiefwetenschap is deels kunstmatig en hindert bij elk het zicht op gemeenschappelijke problemen en taken. Filmmaterialen vereisen weliswaar specifieke wijzen van opslag, maar qua methoden van inventarisatie of toegang zijn er geen onoverkomelijke verschillen. Bovendien heeft archiefwetenschap de stormachtige ontwikkelingen van de digitale omslag *moeten* ondergaan, als gevolg waarvan een grotere mate van reflectie is ontwikkeld. En,

tot slot, hecht ik veel belang aan de fundamentele democratische houding die inhoudt dat publieke instellingen zo open en transparant mogelijk zijn teneinde hun bezoekers en gebruikers in staat te stellen zich op de hoogte te stellen van de maatschappij waarin zij leven en haar geschiedenissen.

De mijns inziens belangrijkste bijdrage van archiefwetenschap is de term “functionele context”, welke ik naar filmerfgoedinstellingen ‘vertaal’ als een voorstelling van het filmerfgoed, op basis van alle relevante contexten, in een bepaalde plaats en in een bepaald periode. Het vormt een mogelijke strategie voor filmerfgoedinstellingen om zich te onderscheiden, inhoudelijk en maatschappelijk, op basis van (onderzoek naar) hun collecties. Aldus kunnen zij hun gebrek aan reflexiviteit—en betekenis voor het publiek—tegengaan. Dat geldt niet alleen voor de analoge technologie, waarop zij als straks als enigen een expertise kunnen claimen. Ook hun digitale aanwezigheid kan onderscheidend zijn, juist omdat in inhoudelijke zin—unieke expertise, origineel onderzoek—een digitale voortrekkersrol voor het oprapen ligt.

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## appendix a

### film heritage institutes: mission and funding statements

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The following is an overview of mission and funding statements, quoted from the film heritage institutes' websites (insofar as they provide that information) and/or their annual reports over 2013 for FIAF. The overview follows the alphabetical order of chapter 4, 'Showing and telling: an exploratory survey'.

#### **Australian Cinematheque, Brisbane**

##### *Vision*

Increased quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts, and the assurance of Queensland's reputation as a culturally dynamic state.

##### *Mission*

To be the focus for the visual arts in Queensland and a dynamic and accessible art museum of international standing.

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Queensland's premier visual art institution and a major cultural tourism attraction for Queensland, aims to connect art and people. Established in 1895 as the Queensland National Art Gallery, it (...) focuses on the art of the twentieth and twenty-first centuries, while QAG primarily profiles historical collections and exhibitions. The Gallery's Collection comprises more than 16,000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art. (...)

QAGOMA is the only state gallery to provide ongoing regional touring exhibitions and programs, ensuring all Queenslanders have access to the Collection. The Gallery is particularly committed to profiling Queensland artists and strengthening relationships with Indigenous communities through a dedicated acquisition focus, an exhibition program and public engagement strategies.

GOMA continues to be the only art museum in Australia to feature purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque presents retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists.

Significant international, Asian, Pacific, Australian and Indigenous Australian artists are represented in the Gallery's film and moving-image collection. (...)

The income of the Gallery comes mainly from the Queensland Government annual grant (\$31.3m in 2012-13). Other major sources of income were donations (\$4.7m, both cash and artwork); sponsorship (\$2.4m, both cash and contra); exhibition admission revenues (\$2.1m); and retail and food and beverage revenues (\$2.2m and \$4.4m respectively).

**[from: *Queensland Art Gallery Board of trustees annual report 2012-2013* at:**

**[http://www.qagoma.qld.gov.au/\\_\\_data/assets/pdf\\_file/0010/154792/Annual\\_Report\\_2012-13.pdf](http://www.qagoma.qld.gov.au/__data/assets/pdf_file/0010/154792/Annual_Report_2012-13.pdf)**

### **Bophana Centre de Ressources Audiovisuelles, Phnom Penh**

Le centre Bophana collecte partout dans le monde les archives cinéma, télévision, photographie ou son sur le Cambodge pour offrir au public un accès libre à ce précieux patrimoine. Pour les Cambodgiens, c'est une porte ouverte sur des pans entiers de leur mémoire. Depuis son ouverture le 4 décembre 2006, plus de 240 000 personnes ont (re)découvert ces documents à Phnom Penh et dans toutes les provinces du pays. Pour les enseignants, les étudiants, les chercheurs ou les journalistes, c'est une base documentaire exceptionnelle. Aujourd'hui, près de 700 heures de vidéos sont proposées au public, depuis les premiers films des frères Lumière à la fin du XIXe siècle jusqu'à des fictions récentes de réalisateurs cambodgiens en passant par des reportages télé, des films d'ONG, des documentaires, les films du roi Norodom Sihanouk... Parallèlement, des centaines d'archives sont en cours d'indexation.

Depuis sa fondation, le centre Bophana défend un autre objectif fondamental: la formation des jeunes Cambodgiens par la pratique et par un accompagnement professionnel sur le long terme. Ainsi des documentalistes, des techniciens du cinéma, de l'audiovisuel et de jeunes réalisateurs ont appris leur métier dans nos murs. Le centre s'ouvre à présent au multimédia via des projets pilotes et une offre de formation en cours de préparation. Espace d'échanges ouvert aux artistes, le centre soutient la création sous toutes ses formes et produit des documentaires et des fictions sur le Cambodge qui constitueront les archives de demain. NOCES ROUGES, en particulier, a été remarqué dans de grands festivals dont Sundance et l'IDFA. L'ampleur prise par le cinéma et l'audiovisuel dans nos activités nous permet de gagner en autonomie et correspond à notre ambition de renforcer le secteur au Cambodge.

## Nos missions

- *Sauver et faire vivre la mémoire d'hier et d'aujourd'hui*

La mémoire cambodgienne ayant été détruite par trois décennies de guerre, la collecte des archives cinéma et audiovisuelles permet de reconstituer peu à peu ce précieux patrimoine qui permet aux Cambodgiens à la fois de comprendre leur passé, bâtir leur présent et inventer leur futur.

La collecte d'archives a commencé en France puis s'est étendue à d'autres pays (les États-Unis notamment) et au Cambodge. Tous les documents retrouvés, que le centre fait parfois restaurer, sont mis à disposition du public sur la base de données trilingue (français, anglais, khmer). Des animations (conférences, débats, expositions, ateliers) font vivre ces archives pour qu'elles aillent à la rencontre de différents publics et qu'elles suscitent l'échange et la réflexion.

- *Former les techniciens et les créateurs de demain*

Au Cambodge, 70% de la population est âgée de moins de 30 ans. Ces jeunes ultra-connectés ont une consommation d'images et un besoin d'expression immenses. Malheureusement, il n'existe pas de véritable cursus pour former aux métiers du cinéma et de l'audiovisuel.

Afin de favoriser l'émergence d'un regard critique et promouvoir une production cambodgienne de qualité, le centre Bophana forme des jeunes aux métiers de l'audiovisuel. Une fois leur formation terminée, ils sont disponibles pour répondre aux besoins de tournages locaux ou étrangers.

**[from: <http://bophana.org/about/>]**

Our objective has been to gather, image after image, snatches of life and a volley of voices. In order to try to understand, to try to give a name, a soul, a face and a voice to those whose had been deprived of them. To return to the victims of a murderous history their destiny and their memory. To recover freedom of speech by integrating reflection about the past with the construction of the present in order to escape tragedy and to begin to invent the future.

It is not only a question of recovering memory, but also of knitting up the elusive warp of a multiple and living identity, that of contemporary Cambodian society.

**[from: [http://www.bophana.org/site/index.php?option=com\\_content&task=view&id=13&Itemid=57](http://www.bophana.org/site/index.php?option=com_content&task=view&id=13&Itemid=57)]**

### *Histoire du Centre*

La genèse dans les années 1990

En réalisant ses premiers documentaires au Cambodge au début des années 1990, le cinéaste Rithy Panh prend conscience de l'état critique du patrimoine audiovisuel de son pays: après des décennies de guerre et de folie génocidaire, les quelques archives épargnées semblent attendre que le temps, la

chaleur ou la poussière achèvent de les effacer. Encore une décennie ou deux et la mémoire audiovisuelle du Cambodge sera réduite à néant.

Les préoccupations de Rithy Panh font alors écho à celles du cinéaste Iu Pannakar, responsable de la Direction du Cinéma au sein du Ministère de la Culture et des Beaux-Arts du Cambodge. Les deux hommes se prennent à rêver d'un lieu de mémoire et de création, où le patrimoine audiovisuel serait sauvegardé, retrouverait un sens et une nouvelle dynamique.

La concrétisation dans les années 2000

Il aura fallu dix ans pour que l'idée devienne réalité, dix ans pour convaincre que les archives historiques et la culture jouent un rôle clé dans l'expression de l'identité d'une nation. Dix ans pour persuader que la constitution et l'accès à ce patrimoine sont fondamentaux. La prise de conscience à l'internationale que les films disparaissent définitivement lorsqu'ils ne sont pas correctement conservés, a favorisé l'éclosion du centre Bophana.

Les autorités cambodgiennes ont rapidement adhéré au principe et facilité l'hébergement du centre au cœur de la ville, dans un immeuble à l'architecture typique des années 1960. Le bâtiment a été restauré en 2006 dans le respect de sa conception originale. Les collaborations engagées au niveau français (coopération bilatérale, appuis techniques et financiers, accès aux collections de grands centres d'archives) ont à leur tour apporté un soutien décisif. En quelques mois, le projet a pris forme.

Le nom d'une résistante, Bophana

Quand le centre est inauguré le lundi 4 décembre 2006, il s'appelle [C]entre de ressources audiovisuelles Bophana. En choisissant le nom de Bophana, le centre se fait le relais du message de résistance, de courage et de dignité que cette jeune prisonnière des Khmers rouges a laissé à la postérité à travers ses lettres et son histoire.

Les fondateurs du centre Bophana défendent l'importance de l'accès à la mémoire pour rebâtir une histoire en continuité, au-delà des Khmers rouges qui ont tenté d'effacer le passé. «Il faut maîtriser, comprendre et porter sa propre histoire», insiste Rithy Panh. Retisser les liens avec ce passé et se donner les moyens de la réflexion.

**[from: <http://bophana.org/about/histoire-du-centre/>]**

*Our partners*

- The Cambodian Ministry of Culture and Fine Arts

From the beginning of the project, the Ministry of Culture and Fine Arts has supported and collaborated with the Audiovisual Resource Center. The Ministry has generously contributed to the physical achievement of this project by providing the Center with a building for an eight-year renewable period.

Through the Cultural Diffusion and Cinema Department, it has also entrusted the Center with a large collection of documents to be restored and digitized.

Moreover, the Ministry is the privileged partner of the CFC, a project created and implemented by ARPAA.

- The French Ministry of Foreign Affairs (MAE)

The French Ministry of Foreign Affairs is the principal donor of the Audiovisual Resource Center. Sympathetic to the preservation of cultural heritages and a diversity of cultural expression, it has strongly contributed to the launching of the Center. It makes an essential contribution through its provision of substantial funds (Fonds de Solidarité Prioritaire and Plan Image Archives), and by putting qualified persons (international volunteers, Tandem program) at the Center's disposal.

- The French Ministry of Culture and Communication

The French Ministry of Culture and Communication has financially supported both the opening and the running of the Audiovisual Resource Center since the beginning. The Ministry later assisted the launch of a touring program of screenings in the provinces. It continues to support both this program and other upcoming activities, in particular educational workshops on the image and cultural exhibitions of the Bophana Center.

- UNESCO

UNESCO granted a subsidy for the purchase of audiovisual equipment designed to assist with professional training. New support has been given for the production of the first film staging of a traditional Cambodian folktale. UNESCO is also a regular partner of the Bophana Center in the annual organization of the World Day for Audiovisual Heritage.

- The US State department

In 2009, the US State department, through its Embassy in Cambodia, has granted the Bophana Center in order to produce a short film of sensitization to justice to young Cambodians under the age of 18.

- The National Audiovisual Institute (INA)

INA has been present since the inception of the project. More than 500 digitized copies of television, radio and cinema archives have been entrusted to the Center. Regular support has been provided, both in terms of personnel (training of research analysts), and in terms of archives (researchers and librarians have been made available). INA has also taken responsibility for developing the database, an indispensable instrument for archiving data and for making them accessible to the public. More recently, INA gave the Center copies in Mpeg2 format, of sufficient quality to broadcast the archives in a large screen format.

- The Municipality of Paris

The Municipality of Paris is a loyal partner of the Bophana Center: first, it has subsidized the purchase of equipment for, and the construction of, the screening room, which has been named “Paris – Eden Cinéma”. The Municipality of Paris has renewed its support of the Bophana Center for different projects: by helping to diversify the means of public access to the Bophana Center, by supporting one of its photographic projects designed to collect the memories of the city of Phnom Penh and finally, by participating in the transfer of skills between the Bophana Center and the Imagine Institute (Burkina Faso) in order to implement an archive Center in Ouagadougou.

- The French Senate

The Senate granted a subsidy allocated for the launch of the Bophana Audiovisual Resource Center. The project has been supported by the Franco-Khmer senatorial friendship group, of which Mrs Catherine Tasca was President Delegate. The Senate has renewed its support, in particular to the Bophana Center’s touring program of screenings.

- The International Francophonie Organization (OIF)

The International Francophonie Organization offered a subsidy to support the “archives” and “training” components of the Bophana Center. This grant has indeed supported the gradual handover of the Center’s activities by the Cambodian team.

- The National Center for the Cinema (CNC)

The National Center for the Cinema (CNC) granted a subsidy to support the creation of the Center. The CNC has also contributed to the process of providing preliminary training for research analysts and to the indexation of the Cambodian collections.

- ECPAD

The Institution for communication and audiovisual production of defense (French Ministry of Defense) collects, preserves, describes and enriches the visual and photographic archives of the defense. The collections represent almost 5 million images and 26,100 movie titles.

- Institut Français

Recognizing the vital role played by the Bophana Centre in the development of the country and the reinforcement of the audiovisual sector, the Institut Français has decided to support it through three emblematic projects. The Institut Français sponsored the development of a web documentaries platform for young generations, the second edition of the Cambodia International Film Festival and a mobile cinema program in rural areas of Cambodia. This project includes education and public awareness of human rights and justice.

- GIZ

GIZ offers customized solutions to complex challenges. It is an experienced service provider and assists the German Government in achieving its objectives in the field of international cooperation. It offers demand-driven, tailor-made and effective services for sustainable development.

[from: [http://www.bophana.org/site/index.php?option=com\\_content&task=view&id=27&Itemid=73](http://www.bophana.org/site/index.php?option=com_content&task=view&id=27&Itemid=73)]

### **British Film Institute-National Film & Television Archive, London**

The BFI was founded in 1933. We are a charity governed by a Royal Charter. We combine cultural, creative and industrial roles, bringing together the BFI National Archive and BFI Reuben Library, film distribution, exhibition and education at BFI Southbank and BFI IMAX, publishing and festivals.

We award Lottery funding to film production, distribution, education, audience development and market intelligence and research.

[from: <http://www.bfi.org.uk/about-bfi>]

#### *Strategic priorities*

- Strategic priority one

We want to encourage people to build a lifelong relationship with film, to help build audiences for a broader range of films across all platforms and to ensure that film culture can be accessed and enjoyed by everyone across the whole of the UK.

- Strategic priority two

Our strategy aims to support the future success of British film by placing a strong emphasis on new voices and fresh ideas, nurturing and investing in a diverse mix of first-class filmmaking activity across the UK, from emerging to established filmmakers, that will enrich British film culture, increase the economic value of UK film and define Britain and its storytellers in the 21st century.

Working with our strategic partners, we have created a series of interventions to stimulate and strengthen the quality and value of British film. These interventions—awards for production and development, business development and talent and skills—are designed to help promote a flourishing film culture and a prosperous film industry, to support the further development of world-class skills, to build stronger British film companies and to strengthen British film culture. They are also designed to help the UK film industry strengthen its global position through support for inward investment and exports, co-production, cultural exchange and other international partnerships.

- Strategic priority three

Access to screen heritage is integral to the BFI's ambitions to develop British film and talent, and to provide a programme which attracts new audiences, public and professional, to a richer experience of film.

Alongside a flourishing film culture we also aim to stimulate economic growth by increasing revenues across the industry.

*About this priority*

- The digital challenge

Much of our own film heritage isn't accessible. Although many British works are available on DVD or to download, most of our screen heritage is not, and audiences are becoming increasingly frustrated at the lack of access. And as the cinema industry completes the transition to digital, a significant part of this heritage will become ever more inaccessible, stranded in the analogue domain.

Our ultimate goal is therefore to digitise and make accessible to the public all of our screen heritage.

- Selecting the material

We will start by digitising 10,000 works in the next five years. Selected by an expert panel, we will also ask the public to nominate films they would like to see digitised. We will ensure:

Significant British features are made available as Digital Cinema Packages (DCPs) for theatrical release.

Films reflecting our diverse heritage can be seen on digital platforms, to inspire a wider appreciation of film.

People can watch films illustrating their history and cultural identity.

Films are made available for teaching, learning and re-use.

5,000 of the works will be selected from the BFI National Archive. Funds will be available to digitise a further 5,000 works, open to archives and rights-holders.

We will enter into rights agreements with rightsholders and work in partnership with them to enhance the value of any material made jointly available. We will also work for changes to copyright law to allow use of orphan works, and to introduce extended collective licensing to facilitate mass digitisation.

- Preservation and digitisation

We will protect our analogue legacy by investing to ensure collections are safely stored in optimum conditions, and by maintaining the skills and capacity to handle obsolete formats.

We will invest in digitisation capability—both equipment and skills—and build a digital preservation infrastructure to ensure that archives can continue digitisation into the future, and ensure preservation of contemporary productions. A digital National Television Archive will be created, in partnership with

Ofcom and broadcasters, and we will work to secure arrangements for archiving in the next Communications Act and BBC Charter.

- Access

We will create and host a service on [bfi.org.uk](http://bfi.org.uk) that uniquely identifies all British works, and shows users where they can be viewed and where source materials are held.

On this foundation we will present the story of British film, showcasing both unknown gems and the greats of British cinema. We will seek to programme channels for adoption across VoD services and device platforms, and work with broadcasters to package material for co-production.

We will continue to make films available in venues across the UK, and work to increase primary access to collections and information.

“Our goal is to digitise and make accessible all of the UK’s significant screen heritage.”

**[from: <http://www.bfi.org.uk/about-bfi/policy-strategy/film-forever>]**

## **Centre Cinématographique Marocain, Rabat**

### *Mission*

Le Centre Cinématographique Marocain (CCM), créé le 9 janvier 1944 et réorganisé en 1977, a pour rôle principal l’organisation et la promotion de l’industrie cinématographique au Maroc. Il veille à l’application de la législation et la réglementation concernant tous les métiers du secteur.

Le CCM délivre:

- Les autorisations de tournage de films;
- Les cartes professionnelles;
- Les visas d’exploitation des films;
- Les autorisations d’exercice aux producteurs et distributeurs (Cinéma, vidéo, DVD, VCD), aux exploitants de salles de cinéma et aux clubs vidéo;

Le CCM dispose d’un Complexe Cinématographique comprenant principalement un laboratoire et un auditorium pour le traitement et les travaux de sonorisation de films ainsi qu’un ensemble de matériels de tournage et autres matériels... (Pour plus d’informations sur le Complexe Cinématographique, cliquez sur la rubrique correspondante). Il dispose également d’une Cinémathèque pour conserver le patrimoine cinématographique national et international.

**[from: <http://www.ccm.ma/mission.asp>]**

*Article 1er:*

Il est créé un Centre Cinématographique Marocain qui a pour objet la production, la distribution et l'exploitation de films cinématographiques ainsi que la constitution d'une cinémathèque.

*Article 2:*

Le Centre Cinématographique Marocain constitue un établissement public doté de la personnalité civile et de l'autonomie financière. Il peut acquérir librement à titre onéreux ou à titre gratuit, les biens meubles ou immeubles, nécessaires à son fonctionnement.

Il peut rester en justice, recevoir des subventions, des avances, ainsi que le produit de redevances imposées à l'industrie cinématographique, et accomplir toutes opérations afférentes à ses attributions.

La comptabilité est tenue en la forme commerciale.

*Article 3:*

Sont laissés à la détermination du Commissaire du gouvernement, ou à l'autorité à laquelle il délèguera ses pouvoirs, les mesures à prendre en vue du fonctionnement du Centre et de son organisation, notamment financière et comptable, pour fixer les redevances perçues au profit dudit Centre.

[from: <http://www.ccm.ma/pdf/loi04.pdf>]

### **Cinemateca Boliviana, La Paz**

La Cinemateca Boliviana es una institución cultural, creada para recuperar, conservar y preservar el patrimonio boliviano de imágenes en movimiento, promoviendo acciones de rescate, investigación, difusión, educación y formación de públicos.

[from: [http://www.boliviaentusmanos.com/cartelera/cinemateca\\_boliviana.php](http://www.boliviaentusmanos.com/cartelera/cinemateca_boliviana.php)]

*Tareas institucionales*

- La recuperación, preservación y difusión del acervo nacional de imágenes en movimiento.
- Apoyo a la puesta al día del sistema educativo, proporcionando a docentes y estudiantes herramientas crítico - analíticas frente al universo audiovisual contemporáneo.
- Apoyo práctico a los centros universitarios y técnicos de formación en ciencias de la Comunicación, Periodismo, producción Audiovisual, etc.
- Provisión de material audiovisual a los centros escolares en coordinación con la Reforma Educativa.
- Recuperación de los clásicos cinematográficos universales y difusión del mejor cine mundial de ayer y hoy.

[from: <http://www.bolivian.com/cinemateca/tareas.html>]

Con el apoyo de la Embajada de España en Bolivia y AECID, la Fundación Cinemateca Boliviana, en el marco del Proyecto “Imágenes de Bolivia: Propuesta de Catastro, Rescate y Conservación de la Memoria Histórica del Audiovisual, FASE 1”, y cumpliendo las funciones que le señala la Ley como Repositorio del Patrimonio Audiovisual Boliviano y Depósito Legal Audiovisual, en resguardo y valoración de nuestra producción cinematográfica y audiovisual como memoria histórica viva del país, convoca a todos los cineastas, videastas y empresas productoras, distribuidoras y exhibidoras de cine y video en el país, a llenar y remitirnos la Ficha de Censo adjunta, hasta el próximo 10 de junio.

El propósito de este Censo es generar una base de datos con información actualizada de las personas y empresas públicas y privadas, nacionales y extranjeras establecidas en territorio boliviano, que producen, distribuyen, exhiben, poseen o tienen en su custodia material audiovisual de diferentes géneros y en diferentes formatos de celuloide, video y digital, información que nos permitirá llevar adelante un segundo paso del proyecto, que es el censo o Catastro de material fílmico y audiovisual existente en el país.

El material audiovisual que se busca catastrar debe cumplir las siguientes condiciones:

- Filmado en Bolivia por bolivianos
- Filmado en el extranjero por bolivianos
- Filmado en Bolivia por extranjeros
- Filmado en el extranjero por extranjeros, pero sobre Bolivia o bolivianos.

Podrán ser películas en diferentes géneros: argumentales (de ficción), documentales, animaciones, noticieros, reportajes, películas familiares, caseras y de aficionados (bodas, fiestas, ceremonias, costumbres, eventos sociales, políticos, deportivos, científicos, empresariales, industriales, culturales, artísticos o históricos; paisajes urbanos, rurales, naturales, culturales, etc.), para cine (mudo y sonoro, B/N y color) y/o televisión, en cualquier formato de celuloide, video y digital.

El propósito del catastro es:

- Ubicar todo el material fílmico y audiovisual ya señalado, existente dentro del país, conocer su contenido y su estado de conservación.
- Realizar su catalogación, donde se especifique sus características técnicas y sus características como obra (tema, género, autores, actores, derecho habientes, año de producción, etc.).
- Analizar y determinar el valor de cada material catastrado y catalogado, como patrimonio histórico y cultural boliviano.
- Efectuar una restauración básica a los materiales que lo necesiten, para asegurar su conservación.

- Digitalizar el material con valor patrimonial y obtener una copia de preservación que quedará en custodia de la FCB.

Todos quienes posean o custodien material fílmico o audiovisual objeto de la presente Convocatoria, podrán, según lo estimen conveniente:

- Depositar los citados materiales en custodia en el Archivo Fílmico de la FCB donde serán conservados en las condiciones técnicas óptimas, manteniendo los propietarios los derechos patrimoniales sobre los mismos.
- Depositar los materiales en custodia autorizando a la FCB a realizar los trabajos de restauración u otra intervención técnica necesaria para asegurar su preservación, y autorizando la difusión de los mismos.
- Donar dichas obras a la FCB.

La FCB ofrece a todos quienes posean o custodien estos materiales:

- La posibilidad de conservarlos en sus instalaciones específicamente diseñadas y climatizadas para su preservación.
- Proporcionarles una copia digital de dichos materiales, de acuerdo a la disponibilidad y posibilidad técnica de la FCB para digitalizarlos.
- Efectuar su catalogación técnica y como obra, integrándolos al catálogo de materiales fílmicos bolivianos y las publicaciones correspondientes.
- Hacerles una revisión y diagnóstico técnico sobre su estado de conservación.
- Si fueran considerados “de valor patrimonial” y así lo requirieran, incluirlos en la lista de materiales a ser restaurados en una fase próxima del proyecto, de acuerdo a la prioridad que el caso demande.

También, la Cinemateca ofrece a todos quienes envíen sus datos y la autorización firmada, publicar sus datos profesionales en la página web de la institución, como otra ventana de publicidad para ellos.

Los propietarios de los materiales en custodia de la FCB, conservan los derechos patrimoniales sobre los mismos, salvo expresa decisión de ceder dichos derechos a la Cinemateca.

**[from: <http://www.cinematecaboliviana.org/index.php/invitacion>]**

### **Cinemateca Brasileira, São Paulo**

A Cinemateca Brasileira é a instituição responsável pela preservação da produção audiovisual brasileira. Desenvolve atividades em torno da difusão e da restauração de seu acervo, um dos maiores da América Latina. São cerca de 200 mil rolos de filmes, entre longas, curtas e cinejornais. Possui também um amplo acervo de documentos formado por livros, revistas, roteiros originais, fotografias e cartazes.

**[from: <http://www.cinemateca.gov.br>]**

The budget received from the Federal Government was US\$ 2,047,533.21 (not included the payment of public servants). Part of the staff was maintained through specific projects managed by Sociedade Amigos da Cinemateca, a non-profit organization that supports the Cinemateca.

[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Sao%20Paulo.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Sao%20Paulo.pdf)]

### **Cinemateca Dominicana, Santo Domingo**

La Cinemateca Dominicana cuenta con el apoyo del gobierno y es protegida por la Dirección General de Cine como fue mencionado en los primeros párrafos de este documento. Otros importantes organismos gubernamentales e internacionales como el Ministerio de Cultura y embajadas y misiones diplomáticas acreditadas en el país nos brindan su apoyo, no sólo económico, sino que colaboran con el material fílmico que se exhibe en nuestra sala.

La Dirección General de Cine tiene un presupuesto anual destinado a ser invertido en la Cinemateca. En el 2013, la institución continuó su proceso de remodelación de los espacios físicos. La Dirección General de Cine, hizo una inversión para la optimización de las condiciones generales de las instalaciones en cuanto a imagen, estructura física, adquisición y reparación de equipos, comunicación interna y externa, seguridad, calidad de los servicios, relaciones públicas, entre otros. (...)

Luego de ser oficialmente reasignada como dependencia a la recién formada Dirección General de Cine, la Cinemateca disfruta de los beneficios de la Ley 108-10 para el Fomento de la actividad Cinematográfica en la República Dominicana. Esta ley, promulgada en año 2010, establece que:

1) La Cinemateca Dominicana funciona como un organismo de la Dirección General de Cine (DGCINE). La misma tiene su propio estatuto institucional que le permite identificar con propiedad su base operativa.

Son recursos de la Cinemateca Dominicana, además de los que le asigne el Fondo de Promoción Cinematográfica (FONPROCINE), los siguientes:

- a) Los ingresos propios que pueda generar como resultado de sus actividades.
- b) Los aportes de la cooperación técnica y financiera nacional e internacional.
- c) Los legados y donaciones que reciba.
- d) Los que provengan de convenios, contratos y otros actos celebrados con personas naturales o jurídicas, nacionales o extranjeras.

2) Las atribuciones de la Cinemateca Dominicana son las siguientes:

- a) Salvaguardar el patrimonio cinematográfico de la Nación y difundir los valores cinematográficos nacionales e internacionales.

b) Difundir sus programas de divulgación cinematográfica, tanto en materia de cine clásico como de cine contemporáneo, en todo el territorio nacional.

c) Crear un centro de documentación cinematográfica, que operará en su mediateca, como parte de una memoria de ideas vinculadas a la información internacional de cine y a la historia mundial de cine.

d) Crear las condiciones técnicas necesarias para rescatar, preservar y proteger películas y negativos; búsqueda y recolección de la memoria visual convertida en patrimonio de la República Dominicana.

e) Crear eventos tales como festivales o muestras cinematográficas que fomenten un interés crítico por el séptimo arte en todo el territorial nacional.

f) Fomentar la investigación en materia cinematográfica.

3) Las obras cinematográficas nacionales depositadas en la Cinemateca Dominicana pueden ser utilizadas por ésta, de forma coordinada con la Dirección General de Cine (DGCINE) y sus propietarios, en acciones de promoción con fines de fomento y difusión de la cinematografía dominicana en festivales, muestras y exhibición en el país o en el extranjero.

[from: [http://www.fiafnet.org/~fiafnet/pdf/AR2013/2013\\_Santo%20Domingo.pdf](http://www.fiafnet.org/~fiafnet/pdf/AR2013/2013_Santo%20Domingo.pdf)]

### **Cinemateca Portuguesa-Museu do Cinema, Lisbon**

A Cinemateca Portuguesa-Museu do Cinema é o organismo nacional, tutelado pelo Secretário de Estado da Cultura, que tem por missão a salvaguarda e a divulgação do património cinematográfico.

[from: <http://www.cinemateca.pt/Cinemateca/Apresentacao.aspx>]

#### *Missão e atividades*

A Cinemateca Portuguesa-Museu do Cinema tem por missão recolher, proteger, preservar e divulgar o património relacionado com as imagens em movimento, promovendo o conhecimento da história do cinema e o desenvolvimento da cultura cinematográfica e audiovisual.

São atribuições da Cinemateca, I. P.:

a) Coleccionar, preservar, restaurar e catalogar as obras cinematográficas e quaisquer outras imagens em movimento de produção portuguesa ou equiparada, independentemente da forma de aquisição, bem como a documentação e quaisquer outros materiais, seja qual for a sua natureza, a elas associados, no interesse da salvaguarda do património artístico e histórico português;

b) Coleccionar, preservar, restaurar e catalogar as obras cinematográficas e outras imagens em movimento de produção internacional, bem como a documentação e quaisquer outros materiais, seja qual for a sua natureza, a elas associados, seleccionadas segundo a sua importância como obras de arte, documentos históricos ou de interesse científico, técnico ou didáctico;

- c) Promover a exibição regular de obras da sua colecção ou de outras com as mesmas características que lhe sejam temporariamente cedidas por terceiros;
- d) Promover a componente museográfica do património fílmico e audiovisual;
- e) Estabelecer protocolos de colaboração e apoio e contratos de prestação de serviços com outras instituições públicas e privadas, nacionais e internacionais, no âmbito da museologia cinematográfica;
- f) Promover a sua filiação em entidades internacionais que se proponham a defesa dos arquivos e museus cinematográficos;
- g) Promover a exposição e o acesso público à sua colecção para fins de divulgação, estudo e investigação, sem prejuízo dos objectivos de preservação do património, dos direitos dos depositantes e da legislação relativa aos direitos de autor e direitos conexos em vigor;
- h) Promover a investigação, a formação, a edição e a publicação de obras relacionadas com a história, estética e técnica cinematográficas;
- i) Incentivar a difusão e promoção não comercial do cinema e do audiovisual, nomeadamente através do apoio às actividades dos cineclubes e aos festivais de cinema e vídeo.

**[from: <http://www.cinamateca.pt/Cinamateca/Missao-e-Actividades.aspx>]**

During 2013 our current activity was again affected by the changes regarding the legal statute of the Cinemateca and the continuous decrease of regular funding. In March, a governmental decision was taken in order to cease the new statute of public enterprise, officially approved in the course of 2012 but then still to be implemented. While the temporary legal void blocked our normal administrative activity during the first three months, the bureaucratic procedures resulting from this new shift led to further obstacles (namely in the financial procedures) that affected all our fields of activity. This was added to the serious revenue breakdown (the regular income from the television advertisement tax being practically reduced to half of what it had been in previous years), resulting in a most difficult and complex situation by the middle of the year. In July, we were forced to reduce our conservation and public cultural activity to the possible minimum (even if trying hard to keep our basic public profile), but the continuation of this activity throughout the rest of the year was objectively threatened. The Cinemateca was then the object of a strong public reaction and support, both on a national and international level, raising a public discussion that went on for the subsequent months. The Secretary of Culture did a huge effort to seek for a solution and the hardest consequences were in fact avoided with the governmental decision to provide the Cinemateca with a special short term financial reinforcement, soon to be followed by the announcement of a further special support given specifically for the year of 2014. **[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Lisboa.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Lisboa.pdf)]**

## **Cinemateca Uruguay, Montevideo**

[No funding information]

Cinemateca Uruguay es una Asociación Civil, sin fines de lucro, cuyos objetivos son la conservación y la preservación de las obras cinematográficas de todo el mundo. Conserva todas las películas producidas en Uruguay desde el siglo XIX (unos 3.000 títulos).

La institución está gobernada por una Comisión Directiva elegida por votación secreta de sus Socios Activos, cuya Asamblea es el órgano soberano.

La Comisión Directiva designa funcionarios para la gestión de cada sector de la Cinemateca (programación, administración, formación, etc.).

**[from: <http://www.cinemateca.org.uy/quienessomos.html>]**

Cinemateca Uruguay fue fundada en 1952, como asociación civil sin fines de lucro. (...) La finalidad de la Cinemateca consiste en contribuir al desarrollo de la cultura cinematográfica y artística en general, en amplios sectores de la sociedad y en especial entre los jóvenes, manteniendo y preservando un patrimonio de imágenes en movimiento y dando acceso al público a los valores espirituales y creativos del cine autoral de interés expresivo, enalteciendo la significación de una propuesta desinteresada, universal y que hable en el lenguaje de nuestros tiempos. (...)

Somos, de hecho, una institución privada de interés público, un peso y una responsabilidad que nos motiva a iniciar y desarrollar este, nuestro segundo medio siglo.

**[from: <http://www.cinemateca.org.uy/institucional.html>]**

Cinemateca Uruguay es el mayor archivo fílmico del Uruguay, con más de 18 mil títulos en soportes fílmicos, magnéticos y digitales. Es una sociedad civil sin fines de lucro, es decir, una institución privada, sin apoyos ni subvenciones sostenidas ni públicas ni privadas, que extrae sus recursos de la exhibición y de aportes por esponsorio o apoyos estatales puntuales que son insuficientes para paliar el déficit económico de la institución. Esto hace que la Cinemateca Uruguay sea emprendimiento crónicamente deficitario.

**[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Montevideo%20CU.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Montevideo%20CU.pdf)]**

## **Cinematek, Brussels**

La Cinémathèque a le statut de fondation d'utilité publique. Institution biculturelle, elle s'adresse aux deux communautés linguistiques.

Elle est subventionnée par Le SPP de la Politique scientifique fédérale et bénéficie également du soutien permanent de la Loterie nationale.

La Cinémathèque royale a pour objet:

- de constituer et conserver une collection de films possédant un intérêt esthétique, technique et historique permanent
- de réunir une documentation la plus large possible ayant trait à l'art cinématographique et
- d'assurer, dans un but d'intérêt esthétique et scientifique, la consultation de ces films et documents.

[from: <http://www.cinematek.be/index.php?node=15>]

### **Cinémathèque de la Ville de Luxembourg**

La Cinémathèque de la Ville de Luxembourg est un musée du cinéma ayant pour mission la préservation et valorisation du patrimoine cinématographique international. (...)

La salle de cinéma 17, Place du Théâtre est la vitrine des collections de la Cinémathèque. La majorité des films projetés ici proviennent des archives situés à la Cloche d'Or.

Au fil des semaines la Cinémathèque présente des rétrospectives monographiques (hommages à des réalisateurs et acteurs) ou thématiques (cycles et réflexions sur l'histoire du cinéma) ainsi que toute une panoplie d'événements spéciaux: des ciné-conférences, débats et tables rondes, des projets jeune public et activités troisième âge, des ciné-concerts et des festivals.

[from: <http://www.vdl.lu/Culture+et+Loisirs/Art+et+Culture/Cin%C3%A9math%C3%A8que.html>]

#### *Administration et budget*

Le budget de la Cinémathèque Municipale pour l'exercice 2012 était de 2.329.100,-€ salaires compris. L'équipe de la Cinémathèque comprend 10 permanents et deux caissières à temps partiel.

[from <http://www.fiafnet.org/~fiafnet/pdf/AR2012/Luxembourg%20-%20CVL.pdf>]<sup>1</sup>

### **Cinémathèque française et Musée du Cinéma, Paris**

[L]a Cinémathèque française poursuit ses missions premières:

- conserver et restaurer les films et les archives de ses collections
- programmer les grands classiques mais également des rétrospectives complètes et des hommages à des cinéastes, acteurs, producteurs et techniciens du cinéma
- exposer les fabuleux objets de ses collections dans le cadre du Musée de la Cinémathèque

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<sup>1</sup> From the most recently available uploaded annual report: 'Cinémathèque de la Ville de Luxembourg: rapport d'activités pour l'année 2012' (2013)

- organiser des expositions temporaires pour montrer les richesses de ses fonds et mettre en valeur les liens qu'entretient le cinéma avec les autres arts.

[from: <http://www.cinematheque.fr/fr/infospratiques/acces-horaires/quinoussommes.html>]

*Budgets, relations avec les autorités gouvernementales*

Le budget 2013 s'élève à 33 256 000 € (24 974 000 € hors reports et amortissements), incluant les diverses subventions, les recettes des activités (billetterie), les recettes des mécénats et partenariats et les recettes commerciales diverses.

[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Paris%20\(CF\).pdf](http://www.fiafnet.org/pdf/AR2013/2013_Paris%20(CF).pdf)]

### **Cinémathèque québécoise, Montreal**

Mission de la Cinémathèque québécoise: acquérir, documenter et sauvegarder le patrimoine\* audiovisuel québécois ainsi que le cinéma d'animation international, collectionner des œuvres significatives du cinéma canadien et mondial, pour en assurer la mise en valeur à des fins culturelles et éducatives.

(...) Les efforts consacrés par l'institution à collectionner et à préserver les œuvres filmiques, vidéographiques, télévisuelles et des nouveaux médias, lui a permis de constituer des collections inestimables. Depuis bientôt cinquante ans, elle a réuni des collections de toutes natures qui se déploient principalement dans le cadre de la programmation de la Cinémathèque. On trouve donc plus de 40,000 films et vidéos internationaux de toutes les époques, 30,000 émissions de télévision, 28,000 affiches, 600,000 photos, 2,000 appareils anciens, 15,000 scénarios et documents de production, 45,000 livres, 3,000 titres de revue et des milliers de dossiers sur les sujets les plus variés ainsi que des artefacts, des éléments de décors et des costumes qui alimentent tour à tour les différents sujets traités dans nos programmes publics.

Une grande part de ces collections est préservée dans le Centre de conservation de la Cinémathèque, situé à Boucherville. Doté d'équipements techniques perfectionnés, l'humidité et la température y sont strictement contrôlées, ce qui leur assure une longévité optimale. La qualité de ces installations et la richesse des collections, notamment des collections de cinéma québécois, canadien et d'animation valent aujourd'hui à la Cinémathèque une notoriété qui dépasse largement nos frontières. Aussi, en janvier 2006, Bibliothèque et Archives nationales du Québec a confié à la Cinémathèque le mandat de coordonner le dépôt légal du film au Québec et de conserver les œuvres soumises à cette loi.

La collection afférente aux films (affiches, photographies, scénarios, scénarimages, documents de production) et la collection de documentation (livres, revues, magazines, coupures de presse et

documents variés) sont, pour leur part, conservées à Montréal. Cet archivage est essentiel au travail quotidien du personnel de la Cinémathèque. Il est également mis à la disposition des étudiants et des enseignants, des professionnels et des cinéphiles, des touristes et des passionnés d'innovations qui veulent satisfaire leur curiosité ou enrichir leurs projets de recherche.

\*Par patrimoine, nous entendons les œuvres, leurs supports d'origine et de conservation, les éléments physiques de conservations, des objets constitutifs de la production et de la promotion des œuvres (ex. scénario, scénarimage, objets de décors, costumes, photographies, affiches, etc.) ainsi que tous les éléments permettant de documenter les œuvres et leurs contextes artistique, esthétique, sociologique, économique et technique.

[from: <http://www.cinematheque.qc.ca/fr/cinematheque/mission>]

### **Cinémathèque suisse, Lausanne**

#### *Notre mission en 4 points*

La Cinémathèque suisse est une fondation privée d'utilité publique. Sa mission est nationale (cf. art.5c de la Loi fédérale du 14 décembre 2001 sur la culture et la production cinématographique concernant l'archivage et la restauration des films). Selon les statuts établis le 18 septembre 1981, date de l'acte constitutif qui la transforme en fondation, la Cinémathèque répond à un mandat précis:

- Recueillir et sauvegarder les archives de la cinématographie, quelle qu'en soit l'origine;
- Veiller à l'accroissement, à la conservation, à la restauration et à la présentation de ses collections;
- Constituer un musée national et un centre d'étude de la cinématographie;
- Servir l'utilité publique et ne viser aucun but lucratif.

[from: <http://www.cinematheque.ch/f/la-cinematheque/mission>]

### **Cineteca Nacional de México, Mexico City**

[No funding information]

#### *Misión*

El fideicomiso para la Cineteca Nacional es una entidad de la Administración Pública Federal, cuya misión es preservar, custodiar y mantener la memoria cinematográfica de nuestro país y aquellos documentos vinculados con ella, así como promover y difundir las más destacadas obras de la cinematografía nacional y mundial, además de estimular la formación de nuevos públicos en la apreciación del cine de arte internacional.

### *Visión*

La Cineteca Nacional, con una programación incluyente en sus géneros, tópicos, nacionalidades y épocas, se ha convertido en un sólido referente de la cultura fílmica en nuestro país, por lo cual debe de mantenerse cercana no sólo al público cautivo que tradicionalmente nos visita sino también buscar que su propuesta llegue a públicos jóvenes y diversos como una herramienta novedosa para su desarrollo cultural y educativo.

### *Objetivo institucional*

Que la población en general conozca con oportunidad la amplia oferta de calidad, tanto nacional como internacional que programa la Cineteca.

**[from: <http://www.cinetecanacional.net/controlador.php?opcion=contexto>]**

La Cineteca Nacional es el organismo gubernamental encargado de rescatar, clasificar, conservar, restaurar, preservar y difundir la obra cinematográfica más destacada de México y el mundo y busca fortalecer la cultura audiovisual de nuestra sociedad mediante la preservación de sus acervos fílmicos, así como la difusión de destacadas manifestaciones del cine nacional e internacional.

La Ley de Cinematografía vigente, en su artículo 41, atribuye a la Secretaría de Educación Pública (SEP), a través del Consejo Nacional para la Cultura y las Artes, la dirección y administración de la Cineteca, la cual es también miembro de la Federación Internacional de los Archivos Fílmicos (FIAF).

**[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Mexico%20CN.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Mexico%20CN.pdf)]**

### **Deutsches Filminstitut Filmmuseum, Frankfurt**

The Museum, incorporated into the Deutsches Filminstitut with its collections, archives, scholarly projects and its library, offers visitors an exceptional venue for intensive engagement with the moving image. The origins, progress and future of film are the subjects of the permanent exhibition, beginning even before the “invention” of the cinema in 1895 and tracing its subsequent development.

In addition, it enables the visitor to understand how seeing and storytelling work in film—by which means the film images obtain the effect intended by the director. This offering is complemented by several special exhibitions per year: they are devoted to the work of outstanding film talents such as Stanley Kubrick, H. R. Giger or Romy Schneider, present fascinating phenomena such as Anime, Stop Motion or the film noir style.

**[from: <http://deutsches-filminstitut.de/en/filmmuseum>]**

Film archive and distribution, Wiesbaden

The film archive's central mission is the collection, preservation and restoration of films. Film, as media memory and as a component of our cultural legacy, is thus not merely archived, but also made accessible to the public in its original materiality and presentation format through distribution.

**[from: <http://deutsches-filminstitut.de/en/archives-library/film-archive/>]**

Dissemination and film education

Whether in the exhibitions, in the cinema, in the museum's educational workshops or in projects outside the museum, the Deutsches Filmmuseum is always in pursuit of its original goal: to acquaint children, youth and adults with film as both art form and cultural legacy and to increase their consciousness of the ways in which moving images produce their effects.

By contrast to the passive and insulated consumption of media via PCs, television and mobile phones, the museum presents a social venue in which the visitors may themselves be active and engage in mutual discussion. In this way, the many facets of film may be understood and experienced.

**[from: <http://deutsches-filminstitut.de/en/filmmuseum/dissemination-and-film-education/>]**

### **Filmoteca de Catalunya, Barcelona**

La Filmoteca de Catalunya, que va néixer l'any 1981, té com a missió principal la recuperació, la conservació, la investigació i la difusió de les pel·lícules i les obres audiovisuals, així com dels materials, documents, equips i qualsevol altre element que sigui d'interès per a l'estudi del cinema i l'audiovisual en general, i del cinema català en particular.

**[from: <http://www.filmoteca.cat/web/la-filmoteca/qui-som>]**

Aquesta missió suposa la recopilació i custòdia de documentació cinematogràfica i audiovisual, així com dels materials tècnics i dels aparells que sigui convenient conservar des d'un punt de vista històric i cultural. La missió també implica la difusió de la cultura audiovisual a través de la programació de cicles i retrospectives, de la organització de seminaris i exposicions i de l'edició de catàlegs i altres materials de documentació. Un altre eix de l'activitat de la Filmoteca és la col·laboració amb les diferents mostres, certàmens i festivals que contribueixen al coneixement de la cinematografia. D'altra banda, la Filmoteca té com objectiu bàsic acostar el públic al cinema, i convertir-se així en un espai cultural, de trobada i de participació per a la societat civil.

Al llarg de la seva història, la Filmoteca ha vertebrat la seva activitat en tres eixos bàsics:

- El Centre de Conservació i Restauració, dedicat a la conservació, restauració i l'estudi del patrimoni cinematogràfic de Catalunya;

- La Biblioteca del Cinema, que compta amb la col·lecció més important de fons–llibres, revistes, arxius gràfics, pel·lícules, bandes sonores i aparells– de Catalunya;
- La difusió, amb una programació de unes 900 sessions anuals, una sala d'exposicions dedicada al cinema, edicions sobre la història del cinema català i els dos programes educatius de la Filmoteca.”

**[from: <http://www.filmoteca.cat/web/la-filmoteca/qui-som/presentacio>]**

“La Filmoteca de Catalunya depèn de l'Institut Català de les Indústries Culturals, ICEC, que és una entitat de dret públic adscrita al Departament de Cultura de la Generalitat de Catalunya. L'objectiu principal de l'ICIC és la promoció i el desenvolupament de la indústria cultural de Catalunya, i la Filmoteca és l'àrea encarregada de la preservació i la difusió del patrimoni filmic de Catalunya.”

**[from: <http://www.filmoteca.cat/web/organismes-i-entitats-relacionades>]**

## **Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome**

### *Mission*

Il Centro Sperimentale di Cinematografia tra le più antiche istituzioni di alta formazione, conservazione e ricerca nel campo della cultura cinematografica, certamente è la più celebre, anche all'estero.

Le sue principali finalità sono:

- a) lo sviluppo dell'arte e della tecnica cinematografica ed audiovisiva a livello d'eccellenza, attraverso la ricerca, la sperimentazione, la produzione, l'attività di alta formazione, perfezionamento e aggiornamento, svolgendo iniziative di avanguardia e curando la promozione ed il coordinamento di iniziative di formazione sul territorio nazionale, anche in collaborazione con istituti pubblici e privati e con le università, e, mediante intese, con le regioni, le province ed i comuni;
- b) la conservazione, l'incremento, il restauro e la promozione, in Italia ed all'estero, del patrimonio culturale cinematografico, anche mediante convenzioni con enti, istituzioni ed associazioni culturali, scuole ed università;
- c) la ricerca e la sperimentazione di nuovi criteri, metodi e tecnologie, nonché di linguaggi innovativi, in tutti i campi connessi alla cinematografia ed agli audiovisivi, da rendere accessibili ai nuovi autori e professionalità emergenti, anche attraverso iniziative di formazione interne alla struttura o partecipazione ad attività di formazione esterne alla stessa.

Per il perseguimento di tali finalità il Centro sperimentale di cinematografia si articola in due distinti settori, denominati Scuola Nazionale di Cinema e Cineteca Nazionale. In particolare, tramite la Scuola Nazionale di Cinema, realizza lo sviluppo dell'arte e della tecnica cinematografica ed audiovisiva a livello di eccellenza, mediante:

- a) l'attività di alta formazione, con l'elaborazione dei metodi didattici più avanzati;
- b) l'attività di ricerca e di sperimentazione nel campo digitale e nei settori cinematografico ed audiovisivo;
- c) l'attività di produzione, con lo svolgimento di iniziative di avanguardia.

Tramite la Cineteca Nazionale, provvede alla raccolta delle opere della cinematografia nazionale, alla loro conservazione e, ove occorra, al loro restauro, anche con la ricerca di tecnologie più avanzate; provvede alla conservazione dei negativi delle opere filmiche nei casi previsti dalla legge; cura la raccolta e la conservazione di opere della cinematografia internazionale; svolge azione di coordinamento sul territorio nazionale con le cineteche che ricevono sostegni e contributi pubblici, e azione di raccordo con le rimanenti; assicura supporto e collaborazione alla Scuola Nazionale di Cinema.

**[from: [http://www.fondazioneccsc.it/context.jsp?ID\\_LINK=112&area=5](http://www.fondazioneccsc.it/context.jsp?ID_LINK=112&area=5)]**

La Cineteca Nazionale, istituita con legge dello Stato nel 1949, ha il compito di preservare e diffondere il patrimonio cinematografico italiano.

Il primo nucleo della collezione si costituisce fin dalla nascita del Centro Sperimentale di Cinematografia, negli anni '30, come supporto alle attività didattiche. In particolare Chiarini, Barbaro e Pasinetti si impegnano nella ricerca e acquisizione di pellicole; abbondano i classici, come Chaplin, Vidor, Pabst, Clair, Dreyer, Lang. Ma nel 1943 la collezione viene requisita dai tedeschi e va definitivamente dispersa. Nel dopoguerra comincia l'opera di ricostruzione. Nel 1949 la Cineteca aderisce alla FIAF (Federation Internationale des Archives du Film), nata alla vigilia del conflitto. Nello stesso anno la legge n. 958 del 29 dicembre fonda su questo archivio la "Cineteca Nazionale" e istituisce il deposito di legge: una copia di ogni film di produzione o co-produzione italiana deve essere consegnata alla Cineteca Nazionale. Nel 1965 la legge n. 1213 del 4 novembre estende il deposito legale ai cortometraggi, ai cinegiornali e alle attualità. Con il decreto 28 del 2004 l'obbligo viene esteso, per le produzioni che abbiano ricevuto sovvenzioni governative, anche a matrici nuove.

Nel tempo hanno contribuito e continuano a contribuire ad arricchire il patrimonio donazioni da parte di privati ed enti pubblici, scambi con altri archivi di tutto il mondo, acquisti mirati di materiali filmici, depositi da parte di terzi e accordi con privati. Dal 2005 la Cineteca Nazionale comprende l'Archivio Nazionale del Cinema d'Impresa di Ivrea, istituito nello stesso anno con il compito di preservare e diffondere i materiali cinematografici prodotti dalle aziende italiane. (...)

La Cineteca Nazionale è impegnata nel restauro del cinema italiano: ogni anno vengono restaurati e riproposti non soltanto grandi capolavori ma anche opere "minori", per rispettare la complessa articolazione di una cinematografia, come quella italiana, in cui si sono alternati con pari

successo grandi autori e grandi artigiani. In queste attività la Cineteca Nazionale è affiancata da istituzioni pubbliche e private.

[from: [http://www.fondazioneccsc.it/context.jsp?ID\\_LINK=10&area=6](http://www.fondazioneccsc.it/context.jsp?ID_LINK=10&area=6)]

## **Hong Kong Film Archive**

### *Vision*

We are an internationally renowned film archive dedicated to preserving Hong Kong's film heritage, facilitating research and bringing film art to the community.

### *Mission*

- Collect and conserve Hong Kong films and related materials
- Catalogue and maintain the collection through a user-friendly computer system for easy access of information
- Provide film and related information for the film industry, researchers, and the general public
- Enhance appreciation and understanding of film art and film history by organising regular retrospective screenings, exhibitions, seminars and symposiums on film
- Research the history of Hong Kong cinema and publish quality publications

### *Values*

- Professionalism
- Passion
- Sharing
- Collaboration

[from: <http://www.lcsd.gov.hk/CE/CulturalService/HKFA/en/1-1.php>]

### *Our Museums*

This Corporate Business Plan covers the 14 museums managed by the Leisure and Cultural Services Department (LCS D). These important public institutions form a rich and diverse cultural legacy in the form of three broad categories: art, history and science. The LCS D manages seven major museums—the Hong Kong Museum of Art, Hong Kong Museum of History, Hong Kong Heritage Museum, Hong Kong Science Museum, Hong Kong Space Museum, Dr Sun Yat-sen Museum and the Hong Kong Museum of Coastal Defence. (...)

This plan highlights the vital roles played by the Hong Kong Film Archive in preserving Hong Kong's treasured film heritage and the Art Promotion Office in promoting the visual arts by bringing art

to the community through territory-wide public art and community art projects.”

[from: Corporate business plan 2013-2018 at:

[http://www.lcsd.gov.hk/CE/CulturalService/HKFA/form/2013\\_b\\_plan\\_en.pdf](http://www.lcsd.gov.hk/CE/CulturalService/HKFA/form/2013_b_plan_en.pdf)]

## **Irish Film Institute, Dublin**

The Irish Film Institute is Ireland’s national cultural institution for film. It provides audiences throughout Ireland with access to the finest independent, Irish and international cinema; it preserves and promotes Ireland’s moving image heritage through the IFI Irish Film Archive, and provides opportunities for audiences of all ages and backgrounds to learn and critically engage with film.

The IFI comprises three core activities: exhibit; preserve; educate.

The IFI operates in Dublin, nationally and internationally.

### *Exhibit*

The IFI delivers a challenging and diverse programme of the best of international and Irish film culture through a programme of new releases, curated seasons, festivals and events. The IFI is committed to providing its audience with access to the best of new Irish film, including a number of films that would not otherwise have a theatrical release, and many films that would not otherwise be seen in Ireland.

### *Preserve*

The IFI Irish Film Archive acquires, preserves and makes available Ireland’s moving image heritage, working to ensure that Ireland’s rich and varied film history, both amateur and professional, is protected and accessible for the benefit of current and future generations

### *Educate*

IFI Education actively introduces new audiences to film culture and provides young people throughout Ireland with access to challenging and inspiring cinema. This is achieved through an extensive schools programme, both at the IFI and touring nationally, and through a number of innovative programmes aimed at family, youth and life-long learning audiences.

### *Financial model*

The cost to the IFI in 2011 of delivering our three core activities, exhibit, preserve, educate, was €3,025,000.

Our current Arts Council annual funding of €760,000 represents 25% of this. The remainder is generated by the IFI through cultural partners, sponsors, and income from IFI activities.

The IFI operates a model of cultural enterprise, using core Arts Council subsidy to procure diverse income streams which are then invested back into our core activities in order to maximise the

impact to the public of Arts Council funding. The Arts Council's support of the IFI generates significant returns to the State, both economically and culturally. In 2010 the IFI used public subsidy of €800,000 to run a cultural organisation that employs 60 people and has an annual turnover of just over €3 million.

The IFI is a company limited by guarantee with charitable status.

**[from: <http://www.ifi.ie/about>]**

*Budgetary matters, Government, etc.*

The Archive received a small cut from its main funder the Arts Council and other sources of funding and grants aid continued to decrease or become increasingly hard to secure in a national climate of austerity. The IFI added a new executive position to the organisational structure, Head of Development, which has been introduced as part of The Arts Council's RAISE: This project is designed to develop the fundraising capabilities of the selected organisations, aiming to place them on a stronger financial footing as public money becomes less available.

**[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Dublin.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Dublin.pdf)]**

## **Jerusalem Cinematheque-Israel Film Archive**

*Our vision and our mission*

From its very beginning, the Jerusalem Cinematheque has embraced the role of exposing the very best of classical and modern, known and rare, world and local cinema. Initiated by Lian and Wim van Leer, the film archive is the pillar around which the Jerusalem Cinematheque was developed and built, emphasizing the importance of collecting, preserving, and cataloguing films from Israel and the world. From here, screening of these films and creating programs that put a spotlight on local and international filmmakers and subjects. It was quickly understood that educating towards a love of cinema would become a key objective, and so we developed and established seminars for elementary and high schools, and begun to conduct workshops and courses for teenagers and adults.

It was the 1980s, the cable TV revolution was nowhere in sight, videos were few and far between, and the Cinematheque became one of the only places where one could get to know, learn, and love cinema.

The passing years brought further commitment to these traits. In 1984, the Jerusalem International Film Festival was established ([www.jff.org.il](http://www.jff.org.il)) and quickly took center stage in the local film culture.

Over the past two decades, the Jerusalem Cinematheque has become one of the leading cultural institutes in Jerusalem, a place where cinema has an essential role in the education and quest for

tolerance, peace, and freedom. As an establishment working in Jerusalem, the Cinematheque is committed to maintain openness and pluralism, all are welcome within our walls as we promote internationally relevant art, ideas, and issues. As part of this dedication, the Cinematheque has initiated and conducts the IMUR project, the Jewish Film Festival, and the In the Spirit of Freedom prize in the Jerusalem Film Festival. These and other activities best reflect the spirit of our establishment, founders— Jerusalem Foundation, Ostrovsky Family Foundation, and Van Leer Group Foundation, and supporters— The Ministry of Science, Culture & Sport, Jerusalem Municipality, and many others.

The Cinematheque has always taken upon itself the role of promoting and assisting the local film industry. The heart of this activity is the Israeli Film Archive, working to collect, preserve, and make Israeli cinema accessible to the public. Additionally, the Cinematheque regularly screens Israeli cinema, old and new, thus becoming the sole platform for films and filmmakers that would usually not receive exposure in commercial venues.

[from: [http://www.jer-cin.org.il/Cinematheque/Vision\\_and\\_Mission%20.aspx](http://www.jer-cin.org.il/Cinematheque/Vision_and_Mission%20.aspx)]

*Budgetary matters*

Total budget in 2010: 741,000 US\$

40% earned income

60% from public and governmental support

\*Since May 2012 there was [sic] a lot of changes at the cinematheque, at the management and the financial structure of the cinematheque and the archive.

[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Jerusalem.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Jerusalem.pdf)]

**National Film Center at the National Museum for Modern Art, Tokyo**

No English-language mission statement is available on the institute's website.

*Budgetary matters:*

“A budget (not including salaries for the staff) of roughly 600 million yen (approximately 7.8 million USD at the conversion rate of 1USD = 80 JPY), was executed in fiscal 2012. Our budget occupied 42 % of the total budget of the National Museum of Modern Art, Tokyo, to which NFC belongs.”

[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Tokyo.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Tokyo.pdf)]

## **Ngā Taonga Sound & Vision, Wellington/Auckland/Christchurch<sup>2</sup>**

Established in 1981, the Film Archive is an independent charitable trust overseen by a Board of Trustees representing film, archival, Māori and community interests. The Film Archive's constitution and kaupapa [philosophy] express a commitment to collect, protect and connect New Zealand's film and television history. (...)

The Film Archive draws on items from the collections for regular screenings and events in its purpose-built cinema and gallery in Wellington, with screenings also held regularly around New Zealand as part of the community access and Te Hokinga Mai programmes.

The Archive has research libraries in Wellington and Auckland available at no cost to the public, with staff on hand for specialist research and large scale projects. Researchers are able to use the online catalogue to search the Archive's holdings and find out where viewing items are held. In 2008 the Jonathan Dennis library was created in Wellington to allow research access to the documentation collection.

As part of its commitment to reaching audiences nationwide, the Film Archive has an Auckland Office and co-ordinates medianet, a network of access sites in art galleries and museums in Dunedin, Christchurch, Otaki, New Plymouth, Hamilton and Whangarei.

**[from: <http://www.filmarchive.org.nz/about-the-archive>]**

The aims and objectives of the Board shall be to establish and operate a New Zealand Film Archive for the following purposes:

1. To collect, preserve and catalogue film materials;
2. To provide premises and facilities for preserving, storing, consulting, viewing and displaying film materials;
3. To provide access to material held by the Archive consistent with overriding preservation and copyright requirements;

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<sup>2</sup> According to the websites of the new amalgamated heritage organization Ngā Taonga Sound & Vision, into which the New Zealand Film Archive has merged in August 2014, "All existing relationships, including deposit and kaitiaki agreements, will remain in place under the new organisational structure and links with public broadcasters will be strengthened. There will be no change of physical or rights ownership for collection material. Ngā Taonga Sound & Vision's guardianship ensures ownership of the original item remains with the depositor and copyrights are retained by the appropriate parties." And as, moreover, the new organization's structure is based on the (former) New Zealand Film Archive, I have retained the mission statements of the Film Archive as they were uploaded in February 2014. See: <http://www.ngataonga.org.nz/about-nga-taonga-sound-and-vision/news/introducing-new-audiovisual-archive-nga-taonga-sound-and-vision-2/>.

4. To issue publications, screen archive films and by similar means encourage and promote public interest and awareness in film materials, film history and culture, preservation matters and film archives generally again in a way that is consistent with overriding preservation and copyright requirements;

5. To fulfil the aims and objectives expressed in the organisation's Kaupapa and the Treaty of Waitangi.

(...)

#### Powers of the Trustees

In addition to the powers conferred on Trustees by law, the Board shall be responsible for the following powers and authorities:

1. The appointment and dismissal of a Chief Executive Officer and the fixing of his or her terms of appointment and his or her duties and responsibilities;

2. Investment of the funds of the Board; in securities approved by law for the investment of Trust Funds; in shares, stocks or debentures listed on any stock exchange in New Zealand or Australia; on any mortgage including a contributory mortgage; in the purchase of any assets.

[from: [http://www.filmarchive.org.nz/assets/Images/Site\\_PDF/New-Zealand-Film-Archive-Constitution.pdf](http://www.filmarchive.org.nz/assets/Images/Site_PDF/New-Zealand-Film-Archive-Constitution.pdf)]

### **Österreichisches Filmmuseum, Vienna**

#### *Mission statement*

Das Österreichische Filmmuseum hat zwei grundlegende Zielsetzungen:

1. die seit Bestehen des Museums angelegte Sammlung von Filmen und filmbezogenen Objekten zu bewahren, auszubauen, zu erforschen und zu vermitteln;

2. entlang dieser Sammlung und durch Leihgaben das Medium Film in all seinen Dimensionen und historischen Erscheinungsformen darzustellen.

Das Filmmuseum ist ein spezifischer Ausstellungsraum (Film als zeitbasiertes Ereignis, Erfahrung eines Aufführungsaktes), ein Sammlungsort und Archiv (Film als Artefakt, als lokales und globales Gedächtnis), eine Forschungs- und Bildungsstätte und ein Raum der öffentlichen Auseinandersetzung und Reflexion (Film als Knotenpunkt kultureller und gesellschaftlicher Diskurse).

Getragen von der Republik Österreich, der Stadt Wien sowie von privaten Zuwendungen und Eintrittsgeldern, erfüllt das ÖFM für die österreichische Öffentlichkeit die Funktion des kunst- und zeithistorischen Museums für Film.

Zugleich ist das ÖFM als Vollmitglied im internationalen Verband der Filmarchive (FIAF) und im Verband der Europäischen Cinematheken (ACE) dazu verpflichtet, mit seinen Sammlungen und

Aktivitäten an der gemeinsamen Bewahrung und lebendigen Überlieferung des Mediums auf globaler Ebene mitzuwirken.

Im Zuge dieser Funktionen fördert das ÖFM auch die Integration der in Österreich vertretenen filmkünstlerischen und filmwissenschaftlichen Positionen in den internationalen Kontext und die Rezeption internationaler Positionen und Diskurse innerhalb des lokalen Umfelds.

Das Österreichische Filmmuseum vertritt das Prinzip, dass der Film selbst—als Artefakt und als Ereignis, im Archiv wie in der Vermittlungs- und Ausstellungstätigkeit—Priorität vor den Derivaten und Faksimiles des Films hat. Die Bewahrung von Film impliziert daher immer auch die Bewahrung seiner spezifischen technischen und räumlichen Ausstellungsform, d.h. die Bewahrung der Sichtbarkeit und Verständlichkeit von Film im Modus der analogen kinematografischen Aufführung.

Hinsichtlich der Dokumentation, der Forschungs-, Vermittlungs- und Bildungsarbeit sowie der Publikationstätigkeit sind auch die Sammlungen filmbezogener Objekte von großer Bedeutung: die Sammlungen zur Filmfotografie und zur Filmtechnik, das Schriften- und Plakatarchiv, die Sammlung von Faksimile-Medien wie Video und DVD sowie die Bibliothek, die als umfassendste öffentliche Filmfachbibliothek des Landes einen der Kernbereiche des Museums bildet. Eine wesentliche Aufgabe des ÖFM ist es, alle diese Sammlungsbereiche—je nach Konservierungszustand der Objekte—der allgemeinen bzw. der Fachöffentlichkeit für vielfältige Nutzungen zugänglich zu machen.

Ein Hauptanliegen des ÖFM ist es, Filmgeschichte und Gegenwart in einem gemeinsamen Bezugsfeld zu betrachten und zu vermitteln. Die Sammlungs- und Ausstellungstätigkeit ist immer und grundsätzlich mit historischen und zeitgenössischen Fragen, Praktiken und Artefakten befasst. Dies gilt auch für den kontinuierlichen Ausbau der Sammlungen; das ÖFM erwirbt sowohl historische als auch zeitgenössische Filme und filmbezogene Materialien und Objekte.

Die Sammlungspolitik ist getragen vom Prinzip einer repräsentativen Darstellung des Mediums und folgt darüber hinaus einigen spezifischen Schwerpunkten, die seit der Gründung des Museums etabliert worden sind. Die Repräsentation der kunstgeschichtlichen Entwicklung des Films (ausgewählte Werke aus allen Gattungen und Epochen) und die Repräsentation des Films als Dokument der Zeitgeschichte (frühes Kino, anonymes Filmschaffen, offizielles Filmschaffen wie Propagandafilm, Wochenschauen usw.) werden durch vier besondere Sammlungsteile erweitert, die transgressive und interdisziplinäre Aspekte des Mediums betonen: das internationale Erbe des unabhängigen, avantgardistischen, nicht-industriellen Films; Avantgardefilm und unabhängiger Film in Österreich seit 1950; Filmexil—das transnationale Filmschaffen von Emigranten aus Mittel- und Osteuropa; Film in der Sowjetunion von 1918 bis 1945.

Das Österreichische Filmmuseum versteht sich als Partner sämtlicher Institutionen der Schul- und Erwachsenenbildung in Österreich und trachtet danach, das Medium Film sowohl im Kontext ästhetischer als auch zeithistorischer und kulturwissenschaftlicher Fragestellungen zu vermitteln.

Die zeitgenössische Bild- und Medienkultur und die Kulturgeschichte des 19. und 20. Jahrhunderts sind die wesentlichen Bezugfelder, um—vor dem Hintergrund anderer Medientechnologien—die spezifischen Bedingungen und Charakteristika des Films erkennbar zu machen. Die Förderung von Unterscheidungsvermögen ist dabei eines der wesentlichen Ziele, sowohl innerhalb der Film- und Medienkultur als auch in bezug auf deren Funktionen und Wirkungen in der Gesellschaft.

Das Filmmuseum wendet sich gegen eine Reduktion des Films und der Kultur auf ihre ökonomischen, populistischen oder spektakulären Aspekte. Es ist der Förderung eines kulturellen Klimas verpflichtet, das auf offenem Zugang zu Wissen und Bildung, auf Respekt gegenüber historischen und zeitgenössischen Alternativen zum status quo, auf der Berücksichtigung minoritärer Interessen und auf demokratischen Formen der Auseinandersetzung beruht.

**[from: <http://www.filmmuseum.at/jart/prj3/filmmuseum/main.jart?rel=de&content-id=1215680369205&reserve-mode=active>]**

#### *Budgetary matters*

In 2013, the City of Vienna and the Austrian Federal Government continued to be the two major sources of financing, each covering roughly one-third of the total annual budget. City subsidies remained at 680.000 Euro, those by the Federal Government at 500.000 Euro plus an additional 100.000 Euro supporting the educational and academic activities that the Film Museum has widely expanded over the past decade. Both also contributed smaller sums in support of the installation of digital projection at the Film Museum. The federal subsidy for the Digital film Restoration project, formerly run by Filmgalerie Krems, is now split between the two remaining partners, the Film Museum and Filmarchiv Austria (132.500 Euro each). The remaining third of the annual budget is generated by the Film Museum via sponsors, cash donations, archival fees, income through membership and screenings, sales of publications, etc. The Film Museum's total annual budget was 2,2 million Euro in 2013.

**[from: [http://www.fiafnet.org/pdf/AR2013/2013\\_Vienna%20Filmmuseum.pdf](http://www.fiafnet.org/pdf/AR2013/2013_Vienna%20Filmmuseum.pdf)]**

#### **UCLA Film & Television Archive, Los Angeles**

Moving images constitute an integral part of our diverse national culture as works of fiction, art, social document or historical record providing knowledge, inspiration and enjoyment to audiences. UCLA Film

& Television Archive advocates the robust circulation of all moving images in all formats by collecting, preserving, curating and making accessible these media for research, education and entertainment.

The above Mission Statement of UCLA Film & Television Archive, reflects not only the passions of the Archive's staff, but also my personal conviction that moving images matter. It is why I have dedicated my life to the profession of studying, archiving, preserving and showcasing them. Moving images are endlessly fascinating. They represent where we have been, who we are, and where we are going. They help us craft an understanding of what is possible.

**[from: 'Letter from Jan Christopher Horak, archive director' at:**

**<http://www.cinema.ucla.edu/support/letter-jan-christopher-horak-archive-director>]**

*Budgetary matters*

The budget for UCLA Film & Television Archive continued to remain stable, despite additional stresses placed on it, due to University and union mandated salary and benefit increases. Fundraising efforts, in particular for special initiatives, like the "In the Life" digitization and web portal project, were successful in improving the overall monetary outlook. Fundraising from individuals and foundations for preservation and programming efforts have also been highly successful. Our earnings from sales and services have also continued to support our budget, even while direct University funding has continued to shrink as an overall portion of the budget.

**[from: [http://www.fiafnet.org/~fiafnet/pdf/AR2013/2013\\_Los%20Angeles%20UCLA.pdf](http://www.fiafnet.org/~fiafnet/pdf/AR2013/2013_Los%20Angeles%20UCLA.pdf)]**

The Archive is proud of its home at the University of California, Los Angeles, California's largest university, with an enrollment of nearly 40,000 undergraduate and graduate students. The university features renowned faculty and offers more than 323 degree programs and majors. UCLA is a national and international leader in the breadth and quality of its academic, research, health care, cultural, continuing education and athletic programs.

The Archive is a part of the UCLA School of Theater, Film and Television, a premier interdisciplinary global professional school. Dean Teri Schwartz's new vision for developing humanistic storytellers, industry leaders and engaged scholars takes full advantage of the Archive's resources. Our treasure trove of footage and public screenings are not only vital to the history of theater, film and television, but invaluable resources and endlessly enriching aspects of the UCLA educational experience.

## appendix b

### film heritage institutes: presentations and visitor information

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#### Australian Cinematheque, Brisbane

##### *one-off*

- MANILA IN THE CLAWS OF LIGHT (February 15, 2014)

"When you watch MANILA IN THE CLAWS OF LIGHT, you will be burned by a flame that never goes out"

*Pierre Rissient (film critic and Cannes selector)*

MAYNILA SA MGA KUKO NG LIWANAG (MANILA IN THE CLAWS OF LIGHT) 1975 Ages 18+

Sat 15 Feb 2014 3.00pm / Cinema A

35mm | colour | mono | 124 minutes | Philippines | Tagalog (English subtitles) | director: Lino Brocka | producer: Miguel de Leon, Severino Manotok | script Clodualdo del Mundo, from the novel by Edgardo Reyes | cinematographer: Miguel de Leon | editors: Edgardo Jarlego, Ike Jarlego | cast: Bembel Roco, Hilda Koronel, Rafeal Roco Jr. | production company: Cinema Artists Philippines | print source/rights: Cinema Artists Philippines, World Cinema Foundation/, Film Development Council of the Philippines | screening format: DCP (restoration)

A slice of life under the corrupt and oppressive political regime of President Ferdinand Marcos, MAYNILA SA MGA KUKO NG LIWANAG (MANILA IN THE CLAWS OF LIGHT) 1975 is widely considered to be the most significant film in Filipino cinema history. Director Lino Brocka follows the story of a poor fisherman Julio (Bembel Roco) as he arrives in the capital in search of his lost love Ligaya (Hilda Koronel). Struggling to survive in the overwhelming city, Julio takes on a number of jobs from black-market labourer to prostitute. A politically engaged filmmaker, Lino Brocka was committed to the true representation of life in the Philippines. His films explored the impact of President Marcos's policies on ordinary Filipino citizens, including the exploitation of the working classes and the harm caused by illegal trade and unregulated prostitution. Brocka's films fought heavy censorship and obstruction to the filmmaking process; his 1984 film BAYAN KO (THIS IS MY COUNTRY) was smuggled out of the country so that it could be screened at that year's Cannes Film Festival.

Recently restored by Martin Scorsese's World Cinema Foundation, the restoration of *MANILA IN THE CLAWS OF LIGHT* premiered at the Cannes International Film Festival 2013. Using the original camera and sound negatives deposited at the British Film Institute's National Archive in the early 1980s, the digital restoration process was complex due to the damage affecting the film negative. The final colour grading was overseen by the film's cinematographer, Mike De Leon.

### ***retrospective***

- *Fairytales and fables* (January 10-March 30, 2014)

From fantastical adventures to cautionary tales, *Fairytales and fables* looks at the cinematic allure of these two traditional forms, and their continued ability to enchant, enthrall and unnerve. The program reaches beyond the well-known animated Disney adaptations, which dominate contemporary understandings of fairytales in particular, to delve into wider filmic interpretations of European tales and their influence on these genres in North America and beyond. It considers the early silent magical tales of Georges Méliès and the animated fairytales and fables of Lotte Reiniger, through to fantastical contemporary tales by filmmakers Tim Burton (*EDWARD SCISSORHANDS* 1990) and Terry Gilliam (*THE ADVENTURES OF BARON MUNCHAUSEN* 1988) and more. Ranging in tone from light-hearted romps to more disturbing accounts, the program incorporates cinematic renditions and reinterpretations of classic tales, as well as original stories that combine elements of fairytale and fable with parody, experimental film and horror.

'Fairytales and Fables' offers an opportunity to revisit some of the genre's most popular titles, and to discover other films that investigate and reinvigorate these narrative genres on the big screen.

Program of films screened in February 2014:

*Silent cinema*: highlighting the magical possibilities offered by silent cinema, this program strand explores the early silent tales of Georges Méliès, Lotte Reiniger and Ernst Lubitsch as well as the reappearance of the visual aesthetic of silent cinema in contemporary fairytale films.

Lotte Reiniger shorts program 1 Ages 18+

Sat 1 Feb 1.00pm / Cinema A

35mm | black and white | mono | 52 min. (shorts program 1) | Germany/UK | no dialogue | director/animation: Lotte Reiniger | production company: Production Comenius-Film | print source/rights: British Film Institute | screening format: 16mm

The creator of the exquisite silhouette animation *THE ADVENTURES OF PRINCE ACHMED* (1926), the earliest surviving animated feature and her debut film, Lotte Reiniger utilises her signature paper cut out

animation techniques to envisage classic fairytale stories. This first program of short animations features *LITTLE CHIMNEY SWEEP* (1935), *ALADDIN AND THE MAGIC LAMP* (1953), *SNOW WHITE AND ROSE RED* (1953) and *GRASSHOPPER AND THE ANT* (1954)

*DIE PUPPE (THE DOLL)* (1919) Ages 18+

Sun 2 Feb 1.00pm / Cinema A

35mm | black and white | silent (live musical accompaniment) | 58 min. | Germany | German intertitles (English subtitles) | director: Ernst Lubitsch | script: Lubitsch, Hanns Kräly | original story: E.T.A. Hoffmann | cinematographers: Theodor Sparkuhl, Kurt Waschneck | production company: Projektions-AG Union | print source/rights: Murnau Stiftung | screening format: DCP

Live piano accompaniment by Paul Hankinson

Young Lancelot (Hermann Themig), pursued by 40 virgins, chooses to marry a life-size doll instead. With a nod to filmmaker Georges Méliès' trickeries and fairground attractions and German Romantic author ETA Hoffmann's *Tales*, Ernst Lubitsch creates a playful fantasy with painted backdrops, authorial interventions (the director himself appears like a magician to set the scene), and shifting levels of representation

Lotte Reiniger shorts program 2 Ages 18+

Sun 9 Feb 1.00pm / Cinema A

35mm | black and white | mono | 52 min. (shorts program 2) | Germany/UK | no dialogue | director/ animator: Lotte Reiniger | production company: Production Comenius-Film | print source/rights: British Film Institute | screening format: 16mm

Lotte Reiniger drew inspiration from the literary fairytales by Brothers Grimm's and Charles Perrault. When discussing her films Reiniger was quoted saying, "I believe in the truth of fairytales more than I believe in the truth in the newspaper." This second program of shorts features *PUSS IN BOOTS* (1954), *THE THREE WISHES* (1954), *SLEEPING BEAUTY* (1954), and *THUMBELINA* (1955)

*DIE AUSTERNPRINZESSIN (THE OYSTER PRINCESS)* (1919) Ages 18+

Sun 16 Feb 2.00pm (60 mins) / Cinema A

35mm | black and white | silent (live musical accompaniment) | 47 min. | Germany | German intertitles (English subtitles) | director: Ernst Lubitsch | producer: Paul Davidson | script: Ernst Lubitsch, Hanns Kräly | cinematographer: Theodor Sparkuhl | cast: Curt Bois, Julius Falkenstein, Max Kronert | production company: Projektions-AG Union | print source/rights: Murnau Stiftung

Live piano accompaniment by Paul Hankinson

"A witty satire on idiot Americans abroad as well as on the Prussian aristocracy. When Ossi (Ossi Oswald), the daughter of an American 'Oyster King', reads of a friend's marriage to a count, her father

promises to buy her a prince of her own. The victim recommended by their marriage broker is Prince Nucki, who lives in a run-down apartment with his bald friend Josef. When Josef is sent to scout out the prospective bride, he is introduced as the prince. What follows is one of the most lavish weddings ever filmed, but the wedding night is not at all what our 'princess' had in mind." *Pacific Film Archive*

BLANCANIEVES (2012) M

Wed 26 Feb 8.15pm and 15 Mar 3.00pm / Cinema A

35mm | black and white | 104 min. | Spain/France/Belgium | Spanish intertitles (English subtitles) | director/script: Pablo Berger | producer: Pablo Berger, Ibon Cormenzana, Jérôme Vidal | cinematographer: Kiko de la Rica | editor: Fernando Franco | cast: Maribel Verdú, Daniel Giménez Cacho, Ángela Molina | music: Alfonso de Villalonga | production company: Arcadia Motion Pictures, Noodles Production, Nix Films, Sisifo Films AIE, Thekraken Films AIE, Mama Films, Arte France Cinéma, Banque Postale Image 4, Canal+ España, Eurimages, Instituto de la Cinematografía y de las Artes Audiovisuales, Le Tax Shelter du Gouvernement Fédéral de Belgique, UFilm, UFund | print source/rights: Rialto Distribution

"All I can say is that there's a flash of pure inspiration, unfakeable and unmistakable, in this extraordinarily enjoyable film, a silent-movie melodrama version of SNOW WHITE AND THE SEVEN DWARVES set in southern Spain in 1910. It feels saturated with pleasure: it is extremely pleasurable to watch, and shows every sign of having been extremely pleasurable to make. The director Pablo Berger finds new life and heart in the old myth—certainly more than the recent Hollywood retreads—and daringly locates possibilities for both evil and romance in the ranks of the dwarves themselves. Carmen (Macarena García) is the beautiful daughter of Antonio Villalta (Daniel Giménez Cacho), a once dashing handsome bullfighter, now a widower and invalid, who is bullied into getting remarried to his suggestively named nurse Encarna, a gaunt schemer played by Maribel Verdú, squeezing every drop of villainy from the part. Berger creates a macabre household and shows how its bizarre conventions and institutionalised cruelty camouflage her own exotic tastes. After this stepmother's bungled murder plan, Carmen is discovered in the wood by a travelling band of bullfighting dwarves, rechristened Snow White and recruited (there are six of them, she brings the troupe up to the magic seven), as they discover her sensational talent for bullfighting. The gladiatorial scenes in the bullring are superbly good, and Berger takes inspiration from Hitchcock, with hints of REBECCA and PSYCHO, Buñuel, Browning and Almodóvar, and conjures a fascinatingly ambiguous ending: melancholy, eerie and erotic. A film to treasure." *Peter Bradshaw, The Guardian*

*Coming of age*: a selection of films that explores a reoccurring theme in fairytales and fables: the trope of a child abandoned—emotionally or physically—in an uncertain world. Left to confront seemingly insurmountable obstacles, these young protagonists become the author of their own narrative.

THE NEVERENDING STORY (1984) G

Fri 17 Jan 8.15pm and Sun 9 Feb 2.00pm / Cinema A

35mm | colour | dolby | 102 min. | West Germany/USA | English | director: Wolfgang Petersen | producer: Bernd Eichinger, Dieter Geissler, Bernd Schäfers | script: Wolfgang Petersen, Herman Weigel | based on the novel by Michael Ende | cinematographer: Jost Vacano | editor: Jane Seitz | cast: Barret Oliver, Noah Hathaway, Alan Oppenheimer, Tami Syronach | music: Klaus Doldinger | production company: Neue Constantin Film, Bavaria Studios, Westdeutscher Rundfunk, Warner Bros, Producers Sales Organisation, Bavaria Film | print source: National Film and Sound Archive, Australia | rights: Roadshow Entertainment

“This beloved fantasy film from director Wolfgang Peterson (*DAS BOOT*) is a grand adventure set in a magical world where the greatest power is imagination. One day while playing hooky, shy schoolboy Bastian Bux wanders into a strange bookstore and discovers a novel called *The neverending story*. As he reads the book, he becomes so consumed in the unfolding tale that he escapes reality (and the bullies who torment him) when he finds himself catapulted into the land of Fantasia himself. Soon he's drawn into an incredible world of Rock Biters and Luck Dragons, Swamps of Sadness and a destructive force called The Nothing that threatens to destroy the entire kingdom of Fantasia. Delving into the story of the brave young warrior Atreyu, the timid Bastian discovers that he may actually hold the key to rescuing Fantasia. Can Bastian save his new friends and return to his own world? Based on the classic novel by Michael Ende, and filled with startling pre-CGI effects and elaborate puppetry work, *THE NEVERENDING STORY* spawned two sequels and stands today as a thrilling, out-of-this-world adventure tale fueled by the power of reading and dreaming.” *The Loft Cinema*

THE COMPANY OF WOLVES (1984) M

Fri 31 Jan 8.00pm and Sat 22 Feb 2.00pm / Cinema A

35mm | colour | Dolby | 95 min. | UK | English | director: Neil Jordan | producer: Chris Brown, Stephen Woolley | script: Angela Carter, Neil Jordan | based on story *The company of wolves* by Angela Carter | cinematographer: Bryan Loftus | editor: Rodney Holland | cast: Angela Lansbury, David Warner, Graham Crowden | music: George Fenton | production company: Incorporated Television Company, Palace Pictures | print source/rights: Park Circus

“*THE COMPANY OF WOLVES* is an utterly adult reinvention of *Little Red Riding Hood*, in which the wolf is ‘hairy on the inside’ and Grannie (Angela Lansbury) is adorable but oddly ambiguous. The setting is not the world of nightmares but that of dreams, and instead of the good-or-evil dichotomy of the horror film there is the morally neutral inclusiveness of inner consciousness. At issue is the terror and thrill of emerging sexuality, as discovered in the dreams of a thirteen-year-old girl. The narrative is built of tales told within a dream-fantastic tales of men and beasts, and of their seductive union in the legendary figure of the werewolf. The legend is turned upside down and inside out, as each tale deliciously

contradicts the last, mingling feminism with eroticism, horror with sly, absurdist comedy, and, finally, dreams with reality.” *Naomi Wise, excerpt, Express*

*Classic tales and twists*: a selection of films offering cinematic renditions and reinterpretations of classic tales, as well as original stories that draw on the structural elements of both literary and oral fairytale and fable traditions.

TRI ORÍSKÝ PRO POPELKU (THREE WISHES FOR CINDERELLA) (1973) Ages 18+

Sat 1 Feb 2.30pm / Cinema A

35mm | colour | mono | 75 min. | Czechoslovakia/East Germany | German/Czech (English subtitles) | director: Václav Vorlíček | script: Božena Nemcová, Frantisek Pavlíček | cinematographer: Josef Illík | editor: Miroslav Hájek, Barbara Leuschner | cast: Libuse Safránková, Pavel Trávníček, Carola Braunbock | music: Karel Svoboda | production company: Deutsche Film, Filmové Studio Barrandov | print source: National Film Archive Prague | rights: Ateliery Bonton Zlin

“This live-action version of the classic fairy tale presents an energetic Cinderella whose prowess at hunting and riding helps win her prince. The rich costumes and snow-covered forest locations of this beautifully produced film simultaneously capture the enchantment of the fairy tale and make it seem real.” *Pacific Film Archive*

THE RED SHOES (1948) G

Sun 2 Feb 2.30pm and Wed 5 Feb 7.45pm / Cinema A

35mm | colour | mono | 133 min. | UK | English | director: Michael Powell | producer: Michael Powell, Emeric Pressburger | script: Emeric Pressburger, Keith Winter, Michael Powell, based on the fairytale by Hans Christian Anderson [sic] | cinematographer: Jack Cardiff | editor: Reginald Mills | cast: Moira Shearer [sic], Marius Goring, Jean Short, Anton Walbrook | music: Brian Easdale | production company The Archers | print source/rights: Chapel Distribution

“Cardiff reportedly didn’t care for ballet until Michael Powell forced him to visit Covent Garden multiple times per week in preparation for this film. The cinematographer subsequently became a huge admirer of the art, which comes through loud and clear in this masterpiece of color and motion, which has as its exquisite centerpiece a nearly twenty-minute ballet sequence. Cardiff’s wonderfully fluid camera and lustrous Technicolor photography are every bit the equal of his two previous Powell-Pressburger collaborations—and they perfectly capture the story’s fairy-tale origins. The film follows the trajectory of young English ballerina Victoria Page (Moira Shearer), whose tremendous talent and ambition find their match in producer Boris Lermontov (Anton Walbrook) and composer Julian Craster (Marius Goring), with whom she collaborates on a production of Hans Christian Andersen’s *The red shoes*. Soon, a blossoming

romance threatens the relationship among the three—and tragedy grows inevitable.” *Jonathan L Knapp, Pacific Film Archive*

THE PRINCESS BRIDE (1987) PG

Fri 10 Jan 8.15pm and Sat 15 Feb 1.00pm / Cinema A

35mm | colour | Dolby | 98 min. | USA | director: Rob Reiner | producers: Rob Reiner, Andrew Scheinman | script: William Goldman | cinematographer: Adrian Biddle | editor: Robert Leighton | cast: Cary Elwes, Mandy Patinkin, Chris Sarandon, André the Giant, Robin Wright | music: Michael Dittrick | production company: Act III Communications, Buttercup Films Ltd., The Princess Bride Ltd. | print source/rights: Roadshow Entertainment | screening format: DCP

“Adapted for the screen by William Goldman from his equally hysterical and brilliant novel, director by Rob Reiner brought to the screen a modern day classic filled with memorable performances, sharp wit, derring-do, and heaping helpings of romance. Thoroughly tongue-in-cheek and forever quotable, THE PRINCESS BRIDE is filled with iconic characters and moments: the Dread Pirate Roberts, insanity-inducing cliffs, a wily Sicilian, a six-fingered count, a friendly giant, the Fire Swamp, and the ultimate story of ‘Wuv, True Wuv’ as read to us by that most lovable of grandpas, Peter Falk.” *Seattle International Film Festival*

BARBE BLEUE (BLUEBEARD) (2009) Ages 18+

Fri 21 Feb 8.15pm / Cinema A

35mm | colour | stereo | 80 min. | France | French (English subtitles) | director/script: Catherine Breillat | producer: Sylvette Frydman, Jean-François Lepetit | based on the fairytale *La barbe bleue* by Charles Perrault | cinematographer: Vilko Filac | editor: Pascale Chavance | cast: Dominique Thomas, Lola Créton, Daphné Baiwir | production company: Flach Film, CB Films, Arte France | print source/rights: Pyramide Films | screening format: HDcam

“France’s masterful Catherine Breillat returns with this playful, intoxicating and highly personal rumination on Charles Perrault’s 17th-century fairytale about a gloomy nobleman with a penchant for murdering his wives. In a safe bourgeois home, sometime in the 1950s, two young sisters withdraw to the attic for repeated readings of the titillating tale. The younger of the two, Catherine, reads aloud to frighten both herself and her more timid sibling with the evocative power of Perrault’s brisk pages. The story’s ogre (a lugubriously corporeal yet canny Dominique Thomas) appears a veritable mountain beside his slender virgin bride (the sparkling, effortlessly voluptuous Lola Creton), whose name, Marie-Catherine, echoes that of our young reader as well as the filmmaker herself. This young but gritty beauty will undo the strangely attractive monster with the sheer frank force of her nature. Breillat brings forward and mingles in a deliberately jarring fashion the palpable sensuousness of two worlds—the

fairytale and childhood—to capture provocatively, and with more than a little silent laughter, a seminal moment at work in the terror of children’s stories: enough for a lifetime of fantasies; a lifetime to murder and create.” *Robert Avila, San Francisco International Film Festival*

*Animals and shapeshifting:* celebrating depictions of animals in folklore, these films feature anthropomorphic animals with human character traits and protagonists who have been physically transformed, voluntarily or not, into animal form through magical intervention. From the endearing fable of the sheep-herding pig *BABE* (1995) to the tortured prince bound in the body of a beast in the fairytale *BEAUTY AND THE BEAST* (1946), these animal forms provide the plot device and moral.

LA BELLE ET LA BÊTE (*BEAUTY AND THE BEAST*) (1946) PG

Fri 21 Feb 6.00pm and Sun 9 Mar 2.30pm / Cinema A

35mm (restoration) | black and white | mono | 96 min. | France | French (subtitles) | director: Jean Cocteau | producer: André Paulvé | script: Jean Cocteau | story by Jean Cocteau, Jeanne-Marie Leprince de Beaumont | cinematographer: Henri Alekan | editor: Claude Ibéria | cast: Jean Marais, Josette Day | music: Georges Auric | production company: Discina | print source/rights: Société Nouvelle de Cinématographie

New 35mm print.

“Jean Cocteau’s classic remains one of the cinema’s most enchanting and sensuous excursions into the realm of poetic fantasy. It is the story of Belle (Josette Day), who, in order to save her father, agrees to live with the hideous Beast (Jean Marais). Slowly, she grows to feel some emotion for him, and her love transforms him. With its superb cinematography by Henri Alékan, splendid makeup creations, and fantastic sets, *BEAUTY AND THE BEAST* is a feast for the fairy-tale faithful. But Cocteau reverses the happy ending by making the Beast’s transformation a cause for regret. ‘My aim’, he said, ‘would be to make the Beast so human, so sympathetic, so superior to men, that his transformation into Prince Charming would come as a terrible blow to Beauty, condemning her to a humdrum marriage and a future that is summed up in that last sentence of all fairy tales: And they had many children.’” *Pacific Film Archive*

EL LABERINTO DEL FAUNO (*PAN’S LABYRINTH*) (2006) MA15+

Fri 28 Feb 8.15pm and Wed 5 Mar 6.00pm / Cinema A

35mm | colour | Dolby digital | 119 min. | Spain/Mexico | Spanish (English subtitles) | director/script: Guillermo del Toro | cinematographer: Guillermo Navarro | editor: Bernat Vilaplan | production company: Estudios Picasso, Tequila Gang, Esperanto Filmoj | print source/rights: Hopscotch Films

“The film takes place during Franco’s time and thus deals with fascism. To me, fascism is the representation of total horror and is, therefore, a perfect theme for an adult fairytale. In fact, it is, above all, a form of repression of innocence and thus of childhood, which consumes a person’s soul before it consumes his body.” *Guillermo del Toro*

“PAN’S LABYRINTH is undoubtedly one of the most beautifully brutal films produced in the last decade and beyond. Ofelia, a young girl enchanted by fairy tales, moves in with her sadistic stepfather, a captain for the Spanish army, as her mother enters the final months of pregnancy. One night, a fairy guides her through a labyrinth to meet a faun, who tells her she is a princess. However, before she is allowed into their alternative world, she must pass 3 grueling tests to prove herself worthy.

PAN’S LABYRINTH is a fairy tale like no other; bleak, ruthless and violent, but mesmerising, magical and extraordinary all the same. It is a dark masterpiece, where death lurks around every corner and where innocence collides with horror, corruption and violence. The historical drama subplot of the film complements the fantasy as they seamlessly weave in and out of each other, giving the magical elements an incredibly, and sometimes disturbingly, realistic dimension. And it’s not just the visuals that are wonderfully executed, as every other aspect of the film is tuned to perfection, establishing PAN’S LABYRINTH as one of the filmic highlights of the decade.” *Raindance Film Festival*

*Through the looking glass*: drawing on the classic European fairytales, these films present the stories through another cultural lens. The program includes CINDERELLA MOON (2012) a film based on the Chinese tale *Ye Xian* (768 A.D.), on the earliest known literary version of *Cinderella*, the thrillers CINDERELLA (2006) and HANSEL AND GRETEL (2007) from Korea, and PONYO (2008) an eco-inspired spin on the Little Mermaid from Japan.

HENJEL GWA GEURETEL (HANSEL AND GRETEL) 2007 Ages 18+

Fri 14 Feb 6.00pm and Wed 19 Feb 8.15pm / Cinema A

35mm | colour | Dolby | 117 min. | South Korea | Korean (English subtitles) | director: Yim Pil-sung | producer: Kang Young-mo | script: Kim Min-sook, Yim Pil-sung | cinematographer: Kim Ji-yong | editor: Kim Sun-min | cast: Cheon Jeong-myeong, Jang Young-nam, Jin Ji-hee | music: Lee Byung-woo | production company: Barunson Film Division, CJ Entertainment | print source/rights: Finecut

“When Eun-son (Jeong-myeong) has a car accident he find himself in the care of three strange children in the depths of a forest. His new guardians turn out not to have his best interests at heart... Yim Pil-Sung’s feature is the stand-out Korean film—combining the left-centre whimsy of Park Chan-Wook’s I’M A CYBORG with the haunting darkness of PAN’S LABYRINTH. The story, which filters that most traditional of European fairy tales through Asian sensibilities, traces the (mis)fortunes of a man whose car crash leads him into the care of three terrifying kids in the 'House Of Happy Children' deep in the woods. Genuinely ghoulish and grim in the best Brothers Grimm tradition.’ *Empire Magazine*

GAKE NO UE NO PONYO (PONYO ON A CLIFF BY THE SEA) (2008) G

Sun 16 Feb 3.30pm / Cinema A

35mm | colour | Dolby digital | 100 min. | Japan | Japanese (English subtitles) | director/script: Hayao Miyazaki | art director: Noboru Yoshida | cinematographer: Atsushi Okui | editors: Hayao Miyazaki, Takeshi Seyama | music: Jô Hisaishi | production company: Studio Ghibli | print source/rights: Madman Entertainment

A charming eco-inspired spin on Hans Christian Andersen's *Little Mermaid*, "...Ponyo (pronounced 'Po-Nyo') is a bright red piscine princess. After running—well, swimming—away from home, she becomes stranded on a beach and meets five-year-old boy Sosuke. He lives in a house on a cliff in a magical world inspired by a town in the real life Setonaikai National Park in Japan. Ponyo's father has her brought home by the wave demons, but she yearns to become human so she can be with Sosuke and live happily, if a little oddly, ever after." *nzflicks.co.nz*

*Into the woods*: combining elements of fairytale with surrealistic and poetic filmmaking, this selection of films seeks to question, dislodge and deconstruct the fairytale. Alongside cult classics VALERIE AND HER WEEK OF WONDERS (1969) and LITTLE OTIK (2001), the program also features the extraordinary puppet animation THE PIED PIPER OF HAMELIN (1985).

NĚCO Z ALENKY (ALICE) (1988) M

Fri 7 Feb 6.00pm and Wed 12 Feb 8.30pm / Cinema A

16mm | colour | mono | 86 min. | Czechoslovakia/UK/Germany | Czech (English subtitles) | director/script: Jan Švankmajer | based on the novel *Alice's adventures in Wonderland* by Lewis Carroll [sic] | cinematographer: Svatopluk Malý | editor: Marie Zemanová | animator: Bedřich Glaser | print source/rights: Athanor | screening format: 35mm

"When Alice follows the White Rabbit into Wonderland, so begins this dream expedition into the astonishing landscape of childhood, through many dangerous adventures, and ultimately to Alice's trial before the King and Queen of Hearts. Jan Švankmajer has created a masterpiece of cinema, a strikingly original interpretation of Lewis Carroll's classic tale. Švankmajer's ALICE remains true to the absurdity of Carroll's original, but bears the stamp of his own distinctive style and obsessions. Combining techniques of animation and live action, he gives a new and fascinating dimension to the classic tale of childhood fantasies." *Siren Visual Entertainment*

OTESÁNEK (LITTLE OTIK) (2001) MA15+

Fri 7 Feb 8.00pm and Wed 12 Feb 6.00pm / Cinema A

35mm | colour | Dolby digital | 132 min. | Czech Republic/UK/Japan | Czech (English subtitles) | director/script: Jan Švankmajer | based on the fairytale by Karel Jaromír Erben | cinematographer: Juraj Galváneek | editor: Marie Zemanová | animators: Bedřich Glaser, Martin Kublák | print source/rights: Athanor

“Surrealist master Jan Švankmajer brings a famous Czech legend eerily to life in the darkly hilarious cautionary tale of Otesánek. An ordinary couple, Karel and Bozena, are unable to conceive a child. When Karel digs up a tree root and whittles something vaguely resembling a human baby, Bozena's maternal longings transform the stump into a living creature with a (literally) monstrous appetite that can't be met with baby formula. Švankmajer brilliantly mixes his wicked humor with his subversive politics and love of mythology into a stunning live-action fable for our times.” *Zeitgeist Films*

THE PIANO TUNER OF EARTHQUAKES (2005) Ages 18+

Sat 8 Feb 1.00pm / Cinema A

35mm | colour and black and white | Dolby digital | 99 min. | Germany/UK/France | Portuguese, English | directors: Stephen Quay, Timothy Quay | producer: Hengameh Panahi | script: Alan Passes, Stephen Quay, Timothy Quay | cinematographer: Nicholas D. Knowland | editor: Simon Laurie | cast: Amira Casar, Gottfried John, Assumpta Serna | music: Christopher Slaski | production company: Arte, Koninck Studios, Lumen Films, Mediopolis Film- und Fernsehenproduktion, ZDF, Arte France Cinéma | print source/rights: Tamasa Distribution

“The Quay brothers are two of the most incorruptible and imaginative artists to have come out of modern animation cinema. In their second feature they apply their stop-motion techniques to the morbid Gothic tale of an opera singer kidnapped by a sinister doctor who wants to turn her into an automaton. Felisberto Fernandez is a piano tuner of exceptional skill, hired by Dr. Emmanuel Droz to come to a remote clinic to clean and refurbish Droz's seven automatons. Droz wants the work done quickly, in time for an opera he's staging for himself. Fernandez's attentions are captured by two women at the clinic, Assumpta, the manager, and Malvina van Stille, a patient who is also a superb singer.” *San Sebastian Film Festival*

*Catch a fairy by the tale:* drawing on the aura of the fairytale, the films in this program strand sidestep the retelling of any single tale and instead interweave fairytale fragments with elements of other genres. While not true fairytales, their use of fairytale archetypes and tropes compliments and renews the genre.

JANHWA, HONGRYEON (A TALE OF TWO SISTERS) (2003) MA15+

Fri 14 Feb 8.30pm and Wed 19 Feb 6.00pm / cinema A

35mm | colour | Dolby digital | 115 min. | South Korea | Korean (English subtitles) | director: Kim Jee-woon | producer: Jeong-wan Oh | script: Kim Jee-woon | cinematographer: Mo-gae Lee | editor: Hyeon-mi Lee | cast: Kap-su Kim, Jung-ah Yum, Su-jeong Lim | music: Byung-woo Lee | production company: Bom Film Productions Co., Masulpiri Films | print source: People in Communications | rights: Aztec International Entertainment

“As countless Asian psychological horror films find their way to the American multiplexes as Hollywood remakes, this screening marks an opportunity to see a true original. When two little girls are sent to live

with their wicked step mother in the country, strange events occur. Director Kim Ji-woon spends most of his film focussed on the quiet, stately rhythms of family life before making an audacious, surrealist turn. Jung-ah Yum gives a manic performance as the step mother on par with Bette Davis in *WHATEVER HAPPENED TO BABY JANE?* and Fay Dunaway in *MOMMIE DEAREST.*" *Harvard Film Archive*

**GASLIGHT (1944) PG**

Sun 23 Feb 1.00pm and Wed 26 Feb 6.00pm / Cinema A

35mm | black and white | 114 min. | USA | English | director: George Cukor | producer: Arthur Hornblower Jr. | script: John van Druten, Walter Reisch, John L. Balderston | cinematographer: Joseph Ruttenberg | editor: Ralph E. Winters | cast: Charles Boyer, Ingrid Bergman, Joseph Cotton | music: Bronislau Kaper | production company: Metro-Goldwyn-Mayer | print source/rights: Chapel Distribution

A Bluebeard inspired tale *GASLIGHT*'s "Ingrid Bergman won her first of three Oscars for this suspense thriller, crafted with surprising tautness by director George Cukor. Bergman stars as Paula Alquist, a late 19th century English singer studying music in Italy. However, Paula abandons her studies because she's fallen in love with dapper, handsome Gregory Anton (Charles Boyer). The couple marries and returns to the U.K. and a home inherited by Paula from her aunt, herself a famous singer, who was mysteriously murdered in the house ten years before. Once they have moved in, Gregory, who is in reality a jewel thief and the murderer of Paula's aunt, launches a campaign of terror designed to drive his new bride insane. Though Paula is certain that she sees the house's gaslights dim every evening and that there are strange noises coming from the attic, Gregory convinces Paula that she's imagining things. Gregory's efforts to make Paula unstable are aided by an impertinent maid, Nancy (teenager Angela Lansbury in her feature film debut). Meanwhile, a Scotland Yard inspector, Brian Cameron (Joseph Cotten), becomes suspicious of Gregory and sympathetic to Paula's plight." *Karl Williams, New York Times*

**THE NIGHT OF THE HUNTER (1955) M**

Wed 5 Feb 6.00pm and Sun 23 Feb 3.15pm / Cinema A

35mm | black and white | mono | 93 min. | USA | English | director: Charles Laughton | script: James Agee | original story: Davis Grubb | cinematographer: Stanley Cortez | editor: Robert Golden | production company: Paul Gregory Productions | print source/rights: Park Circus | screening format: DCP (restoration)

A crazed and deadly preacher (Robert Mitchum) chases two children across a Gothic southern landscape in a story saturated in allegory and shimmering, poetic atmosphere. Lillian Gish stands as the children's protector, fighting off one kind of old-time religion with another. A box office failure on its release, Laughton's film is now widely considered his masterwork.

SUSPIRIA (1977) R18+

Fri 28 Feb 6.00pm and Wed 5 Mar 8.15pm / Cinema A

35mm | mono | colour | 98 min. | Italy | Italian | director: Dario Argento | producer: Claudio Argento | script: Dario Argento, Daria Nicolodi | based on book *Suspiria de profundis* by Thomas De Quincey | cinematographer: Luciano Tovoli | editor: Franco Fraticelli | cast: Jessica Harper, Stefania Casini, Flavio Bucci | music: Dario Argento | production company: Seda Spettacoli | print source/rights: Visual Factory UK

Heavily influenced by *SNOW WHITE AND THE SEVEN DWARFS*, "SUSPIRIA is widely regarded as the magnum opus of Dario Argento, shock maestro of the Italian film genre known as giallo (a stylish mix of mystery, horror and, often, eroticism that takes its name—literally, 'yellow'—from the lurid yellow covers of Italian pulp-fiction paperbacks). American cult actress Jessica Harper plays a young ballet student newly arrived at a prestigious German dance academy plagued by a murderous coven of witches. Argento choreographs a stomach-churning, sensory-overload ballet of bravura technique, vivid colour and surreal, bloody mayhem. The score is by Italian prog rockers Goblin. 'Never has gratuitous bloodletting seemed so ornately beautiful...Long admired in cult circles, SUSPIRIA stands as one of the most visually striking horror films ever made, and the high watermark of a first-rate splatter stylist' (Scott Tobias, *The Onion*). 'Argento's masterpiece pulses with *profondo rosso*... Argento has yet to top the spectacular overture of driving rain and double homicide...[But] Argento's delectation in female suffering [is] a possible stumbling block for any newcomer to his work' (*Jessica Winter, The Rough Guide to Film*)."  
*The Cinémathèque*

CA

## **Bophana Audiovisual Research Center, Phnom Penh**

### ***temporary exhibition***

Nos expositions mettent régulièrement en valeur nos collections. Elles sont aussi un moyen de présenter des réflexions d'artistes autour du passé ou plus largement autour de questions de société ou d'histoire. Nous accompagnons ces expositions par des programmes de projections et de conférences spécifiques.

- *Jorng Jam* (January 25 - February 8, 2014) brings together artists and members of the Cambodian community to reclaim, reinvent and remember their family photographs and stories from Cambodia's vibrant past. Each artist takes a journey to investigate, connect and re-interpret another persons' vibrant past in order to create their own new works relating to contemporary Cambodian life. This is an Asianlink Arts Residency Project supported by Arts Queensland and is part of the 2014 Our City Festival.

### ***series***

- *Ciné samedi*

Le *Ciné samedi* est un programme de projections hebdomadaire qui a pour objectif de faire connaître les films de notre base d'archives ainsi que ceux de collections privées. Les projections sont gratuites.

Elles ont lieu tous les samedis après-midi, à 17h, dans la salle de cinéma du centre Bophana. Des réalisateurs sont régulièrement invités à rencontrer le public.

Tous les samedis à 17h dans la salle de projection de Bophana

Program of films screened in February 2014:

CAMBODGE 1965 (February 1)

Réalisé par Norodom Sihanouk | 56min | 1965 | version française

Ce documentaire présente le développement des infrastructures, de l'éducation, l'économie, la santé publique, l'agriculture, l'industrie par le Sangkum Reastr Niyum.

compilation program *Saint-Valentin* (February 8)

SAINT-VALENTIN

Produit par TVK | 30min | 2011 | version khmère

Au Cambodge, la Saint-Valentin s'appelle «le jour de l'amour». Mais, les Cambodgiens traditionnels voient un symbole sinistre caché derrière les cœurs et les fleurs. Quand les déclarations amoureuses mènent aux rapports sexuels non protégés, une intervention innocente de Cupidon et de ses flèches peut se transformer en problème social.

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#### AMOUR DE SAINT- VALENTIN

Réalisé par Hak Gentrymen | 30min | 2012 | version khmère sous-titrée en anglais

Un court-métrage tourné pendant la Saint-Valentin et créé par un réalisateur débutant qui souhaite faire plaisir à ses amis grâce à ce film.

#### FEU SANS FUMÉE (February 15)

Produit par WMC | 53min | 2013 | version khmère sous-titrée en anglais

Un film éducatif sur le problème de la violence conjugale. Phak Lov croit des hommes ivres qui disent que sa femme aime toujours son ex-mari. Il va alors tenter de la tuer, mais il est arrêté par la police. En prison, il se rend compte qu'il a une bonne épouse et regrette son geste.

#### Production du régime Khmers rouges; POL POT (February 22, 2014)

Film tourné par les Khmers rouges

Produit par la télévision de Pathé, 21min, 1978, version khmère

Ce film constitue le premier document officiel diffusé par les Khmers rouges sur le Cambodge. Il met en scène une vision triomphante du régime: les grands travaux, l'agriculture, l'industrie, le sort des enfants y sont présentés de façon positive.

#### POL POT

Réalisé par Adrian Maben | 60min | 2001 | version khmère

Ce documentaire propose un portrait de Pol Pot, de son vrai nom, Saloth Sar, Premier Ministre du Kampuchéa démocratique et leader des khmers rouges. Son histoire personnelle est retracée depuis son enfance jusqu'à sa mort.

#### • *Ciné Club* (February 9, 23)

Le Ciné Club permet aux jeunes Cambodgiens passionnés de cinéma de découvrir, un samedi sur deux, un vaste répertoire de films réalisés partout dans le monde. Présentés par un invité spécial, ces films sont l'occasion de débats et d'échanges d'idées. Le Ciné Club organise aussi ponctuellement de véritables formations pratiques aux métiers du cinéma comme par exemple l'écriture de scripts.

Un samedi sur deux à 18H dans la salle de projection du centre Bophana

#### Program of films in February 2014:

compilation program *Short film critics* (February 9)

#### SENIOR'S LOVE

Directed by Chhoy, 15min, 2013, Khmer with English subtitles

A student girl found a book on the street and she thinks it's a senior's book. She post this news on a tree. Then, she get reply from the senior that he want to get it back. She and him always chat on this tree and make her fall in love with him. Finally, the man who come to take this book, it's not her senior. [sic]

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#### TRUE LOVE NEVER END

Directed by Ma Chanpahna, 14min, 2013, Khmer with English subtitles

Someone say the loyalty is a foolish but this foolish person still keep forward to face their obstacle in life. Finally, he get the true love. [sic]

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#### THE LOCK

Directed by Kon Khmer Koun Khmer, 8min, 2013, Khmer with English subtitles

A girl locks up the door with a man in the office. Tomorrow morning, she comes to office and she acts like she didn't lock a man in the office. Then, she get a bad dream... [sic]

February 23, 2014:

compilation program *Filmcamp trip short films*

10min, 2013, Khmer with English subtitles

4 short films directed by young filmmakers; Sam Tola, Seang Virak, Ran Rotha and Phan Chansey during the Filmcamp trip in 2013.

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#### 13<sup>TH</sup> JULY, THE TIME MACHINE

Directed by Heng Lim, 15min, 2013, Khmer with English subtitles

A young photographer took by chance a picture of his friend's accident. Knowing that he failed to provide assistance to his friend, he returned to the past with the help of a time machine to try to help his friend. But it is impossible to change the past.

## British Film Institute-National Film & Television Archive, London

### *temporary exhibition*

- *Derek Jarman: strange magick* (January 23–March 30, 2014)

A selection of Jarman's famous notebooks alongside photographs and designs that showcase the filmmaker's long-standing fascination with magic, myth and religion.

Magic infuses the films of Derek Jarman, from his early Super8 films through to features such as *JUBILEE* (1978) and *THE TEMPEST* (1979). Alchemists, astrologers and saints are as prevalent as punks, painters and poets, with old and new worlds frequently colliding to produce something visionary and strikingly unique. This exhibition features a selection of Jarman's famous notebooks—themselves akin to spell books—alongside photographs and designs that showcase the filmmaker's long-standing fascination with magic, myth and religion.

### *one-off*

- *preview* *THE INVISIBLE WOMAN* (February 4, 2014)

UK 2013. Dir Ralph Fiennes. With Ralph Fiennes, Felicity Jones, Kristin Scott Thomas, Tom Hollander. 111min. Digital. Cert tbc. Courtesy of Lionsgate Pictures

The secret love story of aspiring young actress Nelly Ternan and Charles Dickens, at the height of his career. Fiennes' nuanced direction of Abi Morgan's (*SHAME*) screenplay illuminates the exquisite pain of their affair: the moral dilemma for Dickens, and the sense of entrapment for Nelly as she's forced to keep their love clandestine. This restrained and intimate romance gracefully lays bare the gender politics of the era.

- *preview* *DALLAS BUYERS CLUB* (February 5, 2014)

USA 2013. Dir Jean-Marc Vallée. With Matthew McConaughey, Jared Leto, Jennifer Garner. 117min. Courtesy of Entertainment One UK

McConaughey is astounding in the role of real-life rodeo hot shot Ronald Woodruff, who tested positive for HIV in 1985. Living a rough and ready trailer park life, filled with drug use and rodeo groupies, Ron is shocked by his diagnosis and angered by the lack of treatment available in the US. Setting up a 'Buyers Club' by selling unlicensed drugs from around the world, he becomes a local hero. Vallée's film is warm-hearted and often funny, with a stellar cast.

- *Valentine's Day screening* (February 14, 2014)

Join us for a variety of filmic interpretations of love on 14 Feb.

preview ONLY LOVERS LEFT ALIVE

USA 2013. Dir Jim Jarmusch. With Tilda Swinton, Tom Hiddleston, Mia Wasikowska, John Hurt. 123min. Digital. 15. Courtesy of Soda Pictures

Adam, a rock-star recluse living in the ruins of Detroit, calls for Eve, a prolific consumer of fine literature, to visit him from Tangier. He's come to a crisis of boredom, no longer able to interact with the zombies (humans) that love his music. She gathers supplies for the journey, including a bottle of 'the good stuff'. Languorous, with deadpan wit and flawless performances, Jarmusch's take on vampiric eternal life is utterly wonderful, and a perfect continuation of BFI Gothic: *Love is a Devil*.

preview (new print) FUNNY FACE

USA 1957. Dir Stanley Donen. With Fred Astaire, Audrey Hepburn, Kay Thompson. 103min. Digital. U. A Park Circus release

Long before *THE DEVIL WEARS PRADA* and *UGLY BETTY* there was Paramount's *FUNNY FACE*—a delicious, tongue-in-cheek nod to the fashion world—which has, thanks to Stanley Donen at the helm, all the traits of a classic MGM musical.

Although getting a little long in the tooth to play the romantic lead, Fred Astaire loses none of that modest charm that gives him such on-screen magnetism. He plays a fashion photographer who discovers a fresh face in 'plain' bookshop clerk Jo (Audrey Hepburn). She's whisked off to Paris for a fashion shoot with the intent of making her a novel cover girl, but she's far more interested in the beatniks in the smoky bars (where Hepburn reveals her dancing talents) than in donning an endless array of glamorous dresses. The film features sublime Gershwin-Roger Edens songs and we hear, a few years before she was notoriously dubbed in *MY FAIR LADY*, Hepburn singing (albeit Rex Harrison-style) an achingly exquisite rendition of 'How long has this been going on?' Together with Astaire (the Gershwins' singer of choice), their melodious duets tug on the heartstrings. It's Kay Thompson's wickedly droll magazine editor, however, who pretty much steals the whole film with the gloriously camp number 'Think pink'.

*(Heather Osborn)*

MARGARITA

Canada 2012. Dir Laurie Colbert, Dominique Cardona. With Nicola Correia-Damude, Christine Horne, Claire Lautier. 91min. Digital. 15

That old adage "you don't know what you've got 'til it's gone" is the driving force behind this charming romantic comedy from Canada-based queer directors Colbert and Cardona. When cash-strapped power couple Ben and Gail have to let their nanny Margarita go, a chain of events is set in motion that makes

everyone, especially Margarita's commitment-phobic girlfriend Jane, realise what it is they are about to lose. A delightful film about love, life and what people really mean to each other.

#### OUT IN THE DARK

Israel-USA 2012. Dir Michael Mayer. With Nicholas Jacob, Michael Aloni, Jameel Khouri. 95min. Digital. EST. 15

One of the hits of last year's BFI London Lesbian & Gay Film Festival, this beautifully made and acted film focuses on the perils of love between two young men who come from different sides of the Israel-Palestine conflict. Nimr, a Palestinian graduate student meets Roy, an Israeli lawyer, in a club. Passions and political tensions collide as the young men are forced to confront the realities of their love and their seemingly impossible situation.

- *Lord of the Rings trilogy-all-nighter* (February 14-15, 2014) [at BFI-IMAX]

Spend a night in Middle Earth.

Starts Friday 14th February, starting at 23:50, running until 10:30am on Saturday 15th February  
Back by popular demand all three films will be shown in their original theatrical 35mm versions (NB. not 3D, IMAX or IMAX DMR) and the image will fill approximately one third of the giant screen.

Approximate timings are:

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001) - 23:50 - 02:48

Interval (30 mins)

THE LORD OF THE RINGS: TWO TOWERS (2002) - 03:20 - 06:19

Interval (30 mins)

THE LORD OF THE RINGS: THE RETURN OF THE KING (2003) - 06:50 - 10:11

- *preview COMMON* (February 20, 2014)

LA Productions for BBC One 2013. Dir David Blair. With Nico Mirallegro, Daniel Mays, Susan Lynch, Jodhi May. 90min

Renowned writer Jimmy McGovern follows on from acclaimed dramas HILLSBOROUGH and DOCKERS with his customary zeal for giving a voice to the unheard. COMMON examines the potential for injustice with the Joint Enterprise or 'Common Purpose' rule; a young man gives friends an impromptu lift to a pizza parlour and finds himself charged with murder.

[**event**] + Q&A with Jimmy McGovern, producer Colin McKeown, director David Blair plus cast

- *preview THE GRAND BUDAPEST HOTEL* (February 25, 2014)

USA-Germany 2014. Dir Wes Anderson. With Ralph Fiennes, Saoirse Ronan, Tilda Swinton, Tony Revolori. Min & cert tbc. Courtesy of Fox International

Monsieur Gustave is the stuff of legend as the concierge at the Grand Budapest Hotel. Every guest gets his full attention and is treated as a personal friend, and as he himself says "I sleep with all of my

friends.” Lobby boy Zero calls on the concierge to be his mentor, and joins him in the battle for an enormous fortune gifted to Gustave by a regular guest. Wes Anderson brings together a spectacular cast for this tale set between the two world wars.

- *BUG 41: the evolution of music video* (February 28, 2014)

The mighty BUG returns for 2014, with another selection of fine cinematic and sonic fruits to nourish your cultural souls. Adam ‘Dr Buckles’ Buxton is taking a year out, so we’re lining up a series of exciting mystery guests to step in and take the bridge of the USS BUG and captain us to where no man has gone before. Well, maybe not that far, but you get the drift. Please check the BFI website for announcements and remember to book early to avoid disappointment!

28 February, 18:30 and 20:45

### ***release***

- GRAVITY (from November 7, 2013) [at BFI IMAX]

Sandra Bullock and George Clooney star in cliff-hanging sci-fi thriller GRAVITY as two astronauts whose worst nightmare comes true.

Stranded outside their stricken craft on a spacewalk with all links to earth severed, they are completely alone and must use their combined experience to save themselves...But with both oxygen and hope dwindling, is the only way to get back to drift further into the abyss?

GRAVITY is directed by Alfonso Cuarón (CHILDREN OF MEN).

Odeon recommends GRAVITY in RealD 3D. Digital RealD 3D technology brings you a wonderfully immersive experience: stunning 3D imagery and crystal-clear surround sound that puts you right at the heart of the film

- JERUSALEM (from January 17, 2014) [at BFI-MAX]

Jerusalem: sacred to half the people on earth; fought over more than any other place in history; conquered and destroyed, rebuilt and reinvented repeatedly over 5,000 years.

Now, for the first-time ever, a new giant screen film adventure immerses audiences in a spectacular cinematic journey—soaring high above the Holy Land and plunging deep into the vibrant Old City—so they can experience as never before the iconic sites cherished by billions. JERUSALEM is a breathtaking new film that explores on a grand scale the intersection of science, history and religion in this ancient, enigmatic place.

Narrated by Benedict Cumberbatch JERUSALEM gives audiences a rare glimpse of the storied city, as well as exclusive access to iconic holy sites—including the Western Wall, the Dome of the Rock, the

Church of the Holy Sepulchre, the Jordan River, the Sea of Galilee, and the mountain fortress of Masada—and to little-known parts of the region.

- JACK RYAN: SHADOW RECRUIT (from January 24, 2014) [at BFI-IMAX]

In spy thriller JACK RYAN, Chris Pine takes centre stage as a young CIA analyst trying to thwart a Russian terrorist attack that will destroy the U.S. economy

Chris Pine follows in the footsteps of Alec Baldwin, Harrison Ford and Ben Affleck as he steps into the role of Tom Clancy's famous CIA analyst Jack Ryan. This modern-day reboot will follow the young hero as he attempts to reveal a Russian terrorist plot that could bring about the demise of the U.S. economy.

JACK RYAN is directed by Kenneth Branagh, who also acts in the film alongside Keira Knightley and Kevin Costner.

- NIGHT OF THE HUNTER (February 1-6, 2014)

USA 1955. Dir Charles Laughton. With Robert Mitchum, Lillian Gish, Shelley Winters, Billy Chapin. 92min. Digital. 12A. A Park Circus release

One of the strangest—and greatest—films ever to emerge from Hollywood, Charles Laughton's sole outing as director is a towering achievement, marvellously expressive in its highly imaginative use of cinematic poetry.

Adapted by James Agee from Davis Grubb's novel, the film follows the ruthless efforts of rogue preacher Harry Powell (Robert Mitchum) to lay his hands on a fortune stolen by a man he met in prison. He decides to charm the man's widow (Shelley Winters) and two young children—but reckons without the boy's resistance... Laughton's lyrical depiction of Depression-era America, with its tantalising echoes of Twain's tales of riverside life, is further enriched by Stanley Cortez's Expressionist lighting (which renders many of the interiors nightmarishly claustrophobic) and by moments of dreamlike surrealism—most memorably a quite magical boat-trip scene. This remarkably coherent blending of visual styles pushes the film into a realm of fairy tale and parable—a realm enhanced by appropriately intense performances from Mitchum, Winters and Lillian Gish (magnificent as the embodiment of goodness). The result is at once frightening, funny and very, very beautiful. (*Geoff Andrew*)

(Cont. from January)

- ROBOCOP (February 11-13, 2014) [(at BFI-IMAX)]

The classic '80s action film is re-imagined in this ROBOCOP remake, which tells the tale of a cop turned crime-fighting cyborg.

Set in 2028 in Detroit, Joel Kinnaman takes the lead as a cop who is injured in the line of duty. While he's on the brink of death, the powers that be at multinational corporation OmniCorp seize the opportunity to transform him into a law-enforcing hybrid that is part man, part machine...before sending him back out onto the mean streets.

ROBOCOP is directed by José Padilha (ELITE SQUAD).

NEWS: The ROBOCOP World premiere was held at London's BFI IMAX presented by ODEON

- LIFT TO THE SCAFFOLD [ASCENSEUR POUR L'ÉCHAFAUD] (from February 7, 2014) [at Southbank location]

In one of the seminal French films of the 1950s, a handsome veteran of the Indo-China and Algerian Wars (Maurice Ronet) and his lover (Jeanne Moreau) plan the murder of her arms-manufacturer husband. But on his way from the crime scene he's trapped in a lift, she anxiously walks the night streets of Paris waiting for him, and a teenage couple steal his car and gun for a reckless joyride.

Influenced by Hitchcock and Bresson, Malle consciously puts his individual stamp on an adaptation of an ingenious but otherwise conventional roman noir, much influenced by DOUBLE INDEMNITY. His co-screenwriter was a leading rightwing literary novelist, Roger Nimier.

Miles Davis was persuaded to provide a superb score improvised in a single night, and for the high contrast black-and-white look Malle engaged the brilliant cinematographer Henri Decaë, who went on to shoot the first films of Chabrol and Truffaut. This triumphant feature debut helped turn Moreau into an iconic star, introduced the key themes that recurred in Malle's work over the next 30-odd years and can be seen as the first movie of the Nouvelle Vague. (*Philip French*)

### ***retrospective***

- *In the studio* (February 1-12, 14-28, 2014)

TEENAGE (February 1-6)

USA 2013. Dir Matt Wolf. 78min. Digital. Cert tbc. A Soda Pictures release

Matt Wolf follows his acclaimed documentary WILD COMBINATION: A PORTRAIT OF ARTHUR RUSSELL with this fresh look at the energy and angst of adolescence. Based on Jon Savage's book *Teenage: the creation of youth*, the film captures milestones in youth culture from some of the brightest and darkest moments of recent history. Skilfully constructed from stunning footage from the beginning of the 20th century up to the end of the 1940s, Wolf's film finds a thousand different ways to escape adult oppression and influence society, culture and politics.

(cont. from January)

PHILOMENA (February 1-12)

UK 2013. Dir Stephen Frears. With Judi Dench, Steve Coogan, Ruth McCabe. 98min. Digital. 12A

Another of Frears' perfectly balanced blends of heartfelt drama, droll wit and astute social commentary, this chronicles the attempts of journalist Martin Sixsmith to help—and get a story out of—Philomena, an elderly Irish Catholic trying to discover what became of the illegitimate son she was forced to give up for adoption decades ago. Sidestepping sentimentality, Judi Dench and Steve Coogan give nuanced performances as the duo following a trail of clues that leads from rural Ireland and beyond.

The screening on Sun 9 Feb 16:20 will have subtitles for the hearing impaired  
(cont. from January)

BLUE IS THE WARMEST COLOUR [LA VIE D'ADÈLE] (February 14-27)

France-Belg-Spain 2013. Dir Abdellatif Kechiche. With Léa Seydoux, Adèle Exarchopoulos, Salim Kechiouche. 179min. Digital. EST. 18

Kechiche's Cannes Palme d'or-winner focuses on the life—and particularly the love life—of a young woman (Exarchopoulos), uncertain about her boyfriend and smitten by an older, blue-haired artist (Seydoux). As she embarks upon a passionate relationship with the latter—both sexually and as a creative muse—she has to negotiate her way in the world. Famous for its frank physicality, the film has met with controversy, but there's no denying its emotional honesty as a beautifully acted study of troubled love.

NEBRASKA (February 28)

USA 2013. Dir Alexander Payne. With Bruce Dern, Will Forte, June Squibb, Stacy Keach. 115min. Digital. 15

Payne's latest follows a trip taken from Montana to Nebraska by David (Forte) and his father Woody (Dern), an irascible old boozier who believes he's won and must collect a million dollars. Shot in black and white CinemaScope, the fond but never glamorised account of the mores of today's smalltown Midwest is both biting funny and undeniably sad; a model of tonal delicacy and precision. And in Dern's fine, truthfully prickly performance Payne has a glorious instrument through which to voice his rich, mixed feelings about the world he grew up in.

(continues in March)

• *A serious man, a modern world: Buster Keaton and the cinema of today. Part 2* (February 1-26, 2014)

Joseph 'Buster' Keaton was not only one of the movies' finest comic actors, supremely expressive with his watchful face and agile physique; he was also a very great filmmaker, and his work behind the camera helped to shape how we think about cinema even today.

He wasn't just a remarkably inventive creator of gags; he wanted his films to succeed both as comedy and as properly engaging drama. To this end, he paid close attention to details of narrative, characterisation and milieu, and always thought in essentially cinematic terms, looking at how best to use the tools at his command: the cast, setting, décor and costumes; the compositions, lighting and camera movement; the editing and narrative rhythms. Look, to take just one example, at STEAMBOAT BILL JR. Understandably, the film is often namechecked for the climactic cyclone scene, an astonishing tour de force of split-second timing, technical innovation and perfectly paced narrative construction. But it's equally memorable for its meticulous creation of a riverside town, brought vividly to life by elegant camerawork; for a lovely extended gag in a clothes shop which makes ingenious (post?-)modernist play with the star's familiar 'image'; and for its incisive musings on traditional American notions of masculinity. In short, another Keaton masterpiece.

Keaton's genius makes itself felt in various ways: through his expertise as an actor who grasped, long before Bresson or Eastwood, the expressive value of understatement; through his discreet but highly eloquent mise-en-scène; through his occasional explorations of the cinematic medium itself (this decades before Godard and other 60s iconoclasts started doing much the same thing); through his unsentimental, even dark but never cynical view of life.

It's because they share one or more of these characteristics that I've chosen a few recent films which I hope may help to shed light on the enduring modernity of Keaton's work. Again, I should explain that I'm not suggesting all these films were directly influenced by his example; I merely feel that they sound, intentionally or otherwise, thematic or stylistic echoes of his work. Though the temporal gap separating Keaton's heyday from these films—made by some of the most interesting, rewarding auteurs at work today—is a massive eight decades, in terms of an approach to filmic storytelling and even, perhaps, to the world itself the gap is surprisingly small. (*Geoff Andrew*)

Program of films February 2014:

THE GENERAL (February 1-8)

USA 1926. Dir Buster Keaton, Clyde Bruckman. With Buster Keaton, Marion Mack. 75min. Digital. 4K in NFT1, 2K elsewhere. U. A Park Circus release

The pleasingly symmetrical storyline is an extended, virtuoso variation on the chase thriller, charting the perilous odyssey to behind enemy lines and back undertaken by Confederate train driver Johnny Gray (Keaton) when his beloved engine—carrying, as it happens, the girl he forlornly dreams of marrying—is stolen by Union soldiers. Stunningly shot and perfectly paced, the film is considerably more than a series of beautifully executed gags, thanks to a dramatically satisfying narrative and deft characterisation. It

helps that it's graced by uniformly strong performances, with Marion Mack especially engaging—and game!—as Anabelle. But it's Keaton, of course, who carries the day, his athletic skill combining with those watchful, wonderfully expressive eyes to create a credible hero of real resilience and intelligence. As close to perfection as filmmaking gets. (*Geoff Andrew*)

+ ONE WEEK (February 1-8)

USA 1920. Dir Buster Keaton, Eddie Cline. With Buster Keaton, Sybil Seely. 22min. Digital. U

A mini-masterpiece about a young couple moving into a state-of-the-art DIY house.

WAITING FOR HAPPINESS / HEREMAKONO (February 1, 10)

France-Switz-Netherlands-Czech Rep 2002. Dir Abderrahmane Sissako. With Khatra Ould Abder Kader, Maata Ould Mohamed Abeid. 96min. EST. U

A wondrously touching and beautiful film about various inhabitants and passers-through in a Mauritanian coastal town used as a stopping-off point for travel to Europe. There's little dialogue as it touches tenderly and poignantly on themes of communication breakdown, literal and spiritual exile, and the role of tradition in a changing world. Rather, the deadpan humour, music, faces and an eloquent use of composition, cutting and colour speak volumes.

BATTLING BUTLER (February 2, 5)

USA 1926. Dir Buster Keaton. With Buster Keaton, Snitz Edwards, Sally O'Neil. 82min. Digital. U.

With live piano accompaniment

Some might be surprised to find in a comedy a brutal prize fight, with Buster's spoilt millionaire posing as his boxing champion namesake to impress a girl (such, for Keaton, are the follies of love!). Otherwise it's business as usual, with pacy, streamlined storytelling, expressive camerawork and expertly executed gags (most memorable, perhaps, in a duck-hunting scene), all centred around Keaton's inimitable blend of wiry physical prowess and deft, subtle characterisation.

COLLEGE (February 7, 10)

USA 1927. Dir James W Horne. With Buster Keaton, Ann Cornwall, Snitz Edwards. 70min. U

In a wry portrait of campus life, bookworm Keaton tries to tempt the Girl away from the Jocks by beating them at their own game. Never were Keaton's physical grace and athletic skill shown off to such dazzling effect as when he strives, often disastrously, to prove his prowess.

+ THE ELECTRIC HOUSE (February 7, 10)

USA 1922. Dir Buster Keaton, Edward Cline. With Buster Keaton, Virginia Fox, Joe Keaton. 21min. U.

With live piano accompaniment

Comic chaos with gadgetry galore as Keaton tests out his design for an all-mod-cons des res.

BROKEN FLOWERS (February 8 – 13)

USA-France 2005. Dir Jim Jarmusch. With Bill Murray, Jeffrey Wright, Sharon Stone. 106min. 15

Bill Murray stars as a morose computer wiz dumped by his girlfriend and checking out various old flames to see if they might be the mother of a son he hitherto never knew he'd sired. With its bone-dry humour and meticulous framing, Jarmusch's work often echoes Keaton's, but Murray's typically understated turn also brings him to mind. Very funny and gently affecting, BROKEN FLOWERS includes a discreet memento mori worthy both of the master and, perhaps more so, of John Ford.

STEAMBOAT BILL JR. (February 9, 12, 17)

USA 1928. Dir Edward Sedgwick. With Buster Keaton, Ernest Torrence, Marion Bryon. 70min. U

Best known for the astonishing apocalyptic cyclone finale (a moment from which inspired director Steve McQueen's DEADPAN), this tale of an effete college boy caught up in a conflict between his riverboat captain dad and a powerful rival is also memorable for its lovingly detailed, beautifully shot evocation of life in a small town on the Mississippi. The stuntwork is quite breathtaking, but the most deliciously modern gag of all simply features a series of hats.

+ THE BLACKSMITH (February 9, 12, 17)

USA 1922. Dir Buster Keaton, Mal St Clair. With Buster Keaton, Virginia Fox, Joe Roberts. 21min. U.

With live piano accompaniment

While shoeing horses, repairing cars and courting a girl, Keaton encounters trouble a-plenty.

WWW: WHAT A WONDERFUL WORLD (February 11, 16)

France-Morocco-Germany 2006. Dir Faouzi Bensaïdi. With Faouzi Bensaïdi, Nezha Rahile, El Mehdi Ellaroubi. 99min.

EST

A dazzlingly imaginative second feature from the writer-director of the acclaimed MILLE MOIS, this sees Bensaïdi pull out the cinematic stops to chart the relationship between a Moroccan hitman and the ambitious traffic cop whose voice he falls for when she answers the phone of a prostitute pal he visits. The spirit of Keaton is present, especially in the laconic performances of the lead couple (played by the director and his wife), though Welles, Tati, Tashlin and Chuck Jones are hovering about, too.

THE CAMERAMAN (February 18, 20)

USA 1928. Dir Edward Sedgwick. With Buster Keaton, Marceline Day. 77min. U

A comedy thriller in which Keaton's naïve newsreel cameraman becomes embroiled in Chinatown's Tong Wars, this also offers an extraordinary exploration of film grammar. With its virtuoso display of camera and cutting techniques, this portrait of modern urban life in many ways resembles Vertov's MAN WITH A MOVIE CAMERA.

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THE PLAYHOUSE (February 18, 20)

USA 1921. Dir Buster Keaton, Edward Cline. 20min. NEW PRINT

With live piano accompaniment

Buster displays his versatility as an actor to surreal effect in this tribute to vaudeville theatre.

THE TIME THAT REMAINS (February 18-22)

France-Belgium-Italy-UK 2009. Dir Elia Suleiman. With Elia Suleiman, Ali Suliman, Saleh Bakri. 110min. EST. 15

Palestinian writer-director-actor Suleiman has perfected a highly personal style which deploys droll, deadpan, black comedy, often centred on his own mute, blankly staring character, to engage with the troubled political history of his homeland. Here, as he chronicles his own family's experiences from 1948 to the present, inspired gags are juxtaposed with scenes of violence and profound sadness to create a film as quietly understated as it is angry. Even Keaton's dark sense of humour never touched on such difficult subject matter.

SPITE MARRIAGE (February 24, 25)

USA 1929. Dir Edward Sedgwick. With Buster Keaton, Dorothy Sebastian, Edward Earle. 83min. U

With live piano accompaniment

Keaton's final silent feature takes the familiar tale of a hapless nobody pining for a glamorous woman—here an actress, prompting a delicious scene in which Buster wrecks a play—and overcoming seemingly insuperable odds (her lack of interest, her fiancé, her staff and a bunch of bootleggers) to win her affections. Marvellously inventive, it also includes an extended tour-de-force in which Buster determinedly, but delicately, wrestles with the drunken girl's inert body as he tries to put her to bed.

A SERIOUS MAN (February 25, 26)

USA 2009. Dir Joel & Ethan Coen. With Michael Stuhlbarg, Sari Lennick, Fred Melamed. 105min. Digital. 15

This extraordinary film, unabashedly Jewish (and a little autobiographical?), charts the Job-like trials and tribulations of a staid, well-meaning Minnesota university professor in the late 60s. The more his troubles pile up, the less the rabbi's consolations make sense. The brilliant writing and carefully controlled direction are beautifully served by pitch-perfect performances. And the absurdist sense of existential bleakness driving the comedy is as Keatonesque—and razor-sharp—as it currently gets.

• *Al Pacino, part 1* (1-28 February, 2014)

Pacino's childhood and adolescence were far from easy, but his determination to act took him first to the Herbert Berghof Studio, then to the Actors Studio, where he studied under Lee Strasberg. His stage performances in the late 60s led to a minor part in *ME, NATALIE*, followed by leading roles in *THE PANIC IN NEEDLE PARK* and *THE GODFATHER*. He then played opposite his friend Gene Hackman in *SCARECROW*—which

won the Cannes Palme d'or—and went on to receive four Oscar nominations for SERPICO, THE GODFATHER PART II, DOG DAY AFTERNOON and ...AND JUSTICE FOR ALL. Within a decade, Pacino had not only proved his expertise; he was one of the biggest stars in Hollywood.

Not that Pacino settled for the easy route; his bisexual bank-robber in DOG DAY AFTERNOON and his cop in the controversial CRUISING testify to his commitment and readiness to take risks. And he never lost his love of the theatre; not only has he balanced stage and film work throughout his career, but he has occasionally conflated the two forms, notably in films he's directed: THE LOCAL STIGMATIC (from a play by Heathcote Williams), LOOKING FOR RICHARD (a superb exploration of Shakespeare's *Richard III*) and WILDE SALOME (an interrogation of Oscar Wilde's play).

If the actor is, as the late film critic Robin Wood argued, "always, indissolubly Pacino"—which points to that special charisma that made him a star—it's also true that his range is considerable. Wood also wrote of two complementary strains in his work, predicated on the expression or repression of energy, and it's hard to think of anyone who has created a body of work that is more emotionally and psychologically dynamic. Pacino can seem intensely clenched or so excitable he's on the brink of breakdown. Small wonder David Thomson has written that Pacino "conveys the charm and the neediness of a perilously recovered invalid. With rare, sweet stealth, he has insinuated himself as one of our great actors... Faults and all, he is still unmissable." (*Geoff Andrew*)

Media partner: Film 3Sixty

Program of films February 2014:

THE PANIC IN NEEDLE PARK (1, 4, 12 February)

USA 1971. Dir Jerry Schatzberg. With Al Pacino, Kitty Winn, Alan Vint, Richard Bright. 110min. Digital. 18

Scripted by Joan Didion and John Gregory Dunne, Schatzberg's film gave Pacino a meaty first lead role in a movie as a young New Yorker addicted to heroin but trying to make a success of his relationship with a homeless girl. He responded magnificently, drawing upon all the jittery nervous energy he could muster and bringing to the part an almost childlike vulnerability; Schatzberg, meanwhile, keeps things impressively raw and real.

THE GODFATHER (1, 10 February)

USA 1972. Dir Francis Ford Coppola. With Marlon Brando, Al Pacino, James Caan, Robert Duvall, Sterling Hayden. 175min. 15

As David Thomson has written, Pacino's Michael Corleone dominates all three *Godfather* films: as the 'good' son of Mafia capo dei capi Vito (Brando), who is moved by an attack on his father to abandon his military-hero ways and make his first allegiance to family (in both senses of the word), Michael is a

brilliantly conceived study in calm, quiet compromise and corruption. Thomson again: Pacino “made the poison of vengeance and paranoia absolutely persuasive.” An endlessly intriguing and rewarding movie.

SCARECROW (1, 2, 7, 8 February)

USA 1973. Dir Jerry Schatzberg. With Al Pacino, Gene Hackman, Dorothy Tristan. 112min. 18

As Lion, a sailor who takes up with irascible drifter Max (Hackman) as he travels across country to reunite with his wife and son after years at sea, Pacino exudes irrepressible energy, good humoured mischief and childlike charm. Yet Schatzberg’s road movie—superbly shot by Vilmos Zsigmond—sidesteps the sentimental pitfalls of the ‘buddy’ genre, carefully situating the troubled partnership in an impoverished America of forlorn ambitions and dashed dreams.

THE GODFATHER, PART II (21 February)

USA 1974. Dir Francis Ford Coppola. With Al Pacino, Robert De Niro, Robert Duvall, Diane Keaton. 200min. Digital 4K in NFT1, 2K elsewhere. 15. A Park Circus release

Probably the greatest of the three instalments of Francis Ford Coppola’s Mafia epic, this hugely ambitious extending of the first film’s timeframe remains a towering landmark of 70s American cinema. The narrative alternates—to profoundly resonant effect—between the early years of the 20th century, when young Vito Corleone (Robert De Niro), a recent immigrant from Sicily, is simply striving to get by in New York, and the late 50s when his son Michael (Al Pacino) is the family capo consolidating their influence in Las Vegas and Cuba. A stately, lucid chronicle of the seemingly inexorable progress from petty crime to corporate corruption, from survival strategy to a steely, paranoid obsession with the acquisition and protection of power for power’s sake, the film succeeds both as an intimate tale of loyalty and betrayal, and as a richly detailed picture of the changes that swept America for over half a century. The performances are without exception unforgettably good, none more so than Pacino’s as Michael, increasingly isolated in his ruminations on the immeasurable cost of control. Utterly magnificent.

SERPICO (2, 11 February)

USA 1973. Dir Sidney Lumet. With Al Pacino, John Randolph, Jack Kehoe. 130min. 18

Based on a true story, Lumet’s film boasts another excellent performance by Pacino as the eponymous NYPD cop, whose honesty and idealism, all in place when he enters the force as an innocent rookie, are sorely tested when he encounters the corruption of his colleagues. In repeatedly refusing to join them in taking kickbacks from the criminal community, Serpico increasingly puts his life at risk. Wisely, Lumet never over-eggs the pudding: sermonising and black and white characterisation are avoided.

DOG DAY AFTERNOON (5, 6, 16 February)

USA 1975. Dir Sidney Lumet. With Al Pacino, John Cazale, Sully Boyar, Charles Durning. 125min. 15

Again inspired by real events, Pacino's next film with Lumet sees him in marvellously energetic form as the bisexual bank-robber who ends up taking hostages, besieged by cops, and at the centre of a media storm. Cries of "Attica! Attica!" may suggest a wider metaphorical reading to do with unrest and violence in Vietnam-era America, but this is essentially a witty, gripping and poignant character study of a highly volatile and voluble man.

...AND JUSTICE FOR ALL (6, 15 February)

USA 1979. Dir Norman Jewison. With Al Pacino, Jack Warden, Lee Strasberg. 119min. 15

Sounding distant echoes of SERPICO as it deals with corruption within the Baltimore legal community, this has Pacino cast as a fundamentally honest defence attorney prevailed upon to represent a judge (with whom he's previously had problems) in a rape trial. The script, by Barry Levinson and Valerie Curtin, paints a worryingly corrosive portrait of the murky machinations that go on behind the scenes in the US legal system, and Pacino's dynamic sense of drama is entirely appropriate for the courts' sense of theatre.

SCARFACE (16, 19 February)

USA 1983. Dir. Brian De Palma. With Al Pacino, Steven Bauer, Michelle Pfeiffer, Elisabeth Mastrantonio. 170Min. 18  
It took some nerve to revamp Howard Hawks' classic gangster picture, but between them, director De Palma, writer Oliver Stone and star Pacino had more than enough. As Tony Montana, the foul-mouthed, power-crazed, coke-fuelled Cuban working his way from lowly henchman to crime boss in a Florida oozing with conspicuous consumption, Pacino has a ball. He's joyously, absurdly excessive in proclaiming his sizeable appetites, as if performance were the secret to taking control for Tony Montana.

REVOLUTION (REVISITED) (8, 16 February)

UK 1985. Dir Hugh Hudson. With Al Pacino, Donald Sutherland, Nastassja Kinski, Joan Plowright. 126min. Digital. 15  
Famously, Hugh Hudson's ambitious epic about the experiences of a fur-trapper (Pacino) and his son during the American War of Independence was released in a cut the director wasn't entirely happy with, to mostly unfavourable reviews, and performed poorly at the box-office. Years later, he re-edited the film and added a voiceover by Pacino which clarified parts of the narrative and some of the protagonist's responses to the violently changing world around him. The *Observer's* Philip French greeted the new version as "profound, poetic and original."

SEA OF LOVE (18, 23 February)

USA 1989. Dir Harold Becker. With Al Pacino, Ellen Barkin, John Goodman, Richard Jenkins. 113min. 18

After taking a break from movies for several years, Pacino made a welcome return with this romantic thriller in which his middle-aged divorcé detective, investigating the Lonely Hearts murders of a number

of men in New York, inconveniently falls head over heels for one of the main suspects (Barkin). Though there's a top-notch supporting cast, Pacino effortlessly steals the show, savouring Richard Price's crisp, colourful dialogue.

- *Feng Xiaogang: spectacular China* (February 3-22, 2014)

Critics love to label mainland Chinese film directors as “fifth generation”, “underground” or “new wave”. Feng Xiaogang defies such pigeon-holing; perhaps more appropriately, he should be seen as China's everyman, says Patrick Frater, and one who is currently the most popular filmmaker in China.

Like Steven Spielberg, with whom he is often compared, Feng Xiaogang is a director with the common touch; a skilled storyteller whose consistent box-office success is the envy of most of his contemporaries. Feng started out as a stage designer before establishing himself as a screenwriter and occasional actor, and in the 1990s he was one of the first directors to target mass entertainment movies during the Chinese New Year period. Whether apocryphal or not, the tale of Feng's visit to West London a decade ago in search of the locations used in the Hugh Grant-Julia Roberts comedy *NOTTING HILL* also pinpoints him neatly as possibly China's answer to Richard Curtis—self-aware and skilful with a dinner table skewer.

Feng made his name with comedies and satires *DREAM FACTORY* and *BE THERE OR BE SQUARE*, and gained a modest international reputation with 2004's *a WORLD WITHOUT THIEVES*. In 2001 he was one of the first mainland Chinese directors to have a film (*BIG SHOT'S FUNERAL*) backed by Columbia TriStar's short-lived Hong Kong production unit. But his reputation and popularity in China were truly sealed with 2002's *CELL PHONE*, a mockery of evolving social mores in contemporary China, set in the TV industry.

In Feng's world, bicycles and conical hats are, frankly, old hat. His middleclass characters are always en route to Los Angeles, Singapore or Japan. And his joyful romantic comedy *IF YOU ARE THE ONE* matches a feckless dotcom millionaire with an equally flighty air stewardess. China has moved on—in case you hadn't noticed!

Of late, Feng has alternated comedy with darker material: war (*ASSEMBLY, BACK TO 1942*) and natural disasters (*AFTERSHOCK*). But in *AFTERSHOCK*, a gutsy melodrama about the life-changing impact of the 1976 Tangshan earthquake, there's a sequence where even Feng essentially stands back and marvels at the extraordinary progress China has made since the end of Maoism.

Program of films:

*CELL PHONE* [SHOU JI] (February 3, 7)

China 2003. Dir Feng Xiaogang. With You Ge, Bingbing Fan, Tongsheng Han. 107min. Digital. Mandarin with EST

Feng's hugely successful, fast-moving comedy drama set in the high gloss world of the Chinese media looks at the consequences of cell phone snooping. The marriages of two successful businessmen are wrecked when their wives discover that they're having affairs. Yan Shouyi, a TV host, is seeing Wu Yue, an attractive young woman working in publishing. He uses his boss as an excuse for his late night absences. Inevitably he'll be found out, and with surprising results.

ASSEMBLY [JI JIE HAO] (February 9, 11)

China-Hong Kong 2007. Dir Feng Xiaogang. With Hanyu Zhang, Chao Deng, Wenkang Yuan. 124min. Mandarin with EST. 15

Character, visual style and technical proficiency are all on display in Feng's gritty action drama about warfare and personal loyalty. Assembly broke new ground for a Chinese film with a raw, realistic portrayal of warfare that's on a par with *SAVING PRIVATE RYAN*. The first hour, set during China's 1948 Civil War, establishes Hanyu Zhang as Captain Gu, a (mostly) heroic army captain. The story jumps forward to China's involvement in the 1951 Korean War and again to 1955 when Captain Gu is trying to recover his honour.

IF YOU ARE THE ONE [FEI CHENG WU RAO] (February 13, 15)

China 2008. Dir Feng Xiaogang. With You Ge, Qi Shu, Xiao Che. 130min. Digital. Mandarin with EST

An ultra-modern satire on China's nouveau riche, this gorgeous-looking oddball comedy was a box-office hit that surpassed the original release of *TITANIC*. A wealthy inventor advertises for a wife and finds a beautiful but troubled air hostess. The pair have no chance of becoming a couple, so why not be brutally honest with each other? Filled with quick, clever banter, the film gave Qi Shu a chance to show that she can act as well as veteran You Ge. Feng was criticized for clumsy product placement, but somehow that seems to fit his materialistic theme.

AFTERSHOCK [TANG SHAN DA DI ZHEN] (February 20, 22)

China 2010. Dir Feng Xiaogang. With Daoming Chen, Chen Li, Zhang Jingchu, Xu Fan. 135min. Digital. Mandarin with EST

In less capable hands than Feng's this tale, which starts with the 1976 Tangshan earthquake and is brought full circle by the 2008 Sichuan quake disaster, might have been a noisy action film or a syrupy mess. Instead, the ten-minute setup—in a town wrecked by a huge earthquake a mother must choose between saving her son or her daughter—is the beginning of a powerful drama. Xu Fan (Feng's wife) and actress Zhang Jingchu are especially strong.

**(event)** Feng Xiaogang in conversation (February 21)

We're delighted to welcome Feng Xiaogang to the BFI stage. As China's most successful filmmaker, Feng Xiaogang started by making hugely enjoyable comedies like *CELL PHONE* and *IF YOU ARE THE ONE*, which cast

a watchful eye over China's rapidly changing society. He continued his success with powerful historical epics such as *ASSEMBLY* that looked, in profound depth, at his country's turbulent past, and directed China's first IMAX film, *AFTERSHOCK*, to international acclaim. His recent award winning film *BACK TO 1942*, featuring Adrian Brody, is China's official nomination for 2014's Best Foreign Language Oscar®.

Joint ticket available

+ *BACK TO 1942* [YI JIU SI ER] (February 21)

China 2012. Dir Feng Xiaogang. With Guoli Zhang, Daoming Chen, Xuejian Li, Adrien Brody, Tim Robbins. 145min. Mandarin, Japanese, English with EST. Digital

A drama about the drought in Henan Province during the 1942 Sino-Japanese War which caused three million deaths, *BACK TO 1942* is appropriately mounted on a huge scale. Feng piles on the criticism with scenes of complacent bureaucracy alongside the intervention of a Pulitzer Prize-winning US journalist (Brody) who documents the story, but is unable to prevent the tragedy. Feng tells multiple character stories, adds dashes of ironic humour and puts on a visual spectacle, but he's also at his least forgiving.

• *Discover Arab cinema* (February 4-22, 2014)

A year-long weekly programme of films from the Arab Region and Diaspora at BFI Southbank from November 2013 to October 2014 in association with Zenith Foundation.

*Discover Arab cinema* provides a dedicated platform for contemporary films and classics from the Arab Region and Diaspora. Each month is organised by theme, genre or country, with four films or a selection of shorts shown within that focus. The programme showcases some of the most exciting directors, and films that often connect with pressing issues with which the region and world are currently faced.

### *Thrillers*

Four films, four thrilling plots. In our selection of contemporary films from the Arab region the lone criminal, typical of the thriller genre, is presented as a socio-political beast; a religious zealot; a nationalist fighter; a henchman for political overlords; and a hustler on crime-ridden streets.

Moroccan director Nabil Ayouch follows the life trajectory of two young brothers from their upbringing in the slums to their recruitment by extremists groups grooming them for murder. A different kind of suicide attack altogether unravels in Lebanese director Ziad Doueiri's *THE ATTACK* which was controversially set in Israel—this time the murderer bucking all the stereotypes associated with a suicide bomber. In *CASANEGRA*, director Nour-Eddine Lakhmari reverses the romanticism of films such as *CASABLANCA*, depicting a criminal underbelly to the city. And two original films go beyond the thriller to offer tales of two cities. *THE LAST MAN* uses the thriller and vampire genre with an experimental angle,

reflecting on the city of Beirut. Algerian director Rashid Bouchareb choses [sic] London and the July 05 terrorist bombing as the context for his film LONDON RIVER, a city that epitomises cosmopolitan life and the precariousness of the threads that hold together its social fabric.

**[from: <http://www.zenithfoundation.com/film-festival/discover-arab-cinema-bfi/>]**

Discover Arab Cinema is programmed by Mona Deeley in association with the Zenith Foundation

The Thrillers theme will be continued in *Discover Arab Cinema* in March

Program of films February 2014:

HORSES OF GOD [LES CHEVAUX DE DIEU] (February 4, 9)

Morocco-Tunisia-France-Belgium 2012. Dir Nabil Ayouch. With Abdelhakim Rachi, Abdelilah Rachid, Hamza Souidek. 115min. Digital. EST

Powerfully narrated and convincingly acted, HORSES OF GOD takes us inside an immense Moroccan slum and depicts the hopeless lives of its inhabitants. As the film unfolds, we see how fundamentalist recruiters find it fertile ground for would-be terrorists and suicide bombers. But there are no certainties as to who would fall for their rhetoric and who would carry out the attacks. The film also paints a moving and intimate portrait of the relationship between two brothers growing up in a tough environment.

QUARANTINE [QARANTINA] (February 12, 15)

Germany-Iraq 2010. Dir Oday Rasheed. With Asaad Abdul Majeed, Alaa Najem, Hattam Auda. 90min. EST

A contract killer and a poor family are squatting in the same residence in Baghdad courtesy of their boss, who is one of the political overlords in Iraq. The killer is caught in a moral downhill spiral with his ruthlessness increasing with every crime he commits. Meanwhile, the mother and children of the family he is living with are trapped by their conditions but refuse to give in to them. The characters seem like fragmented reflections of Iraq as it negotiates its traumas of wars and corruption, and a very uncertain future.

CASANEGRA (February 18, 22)

Morocco 2008. Dir Nour Eddine Lakhmari. With Anas El Baz, Omar Lotfi, Mohamed Benbrahim. 131min. Digital. EST  
Referencing classic film noir and MEAN STREETS, this is a dark tale of two small-time hustlers with big dreams, looking to escape their dead-end lives in Casablanca. Casanegra was a big hit in Morocco, especially among young audiences. The two leads, both non-professional actors, convey a nervous vulnerability beneath their tough-guy image, and by shooting on location mostly at night, Lakhmari captures the beat of a city that is as beautiful as it is tarnished.

THE ATTACK (February 23, 25)

Lebanon-France-Qatar-Belgium 2012. Dir Ziad Doueiri. With Ali Suliman, Uri Gavriel, Karim Saleh. Digital. 102min. EST

On release, *THE ATTACK* won Best Film at the Marrakech International Film Festival (2012) and was selected for the Dubai International Film Festival. But it was then banned in several Arab countries, including Doueiri's very own Lebanon, due to it being partially filmed in Tel Aviv, with Israeli actors, during an official boycott of Israel. The thriller concerns a surgeon whose wife dies in a suicide explosion. With the Israeli investigators accusing her of being the bomber rather than a victim, he sets out to prove his wife's innocence—but who is right?

- *Queer pagan punk: Derek Jarman part 1: Jarman and the occult* (February 5–April 7, 2014)

Multi-faceted artist Derek Jarman sadly passed away in February 1994, but his legacy lives on. In the 20 years since his death his films have lost none of their relevance and remain massively influential, with public interest increasing substantially in recent years. For those that hunger for something distinctive and different, his eclectic work is inspirational in its fearlessness yet remains touchingly personal.

Jarman's dynamic artistic legacy evokes comparisons with the bold romanticism of filmmakers Ken Russell (an early champion) and Michael Powell, and artists Paul Nash and John Piper. But, while Jarman was a romantic, he was also subversive. Through his films *JUBILEE*, *THE TEMPEST* and *THE ANGELIC CONVERSATION*, he invoked Elizabethan occultist Dr John Dee and explored alchemical imagery, a subject in which he was well versed, while elsewhere he revived key gay and homo-erotic figures from the past such as Saint Sebastian, and the painter Caravaggio.

He was a rooted post-modernist: attached to history yet willing to subvert it. He manipulated time into startling new loops and sequences—colliding past and present, tradition with transgression, challenging accepted orthodoxy. In this retrospective we've also chosen to consider Jarman's oeuvre in the context of other filmmakers' work, and to celebrate his inspiring willingness to collaborate. Often working on Super8 and treating and transferring footage to other formats (like an alchemist), he was able to work with friends in a distinctly immediate and personal way. His is a visionary cinema: cinema designed both to reflect the world in a new light and to change it.

See our Derek Jarman talks in the BFI Reuben Library, and join us in March for part two: Jarman and New Queer Cinema, plus further Jarman screenings within the London Lesbian & Gay Film Festival

These special BFI screenings coincide with *Derek Jarman: Pandemonium*, a King's College Cultural Institute exhibition in the Inigo Rooms, Somerset House, and other events happening as part of Jarman 2014. (*William Fowler*)

Program of films February 2014:

[from: [http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-jarman-2014-12-19\\_0.pdf](http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-jarman-2014-12-19_0.pdf)]

#### SAVAGE MESSIAH

UK 1972 | dir. Ken Russell | 103'

Although less well known than *THE DEVILS*, the second Ken Russell movie for which Jarman provided art direction is no minor picture. Centring on Vorticist sculptor Henri Gaudier and his ill-fated, obsessive relationship with Sophie Brzeska, it smoulders with considerable intensity, with Russell generating intimacy despite a limited budget. Jarman's striking sets (which included a 1910s nightclub) reflect the creative politics of the era and provide an arch, rich, theatrical backdrop for the doomed affair.

Introduced by Sam Ashby of *Little Joe Magazine*, who will discuss Jarman's collaborations with Ken Russell

#### IN THE SHADOW OF THE SUN

UK 1972/1980 | dir. Derek Jarman | 50'

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#### THE JUDGEMENT OF ALBION

UK 1968 | dir. Robert Wynne-Simmons | 28'

Pulsing fire, stunning landscapes and enigmatic stone circles are ritualistically interwoven in this intense, mythic, semi-psychedelic invocation of pre-Christian spirituality. Having fused several of his flickering, manipulated Super 8 films into one singular grand vision—like an artist-chemist—Jarman later added an evocatively moody Throbbing Gristle soundtrack. The film is complemented by an exceedingly rare William Blake inspired cine-poem, by the scriptwriter of *BLOOD ON SATAN'S CLAW*.

#### SEBASTIANE

UK 1976 | dir. Derek Jarman & Paul Humfress | 82'

Jarman and Paul Humfress's controversial, sensual, sexualized retelling of the story of the 4<sup>th</sup> century Praetorian Guard whose human goodness leads to humiliation and martyrdom. The heat of the Sardinian desert is powerfully captured on film—both cast and crew go through their paces, sweating it out Herzog-style—while Brian Eno's distinctly moving score beautifully complements the directors' superb framing and pacing, and some stunning slow-motion photography. A glorious hymn to the toned yet very real, living, breathing, male body, this bold film is also a personal reclamation of gay history. Presented in a new 2K digital version, remastered from the original camera negative.

#### JUBILEE

UK 1978 | dir. Derek Jarman | 102'

Jarman's provocative account of the punk movement, both prophetic and apocalyptic. Queen Elizabeth I and her occult aide Dr John Dee travel into the future, encountering the megalomania of big business, as well as gangs of violent, marauding killers. Jarman—hitting his stride here—doesn't spare the shocks,

while electrifying punk rock numbers are abrasively delivered by Jane County and Adam Ant. The mythological past and a soon-to-be bleak future converge on the sparse, grey streets of London.

[event] Followed by a Q&A with lead actress Jenny Runacre

THE TEMPEST

UK 1979 | dir. Derek Jarman | 95'

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INVOCATION OF MY DEMON BROTHER

USA 1969 | dir. Kenneth Anger | 11'

Brooding and darkly laden with heavily symbolic imagery, Jarman's terrific third feature is considered by many to be the most evocative Shakespeare adaptation ever to reach the screen. Rich images of shining gold and dark water dominate; while furtive magus Prospero converses with—and attempts to manipulate—forceful Ariel, a spirit from the beyond. Superlative performances are delivered by a fine ensemble cast, but Elisabeth Welch and her utterly delicious rendition of 'Stormy weather' steals the show! Screening with the Crowley-inspired INVOCATION OF MY DEMON BROTHER.

[event] Followed by a Q&A with lead actress Toyah Willcox

*Occult technology: cinemas of divination*

Bold, transgressive, hypnotic experimental films that, made in the tradition of magick, call out to our subconscious. These challenging works are cinematic legacy of a very particular moment in the early 80s when four distinctly powerful personalities—Genesis P-Orridge, William Burroughs, Brion Gysin and Derek Jarman—actively interrogated the limits of occult ritual and its expression through modern technology. Plus the stroboscopic, Scientology-inspired 1967 movie THE CUT-UPS.

THE CUT-UPS

UK 1967 | dir. Antony Balch | 12'

TG: PSYCHIC RALLY IN HEAVEN

UK 1981 | dir. Derek Jarman | 9'

PSYCHIC TV: FORCE THE HAND OF CHANCE

UK 1982 | dir.? | 5'

PIRATE TAPE: W.S. BURROUGHS FILM

UK 1982 | dir. Derek Jarman | 12'

DREAM MACHINE

UK 1983 | dir. Derek Jarman, Cerith Wynn Evans. Michael Kostiff | 38'

THE ANGELIC CONVERSATION

UK 1985 | dir. Derek Jarman | 81'

+

THE ROYAL BALLET IN REHEARSAL: *JAZZ CALENDAR*

UK 1968 | 35'

Jarman's mystical configuration of the English landscape is also a beautifully poetic ode to gay love. Shakespeare's sonnets, gently read by Judi Dench, are set to a minimal score from queer industrialists Coil, while ritual actions that celebrate the body are simply and touchingly performed by men along the Dorset coastline. Followed by *JAZZ CALENDAR*, as rarely screened documentary record of the 1968 ballet for which the artist designed sets and costumes.

CARAVAGGIO

UK 1986 | dir. Derek Jarman | 93'

Hugely significant to Jarman, his biopic of the Italian Baroque painter with whom he strongly identified was developed over many years. Ultimately shot on 35 mm film, it looks incredible: the tableaux and sets project rich painterly depth, brightness and colour. Sean Bean and Tilda Swinton deliver fine performances as the model and partner caught up in a complex—and fatally doomed—love triangle with the famous artist. Caravaggio struggles to reconcile the demands of authority (in the form of his church patrons) with his own artistic and sexual needs—a tension then very close to Jarman's heart. Presented in a new version, digitally remastered at 2K by the BFI National Archive.

[event] Followed by a Q&A with Dexter Fletcher

ARIA

USA/UK 1987 | dir. Robert Altman, Nicholas Roeg, Ken Russell, Julian Temple, Jean-Luc Godard, Franc Roddam, Derek Jarman, Charles Sturridge, Bruce Beresford, Bill Bryden | 89'

By turns eccentric, playful and provocative, this journey through auteurist art cinema as it was in 1987 features original contributions from Godard, Ken Russell, Nic Roeg and many other giants of the field. Each one shot a sequence to accompany an Operatic aria. Tilda Swinton, Jarman's new muse, dominates his offering. Embodying the very essence of an aged songstress, she sways beautifully in hypnotic, lyrical Super 8. Jarman and the camera adore her.

[event] Followed by a Q&A with producer Don Boyd

### ***festival***

- 7<sup>th</sup> *BFI Future Film festival* (February 21-23, 2014)

It's going to be another bumper weekend of film screenings, masterclasses, Q&As, practical workshops and networking events for 15-25 year olds at this year's 7th BFI Future Film Festival. Our packed line-up of activities will help you develop your own unique pathway into the world of film, with practical advice and insights into animation, fiction filmmaking and documentaries over three amazing days. We'll be screening and giving awards to the best short films made by young filmmakers and animators, and providing inspirational sessions with industry partners and experts to nurture your creative aspirations in film and television. Just bring the ideas!

BFI Future Film Festival is supported by the Chapman Charitable Trust

#### Documentary Day

Our documentary day offers budding and experienced filmmakers of documentary and factual film the chance to network and gain valuable insights into the industry. Practical workshops and masterclasses will cover everything from pitching and planning your film to developing transmedia projects. We'll have guest speakers from the industry alongside emerging documentary talent; a live VJ performance of DocNext: European Souvenirs; and a preview of Mark Cousins' *THE STORY OF CHILDREN AND FILM*.

February 21 from 11.00

#### Fiction Day

Telling stories on film has never been easier... and with our fantastic line-up of guest speakers, practical storytelling workshops, and inspirational screenings of shorts and feature films you'll be armed with all the tools you need to take your fiction filmmaking to the next level. Whether you're just starting your journey as a filmmaker or if you already have a showreel of films under your belt, there's something for everyone, from writers, directors, and producers, to DOPs, technicians and production designers. There'll also be special screenings of features including new UK teenflick *WE ARE THE FREAKS* (2013) plus a Q&A with cast and crew.

February 22 from 11:00

#### Animation Day

Animation doesn't have to be a solitary business. Come and join hundreds of experts and independent young animators at our dedicated animation day. Whether you're a bedroom animator or a recent animation graduate there'll be masterclasses and workshops for all abilities to help you with everything from scripting and cinematography to sound design. We'll have events covering funding and commissioning; networking sessions to help you form collaborations, collectives and partnerships; plus screenings with talent Q&As—including a special preview of British animation feature *SAVING SANTA*.

February 23 from 11:00

Programs of films screened:

THE STORY OF CHILDREN AND FILM (February 20)

UK, 2013 | Mark Cousins

GRAVITY (February 21)

UK, USA, 2013 | Alfonso Cuaró

WE ARE THE FREAKS (February 21)

UK, 2013 | Justin Edgar

SAVING SANTA (February 22)

UK, USA, Mongolia, 2013 | Leon Joosen, Aaron Seelman

**event**

- *The centenary of The little tramp* (February 4, 2014)

This special event marks the centenary of the birth of Charlie Chaplin's "little tramp". One hundred years ago this week the iconic character first stepped in front of the camera at the Keystone studios. David Robinson, Chaplin's official biographer, presents his latest thoughts on Chaplin and the tramp and celebrates the launch of his new book *The world of limelight*, commissioned by the Cineteca di Bologna, which draws on previously unpublished material from the Chaplin Archive.

- *In the tradition of Magick: the cinema of Derek Jarman* (February 17, 2014)

Alchemical symbolism and the associated themes of divination and ritual run right through Derek Jarman's work—from his early Super8 films to his rich, ambitious features. Using stills, extracts and quotes, season curator William Fowler will explore how the artist reimagined cinema as an occult technology, highlighting its capacity to challenge reality and present the world in a different light.

- *BAFTA masterclass: cinematography with Anthony Dod Mantle* (February 19, 2014)

Anthony Dod Mantle has worked around the world on many critically acclaimed films, collaborating with some of the most exciting directors in modern cinema including Lars von Trier, Thomas Vinterberg, Danny Boyle and Kevin Macdonald. The sheer variety of Anthony's work, from *FESTEN*, *DOGVILLE* and *MANDERLAY* to *28 DAYS LATER*, *THE LAST KING OF SCOTLAND* and *127 HOURS* is testament to his creativity and talent. Recently Anthony has been collaborating extensively with director Ron Howard, working on both *RUSH* and *IN THE HEART OF THE SEA*.

- *Jarman on the Thames* (February 24, 2014)

The Thames flows strongly through the life and work of Derek Jarman; a forceful presence as he was a student at King's College London in the 1960s and then as a resident of various waterfront warehouses in

the 1970s. In this talk Mark Turner—curator of King’s Cultural Institute’s *Derek Jarman: Pandemonium* exhibition—considers Jarman’s life in the context of a shifting and gentrifying London, with the river as a focal point. Turner also looks at the way London’s streets and buildings exert a powerful influence on Jarman’s artistic output.

- *The Derek Jarman archives* (February 25, 2014)

In this special event we delve into an incredibly rich collection of papers, designs and sketchbooks donated by Jarman to the BFI, and look at these alongside his completed films to gain a unique insight into his inspirations, artistic vision and working methods. Following a lavishly illustrated presentation from Nathalie Morris—Senior Curator, BFI Special Collections—we’ll be joined by Stephen Farthing and Ed Webb-Ingall to discuss the process of editing the book *Derek Jarman’s sketchbooks* for Thames and Hudson, and to share their personal highlights from the collections.

## Centre Cinématographique Marocain, Rabat

### *release*

SARA (from January 22, 2014)

Film Long Métrage

Durée: 100 mn Pays: MAROC Année de production: 2013 Séances : 15h / 21h Réalisé par: Said Naciri Avec: Said Naciri, Layla Hadiui, Iman Nakhad, Aziz Houbaibi, Ahmed Aznague, Amina Chaoui, Aziz El Mahboubi, Hasnae Aiass...

Résumé: Abbes, un ex-taulard, adopte illégalement une petite fille de neuf ans et l'élève comme sa propre fille. Depuis sa tendre enfance, il la forme également à l'art de l'arnaque...

+

Film Court Métrage

COLLISION

Durée: 16min Pays: MAROC Année de production: 2011 Séances: 15h / 21h Réalisé par: Said Khallaf Avec: Hassan Mediaf, Amine Ennaji

Résumé: Le destin croise des personnes qui ne se connaissent pas.....

## Cinemateca Boliviana, La Paz

### *one-off*

- EL CÍRCULO DE HIERRO-LA MEJOR PELICULA DEL MUNDO (February 3, 2014)

Invitado Alexis Trepp

También conocida como LA FLAUTA SILENCIOSA. Adaptación de un argumento que había desarrollado Bruce Lee -poco antes de morir- en colaboración con James Coburn, en el que se mezcla la mitología del cine de karate con una serie de leyendas fantásticas de la tradición oriental. Es un filme de connotaciones místicas y filosóficas bajo la apariencia de una película de karatekas. En su momento fue bastante criticada y ninguneada y no tuvo mucha repercusión, pero con el tiempo devino en cult movie y cada vez es más revalorada. Quizás por eso se prepara una remake este 2014.

### Argumento

Un joven se prepara para el gran reto de encontrar el llamado libro del conocimiento absoluto, custodiado por un sacerdote de poderes especiales. El viaje estará lleno de peligros y aprendizaje, pasando por varias etapas de evolución: la mente de mono, el prisionero del deseo, etc., hasta llegar al único conocimiento, donde la filosofía y el valor tendrán mucho que decir.

título original CIRCLE OF IRON - THE SILENT FLUTE | año 1978 | duración 102 min. | país EE.UU. | director Richard Moore | guión Stirling Silliphant y Stanley Mann según una historia de Bruce Lee, James Coburn y Stirling Silliphant | música Bruce Smeaton | fotografía Ronnie Taylor | reparto David Carradine , Jeff Cooper, Christopher Lee, Roddy McDowall, Eli Wallach Anthony De Longis (Morthond), Earl Maynard, Erica Creer, Michael M. Vendrell, Donnie Williams, Robert Gardner, Tom Ascensio

### *releases*

- EL HOBBIT: LA DESOLACIÓN DE SMAUG [THE HOBBIT: THE DESOLATION OF SMAUG (THE HOBBIT 2)] (December 19, 2013–February 12, 2014)

### Sinopsis

EL HOBBIT: LA DESOLACIÓN DE SMAUG continua la aventura de Bilbo Bolsón en su viaje con el mago Gandalf y trece enanos liderados por Thorin Escudo de Roble en una búsqueda épica para reclamar el reino enano de Erebor. En su camino toparán con multitud de peligros y harán frente al temible dragón Smaug. (FILMAFFINITY)

Año 2013 | Duración 160 min. | País Estados Unidos | Director Peter Jackson | Guión Philippa Boyens, Peter Jackson, Fran Walsh, Guillermo del Toro (Novela: J.R.R. Tolkien) | Música Howard Shore | Fotografía Andrew Lesnie | Reparto Martin Freeman, Ian McKellen, Richard Armitage, James Nesbitt, Aidan Turner, Graham McTavish, Jed

Brophy, Luke Evans, Benedict Cumberbatch, Stephen Hunter, Ken Stott, Evangeline Lilly, Orlando Bloom, John Callen, Adam Brown, Dean O’Gorman, William Kircher, Peter Hambleton, Mark Hadlow, Lee Pace, Sylvester McCoy, Cate Blanchett, Mikael Persbrandt, Stephen Fry, Ryan Gage | Productora Metro-Goldwyn-Mayer (MGM) / New Line Cinema / WingNut Films | Género Fantástico. Aventuras. Acción | Espada y brujería. Dragones. Secuela. 3-D

• SOMOS LO QUE SOMOS [WE ARE WHAT WE ARE] (December 19, 2013-February 12, 2014)

Una familia queda desamparada al morir su padre y líder. A partir de ese momento su viuda y sus tres hijos se enfrentan a la angustia de tener que conseguir alimento por su propia mano. El mayor de los hermanos, un adolescente desorientado, tendrá que guiar a los suyos para conservar su peculiar tradición familiar... (FILMAFFINITY)

Año 2013 | Duración 106 min. | País Estados Unidos | Director Jim Mickle | Guión Jim Mickle, Nick Damici | Música Philip Mossman, Darren Morris, Jeff Grace | Fotografía Ryan Samul | Reparto Julia Garner, Ambyr Childers, Bill Sage, Kelly McGillis, Michael Parks, Wyatt Russell, Nick Damici, Vonía Arslanian, Annemarie Lawless, Reagan Leonard, Laurent Rejto, I.N. Sierros, Joel Nagle, Hollis Gilstrap | Productora Memento Films International / Uncorked Productions / The Zoo | Género Terror. Thriller. Drama | Crimen. Familia. Remake

• 7 CAJAS (January 30–February 23, 25-26, 2014)

Sinopsis

Víctor, un carretillero de 17 años que trabaja en el Mercado 4 de Asunción, un mundo hostil y muy competitivo, necesita conseguir dinero. Recibe entonces una propuesta bastante insólita: transportar siete cajas cuyo contenido desconoce a cambio de 100 dólares. Con un teléfono móvil prestado Victor emprende el viaje. Debe cruzar tan solo ocho manzanas, pero las cosas se le van complicando durante el trayecto. Cuando se hace de noche, Víctor se da cuenta de que se ha involucrado en un asunto demasiado peligroso. (FILMAFFINITY)

Año 2012 | Duración 100 min. | País Paraguay | Director Juan Carlos Maneglia, Tana Schémbori | Guión Juan Carlos Maneglia | Música Fran Villalba | Fotografía Richard Careaga | Reparto Lali González, Celso Franco, Víctor Sosa, Tito Jara, Nelly Dávalos, Nicolás García, Junior Rodríguez Rebollo, Roberto Cardoso, Luis Gutiérrez, Atil Closs, Liliana Álvarez | Productora Maneglia Schémbori Realizadores / Synchro Image | Género Thriller. Acción

• YVY MARAEY-TIERRA SIN MAL (January 31-February 26, 2014)

Sinopsis

Un cineasta y un líder indígena viajan juntos por los bosques del sureste boliviano, con la intención de hacer una película sobre la cultura guaraní. El punto de partida es un film de 1911 del explorador Erland Nordenskiöld. Pero el presente muestra una realidad mucho más intensa que la nostalgia de un mundo perdido para siempre.

En *YVY MARAEY* el blanco (el director) y el indio crean sus personajes y los interpretan, caminando sobre una delgada línea entre performance, documental y cine de ficción. Lejos de observar a otra cultura, es ella quien nos observa y nos interpela con cuestionamientos sobre la construcción de la identidad. El relato está construido sobre vivencias reales en un país que construye una interculturalidad a partir de un proceso revolucionario. *YVY MARAEY* es un viaje de conocimiento interior a partir de la mirada del otro. Es el aprendizaje de saber escuchar, que es también una forma de saber mirar. El film combina la narrativa de lo cotidiano con la épica de un pueblo heroico.

Dirección: Juan Carlos Valdivia | Año: 2013 | Género: Drama | Duración: 105 min. | Reparto: Juan Carlos Valdivia, Elio Ortiz, Felipe Román

- *LLUVIA DE HAMBURGUESAS 2 [CLOUDY WITH A CHANCE OF MEATBALLS 2]* (January 30–February 19, 2014)

*LLUVIA DE HAMBURGUESAS 2* comienza donde la exitosa comedia de Sony Pictures Animation se quedó. El genio inventor Flint Lockwood finalmente está siendo reconocido y es invitado por su ídolo Chester V a ser parte de The Live Corp Company, donde los mejores y más brillantes inventores del mundo desarrollan tecnologías para el bien de la humanidad.

La mano derecha de Chester – y uno de sus más grandes inventos – es Barb (un orangután altamente evolucionado con cerebro humano), que también es sagaz, manipulador y le gusta pintarse los labios. El sueño de Flint siempre ha sido ser reconocido como un gran inventor, pero todo cambia cuando descubre que su célebre máquina (que convierte el agua en comida) sigue operando y ahora está creando animales mezclados con comida- “¡zoosobras!”. Con el destino de la humanidad en sus manos, Chester envía a Flint y sus amigos a una misión peligrosamente deliciosa, ¡luchando contra tacodrilos hambrientos, chimparones, tartaboas, quesarañas con tocino doble y otras criaturas de la comida, para salvar al mundo una vez más!

Dirigida por: Cody Cameron Kris Pearn | Guión de: Erica Rivinoja y John Francis Daley & Jonathan Goldstein | Historia de: Phil Lord & Christopher Miller y Erica Rivinoja | Inspirada en el libro *Cloudy with a chance of meatballs*: Escrito por Judi Barrett e ilustrado por Ron Barrett | Producida por: Pam Marsden, Kirk Bodyfelt | Productores Ejecutivos: Phil Lord, Christopher Miller | Elenco: Bill Hader (Flint Lockwood), Anna Faris (Sam Sparks), James Caan (Tim Lockwood), Will Forte (Chester V), Kristen Schaal (Barb), Terry Crews (Earl), Andy Samberg (Brent), Neil Patrick Harris (Steve), Benjamin Bratt (Manny)

- *LA INCREIBLE VIDA DE WALTER MITTY* (January 30 –February 24, 2014)

El tímido empleado de una editorial consigue evadirse de su gris existencia imaginando que es el protagonista de grandes aventuras; un día, su sueño se hace realidad cuando conoce a una misteriosa mujer que le implica en una peligrosa misión... Remake de *LA VIDA SECRETA DE WALTER MITTY* (1947), película dirigida por Norman Z. McLeod e inspirada en un relato de James Thurber. (*FILMAFFINITY*)

THE SECRET LIFE OF WALTER MITTY (February 13-19, 22-23, 2014)

Año 2013 | Duración 114 min. | País Estados Unidos | Director Ben Stiller | Guión Steve Conrad, James Thurber | Música Theodore Shapiro | Fotografía Stuart Dryburgh | Reparto Ben Stiller, Kristen Wiig, Adam Scott, Patton Oswalt, Shirley MacLaine, Kathryn Hahn, Sean Penn, Finise Avery, Joey Slotnick, Toshiko Onizawa, Adrian Martinez | Productora 20th Century Fox / Red House Entertainment / Truenorth Productions | Género Aventuras. Comedia | Road Movie. Fotografía. Remake

• CAMINANDO CON DINOSAURIOS [WALKING WITH DINOSAURS 3D]

CAMINANDO CON DINOSAURIOS nos traslada hasta una Alaska prehistórica, donde conoceremos a Patch, un encantador y concienzudo dinosaurio, y a su familia. Patch es el pequeño de la camada, y nadie espera que vaya a llegar muy lejos. Pero Patch tiene un espíritu fuerte y un gran corazón; lo que le falta de fuerza física lo compensa con una gran tenacidad. Seguiremos a Patch y a su familia en su larga migración anual para encontrar comida. Es un emocionante viaje, sembrado de peligros, en el que también encontraremos amigos y muchas aventuras. (FILMAFFINITY)

Año 2013 | duración 87 min. | país Estados Unidos | director Barry Cook, Neil Nightingale | guión John Collee, Theodore Thomas | música Paul Leonard-Morgan | fotografía John Brooks | reparto Animation | Productora Coproducción Reino Unido-EEUU-Australia; Animal Logic / BBC Earth / BBC Worldwide | Género Animación. Documental | Prehistoria. Dinosaurios. 3-D

• BLUE JASMINE (February 20-26, 2014)

Sinopsis

Jasmine, una mujer rica y glamorosa de la alta sociedad neoyorquina, se encuentra de repente sin dinero y sin casa. Decide entonces mudarse a San Francisco a vivir con su hermana Ginger, una mujer de clase trabajadora que vive con su novio en un pequeño apartamento. Jasmine, que atraviesa el momento más crítico de su vida, se dedica a tomar antidepresivos y a recordar su antigua vida en Manhattan. (FILMAFFINITY)

Año 2013 | Duración 98 min. | País Estados Unidos | Director Woody Allen | Guión Woody Allen | Música Varios | Fotografía Javier Aguirresarobe | Reparto Cate Blanchett, Alec Baldwin, Sally Hawkins, Bobby Cannavale, Peter Sarsgaard, Louis C.K., Michael Stuhlbarg, Andrew Dice Clay, Max Casella, Tammy Blanchard, Alden Ehrenreich | Productora Sony Pictures / Gravier Productions / Perdido Productions | Género Drama. Comedia | Comedia dramática

## **retrospective**

### • *Grandes directores y Shakespeare* (February 13-26, 2014)

Shakespeare figura como el autor más veces adaptado a la pantalla con 308 versiones más o menos fieles, 41 modernizadas e innumerables parodias. En la lista de historias que han sido filmadas más veces figuran *Hamlet* (7 versiones), *Romeo y Julieta* (5 versiones) y *Macbeth* (33 versiones). De las primeras pantomimas mudas hasta los más recientes experimentos se ha recorrido un largo camino.

William Shakespeare es el autor clásico más adaptado al cine. Lo han puesto en cine Griffith, Kurosawa, Olivier, Polanski, Welles, Branagh y muchos otros cineastas. Se han llevado sus argumentos a todas las épocas y ambientes, se han hecho parodias y se han transformado en dibujos animados.

Proponemos este ciclo uniendo la obra y el talento de magníficos directores como Ingmar Bergman [...]

#### ROMEO Y JULIETTA (February 13 – 15)

Franco Zeffirelli, 138'

#### MUCHO RUIDO Y POCAS NUECES (February 16 – 18)

Kenneth Branagh, 110'

#### RAN (February 19-21)

#### Sinopsis

En el Japón medieval, el poderoso señor Hidetora decide abdicar y repartir sus dominios entre sus tres hijos. El menor considera que la idea es absurda y sólo servirá para causar problemas. Su padre, enfurecido, lo deshereda. Muy pronto descubrirá su error: la ambición hará que sus hijos mayores se enfrenten por el poder en una cruenta guerra. Se inspira en el drama de Shakespeare *El rey Lear*.  
(FILMAFFINITY)

Año 1985 | Duración 160 min. | País Japón | Director Akira Kurosawa | Guión Akira Kurosawa, Hideo Oguni, Masato Ide (Obra: William Shakespeare) | Música Toru Takemitsu | Fotografía Takao Saito & Masaharu Ueda | Reparto Tatsuya Nakadai, Akira Terau, Jinpachi Nezu, Pîtâ, Mieko Harada, Masayuki Yui, Daisuke Ryû, Yoshiko Miyazaki, Hisashi Igawa, Kazuo Katô, Norio Matsui | Productora Coproducción Japón-Francia | Género Drama.

Aventuras | Japón feudal. Siglo XVI

#### MACBETH (February 22-24)

#### Sinopsis

Macbeth, valeroso general escocés, recibe la visita de tres brujas que le profetizan que un día será rey. Aprovechando que el rey Duncan se aloja en su casa, y espoledo por su esposa, Macbeth lo asesina y es proclamado rey de Escocia. Sin embargo, para mantenerse en el trono, se verá obligado a seguir

cometiendo más crímenes; mientras tanto, su esposa, abrumada por los remordimientos, se derrumba.

*(FILMAFFINITY)*

THE TRAGEDY OF MACBETH

Año 1971 | Duración 140 min. | País Reino Unido | Director Roman Polanski | Guión Roman Polanski & Kenneth Tynan (Teatro: William Shakespeare) | Música The Third Ear Band | Fotografía Gilbert Taylor | Reparto Jon Finch, Francesca Annis, Martin Shaw, Nicholas Selby, John Stride, Terence Bayler, Stephan Chase, Paul Shelley, Sydney Bromley, Andrew Laurence, Noel Davis, Diane Fletcher | Productora Columbia Pictures | Género Drama

LOS LIBROS DE PRÓSPERO (February 25-26)

Sinopsis

Entre 1599 y 1611, Próspero, ex duque de Milán, es desterrado con su hija Miranda a una isla muy alejada de Europa por su hermano Antonio y el aliado de éste, Alonso, actual Rey de Nápoles. Pero, cuando Miranda y el hijo de su principal adversario se enamoran, se le presenta la oportunidad de vengarse de todos sus enemigos. *(FILMAFFINITY)*

PROSPERO'S BOOKS

Año 1991 | Duración 126 min. | País Reino Unido | Director Peter Greenaway | Guión Peter Greenaway (Obra: William Shakespeare) | Música Michael Nyman | Fotografía Sacha Vierny | Reparto John Gielgud, Michael Clark, Michel Blanc, Erland Josephson, Isabelle Pasco, Kenneth Cranham, Tom Bell | Productora Coproducción GB-Holanda-Francia-Italia | Género Drama | Siglo XVII

• *Ciclo 100 años Primera Guerra Mundial* (February 20 –March 12, 2014)

Program of films February 2014:

SIN NOVEDAD EN EL FRENTE (February 20-22)

Sinopsis

Mítica película antibélica que plasma los sentimientos, sensaciones y desilusiones de un grupo de jóvenes estudiantes que son enviados al frente en la Primera Guerra Mundial (1914-1918). Es una adaptación de la novela homónima del escritor alemán Erich María Remarque. Su estreno provocó enfrentamientos entre nazis y comunistas. *(FILMAFFINITY)*

ALL QUIET ON THE WESTERN FRONT

Año 1930 | Duración 130 min. | País Estados Unidos | Director Lewis Milestone | Guión George Abbott, Del Andrews, Maxwell Anderson (Novela: Erich Maria Remarque) | Música David Broekman | Fotografía Arthur Edeson (B&W) | Reparto Lew Ayres, Louis Wolheim, John Wray, Arnold Lucy, Ben Alexander, Scott Kolk, Owen Davis Jr., Walter Browne Rogers, Slim Summerville, Russell Gleason, William Bakewell, Richard Alexander, Harold Goodwin, Pat Collins | Productora Universal Pictures | Género Bélico | I Guerra Mundial

SENDEROS DE GLORIA (February 23-25)

#### Sinopsis

En la Francia de 1916, durante la Primera Guerra Mundial, el general Boulard ordena la conquista de una inexpugnable posición alemana y encarga esta misión al ambicioso general Mireau. El encargado de dirigir el ataque será el coronel Dax. La toma de la colina resulta un infierno, y el regimiento emprende la retirada hacia las trincheras. El alto mando militar, irritado por la derrota, decide imponer al regimiento un terrible castigo que sirva de ejemplo a los demás soldados. *(FILMAFFINITY)*

PATHS OF GLORY

Año 1957 | Duración 86 min. | País Estados Unidos | Director Stanley Kubrick | Guión Stanley Kubrick, Calder Willingham, Jim Thompson (Novela: Humphrey Cobb) | Música Gerald Fried | Fotografía Georg Krause (B&W) | Reparto Kirk Douglas, George MacReady, Adolphe Menjou, Ralph Meeker, Wayne Morris, Joe Turkel, Richard Anderson, Timothy Carey, Peter Capell, Susanne Christian, Bert Freed, Emile Meyer | Productora MGM presenta una producción Bryna Productions | Género Bélico. Drama | I Guerra Mundial. Ejército. Película de culto

GALLIPOLI (February 26-28)

#### Sinopsis

Primera Guerra Mundial, 1915. Reza la leyenda del filme: "De un lugar del que nunca has oído hablar llega una historia que nunca olvidarás". Dos amigos australianos, ambos atletas, deciden alistarse para ir a la guerra y les toca luchar contra los turcos en la batalla de Gallipoli. *(FILMAFFINITY)*

GALLIPOLI

Año 1981 | Duración 110 min. | País Australia | Director Peter Weir | Guión David Williamson (Novel: Ernest Raymond) | Música Brian May | Fotografía Russell Boyd | Reparto Mel Gibson, Mark Lee, Bill Hunter, Robert Grubb, Tim McKenzie, David Argue, Ron Graham, Bill Kerr | Productora Paramount Pictures | Género Drama. Bélico | I Guerra Mundial

• *Ciclo Historias compartidas: raíces comunes. Mes de la herencia afroamericana* (February 25-27, 2014)

Program of films:

CRIADAS Y SEÑORAS / THE HELP (February 25)

2011 146' drama

Una aspirante a escritora durante los movimientos de lucha por los derechos civiles del año 1960 decide escribir un libro desde el punto de vista de la empleadas Afroamericanas en las casas de las familias de gente blanca para quienes trabajaban. El filme refleja las circunstancias duras que atraviesas en el día a día.

Directora: Tate Taylor. Guión: Tate Taylor, Kathryn Stockett. Actuán: Emma Stone, Viola Davis, Octavia Spencer

Inauguración Exposiciones fotográficas

DARK GIRLS (February 26)

2012 72' documental

Esta documenta explora las profundas actitudes y opiniones sobre el color de la piel, particularmente en mujeres con piel oscura, dentro y fuera de la cultura Afro Americana.

Directores: D. Chansin Berry, Bill Duke. Actúan: Stephanie A., Soren Baker, Joni Bovill

THE LOVING STORY (February 27)

2011 77' documental | drama | history

**[event]** conversatorio con mujeres lideres Afro Bolivianas

Un proceso judicial sobre un matrimonio interracial y una historia de amor, convergen en este documental sobre la historia de Richard y Mildred Loving, ambientada durante la era turbulenta de los Derechos Civiles.

Directora: Nancy Buirski. Guión: Nancy Buirski, Susy Ruth Powell. Actúan: Jane Alexander, Lindsay Almond Jr., Edward L. Ayers

**[event]** Diálogo con invitados especiales de los yungos

## Cinemateca Brasileira, São Paulo

### *retrospective*

- *Verão de clássicos* (February 13– March 16, 2014)

A programação da Cinemateca em fevereiro traz a nova edição do *Verão de Clássicos*, oportunidade única para o público conferir uma variada seleção de filmes clássicos das mais diversas épocas, países e gêneros. As exhibições serão sempre em película e todos os títulos pertencem ao acervo de difusão da Cinemateca.

Entre os destaques estão filmes como *CLUBE DA LUTA*, de David Fincher, com Brad Pitt e Edward Norton, um marco do cinema norte-americano do fim dos anos 1990. Também na mostra, dois filmes sobre o cinema e sua indústria: *CREPÚSCULO DOS DEUSES*, de Billy Wilder e *O ESTADO DAS COISAS*, de Wim Wenders, onde uma equipe entra em colapso. Adaptações de peças teatrais, como *A FLAUTA MÁGICA*, uma transposição de Ingmar Bergman para a TV da ópera de Mozart, e *OTELO*, versão do gênio Orson Welles para a tragédia de Shakespeare. Clássicos do cinema espanhol, como os dois interpretados pela atriz Ana Torrent, *O ESPÍRITO DA COLMEIA*, de Victor Erice, e *CRÍA CUERVOS*, de Carlos Saura, que marcaram os anos 1970, e uma comédia de Pedro Almodóvar, *QUE FIZ EU PARA MERECEER ISTO?*, com Carmen Maura num de seus grandes momentos. Entre as curiosidades estão *A adolescente*, de Alfonso Brescia, comédia italiana com toques sensuais, *UM HOTEL MUITO LOUCO*, estranha e sarcástica comédia de Tony Richardson (de *AS AVENTURAS DE TOM JONES* e *NED KELLY*), e *CARNE FRESCA*, misto de documentário e cinebiografia do fotógrafo gay Bob Mizer, que usava revistas de halterofilistas para driblar a censura às suas obras homoeróticas. *JULES E JIM—UMA MULHER PARA DOIS* é uma das obras-primas de François Truffaut, com uma grande interpretação de Jeanne Moreau. Já *ROMANCE*, de Catherine Breillat, é um poderoso filme feminista, que causou polêmica em seu lançamento por conta de suas cenas de sexo explícito. Outro francês, Jean-Jacques Annaud, reconstitui um episódio pré-histórico em *A GUERRA DO FOGO*. *O hospedeiro*, de Bong Joon-ho, é uma obra-prima do cinema fantástico, misturando horror e humor numa história de mutação provocada por lixo tóxico. *A menina santa*, de Lucrecia Martel, é um dos filmes mais influentes das últimas décadas e que merece ser revisto.

Devido a diversidade da coleção que compõem a programação, muitos filmes serão exibidos em cópias que carregam as marcas da ação do tempo. Nada disso, no entanto, diminui o encanto de fruir estas obras numa experiência, de fato, cinefílica, apresentando raridades há muito ausentes das telas. Por razões técnicas o filme *MAGNÓLIA*, de Paul Thomas Anderson, será substituído por *A MENINA SANTA*, de Lucrecia Martel. *MAGNÓLIA* será reprogramado em breve.

A programação segue até o fim do verão, e todas as sessões têm entrada franca

Program of films in February 2014:

SANGUE DE PANTERA (CAT PEOPLE) (February 13)

18h00 | Dir.: Jacques Tourneur EUA, 1942, 35mm, pb, 73' | Legendas em português. Elenco: Simone Simon, Kent Smith, Tom Conway, Jane Randolph

Um bela e misteriosa jovem é vítima de uma maldição, que faz com que ela se transforme numa pantera assassina sempre que é emocionalmente excitada.

Não indicado para menores de 14 anos

CREPÚSCULO DOS DEUSES (SUNSET BOULEVARD) (February 13, 22)

20h00 | Dir.: Billy Wilder EUA, 1950, 35mm, pb, 110' | Legendas em português Elenco: William Holden, Gloria Swanson, Erich Von Stroheim, Cecil B. De Mille

Uma atriz em decadência, ex-diva dos tempos do cinema silencioso, contrata um roteirista desconhecido para morar em sua casa e escrever o roteiro de um filme especialmente para ela, que sonha em reconquistar a fama e o prestígio. A relação entre os dois, complicada ainda mais pela presença constante do fiel mordomo (e ex-marido) dela, torna-se cada vez mais obsessiva e perturbadora. Vencedor do Oscar de direção de arte, trilha sonora e roteiro.

Não indicado para menores de 14 anos

OTELO (OTHELLO) (February 14)

18h00 | Dir.: Orson Welles EUA, 1952, 35mm, pb, 93' | Legendas em português Elenco: Orson Welles, Michael MacLiammoir, Michael Laurence, Suzanne Cloutier, Robert Coote, Hilton Edwards

Adaptação de Orson Welles para uma das mais famosas tragédias do poeta e dramaturgo William Shakespeare. A trama gira em torno do ciúme obsessivo e potencialmente homicida do príncipe mouro Otelo por sua esposa Desdêmona, instigado pelo ardiloso criado Iago.

Não indicado para menores de 14 anos

A ADOLESCENTE (L'ADOLESCENTE) (February 14)

20h00 | Dir.: Alfonso Brescia Itália, 1976, 35mm, cor, 92' | Legendas em português Elenco: Tuccio Musumeci, Daniela Giordano, Sonia Viviani, Maria Bosco, Aldo Cecconi

Uma jovem decide acabar com o casamento oportunista de seus tios, espalhando boatos sobre a vida sexual promíscua e adúltera de ambos. Comédia erótica dirigida pelo mestre italiano do cinema de baixo orçamento, Alfonso Brescia, mais famoso por seus westerns e por uma série de filmes de ficção-científica centrados em batalhas intergalácticas.

Não indicado para menores de 16 anos

UM HOTEL MUITO LOUCO (THE HOTEL NEW HAMPSHIRE) (February 15, 21)

17h00 | Dir.: Tony Richardson EUA, Inglaterra, Canadá, 1984, 35mm, cor, 109' | Legendas em português Elenco: Rob Lowe, Jodie Foster, Paul McCrane, Nastassja Kinski

A família Berry procura pelo hotel perfeito. O pai encontra o lugar ideal numa vistosa construção em New Hampshire. É lá que a família viverá estranhos desastres. Adaptado de um romance de John Irving pelo próprio diretor.

Não indicado para menores de 14 anos

A MENINA SANTA (LA NIÑA SANTA) (February 15, 27)

19h00 | Dir.: Lucrecia Martel Argentina, Itália, Espanha, 2004, 35mm, cor, 104' | Legendas em português Elenco: Mercedes Morán, Carlos Belloso, Alejandro Urdapilleta, María Alche

Na cidade argentina La Ciénaga, garotas do coro da igreja conversam sobre vocação e como distinguir os sinais de Deus e a tentação do diabo. Amália e Josefina alternam a dúvida espiritual com a descoberta do desejo.

Não indicado para menores de 14 anos

O HOSPEDEIRO (GWOEMUL) (February 16)

17h00 | Dir.: Bong Joon-ho Coreia do Sul, 2006, 35mm, cor, 119' | Legendas em português Elenco: Song Kang-ho, Byeon Hie-bong, Park Hae-il

Um cientista norte-americano, em um laboratório de uma base militar dos EUA na Coreia do Sul, despeja uma substância tóxica que escoará até o rio Han. Pouco depois, uma estranha mutação surge nas margens, atacando moradores da redondeza. Uma das maiores bilheterias do cinema sul coreano, que revelou o cineasta Bong Joon-ho.

Não indicado para menores de 12 anos

QUE FIZ EU PARA MERECEER ISTO? (¿QUÉ HE HECHO YO PARA MERECEER ESTO!!) (February 16, 28)

19h00 | Dir.: Pedro Almodóvar Espanha, 1984, 35mm, cor, 101' | Legendas em português Elenco: Carmen Maura, Gonzalo Suárez, Luis Hualde

Gloria é uma dona de casa infeliz, que é casada com Antônio, um motorista de táxi grosseiro e infiel. Ela é obrigada a trabalhar incessantemente para sustentar a família. Para completar Gloria, que é viciada em remédios para dormir, entra numa fase de abstinência e passar a perder o controle.

Não indicado para menores de 14 anos

A GUERRA DO FOGO (LA GUERRE DU FEU) (February 20)

18h00 | Dir.: Jean-Jacques Annaud França/Canadá/EUA, 1981, 35mm, cor, 100' | Sem diálogos | Exibição em 16mm Elenco: Everett McGill, Ron Perlman, Rae Dawn Chong, Gary Schwartz, Peter Elliott

Na pré-história, o conflito entre grupos de hominídeos pela posse do fogo, então recém-descoberto. Quando o fogo que aquece uma tribo um pouco mais evoluída é apagado, três de seus membros são enviados em uma perigosa jornada para trazer uma nova chama acesa para a aldeia. Vencedor do Oscar de Melhor Maquiagem e dos prêmios César nas categorias Melhor Filme e Melhor Direção. Indicado ao Globo de Ouro de Melhor Filme Estrangeiro.

Não indicado para menores de 12 anos

JULES E JIM-UMA MULHER PARA DOIS ( JULES ET JIM) (February 20)

20h00 | Dir.: François Truffaut França, 1964, 35mm, pb, 105' | Legendas em português Elenco: Jeanne Moreau, Oskar Werner, Henri Serre, Vanna Urbino

Dois jovens, um alemão e um francês, tornam-se grandes amigos ao se conhecerem em Paris, em plena Belle Époque. Passam a viver em plena comunhão, partilhando de todas as suas experiências, intelectuais e sentimentais. Depois de uma viagem a uma ilha próxima à Grécia, conhecem uma bela mulher e logo dão início a um triângulo amoroso. Um dos mais importantes filmes da Nouvelle Vague.

Não indicado para menores de 14 anos

CARNE FRESCA (BEEFCAKE) (February 21)

20h00 | Dir.: Thom Fitzgerald Canadá, Inglaterra, França, 1998, 35mm, cor, 97' | Legendas em português Elenco: Daniel MacIvor, Joshua Peace, Jack Griffin Mazeika, Joe Dallesandro

A trajetória do fotógrafo Bob Mizer que, nos anos 50, fundou a agência Athletic Models Guild, somente com modelos masculinos. Tentando escapar dos preconceitos e da censura da época quanto às questões da homossexualidade, Mizer envia suas fotos às revistas especializadas em fisiculturismo. Exibido na mostra Panorama, no Festival de Berlim.

Não indicado para menores de 16 anos

O ESTADO DAS COISAS (DIE STAND DER DINGE) (February 22)

19h00 | Dir.: Wim Wenders Alemanha, Portugal, EUA, 1982, pb, 35mm, 121' | Legendas em português Elenco: Allen Garfield, Samuel Fuller, Isabelle Weingarten

Uma equipe de filmagem alemã está em Portugal para refilmar um clássico de Roger Corman, THE DAY THE WORLD ENDED, de 1956. Só que as câmeras ficam sem negativo e a produção não tem mais estoque para repor, o que faz com que as filmagens parem imediatamente.

Não indicado para menores de 16 anos

CLUBE DA LUTA (FIGHT CLUB) (February 22)

20h00 | Dir.: David Fincher EUA, Alemanha, 1999, 35mm, cor, 139' | Legendas em português Elenco: Brad Pitt, Edward Norton, Helena Bonham Carter

Um executivo que trabalha numa companhia de seguros sofre com problemas de insônia. Para tentar se curar, ele começa a frequentar terapias em grupo, até conhecer Tyler, com quem forma o clube da luta. Baseado em romance homônimo de Chuck Palahniuk.

Não indicado para menores de 18 anos

CRÍA CUERVOS (CRIA CUERVOS) (February 23)

17h00 | Dir.: Carlos Saura Espanha, 1976, 35mm, cor, 110' | Legendas em português Elenco: Ana Torrent, Geraldine Chaplin, Mónica Randall, Florinda Chico

Ana, uma menina de nove anos, acredita ter poder sobre a vida e a morte de seus familiares, e assim teria causado a morte inesperada do pai militar franquista, logo após a morte da mãe.

Não indicado para menores de 14 anos

O ESPÍRITO DA COLMEIA (EL ESPERITU DE LA COLMENA) (February 23)

19h00 | Dir.: Víctor Erice Espanha, 1973, 35mm, cor, 97' | Legendas em português

Elenco: Ana Torrent, Isabel Tellería, Juan Margallo

Depois de assistirem ao Frankenstein dirigido por James Whale, duas crianças ficam obcecadas com o personagem. O suposto e breve desaparecimento de umas delas, agrava a obsessão da outra com a criatura.

Não indicado para menores de 12 anos

ROMANCE (February 28)

18h00 | Dir.: Catherine Breillat França, 1999, 35mm, cor, 95' | Legendas em português Elenco: Caroline Ducey, Sagamore Stévenin, François Berléand, Rocco Siffredi

Maria é uma mulher sexualmente rejeitada pelo marido. Ele não a toca mais e encara com normalidade sua falta de interesse sexual. Para satisfazer o vazio sexual e afetivo, Maria intercala longos diálogos durante transas com amantes que mal conhece. Um dos principais filmes da Francesa [sic] Breillat.

Não indicado para menores de 18 anos

## Cinemateca Dominicana, Santo Domingo

### *retrospective*

- *Dominica en documental* (January 30 –February 12, 2013)

Program of films in February 2014:

BOSCH EN LA FRONTERA IMPERIAL (February 1)

2009 | 95' | René Fortunato

Sinopsis: El documental muestra los principales acontecimientos políticos y sociales relacionados con la presidencia constitucional de Juan Bosch en la República Dominicana, transcurrida entre el 27 de febrero de 1963 y el 25 de septiembre de 1963.

SOL CARIBE (February 1)

2009 | 70 min | Dir. Felix Limardo

Sinopsis: Documentando una gira de conciertos sin precedentes de doce de los pioneros de la música de la República Dominicana, este documental introducirá al público de todo el mundo a esa influyente música que se desarrolló en la cuna de América.

PAPA LIBORIO (February 2)

2003 | 56 min | Dir. Martha Ellen Davis

Sinopsis: Un documental sobre Oliverio Mateo ("Papá Liborio") (1876-1922), el curandero y líder mesiánico más importante de la historia dominicana. Surgido en el Valle de San Juan a principios del siglo XX, su liderazgo religioso se tornó político al coincidir con la época de transición entre la sociedad pre-capitalista y la capitalista y la marginación del campesinado de su tierra.

TIEMPO PARA COSECHAR (February 2)

2009 | 60 min | Dir. Fernando Báez

Sinopsis: El documental abarca las causas y consecuencias de la drogadicción, ofreciendo orientaciones sobre la cruda realidad que se vive en República Dominicana y los esfuerzos que se están haciendo para combatirla.

EXPEDICIONES DE JUNIO: HACIA LA LIBERTAD O LA MUERTE (February 4)

2013 | 87 min | Dir. Fernando Quiroz

Sinopsis: Trata del desprendimiento de un grupo de hombres que aportaron sus vidas por legar un país libre del tirano Rafael Trujillo, cuenta con 35 entrevistas, entre ellas los testimonios de los guerrilleros que viven, el dominicano Mayobanex Vargas y al comandante cubano Delio Gómez Ochoa.

EL PODER DEL JEFE II (February 5)

1994 | 90 min | Dir. René Fortunato

Sinopsis: Inicia en 1938 y describe las secuelas de matanza de haitianos de 1937, las maniobras políticas del dictador, sus relaciones con los Estados Unidos, la crisis azucarera de 1946, la etapa de los llamados «presidentes títeres» y el asesinato del exilado español Jesús de Galíndez, entre otras cosas; su narrativa cubre hasta la década de 1950.

A GOLPE DE TAMBORA Y GÜIRA (February 6)

2000 | 55 min | Dir. Maxy Domingo Sosa

Sinopsis: Este documental analiza el desarrollo social, cultural y económico de la comunidad dominicana en Nueva York. A través de una serie de entrevistas, el documental recorre las experiencias de destacados dominicanos en una variedad de campos.

60 MILLAS AL ESTE (February 7)

docu-drama | 2008 | 60 min | Dir. Jorge Lendeborg

Sinopsis: Dramática realización que presenta la travesía de un grupo de dominicanos que se aventuran en un viaje ilegal. Para hacerlo realidad utilizan una frágil embarcación denominada yola, a través de las peligrosas aguas del Canal de la Mona, con la esperanza de llegar a las costas de Puerto Rico. Un filme realizado sin guión previo ni actores profesionales.

ORGULLO DE MI TIERRA: SAMANÁ (2009) – BARAHONA PEDERNALES (2010) – LA VEGA (2012) (February 8)

111 min | Dir. Máximo José Rodríguez

Sinopsis: ORGULLO DE MI TIERRA, te presenta nuestras tierras dominicanas en aspectos culturales, gastronómicos, artesanales y arquitectónicos, mostrando también nuestra hermosa biodiversidad que engalanan nuestro país.

DOMINICAN HIPHOP (February 8)

2008 | 60 min | Dir. Tony Bacigalupe

Sinopsis: Pretende dar a conocer el estilo de vida de los más reconocidos intérpretes de este género en República Dominicana, sus seguidores, lo que representa este movimiento artístico y cultural que surgió entre 1960 y 1970 en las comunidades hispanoamericanas y afroamericanas de los barrios pobres neoyorquinos, pero que ha ido creciendo de manera incesante durante los últimos años en el país.

HISTORIA DEL BÉISBOL DOMINICANA (February 9)

2009 | 80 min | Dir. Miguel Vásquez

Sinopsis: Escrito por el conocido historiador deportivo Héctor J. Cruz, y dirigido por el cineasta Miguel Vásquez, este documental hace un recorrido por la historia del deporte nacional de República Dominicana. En este trabajo participan un grupo de conocidos peloteros dominicanos como Pedro Martínez, Miguel Diloné, Sammy Sosa, Luis Polonia, Moisés Alou, Julián Javier, Chilote Llenas, Manny Ramírez, Rico Carty, Alex Rodríguez y Juan Marichal.

MÁXIMO GÓMEZ, HIJO DEL DESTINO (February 9)

2010 | 70 min | Dir. Elías Ramón Reyes

Sinopsis: Documental basado en la novela del mismo título, narra la vida del dominicano Máximo Gómez, Libertador de Cuba, quien fuera el típico estratega militar listo para la guerra, dispuesto -como siempre- a enfrentar al enemigo en cualquier terreno.

LA REBELIÓN DE LOS PILOTOS: LA GESTA IGNORADA (February 11)

2008 | 68 min | Dir. Emilio Herasme Peña

Sinopsis: Este documental trata sobre el levantamiento militar encabezado por el General Piloto Pedro Rafael Rodríguez Echavarría el 19 de noviembre de 1961 que puso fin a los 31 años de tiranía trujillista al provocar la salida del país de la familia Trujillo, completando así la Gesta del 30 de Mayo.

EL PODER DEL JEFE III (February 12)

1996 | 81 min | Dir. René Fortunato

Sinopsis: Este largometraje es la tercera y última parte de la serie de documentales que se inició en 1991 con EL PODER DEL JEFE, primera parte. Aquí se muestran los acontecimientos más importantes ocurridos en la República Dominicana en el período comprendido entre el 16 de agosto de 1952, fecha de la juramentación de Negro Trujillo como Presidente de la República, y el 8 de noviembre de 1961, día de la salida del país de Ranfis Trujillo y su familia.

### ***festival***

• *I Festival internacional de documental de República Dominicana y el Caribe* (February 13-21, 2014)

Program of films:

BLANCO (February 13)

Estreno mundial

BLANCO retrata la cotidianidad y el lado humano de seis albinos de diferentes edades y etapas de la vida, los cuales tienen mucho más en común que su visible condición. Desinformados sobre las características del albinismo, estos seres humanos asumen la vida con normalidad a pesar de la apariencia exterior, los problemas de visión y los inevitables cambios que el sol ha producido en su piel.

Ficha técnica: República Dominicana | 2013 | DIGITAL HD | 62' | Dirección: Melvin Duran | Asistencia de dirección: Rodrigo Montealegre | Producción: Ricky Gluski | Guión: Melvin Duran | Investigación: Melvin Duran | Dirección de fotografía: Gabriel Valencia | Sonido: Jonás Rodríguez | Edición: Israel Cárdenas | Música original: Aliosha Michelen y Adolfo Guerrero | Postproducción: Darío Arnau

LA MUJER DEL ETERNAUTA (14 February)

Proyección especial

Ficha técnica: España 2011 | Director/a: Adan Aliaga

THE BLACK CREOLES (February 14, 17)

Es una película documental etnográfica, que relata a través de pinceladas históricas la llegada de los negros al Caribe de Nicaragua y la formación de los creoles. Geografía Humana que nos revela prácticas antiguas de sobrevivencia, historias de vida cotidiana, que muestran las particularidades culturales, memorias, sueños, identidades, retos, desafíos y su relación de antaño con el Caribe.

Ficha técnica: Nicaragua | 2012 | XDCAM | 84' | Director/a: Maria Jose Alvarez y Martha Clarissa Hernande | Producción: Maria Jose Alvarez y Martha Clarissa Hernande | Guión: Maria Jose Alvarez y Martha Clarissa Hernande | Investigación: Maria Jose Alvarez y Martha Clarissa Hernande | Fotografía: Frank Pineda | Sonido: Eduardo Caceres, Gina Villafañe, Armando More | Edición: Gerardo Arce | Música original: Spencer Hodgson | Postproducción: Gerardo Arce

QUIJOTE (February 14-15)

Esta es la historia de Jairo William Gutiérrez, un campesino que viaja en medio de la dramaturgia y la puesta en escena, un hombre que de niño intercambió un puñado de cebollas por una entrada al circo y desde ese momento, después de conocer a los payasos, no pudo más que desear hacerse actor, hacerse dramaturgo. En medio de una escarpada montaña en La Argentina – Huila, este hombre de 50 años, cultiva la tierra, ordeña a Fanny su vaca, cuida de sus animales y escribe teatro. Su compañía teatral, “Los Hijos de la Montaña”, está conformada por su esposa Olga Lucía, sus dos hijas Luz Arena y Juana Paloma y algunos vecinos de la montaña.

Ficha técnica: Colombia | 2013 | HD | 79' | Director/a: Juan Pablo Ríos | Producción: Maria Helena Pérez – Juan Pablo Ríos – Alex | Guión: Juan Pablo Ríos | Investigación: Juan Pablo Ríos | Fotografía: Alexander Restrepo | Sonido: Mauricio Ruiz | Edición: Óscar Ortiz Villareal | Música original: Sebastián García

CUCHUMATANES (February 14-15)

Se desenvuelve en el género de la antropología audiovisual. Su desarrollo va sobre la cultura de resistencia en la sierra de los Cuchumatanes. Al momento de la invasión española en el año 1525, la ciudad de Xinabajul, actualmente conocida como Zaculeu (en quiche significa tierra blanca), es sitiada durante varios meses. Posteriormente sus habitantes logran escapar y suben a lo alto de la sierra de los Cuchumatanes. Las condiciones geográficas se vuelven tan difíciles para los invasores, que por varios siglos permite a la cultura maya Mam de estas regiones guardar sus antiguas prácticas y costumbres. Según algunos antropólogos la etnia Mam es la descendiente directa de los grupos mayas

del periodo conocido como clásico. Un pastor de ovejas tradicional que habita en esta región nos guía a través de su historia y la historia de su pueblo Maya.

Ficha técnica: Guatemala | 2013 | FULL HD | 45' | Director/a: Jose Morales Ferulli | Producción: Laura Dolz Riera | Guión: Jose Morales Ferulli | Investigación: Jose Morales Ferulli | Fotografía: Jose Morales Ferulli | Sonido: Gabriel Cazali | Edición: Jose Morales Ferulli | Música original: Guido Aguilar "Canopus" | Postproducción: Carlos Revelo  
GIRA (February 14, 16)

Un grupo de artistas plásticos cubanos realizan una Gira Nacional que comprende exponer en galerías , academias y prisiones . Durante dicha Gira se percibe que los seres humanos tenemos muchas cuestiones en común y entre ellas , el arte y la libertad

Ficha técnica: Cuba | 2012 | Mini DVD | 46' | Director/a: Ernesto Sánchez | Producción: Javier Gonzalez | Guión: Ernesto Sánchez | Investigación: Ernesto Sánchez | Fotografía: Marcelo Suárez , Abel Pino Cruz | Sonido: Raymel Casamayor | Edición: Mariam Quintana | Música original: Raymel Glez | Postproducción: Celina Morales  
DÍAS DE CLASE (February 14, 17)

Durante el año lectivo 2012, el equipo de Camila Films instaló su cámara en una escuela rural multigrado al pie del volcán Cerro Negro, en Nicaragua. La Escuela "Los Urroces", comarca de Lechecuagos, departamento de León, es parte de núcleo de Educación Rural Fe y Alegría, Nicaragua. Durante un año compartimos el cotidiano de los alumnos y sus maestras y acompañamos a la comunidad al ritmo de las lecciones, de las estaciones, de las tareas y de las siembras.

Ficha técnica: Nicaragua | 2013 | HD | 53' | Director/a: Florence Jaugey | Producción: Florence Jaugey | Guión: Florence Jaugey | Investigación: Florence Jaugey | Fotografía: Florence Jaugey | Sonido: Armando Moreira. Mezlca Arsenio Cadena | Edición: Florence Jaugey y Koki Ortega | Música original: Rodrigo Barberá  
UNA PELÍCULA DE GENTE QUE MIRA PELÍCULAS (February 14, 20)

Pablo vio The Wall 37 veces. Rudolph es fanático de Rambo. A Marco, en cambio le gusta el cine de Bergman. Michael canta un tango como el Polaco Goyeneche en Sur mientras que Garrido recrea el final de El Padrino III. Norita sueña con ser artista y protagoniza un cortometraje que dirige Manu, que estudió cine y terminó trabajando en un videoclub. En el cine, más que en cualquier otra actividad artística, la relación de la obra con el público es pasiva pero determinante. Una película de gente que mira películas ocurre en un videoclub de Buenos Aires donde un grupo de socios filma una película para dejar de ser espectadores y convertirse en obra. En la voz de sus siete personajes, la película explora las diferentes posibilidades del séptimo arte para pensar en términos visuales y constituirse en una construcción simbólica de la realidad. Reunidos para ver lo que han filmado, la película les devuelve su condición de espectadores, generando así una imagen desde el punto de vista en que ésta los observa.

Ficha técnica: Argentina | 2012 | HD | 70' | Director/a: Fernando Arditi y Javier Pistani | Producción: Fernando Arditi y Javier Pistani | Guión: Fernando Arditi y Javier Pistani | Investigación: Fernando Arditi y Javier Pistani | Fotografía: Javier Pistani | Sonido: Sebastián Andreatta | Edición: Javier Pistani | Música original: Diego García | Postproducción: Javier Pistani

#### ESPERANDO EL VUELO (February 15, 17)

“Bajo el tórrido sol nuestros cuerpos se descomponen lentamente, presas de las moscas y las vagas ilusiones, para cubrirse inexorablemente con la bandera rasgada de la patria, la arena, el viento, el ocaso...” Documental realizado en los campamentos de refugiados saharauí, ubicados en el Sahara occidental.

Ficha técnica: Venezuela | 2013 | HD | 47' | Director/a: Luis y Andres Rodriguez | Producción: Luis y Andres Rodriguez | Guión: Luis y Andres Rodriguez | Fotografía: Luis y Andres Rodriguez | Edición: Bárbara Hertiman | Música original: José Baroni

#### 6 DÍAS EN BRASIL (February 15, 17)

La película JEAN GENTIL fue invitada a competir al Trigésimo Noveno Festival de Cine de Gramado. Jean Remy Genty, protagonista de la película, viaja a Brasil a presentar la película. Con este viaje, Jean Remy cumple su gran sueño de vivir por primera vez más allá de la isla La Hispaniola y nos permite entrever un poco al verdadero Jean Remy Genty o quizás a JEAN GENTIL.

Ficha técnica: República Dominicana | 2012 | HD | 33' | Director/a: Fernando Santos Diaz | Producción: Guasabara Cine | Edición: Fernando Santos Diaz

#### SOMOS BUZOS (February 15, 17)

SOMOS BUZOS (ONE HUNDRED FIRES) es un largometraje documental que sigue a siete familias de buzos de basura durante cuatro años en un vertedero de residuos en la República Dominicana, siendo este vertedero el punto de encuentro de las siete historias. Estos buzos de basura construyen sus casas con desechos, comen los restos de comida que encuentran, y el poco dinero que ganan, lo ganan buscando y vendiendo metal, plástico, cartón y vidrio, siendo capaces sin embargo de compartir sus esperanzas, amores, y sueños.

Ficha técnica: USA/ República Dominicana | 2013 | HD | Director/a: Isabelle Carbonell | Guión: Fernanda Rossi | Sonido: Mark Swiderski | Edición: Isabelle Carbonell / Sarah Cannon / Olivia Abtahi | Música original: Mark Swiderski

#### REINAS (February 15, 17)

Una exploración crítica y a la vez afectuosa de un fenómeno nacional de mucha tradición, Reinas nos lleva al mundo espectacular, estresante y a veces bizarro de los reinados. Como parte integral del folclor

panameño, las reinas simbolizan el lado festivo del espíritu colectivo del pueblo de este Istmo, pero también promueven una idea de lo femenino que no deja de ser insoluble y preocupante.

Ficha técnica: Panamá | 2013 | Blue Ray | 65' | Director/a: Ana Endara Mislov | Producción: Pilar Moreno y Ana Endara Mislov | Investigación: Ana Endara Mislov y Pilar Moreno | Fotografía: Ana Endara Mislov, Raphael Salazar y Francisc | Sonido: José Rommel Tuñon y Carlos Urriola | Edición: Victor Mares | Música original: Señor Loop | Postproducción: Carlos Revelo

#### EL SILENCIO DE LAS MOSCAS (February 15, 19)

Marcelina (48) y Mercedes (56) viven en pueblos vecinos de comunidades agrícolas en los Andes Venezolanos. Ambas comparten la misma historia trágica: sus hijas adolescentes han cometido suicidio, al igual que muchas otras personas en esa zona rural durante los últimos años. A través del recuerdo de sus pérdidas y de su aflicción, el film nos lleva a un mundo de dolor tangible en el cual el silencio se ha convertido en un rasgo muy significativo de este idílico y visualmente poderoso pero violento escenario natural. Historias de vida, autopsias psicológicas, objetos evocativos y arte se entremezclan en EL SILENCIO DE LAS MOSCAS, un ensayo documental que sigue la vida cotidiana de estas personas que habitan un mundo de duelo y culpabilidad, donde el silencio en vano aspira hacerlas olvidar.

Ficha técnica: Venezuela | 2013 | HD- DCP | 92' | Director/a: Eliezer Arias | Producción: Raul Bravo, Eliezer Arias | Guión: Eliezer Arias | Investigación: Eliezer Arias | Fotografía: Gerard Uzcategui | Sonido: David de Luca | Edición: Charles Martinez | Música original: Leo Blanco | Postproducción: Charles Martinez

#### CARMITA (February 16)

Los directores Laura Amelia Guzmán e Israel Cárdenas se encontraban trabajando en la grabación de un videoclip cuando encontraron la historia para su tercera película: la vida de Carmen Ignarra. A principios de la década de los cincuenta, Carmita salió de la isla de Cuba con la intención de convertirse en una estrella de Hollywood; sin embargo, a decir de la propia mujer, su carrera fue coartada por su celoso esposo, el productor mexicano Santiago Reachí. Hoy CARMITA sobrevive en una casa vieja, semi abandonada, que ha sido como su jaula de oro. La mujer cuenta su vida a la directora, que participa activamente en este documental que desdibuja los límites del género.

#### TRATA HUMANA (February 16, 18)

La trata humana es un el segundo crimen más lucrativo en el mundo. A partir de los testimonios de víctimas, investigadores sociales, voluntarios, y trabajadores de diversas organizaciones gubernamentales y no-gubernamentales se presenta el tema de la trata humana en Puerto Rico y el Caribe. A través de los esfuerzos de educación y prevención el espectador descubre las soluciones para luchar contra este mal, pero que para muchos es aún difícil reconocer. Filmada en Puerto Rico, Haití y Estados Unidos (Washington D.C.)

Ficha técnica: Puerto Rico | 2013 | HD | 46' | Director/a: Luis Rosario Albert | Producción: Comisión de Derechos Civiles de Puerto Rico | Guión: Luis Rosario Albert | Investigación: Luis Rosario Albert | Fotografía: Carlos García | Sonido: Sujen Sang | Edición: Gisela Rosario, Wili Rodriguez | Música original: Francis Perez

SOPRO (February 16, 19)

SOPRO es un documental acerca de la existencia humana y los misterios de la vida y la muerte, enseñados en el cotidiano de una pequeña villa rural en el medio de la nada, en el interior de Brasil, donde algunas familias viven, hace años, aisladas de contactos con el mundo exterior. El viento, el polvo, las montañas, el silencio, el tiempo... Entre el inventario y el imaginario de este lugar, el hombre y la naturaleza conviven – harmónica y conflictivamente – en la amplitud de un paisaje que parece agotar la mirada.

Ficha técnica: Brasil | 2013 | 35mm | 73' | Director/a: Marcos Pimentel | Producción: Luana Melgaço | Guión: Marcos Pimentel e Ivan Morales Jr. | Investigación: Marcos Pimentel y Mariana Musse | Fotografía: Matheus Rocha | Sonido: Pedro Aspahan y David Machado | Edición: Ivan Morales Jr. | Postproducción: David Machado

ERGONOMÍA PARA DIANA (February 16, 19)

En la familia de Diana cientos de personas han heredado una particular pérdida en la audición conocida como la sordera de los Monge. Con tan sólo 9 años Diana es una de ellas y por eso ahora debe utilizar prótesis auditivas para sentir nuevamente el sonido. Sin embargo la adaptación a estos aparatos no es tarea fácil. Ella observa la manera en que otros de sus familiares viven ese mismo problema y se da cuenta de que la única manera de superarlo es encontrando su propia ergonomía sonora.

Ficha técnica: Costa Rica | 2012 | HD | 52' | Director/a: Marcos Machado Loría | Producción: Vilma Liella López Soto | Guión: Marcos Machado-Vilma Liella- Domingo Lemus | Investigación: Marcos Machado Loría | Fotografía: Arturo Juárez Aguilar-Marcos Machado Loría | Sonido: Miguel A. Caroli | Edición: Domingo Lemus Monterroso | Música original: La Orquesta El Macabeo

NACER (February 17, 18)

Cada día en las salas de maternidad de los hospitales públicos de Bogotá, centenares de mujeres dan a luz a sus hijos. Las instituciones médicas están saturadas, inmersas en sus rutinas, no pueden hacer caso a las necesidades de las familias. Las madres están casi siempre solas, carentes de afecto y comprensión. NACER es la representación de esta escena teatral, el viejo conflicto entre dos personajes antagónicos, lo humano contra lo mecánico. En medio de estas dos realidades estamos nosotros.

Ficha técnica: Colombia | 2012 | HD | 80' | Director/a: Jorge Caballero | Producción: Rosa M. Ramos | Guión: Jorge Caballero | Investigación: Jorge Caballero | Fotografía: Carlos Muñoz | Sonido: Alejandro Molano | Edición: Jorge Caballero | Música original: Alejandro Gallón | Postproducción: Jorge Caballero, Alejandro Castillo

#### 74 METROS CUADRADOS (February 17, 19)

Iselsa y Cathy decidieron ser parte de un proyecto diseñado por líderes de la arquitectura social, que les entregará su casa propia y las integrará a un barrio de clase media. La cámara observa durante 7 años: la falta de recursos, un barrio que los rechaza, problemas en la construcción y el desastre que provocan las lluvias. Lo más difícil será superar la división de la comunidad.

Ficha técnica: Chile | 2012 | HDV Video | 67' | Director/a: Paola Castillo, Tiziana Panizza | Producción: Soledad Silva, Paola Castillo, Tiziana Panizza | Guión: Paola Castillo, Tiziana Panizza | Investigación: Paola Castillo, Tiziana Panizza | Fotografía: Pablo Valdés, Eduardo Cruz-Coke | Sonido: Juan Pablo Manríquez | Edición: Andrea Chignoli | Música original: Camila Moreno

#### Presentación especial Cortometraje 1 &2 (February 17, 20, 2014)

#### TWO AMERICANS (February 18)

Ficha técnica: USA | 2012 | Director/a: Valeria Fernandez y Dani DeVivo

#### SIGO SIENDO (February 18, 20)

Una película de personajes, de personajes que son parte de un país. Esta película habla de música y de músicos, pero no es una película estrictamente musical, es una película de historias personales aparentemente muy lejanas, historias que se buscan en un país que también intenta encontrarse y dibujar su identidad, Perú.

Ficha técnica: Perú | 2013 | HD | 120' | Director/a: Javier Corcuera | Producción: Rolando Toledo / Gervasio Iglesias | Guión: Javier Corcuera / Ana de Prada | Fotografía: Jordi Abusada | Sonido: Rosa María Oliart | Edición: Fabiola Sialer

#### PURGATORIO (February 18, 20)

El provocador filme ensayístico de Reyes re-imagina la frontera entre México y los Estados Unidos como un lugar mítico comparable al purgatorio de Dante, y dejando a un lado las posturas políticas, ofrece una nueva perspectiva a la belleza brutal de la frontera y a la gente atrapada en su hechizo. Al retratar un impresionante mosaico de personajes conmovedores y paisajes rotos que habitan en ambos lados de en la frontera, el cineasta reflexiona sobre los defectos de la naturaleza humana y lo tremendamente absurdo que es el mundo moderno. Una película inusual sobre la frontera, hecha dentro de la tradición autoral de la cámara-stylo, PURGATORIO es ante todo una fábula humanista, una experiencia épica y visceral con poderosas imágenes.

Ficha técnica: Mexico/USA | 2013 | DCP | 80' | Director/a: Rodrigo Reyes | Producción: Inti Cordera | Guión: Hugo Perez, Rodrigo Reyes | Fotografía: Justin Chin | Sonido: Jose Inerzia | Edición: Manuel Tsingarlis | Música original: Rodrigo Cordera | Postproducción: Inti Cordera

#### CAOS EN LA CUIDAD (February 19, 20)

Panamá es una de las economías de más rápido crecimiento en Latinoamérica. Esto se refleja principalmente en la construcción de múltiples proyectos inmobiliarios y obras públicas a lo largo de la capital. Pero, ¿Cómo influye el desarrollo de Ciudad de Panamá en la calidad de vida de sus habitantes? Este documental retrata la transformación de una ciudad en medio de un vertiginoso movimiento económico.

Ficha técnica: Panama | 2012 | Video HD | 52' | Director/a: Enrique Pérez Him | Producción: Isabella Gálvez Peñafiel | Guión: Enrique Pérez Him, Ariel Escalante | Investigación: Enrique Pérez Him, Isabella Gálvez | Fotografía: Arturo Juárez Aguilar, René Martínez | Sonido: Jose Rommel Tuñon | Edición: Ariel Escalante | Música original: Miguel Caroli | Postproducción: Carlos Revelo

#### BAJO LAS CARPAS (February 19, 20)

Tras el terremoto ocurrido el 12 de enero de 2010 en Haití, miles de afectados pasaron a los campos de refugiados. Tres años más tarde, continúan BAJO LAS CARPAS. Sainte Therese es un campamento ubicado en Petion Ville, Puerto Príncipe. Alberga a unas 300 familias. Allí vive Deslourdes (35 años), profesora de primaria desempleada. Ha levantado, Junto a su esposo Doxie, una reducida carpa donde vivirán indefinidamente. Jimmy (11 años), es un niño de la calle, porta una cámara Handycam con la que registra el día a día del campamento. Mediante Jimmy y Deslourdes recorreremos la desconsolada ciudad de Puerto Príncipe.

#### LA MONTAÑA (February 20)

#### GRANITO DE ARENA (February 21)

#### Proyección especial

Ficha técnica: USA | 2011 | Director/a: Pamela Yates

## **Cinemateca Portuguesa-Museu do Cinema, Lisbon**

### ***permanent exhibition***

#### **• Sala dos carvalhos**

Nome desta sala deve-se aos relevos das suas paredes que representam folhas de carvalho. Dedicada à exposição de peças da nossa colecção de aparelhos do pré-cinema e princípio do cinema.

Dos vários objectos aqui expostos, na sua maioria ligados à fotografia e às imagens animadas, destaca-se um objecto em particular, o Praxinoscópio-Teatro de Émile Reynaud.

A partir da terceira década do séc. XIX as pesquisas sobre a persistência da visão deram origem a uma série de instrumentos e brinquedos ópticos, cada um dos quais representa o aperfeiçoamento em relação ao precedente no caminho da animação da imagem.

Émile Reynaud tem um papel indiscutivelmente prioritário entre todos os animadores da era pré-cinematográfica. Em 1877, partindo do fenaquistoscópio de Plateau (réplica em exposição) e do Zootrópio de Horner (réplica em exposição), aperfeiçoou os mecanismos criando o praxinoscópio (réplica em exposição), um dos instrumentos ópticos mais complexos e sugestivos sob o ponto de vista espectacular que foram inventados durante o séc. XIX. O praxinoscópio mantém a estrutura do zootrópio de Horner substituindo as ranhuras por um prisma poligonal, colocado no centro do cilindro. O praxinoscópio produz um movimento muito mais fluido e contínuo, e uma maior luminosidade da imagem, marcando um importante passo em frente, em relação aos instrumentos precedentes.

Entre 1879 e 1892, Reynaud inventa uma série de aparelhos em busca do enriquecimento do espectáculo das imagens em movimento, para um público cada vez maior.

Primeiro inventa o praxinoscópio-teatro (original em exposição), onde as imagens eram animadas sobre cenários teatrais em miniatura na tampa da caixa que continha o aparelho. Um ano mais tarde associa a lanterna mágica à sua invenção criando o praxinoscópio de projecção que permita projectar imagens desenhadas e pintadas à mão num grande écran. Por fim desenvolve uma verdadeira máquina de espectáculo, o Teatro Óptico. A complexidade da estrutura e funcionamento desta máquina de projecção inviabilizou a sua comercialização. O engenhoso aparelho projectava, com a ajuda da lanterna mágica, as imagens desenhadas numa tira flexível, de comprimento indefinido que se enrolava e desenrolava em duas bobinas. A tira regularmente perfurada prenuncia a película cinematográfica. Reynaud ultrapassou o limite da acção repetitiva e limitada que tinha distinguido os outros aparelhos ópticos. A partir de 1892, Émile Reynaud organiza no Museu Grévin de Paris, verdadeiros espectáculos de desenhos animados, as pantomimas luminosas, com a duração de cerca de meia hora, e

acompanhamento musical ao vivo concebido para a ocasião. O nascimento do cinema marca o fim das pantomimas luminosas. O espectáculo interrompe-se, Reynaud destrói o teatro óptico e deita no Rio Sena as películas.

Pequeno Formato: 8mm/Super 8/9,5mm/16mm/ Multiformato

O primeiro formato de filme amador é criado pela Pathé, em 1922, com a introdução do formato de 9,5mm (indicação da largura), o qual contém perfurações centrais entre os fotogramas. Este formato será seguido em 1923 pelo de 16mm, inovação da Kodak, já perfurado em ambos os lados e que acabará por se tornar também um formato profissional. O formato de 16mm tornar-se-á sonoro em meados da década de 1930.

O elevado custo da película leva a que a Kodak lance em 1932 o Double 8 que permite que, expondo apenas metade da película de cada vez, esta possa ser dividida dando origem a um filme de 8mm de perfuração lateral.

O formato de 8mm já desde meados da década de 1950 que permitia a gravação de som directamente em película.

Se em finais da década de 1950 o 9,5mm havia já perdido muita da importância que até então tinha, 1965 marca a introdução do Super 8. Formato semelhante ao de 8mm mas que, dada a menor dimensão das perfurações e do espaço inter-fotogramas, permite uma maior economia de película. Será também neste período que se assiste ao aparecimento dos cartuchos de filme, os quais permitem um mais fácil manuseamento da película. No início da década de 1970 a Kodak, seguida da Fuji com o Single 8, introduzirá película de Super 8 adequada para a gravação directa de som.

A Ditmar, fundada em 1840 como uma fábrica de candeeiros, passará nas primeiras décadas do século XX a ser uma das principais produtoras de câmaras e projectores cinematográficos austríacas. Em 1936 a companhia introduz um sistema inovador que permite que o mesmo equipamento projecte dois formatos diferentes, em resposta ao aparecimento da película de 8 mm, aparecida em 1932, e que rapidamente ganha popularidade face aos formatos até aí dominantes (o 9,5mm e o 16mm). O pequeno formato popularizava-se junto das escolas e outras instituições e a capacidade de projectar múltiplos formatos tornou-se uma mais-valia comercial. O modelo 2860, aqui exposto, podia ser facilmente adaptado a projectar 8 ou 16mm.

A Elmo (acrónimo de “Electricity, Light, Machine and Organization”), fundada em 1921, foi uma das mais inventivas firmas japonesas dedicadas a equipamentos cinematográficos. Aparelhos como o Elmo FP, presente nesta exposição vêm, na década de 1960, permitir que os utilizadores do nascente

formato Super 8 beneficiem de projectores que assegurem também a projecção de formatos anteriores, como o Regular 8.

Os retroprojectores eram frequentemente utilizados em demonstrações comerciais, bem como em cursos de formação ou exposições. Utilizando cartuchos de filme Super 8, fáceis de operar, modelos como o Videotronic Compact (exposto e em funcionamento) eram muitas vezes capazes de alternar entre a projecção em tela e a retro projecção em écran. A crescente pulverização da procura entre diferentes formatos de película leva não só à adaptação dos projectores como também de todo o equipamento associado ao pequeno formato, de tal circunstância são exemplo as coladeiras de película. A coladeira modelo Trimat, da companhia checoslovaca Meopta, exposta nesta sala, tinha capacidade de cortar e permitir a colagem precisa dos mais populares formatos amadores da década de 1970 (8, Super 8 e 16mm).

- *Exposição interactiva de pré-cinema*

Um percurso cronológico que começa nos espectáculos de sombras e na sua relação com o cinema, passando pelas lanternas mágicas e por todos os inventos que, nos séculos XVIII e XIX (e até aos começos do século XX), foram animando imagens, permitindo criar ficções a partir da ilusão do movimento. É uma exposição didáctica, lúdica e interactiva, composta por várias réplicas dos objectos mais significativos que contribuíram para a descoberta do cinema, dando ao público a possibilidade de interagir, conhecendo o seu funcionamento e a sua importância histórica

- *A lanterna magica*

Dedicada à exposição de parte da nossa colecção de Lanternas Mágicas e a ocasionais espectáculos delas e com elas.

A Lanterna Mágica é um aparelho para projecção de imagens sobre vidro pintadas em cores translúcidas. É composta por uma fonte luminosa, que nas primeiras lanternas era uma simples vela ou um candeeiro a petróleo, um reflector, um condensador e uma objectiva. É o primeiro aparelho destinado a projecções colectivas, contrariamente às caixas ópticas ou instrumentos ópticos para olhar individualmente através de lentes, espelhos ou prismas. São espectáculos para admirar em companhia, nas praças, num salão ou numa sala de projecção.

As origens deste aparelho espectacular foram investigadas nos mais antigos documentos de óptica. Não existe uma data certa que testemunhe a sua invenção, mas atribui-se ao célebre astrónomo holandês Christiaan Huygens, em 1659, uma das primeiras descrições da lanterna mágica. Alguns anos depois, o dinamarquês Thomas Walgenstein utiliza a lanterna como aparelho para realizar espectáculos, enquanto o padre jesuíta alemão Athanasius Kircher aproveita as suas potencialidades, transformando-o

num eficaz instrumento pedagógico, descrito na segunda edição da sua obra *Ars lucis et umbrae*, impressa em Amesterdão em 1671.

A história do progresso técnico e imaginativo deste aparelho é extremamente rica e fascinante e a sua evolução desenvolve-se até o fim Séc. XIX.

A Lanterna Mágica atinge o seu momento de maior auge no âmbito científico em 1700 quando é utilizada frequentemente nos gabinetes de óptica como instrumento de ensino.

A Lanterna Mágica foi um sucesso extraordinário em todos os meios sociais. A Igreja Católica usou-a para ensinar a sua doutrina e também para amedrontar os fiéis mostrando-lhe os horrores do inferno. Tanto servia para espectáculos na rua e passatempo nos salões aristocráticos, como era utilizada por pessoas pouco honestas que a usavam para enganar os ingénuos, levando-os a acreditar que as visões projectadas pela fossem arte de bruxaria.

A popularidade e interesse pela Lanterna Mágica levaram ao aparecimento, em muitos países da Europa, de um novo ofício: o de Lanternista ambulante, tal como dois séculos depois aconteceria com o cinema.

Exactamente durante esses dois séculos estes mágicos espectáculos bateram à porta de todos os lares. Era um ofício miserável, muito mal pago. Os Lanternistas andavam com as suas caixas amarradas às costas de vila em vila anunciando os seus espectáculos.

Esses espectáculos, muitas vezes com acompanhamento musical, normalmente um realejo ou uma caixa de música, eram realizados nas praças ou, quando a sorte lhes sorria, em casa de algum cliente mais abastado.

No final do Séc. XVIII um novo espectáculo de Lanterna Mágica, denominado Fantasmagoria, faz sucesso em Paris com os seus espectaculares efeitos acústicos, luminosos e pirotécnicos, evocando aparições do passado e monstros terríveis. Robertson, Étienne-Gaspard Robert, físico belga, o inventor deste espectáculo construiu uma lanterna mágica especial – Fantascópio - montada num suporte móvel que permitia aproximá-la e afastá-la no decorrer das projecções a fim de obter os diversos efeitos especiais. A Lanterna ficava fora da vista do público, por trás da fina tela branca, em frente da qual se sentavam os espectadores na penumbra. As imagens projectadas sobre esse pano transparente surgiam do outro lado, conservado no escuro, como aparições sobrenaturais, fantasmagóricas.

Com a industrialização das lanternas mágicas a partir da segunda metade do Séc. XIX o ofício do lanternista ambulante torna-se gradualmente mais raro. Mas a Lanterna Mágica continuava a fascinar as multidões e nunca foi tão solicitada e vendida como a partir da segunda metade do Séc. XIX. Graças à

produção em larga escala, as lanternas mágicas entraram nas casas particulares deliciando adultos e crianças com as suas projecções.

Eram vendidas em caixas de madeira ou papelão contendo uma lanterna mágica e uma série de vidros que poderiam ser executados pelas crianças contando pequenas histórias. A Lanterna Mágica estava na moda; multiplicavam-se os espectáculos nos conceituados salões dos gabinetes de curiosidades, cada vez mais aperfeiçoados tecnicamente e esteticamente.

Os mecanismos de animação dos vidros variavam entre os mais simples sistemas de pega e vidros com máscara, utilizados para accionar figuras ou pequenas cenas cómicas, até aos mais sofisticados vidros com caixilho mecânico para animar cromatrópios espectaculares e coloridos, paisagens sugestivas, o movimento dos planetas, num repertório de imagens complexas e harmoniosos movimentos.

As placas de vidro, verdadeiras obras-primas de pintura eram executadas por pintores profissionais quase sempre anónimos e animadas através do espectacular mecanismo da dissolência. Para este efeito utilizaram-se inicialmente lanternas duplas (bi-unial) postas uma ao lado da outra e munidas de obturadores chamados olho-de-gato. Nas últimas décadas do Séc. XIX estes espectaculares efeitos de projecção eram realizados com sofisticadas lanternas duplas e triplas posicionadas uma em cima da outra (bi-unial e tri-unial). Tecnicamente, este tipo de lanterna mágica permitia a utilização de dois ou três vidros de projecção ao mesmo tempo, a fim de obter o sofisticadíssimo efeito de projecção da dissolência (*dissolving views*), ou seja a sucessão de “imagens” complementares que podiam ser observados em continuidade pelo público, enriquecidos por efeitos de passagem dia/noite, mudança das estações e maravilhosas aparições.

#### A Lanterna Mágica em Portugal

Não se sabe quando teriam aparecido em Portugal as primeiras Lanternas Mágicas, nem quando se teria dado o primeiro espectáculo público de projecções com um desses aparelhos. Mas, pelo menos, sabe-se que em 22 de Abril de 1800, segundo o refere, na sua correspondência, o Ver. Carl Israel Ruders, capelão da Legação da Suécia junto da Corte de Portugal, foi oferecido ao povo de Lisboa um espectáculo público de Lanterna Mágica. Tal espectáculo integrava-se nos festejos de rua pelo “bom sucesso” da princesa do Brasil que, na madrugada daquele dia dera à luz uma menina, a infanta Maria Francisca que viria a casar-se aos 16 anos com D. Carlos Maria Isidro, irmão de Fernando II. Pretendente ao trono de Espanha por morte de seu tio, tal direito não lhe foi reconhecido pela rainha Isabel II. Exilada em Inglaterra, morreria em 1834.

Eis o que nos conta C.I. Ruders : “No dia 22 de Abril (de 1800) os habitantes de Lisboa foram

despertados às 5 da manhã pelas salvas de artilharia com que as fortalezas e os navios de guerra assinalaram alegremente o bom sucesso da princesa do Brasil, que dava à luz uma infanta.

Na mesma noite, e nas duas seguintes, toda a cidade estava iluminada solenemente por ordem superior. (...) Entre as iluminações, a mais bela pareceu-me a do armazém dos negociantes de cereais, com as fachadas completamente cheias de luzes artisticamente dispostas. (...) Na Rua Augusta, havia uma tela transparente sobre a qual uma Lanterna Mágica projectava sombras chinesas representando diversos bonecos que ora se esmurravam em terríveis disputas ora se acariciavam e beijavam mutuamente, com grande gáudio do imenso povoléo que ali se amontoava para gozar o espectáculo. Por entre a multidão havia também muitas mulheres movendo-se e acotovelando-se para gozarem de todas estas belezas”. A prontidão com que, nessa ocasião festiva, se deu um espectáculo público de Lanterna Mágica, faz pensar que tal aparelho era já bem conhecido e utilizado de há muito; talvez nos serões da Corte de Lisboa; ou em casa de notáveis portugueses e de residentes estrangeiros, entre algumas partidas de “whist” ou de “voltarete”, em noites de festa ou de convívio.

Alves Costa, *A longa caminhada para a invenção do cinematógrafo* (Porto: Cineclubes Editorial, 1988)

### **one-off**

- O FANTASMO APAIXONADO (THE GHOST AND MRS. MUIR) (February 1, 2014)

Joseph L. Mankiewicz | com Gene Tierney, Rex Harrison, George Sanders, Anna Lee, Natalie Wood | Estados Unidos, 1947 | 104 min | legendado em português

Há quem o considere o mais belo filme do mundo. THE GHOST AND MRS. MUIR conta a mais estranha história de amor, a que une uma jovem ao fantasma de um capitão da marinha, antigo proprietário da mansão que ela foi habitar. Amor a que será fiel durante toda a vida terrena e que se prolongará pela eternidade. Um par de eleição, Tierney e Harrison, num filme em estado de graça.

- O GRANDE AMOR DA MINHA VIDA (AN AFFAIR TO REMEMBER) (February 1, 2014)

de Leo McCarey | com Cary Grant, Deborah Kerr, Richard Denning, Neva Patterson, Cathleen Nesbitt | Estados Unidos, 1957 | 114 min | legendado em português

Cary Grant e Deborah Kerr interpretam as personagens que couberam a Charles Boyer e Irene Dunne na primeira versão deste filme, que McCarey dirigiu em 1939, LOVE AFFAIR, e que, como AN AFFAIR TO REMEMBER, se tornou um filme de culto. Trata-se de uma das mais românticas histórias de amor que o cinema nos mostrou e que até hoje não mais deixou de ser citada ou filmada em novas versões.

- “NASCI, MAS...” (UMARETE WA MITA KEREDO) (February 1, 2014)

Yasujiro Ozu | com Hideo Sugawara, Tokkan Kozo, Tatsuo Saito | Japão, 1932 | 90 min | mudo, intertítulos em japonês, narrados em francês e legendados eletronicamente em português

““NACI MAS...” (conhecido em francês como *GOSSES DE TOKYO*) é considerado como o primeiro dos grandes filmes de Yasujiro Ozu. Para Donald Richie é “a primeira vez que o cineasta combinou na perfeição todos os elementos que caracterizam o seu estilo”. História trágico-cômica sobre a relação entre um homem e os seus dois filhos, que não percebem por que motivo tem o pai de agir com tanta subserviência perante o patrão. O filme é realizado num estilo extremamente depurado, mas ainda longe do despojamento absoluto que caracterizaria a fase final do cinema do mestre japonês (1949-62).

- IDENTIFICAÇÃO DE UMA MULHER (*IDENTIFICAZIONE DI UNA DONNA*) (February 1, 2014)

de Michelangelo Antonioni | com Tomas Milian, Daniela Silverio, Christine Boisson | Itália, França, 1982 | 129 min | legendado em português

Se em *L'AVVENTURA* se procura encontrar uma mulher, em *IDENTIFICAZIONE DI UNA DONNA* trata-se de decifrar um enigma, alguém que um realizador de cinema procura para interpretar o seu filme, e que perdeu. O plano-sequência final, por entre o nevoeiro que cai sobre a paisagem, é um dos mais perfeitos de um cineasta mestre deles.

- “A CASA NA PRAÇA TRUBNAIA” (*DOM NA TRUBNOI*) (February 1, 2014)

de Boris Barnet | com Vera Maretskaia, Vladimir Fogel, Elena Tiapkina | URSS, 1928 | 86 min | mudo, intertítulos em francês

*DOM NA TRUBNOI* é uma sátira à hipocrisia da pequena burguesia, que sobrevivera na URSS à Revolução e que continuava, sorratamente, a explorar os necessitados. Mas aí está o sindicato vigilante para pôr as coisas em ordem. Uma das obras-primas de Barnet, o mais surpreendente realizador dos tempos do cinema mudo soviético.

- O PREÇO DA JUVENTUDE (*LA BEAUTÉ DU DIABLE*) (February 3, 2014)

de René Clair | com Michel Simon, Gérard Philipe, Simone Valère, Nicole Besnard | França, Itália, 1949 | 95 min | legendado em português

O realismo poético francês numa das grandes obras de Clair sobre o mito de Fausto. No termo da vida, o professor Fausto, um prodigioso cientista, toma plena consciência da sua ignorância face ao mundo. Tentado por Mefistófeles, que lhe propõe juventude e beleza, vende a alma ao diabo. Michel Simon revela uma presença que preenche o ecrã, deixando pouca margem aos restantes atores.

- O DRAGÃO DA MALDADE CONTRA O SANTO GUERREIRO / ANTONIO DAS MORTES (February 3, 6, 2014)

de Glauber Rocha | com Maurício do Valle, Odete Lara, Lorival Pariz, Antonio Piranga | Brasil, 1969 | 95 min

Mais conhecida como *ANTONIO DAS MORTES*, esta primeira longa-metragem a cores de Glauber Rocha amplia o universo de *DEUS E O DIABO NA TERRA DO SOL*, com uma *mise-en-scène* que tem alguns pontos em comum com o western spaghetti. O filme aproxima certos mitos populares brasileiros e a alegoria política. O protagonista, Antonio das Mortes, assassino por contrato a serviço dos poderosos, já surgira

em DEUS E O DIABO NA TERRA DO SOL. Mas desta feita acaba por se voltar contra eles e massacra os representantes da ordem estabelecida.” ANTONIO DAS MORTES é o meu ALEXANDRE NEVSKI, é o ALEXANDRE NEVSKI do sertão, a ópera global inspirada pelas lições de Eisenstein” (Glauber Rocha).

- A FILHA DO ENGANO (LA HIJA DEL ENGAÑO) (February 3, 2014)

de Luis Buñuel | com Fernando Soler, Alicia Caro, Fernando Soto "Mantequilla", Ruben Rojo | México, 1951 | 78 min | legendada em português

Remake mexicano de DON QUINTIN EL AMARGAO, que Buñuel havia rodado em Espanha em 1935. É um filme a que o cineasta nunca atribuiu muita importância, classificando-o meramente de "alimentício". Não obstante, a crueldade e a perversidade de Buñuel estão lá por inteiro, numa obra de desfecho tão ambíguo quanto melodramático. Estreado no Estúdio a 19 de julho de 1974, com distribuição Talma, foi um dos dois Buñuel estreados nesse ano em Portugal (o outro foi LE FANTÔME DE LA LIBERTÉ, de 1974, a 22 de novembro no cinema Londres, distribuído pela Filmes Castello Lopes).

- VAI E VEM (February 3, 2014)

de João César Monteiro | com João César Monteiro, Rita Pereira Marques, Joaquina Chicau, Manuela de Freitas, Lígia Soares, José Mora Ramos, Rita Durão, Maria do Carmo Rolo, Miguel Borges, Rita Loureiro | Portugal, 2003 | 175 min, 2003 - 175 min

João Vuvu é a última personagem de João César Monteiro. Como ele próprio disse: “salvaguardadas as devidas diferenças, há duas referências cinematográficas marcantes: THE FATAL GLASS OF BEER de W.C. Fields e MONSIEUR VERDOUX de Charles Chaplin”. A sinopse também esclarece que “pouco ou nada sociável, o senhor João Vuvu efetua diariamente o seu passeio no autocarro nº 100, repetindo infatigavelmente o mesmo trajeto: no sentido ascendente entre a Praça das Flores e o Jardim do Príncipe Real e, no sentido descendente, até ao ponto de partida e subsequente regresso a casa”. Tudo e nada dito sobre o último filme de César Monteiro, com mais sombras e mais em contraluz do que qualquer dos anteriores. Filme de despedida, filme ritual e iniciático. Um último plano inesquecível, com um olho em grande plano longamente filmado a encarar de frente o espectador. Uma obra-prima absoluta.

- A LINHA GERAL (GENERALYA LINNIA) (February 3, 2014)

de Sergei Eisenstein | com Martha Lapkina, Mikhail Ivanine, Vassia Bouzenkov | URSS, 1928 | 90 min | mudo, legendado em português

O confronto entre o novo espírito do campesinato da jovem URSS e o dos velhos proprietários de terras do anterior regime. A ideia do filme é mostrar como se passa do "velho para o novo", do vetusto sistema de agricultura para a sua mecanização, processo que se desenvolve em sintonia e numa rima perfeita com a técnica de Eisenstein. Para evitar confusões com a “linha do Partido”, o filme foi distribuído sob o

título de STAROIE E NOVOE (O VELHO E O NOVO). Esta obra ilustra também como a burocracia pode começar a minar o entusiasmo revolucionário, o que Eisenstein sentirá na própria pele na década seguinte.

- TODA A GENTE DIZ QUE TE AMO (EVERYONE SAYS I LOVE YOU) (February 4, 2014)

de Woody Allen | com Woody Allen, Alan Alda, Drew Barrymore, Goldie Hawn, Julia Roberts, Tim Roth | Estados Unidos, 1996 | 100 min | legendado em português

Woody Allen dirige o irresistível retrato de uma família e as aventuras sentimentais de vários dos seus membros, nos EUA e em Paris. Allen aproveita as conversas que a filha ouve no consultório da psicanalista para aparecer como o “homem dos sonhos” de uma das pacientes por quem se apaixonara. Esta comédia romântica é concebida como um musical, e alguns momentos evocam os grandes clássicos do género.

- AOS NOSSOS AMORES (À NOS AMOURS) (February 4, 2014)

de Maurice Pialat | com Sandrine Bonnaire, Maurice Pialat, Evelyne Ker | França, 1983 | 97 min | legendado em português

O filme que marca o apogeu de uma certa maneira de filmar de Pialat e que lançou uma grande atriz: Sandrine Bonnaire, então com dezasseis anos. História da descoberta do sexo e do amor por uma adolescente, no seio de uma família violenta, que termina com a fuga dela para os Estados Unidos. Neste filme, Pialat leva muito longe a sua técnica “brutalista”, com grandes elipses e uma certa dose de improvisação dos atores, que chega às raias do psicodrama. Cyril Collard, o futuro realizador de NOITES BRAVAS, foi assistente de realização e tem um breve papel.

- LOUCAS AVENTURAS DE AMOR E SEXO (SESSO E VOLENTIERI) (February 4, 8, 2014)

de Dino Risi | com Johnny Dorelli, Laura Antonelli, Gloria Guida, Jackie Basehart | Itália, 1983 | 98 min | legendado em português

É uma “comédia italiana em episódios”, descrita por seguir dez contos de ambiente burguês e motivos sexuais, maioritariamente assentes em enredos que envolvem triângulos amorosos ou eróticos, todos eles protagonizados pelo cantor-ator Johnny Dorelli. Um Risi dos anos oitenta, em primeira exibição na Cinemateca.

- CORRESPONDENTE DE GUERRA (FOREIGN CORRESPONDENT) (February 4, 2014)

de Alfred Hitchcock | com Joel McCrea, Laraine Day, Herbert Marshall, George Sanders | Estados Unidos, 1940 | 112 min | legendado em português

FOREIGN CORRESPONDENT é o segundo filme americano de Hitchcock. Joel McCrea é um repórter desportivo americano, enviado para a Europa para uma série de reportagens “diferentes” sobre a crise política que levou à Segunda Guerra Mundial. É um dos filmes mais espetaculares do mestre do suspense, cheio de achados visuais e com o seu humor característico.

- BÔCA DE OURO (February 4, 2014)

de Nelson Pereira dos Santos | com Jece Valadão, Odete Lara, Daniel Filho, Maria Lúcia Monteiro | Brasil, 1963 | 98 min | legendado em francês

Foi quando se preparava para filmar VIDAS SECAS (um filme desértico, obra emblemático do Cinema Novo Brasileiro) e as chuvas assolaram a paisagem do nordeste brasileiro, que Nelson Pereira dos Santos aceitou a proposta de Jece Valadão (já seu ator no anterior RIO 40º) para realizar BÔCA DE OURO, que surge assim como um projeto improvisado, de aventuras e influência western. “Uma das obras mais curiosas da sua carreira” (Manuel Cintra Ferreira).

- A QUADRILHA SELVAGEM (THE WILD BUNCH) (February 5, 2014)

de Sam Peckinpah | com William Holden, Ernest Borgnine, Robert Ryan, Edmond O’Brien, Emilio Fernandez | Estados Unidos, 1969 | 134 min | legendado eletronicamente em português

THE WILD BUNCH foi um dos filmes que mudaram o cinema no fim da década de sessenta, constituindo um momento de viragem decisivo nos códigos que limitavam a representação da violência. Um western selvagem (realizado num momento em que o género praticamente desaparece nos Estados Unidos, tendo emigrado para a Itália e a Espanha), como o título, onde os últimos heróis (ou anti-heróis) se imolam numa orgia de sangue durante a revolução mexicana. Um dos filmes mais célebres de Sam Peckinpah.

- ALGEMAS DE CRISTAL (THE GLASS MENAGERIE) (February 5, 2014)

de Paul Newman | com Joanne Woodward, John Malkovich, Karen Allen, James Naughton | Estados Unidos, 1987 | 134 min | legendado em português

Um dos melhores trabalhos de Paul Newman como realizador e a terceira adaptação da peça homónima de Tennessee Williams ao cinema. A extraordinária sensibilidade de Newman na direção de atores, revelada em RACHEL, RACHEL, faz desta versão um verdadeiro festival da arte de representar. Mas é também uma inteligente adaptação do espaço teatral ao cinema, na forma como a câmara circula pelo que é, praticamente, um cenário único, pela fotografia de Michael Ballhaus e pela forma como o drama é apresentado no flashback da personagem de Malkovich.

- TCHAPAEV (February 5, 2014)

de Sergei Vassiliev, Georgi Vassiliev | com Boris Babochkin, Boris Blinov, Varvara Miasnikova, Leonid Kmit | URSS, 1934 | 94 min | legendado eletronicamente em português

Realizado pelos irmãos Vassiliev para a Lenfilm, TCHAPAEV (também grafado como TCHPAIEV ou CHAPAEV) centra-se na personagem de Vasily Ivanovich Chapaev (1887-1919), comandante do Exército Vermelho tornado herói da Guerra Civil Russa. O argumento baseia-se no romance homónimo de Dmitri Furmanov,

contemporâneo de Chapaev e seu companheiro de armas. O filme foi um assinalável êxito e como tal figura na história do cinema soviético, de que é reconhecivelmente um título incontornável.

- A IMPERATRIZ YANG KEWI FEI (YOKIHI) (February 5, 2014)

de Kenji Mizoguchi | com Machiko Kyo, Masayuki Mori, So Yamamura | Japão, 1955 | 91 min | legendado em português

YOKIHI, adaptação de uma história chinesa situada no século IX, é um dos mais célebres títulos de Mizoguchi e o seu primeiro filme a cores. E essas cores são fabulosas, num filme em que Machiko Kyo dá corpo a um genial retrato feminino, sobre um shakespeariano fundo de lutas de poder e intrigas políticas. Um assombro.

- UN AMOR DE JUVENTUDE (UN AMOUR DE JEUNESSE) (February 5, 2014)

de Mia Hansen-Løve | com Lola Créton, Sebastian Urzendowsky, Magne-Havard Brekke, Valérie Bonneton | França, Alemanha, 2011 | 110 min | legendado em português

Terceira longa-metragem da realizadora e argumentista francesa Mia Hansen-Løve, iniciada como atriz de Olivier Assayas em finais dos anos noventa e que se afirmou como um dos nomes a reter do cinema francês contemporâneo (TOUT EST PARDONNÉE e FATHER OF MY CHILDREN são de 2007 e 9). UN AMOUR DE JEUNESSE conta uma história de adolescência, crescimento, separação. “Hansen-Løve trabalha um fio herdado da tradição do cinema francês moderno, a lembrança de Truffaut, que encontrou no ‘triângulo’ a figura ideal para tratar o tipo de volatilidade amorosa que Hansen-Løve também ‘triangularmente’ trabalha, mas sobretudo porque a jovem cineasta ensaia essa espécie em desuso, o filme ‘epistolar’” (Luís Miguel Oliveira, *Ípsilon*). Primeira exibição na Cinemateca

- GRAN TORINO (February 6, 17, 2014)

de Clint Eastwood | com Clint Eastwood, Geraldine Hughes, Cory Hardrict, John Carroll Lynch, Doua Moua | Estados Unidos, 2008 | 116 min | legendado em português

GRAN TORINO é um Clint Eastwood com Clint Eastwood e foi anunciado como o último em que este ocupa duplamente o lugar de realizador-ator. Clint volta a protagonizar um filme seu, compondo uma impressionante e assombrosa personagem. A história coloca-o na pele de velho reformado e rabugento, proprietário de um Ford Gran Torino de estimação, e oferece-lhe uma oportunidade de redenção e passagem de testemunho quando o seu caminho se cruza com o de um jovem vizinho e a família dele. É o filme de uma das mais estarrecedoras mortes no cinema.

- O DESPORTO FAVORITO DOS HOMENS (MAN’S FAVORITE SPORT?) (February 6, 2014)

de Howard Hawks | com Rock Hudson, Paula Prentiss, John McGiver, Maria Perschy | Estados Unidos, 1964 | 120 min | llegendado em português

A última comédia de Hawks, prodigiosa incursão na guerra dos sexos, onde a mulher tem o papel ativo. Em *MAN'S FAVORITE SPORT?* é Paula Prentiss, herdeira do estilo azougado de Carole Lombard, que conduz o jogo de sedução e conquista de um vendedor de artigos de pesca e autor de um best-seller do género, Rock Hudson. Mestre na teoria, é um desastre na prática. Na pesca e nos jogos do amor.

- O ANO 01 (L'AN 01) (February 6, 18, 2014)

de Jean Rouch, Alain Resnais, Jacques Doillon | com atores não profissionais do grupo Hara-Kiri  
França, 1973 | 88 min | legendado em português

Adaptação ao cinema de uma banda desenhada “ecológica e utopista” de Gébé, argumentista e desenhador de revistas como *Pilote*, *Hara-Kiri* ou *Charlie Hebdo*, hoje consideradas títulos de culto do género. L'An 01 foi publicado sob a forma de série, a partir de 1970, na *Politique Hebdo* e na *Charlie Mensuel* como uma criação de Gébé que acolheu a participação de leitores. Com assinatura de Resnais, Rouch e Doillon, um filme sob a forma de vinhetas à imagem de um falso documentário sobre uma nova era.

- THE SAGA OF ANATAHAN (February 6, 2014)

de Josef von Sternberg | com Akeni Negishi, Takashi Sugonuma | Japão, 1953 | 92 min | legendado em francês e eletronicamente em português

O último filme de Josef von Sternberg, e o único desde os filmes com Marlene Dietrich em que teve total liberdade. Numa pequena ilha esquecida, uma mulher torna-se o objeto de desejo de um grupo de soldados japoneses que ali naufragaram durante a guerra e ali vivem durante anos ignorando que o conflito terminara.

- OS MISTÉRIOS DE LONDRES (THE SQUEAKER) (February 7, 2014)

de William K. Howard | com Edmund Lowe, Sebastian Shaw, Ann Todd, Tamara Desni | Reino Unido, 1937 | 77 min | legendado em português

Baseado no romance homónimo de Edgar Wallace, *THE SQUEAKER* também é conhecido como *MURDER ON DIAMOND ROW*, um título que esclarece a natureza criminal do argumento. É uma produção de Alexander Korda para a United Artists Corporation. Edmund Lowe retoma um papel que já desempenhara no palco compondo um metódico inspetor da Scotland Yard que volta ao terreno para investigar ladrões de joias. Merece a redescoberta.

- O PRINCÍPIO DE INCERTEZA (February 7, 2014)

de Manoel de Oliveira | com Leonor Baldaque, Leonor Silveira, Ricardo Trêpa, Isabel Ruth, Luís Miguel Cintra | Portugal, França, 2002 | 133 min

O PRINCÍPIO DE INCERTEZA é o outro lado do espelho de *ESPELHO MÁGICO* cuja produção antecede em três anos. Trata-se da adaptação que Oliveira fez do primeiro volume da trilogia de Agustina *O Princípio da*

Incerteza. Oliveira deu ao filme o título da trilogia. O todo em vez da parte. À parte voltou para O ESPELHO MÁGICO, adaptação libérrima de A Alma dos Ricos.

- “ERA UMA VEZ” (DER VAR ENGANG) (February 7, 21, 2014)

de Carl Th. Dreyer | com Clara Pontoppidan, Peter Jerndoff, Svend Methling | Dinamarca, 1922 | 57 min | mudo, intertítulos legendados eletronicamente em português

“ERA UMA VEZ...” foi durante muitos anos considerado um filme perdido. Em 1964, foi descoberto o material que ainda subsiste, mas que não corresponde ao filme completo, originalmente filmado por Dreyer. Trata-se da obra que sucedeu à experiência berlinense de Dreyer (DIE GEZEICHNETEN) e em que, de volta a Copenhaga, este se dispôs a filmar uma peça fantástica de Holger Drachmann, de assinalável popularidade na Dinamarca da época. O realizador deu mais do que uma vez conta do seu descontentamento com “ERA UMA VEZ...”, mas também há quem o defenda como “o começo da descida de Dreyer pela alma humana” (Tom Milne)

- DUAS FERAS (BRINGING UP BABY) (February 7, 2014)

de Howard Hawks | com Cary Grant, Katharine Hepburn, Charlie Ruggles, May Robson, Barry Fitzgerald | Estados Unidos, 1939 | 101 min | legendado em português

Uma das comédias mais geniais de toda a história do cinema, BRINGING UP BABY poderia suscitar volumes de análise, de tal maneira há sentidos escondidos por detrás das aparências. Entre o osso que falta a um dinossauro e um par de leopardos, entre uma rica herdeira e um professor aluado, o filme é uma sucessão de armadilhas e de situações burlescas. Simplesmente irresistível.

- O SEGREDO DO AMOR (HOTEL DES AMÉRIQUES) (February 7, 2014)

de André Téchiné | com Catherine Deneuve, Patrick Dewaere, Etienne Chicot | França, 1981 | 93 min | legendado em português

O encontro, em Biarritz, entre uma médica anestesista, em trabalho de luto pelo seu amante que morrera acidentalmente, e um homem sem profissão definida, com uma violência latente. A relação que se desenvolve entre os dois ilustra toda a gama das relações de um casal, que cruza uma série de personagens misteriosos ou banais. Neste filme, “Téchiné reencontra a mais autêntica e mais aguda das tradições francesas, a de Jean Grémillon”, observou Bruno Villien.

- ZÉRO DE CONDUITE | LES MISTONS (February 8, 2014)

duração total da projeção: 61 min

ZERO EM COMPORTAMENTO (ZÉRO DE CONDUITE)

de Jean Vigo | com Jean Dasté, Robert Le Flon, Du Verron | França, 1933 | 43 min | legendado em português

LES MISTONS

de François Truffaut | com Bernadette Laffont, Gérard Blain | França, 1957 | 18 min | legendado em português

ZÉRO DE CONDUITE, um dos filmes mais célebres de Jean Vigo, permanece insuperável de graça e juventude: a poesia “anarquista” de Vigo num filme sobre a insurreição e a irreverência de um grupo de alunos num internato onde estão – as penas ao ralenti – alguns dos momentos mais lembrados da sua curta obra. Esteve proibido em França durante mais de uma década, e só já depois da Segunda Guerra a proibição foi levantada. Bernadette Laffont foi uma das atrizes preferidas da Nouvelle Vague, nomeadamente de Chabrol, trabalhando também com Rivette, Eustache, Pollet e Garrel. Baseado num conto de Maurice Pons, LES MISTONS, que ela fez aos 19 anos, é o seu filme de estreia e o primeiro filme profissional de Truffaut, no qual Laffont faz o papel de uma jovem que é adorada e desejada de longe pelos adolescentes de uma cidade de província.

- ESTADO DE GUERRA (THE HURT LOCKER) (February 8, 11, 2014)

de Kathryn Bigelow | com Jeremy Renner, Anthony Mackie, Brian Geraghty, Guy Pearce, Ralph Fiennes | Estados Unidos, 2008 | 131 min | legendado em português

Kathryn Bigelow realizou um dos grandes filmes de guerra dos últimos tempos a partir de um argumento do jornalista e argumentista Mark Boal, que se baseou na sua própria experiência junto aos soldados americanos na Guerra do Iraque (à semelhança do que fizera em IN THE VALLEY OF ELAH, de Paul Haggis). Seguindo o quotidiano de uma unidade de elite que desmantela bombas em Bagdad, THE HURT LOCKER, foi distinguido com inúmeros prémios, entre os quais seis Óscares, incluído os de melhor filme, melhor realização e melhor argumento.

- O FUGITIVO (THE FUGITIVE) (February 8, 2014)

de John Ford | com Henry Fonda, Dolores Del Rio, Pedro Armendáriz, Ward Bond | Estados Unidos, 1947 | 101 min | legendado em português

Adaptação de um romance de Graham Greene que conta a história de um padre católico perseguido pela polícia mexicana durante a revolução, procurando cumprir clandestinamente os sacramentos e que acaba por ser denunciado. Uma prodigiosa fotografia de Gabriel Figueroa. “Fiz exatamente o que queria fazer e por isso é um dos meus filmes favoritos. Para mim é perfeito. Mas não foi popular” (John Ford).

- ESPOIR—SIERRA DE TERUEL (February 8, 2014)

de André Malraux | com José Sempere, Andrès Mejuto, Julio Peña, Pedro Codina | Espanha, França, 1939 | 70 min | legendado em português

É um dos mais famosos filmes que tiveram por cenário a guerra civil de Espanha. Talvez seja o mais mítico sendo, seguramente, o mais comprometido, porque feito por alguém que a viveu, e foi filmado nos próprios locais do conflito. Inspirando-se no romance que escrevera e na sua experiência de combatente, André Malraux filmou o drama dos aviadores republicanos sobreviventes da queda do avião e o seu salvamento por civis, na serra de Teruel.

- TEMPO PARA AMAR E TEMPO PARA MORRER (A TIME TO LIVE AND A TIME TO DIE) (February 8, 2014)

de Douglas Sirk | com John Gavin, Liselotte Pulver, Erich Maria Remarque | Estados Unidos, 1957 | 130 min | legendado em português

Baseado num romance de Erich Maria Remarque, A TIME TO LIVE AND A TIME TO DIE tem lugar no período final da Segunda Guerra Mundial, na Alemanha. Ao chegar de licença da frente do Leste, um soldado verifica que a casa dos pais foi destruída e busca-os em vão nos escombros da cidade. Encontra uma amiga de infância e, naquelas circunstâncias terríveis, nasce um amor entre eles. “No romance de Remarque, sem a guerra o amor seria eterno. No filme de Sirk, sem a guerra não haveria amor nenhum”, observou Fassbinder.

- ROLLER BALL (February 10, 13, 2014)

de John McTiernan | com Chris Klein, Jean Reno, LL Cool J., Rebecca Romijn-Stamos | Estados Unidos, Alemanha, Japão, 2002 | 98 min | legendado em português

Baseado no conto de William Harrison (*Roller ball murder*), o filme de McTiernan retoma o homónimo FC de Norman Jewison (1975), à semelhança do que fizera com THE THOMAS CROWN AFFAIR (de 1999, remake do filme de 1968 de Jewison), situando a ação no mundo contemporâneo. “ROLLER BALL, novo trabalho (polémico) do maior especialista vivo em filmes de ação (McTiernan), falso remake do filme que Norman Jewison rodou nos anos setenta, é coisa para pegar ou largar. Provavelmente, só vai agradar aos fanáticos do Vodka-Red Bull e a uma pequena legião de loucos que talvez o elejam filme de culto. É um objeto freak, telecomandado, turboaspirado, sempre a abrir, uma experiência inclassificável que ninguém sabe se vai resistir ao tempo” (Francisco Ferreira, *Expresso*). Primeira exibição na Cinemateca.

- AMIGO ENTRE INIMIGOS, INIMIGO ENTRE AMIGOS (SVOY SREDI CHZHIKH, CHUZHVOY SREDI SVOYKH) (February 10, 18, 2014)

de Nikita Mikhalkov | com Yuri Bogatyryov, Nikita Mikhalkov, Sergey Shakurov, Aleksandr Kay | URSS, 1974 | 97 min | legendado em português

A primeira longa-metragem de Nikita Mikhalkov (uma produção Mosfilm) é ambientada na guerra civil que sucedeu à Revolução de outubro de 1917 e comumente referida como um western soviético que se propõe como um hino à amizade. O argumento centra-se na personagem de um soldado do Exército Vermelho suspeito de ter roubado ouro que se vê obrigado a infiltrar-se num bando de criminosos para provar a sua inocência. Primeira exibição na Cinemateca.

- EROTIKON (February 10, 2014)

de Mauritz Stiller | com Tora Teje, Lars Hanson, Karin Molander | Suécia, 1920 | 97 min | mudo, intertítulos legendados em português

Uma das mais célebres obras-primas do grande Mauritz Stiller, deliciosa comédia de enganos e casais trocados, num estilo em que Stiller antecipa a comédia de enganos. Sob a aparente ligeireza de *EROTIKON*, revela-se uma reflexão sobre os sentimentos e as crises conjugais. Lubitsch, grande admirador deste filme, inspirou-se nele para algumas das suas melhores comédias. A exhibir em cópia restaurada, com tintagens e viragens originais.

- **MARIE-JO ET SES 2 AMOURS** (February 10, 17, 2014)

de Robert Guédiguian | com Ariane Ascaride, Jean-Pierre Darroussin, Gérard Meylan, Julie-Marie Parmentier | França, 2002 | 124 min | legendado em português

O argumento do filme de Guédiguian retoma o clássico motivo sentimental de uma mulher dividida entre o amor pelo marido e o amor pelo amante no momento em que percebe não os poder viver em simultâneo. O cenário é a cidade francesa de Marselha, de onde o realizador é originário e que tem recorrentemente filmado. Foi a propósito de um filme posterior (*LADY JANE*, 2008), que Guédiguian se afirmou “um arquivista de Marselha”: “É uma ‘cidade mundo’, construída sob a sua diversidade. Contém toda a miséria do mundo, mas também todas as culturas, todos os comércios. Comparo Marselha a Nova Iorque. São duas megalópoles que, desde a sua fundação, se parecem ao mundo inteiro. É a sua vocação”. Primeira exibição na Cinemateca.

- **NAMORADOS (SWEETHEARTS)** (February 11, 2014)

de W.S. Van Dyke | com Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger | Estados Unidos, 1938 | 114 min | legendado em português

*SWEETHEARTS* é a primeira longa-metragem da MGM em Technicolor, tendo recebido um Oscar especial pelos seus contributos para a bem sucedida introdução da cor ao ecrã. Musical romântico, as novas cores combinam na perfeição com as vozes do duo composto por Jeanette MacDonald e Nelson Eddy, uma dupla que, no seu sexto aniversário na Broadway, recebe uma invejável proposta de Hollywood, que acaba por conduzi-la à separação.

- **O PIRATA NEGRO (THE BLACK SWAN)** (February 11, 2014)

de Henry King | com Tyrone Power, Maureen O’Hara, Laird Cregar, George Sanders | Estados Unidos, 1942 | 84 min | legendado em português

*THE BLACK SWAN* é dos mais famosos títulos de capa e espada (swashbuckler). Adaptado de uma novela de Rafael Sabatini, anda à volta de um lugar-tenente do lendário Capitão Morgan, nomeado pelo rei de Inglaterra como governador da Jamaica para acabar com a pirataria, que se infiltra junto do mais temível dos piratas (um fabuloso George Sanders, quase irreconhecível) para o destruir. Maureen O’Hara tem aqui a sua primeira incursão pela pirataria, destacando-se ainda a prodigiosa fotografia de Leon Shamroy, vencedora de um Oscar.

- O QUARTO MANDAMENTO (THE MAGNIFICENT AMBERSONS) (February 11, 2014)

de Orson Welles | com Orson Welles, Anne Baxter, Joseph Cotten, Dolores Costello, Tim Holt, Agnes Moorehead | Estados Unidos, 1942 | 88 min | legendado em português

O segundo filme de Welles foi mutilado pelo estúdio, que contratou um outro realizador para acrescentar um happy end. História de uma poderosa família e da sua decadência, em que a casa (com o seu pórtico, as suas escadas, a cozinha, os salões) é um elemento central. Para muitos, THE MAGNIFICENT AMBERSONS, apesar das mutilações, é uma obra talvez tão poderosa quanto CITIZEN KANE.

- OS LOUCOS DO AMOR (APRIL FOOLS) (February 12, 2014)

de Stuart Rosenberg | com Jack Lemmon, Catherine Deneuve, Myrna Loy, Charles Boyer | Estados Unidos, 1969 | 91 min | legendado em português

Reunido em solo americano em 1969 para uma comédia romântica, o elenco promete apesar de se tratar de um filme caído no esquecimento. Os protagonistas são Jack Lemmon e Catherine Deneuve nos papéis de duas personagens mal casadas que se encontram desencadeando, para além de uma expectável paixão, uma série de (outros) sarilhos colaterais. Escreveu-se no *The New York Times* à época que o filme “manipula os seus estereótipos com elegância e com estilo... O melhor são, no entanto, os extraordinários atores secundários, Peter Lawford (no papel do marido de Deneuve), Jack Weston, Harvey Korman, Sally Kelleman, e as duas estrelas que inventaram a elegância no cinema há quase trinta anos, Charles Boyer e Myrna Loy”.

- O ÚLTIMO REFÚGIO (HIGH SIERRA) (February 12, 2014)

de Raoul Walsh | com Humphrey Bogart, Ida Lupino, Arthur Kennedy, Joan Leslie, Cornel Wilde | Estados Unidos, 1941 | 95 min | legendado em português

O filme que fez de Bogart uma vedeta. HIGH SIERRA adapta uma popular novela de W.R. Burnett e é a história de um gangster envelhecido, “Mad Dog” Earle, que vai realizar um último assalto, acabando alvo de uma gigantesca perseguição na montanha. Walsh refez o filme como western em COLORADO TERRITORY. Um dos grandes papéis de Humphrey Bogart, que no ano anterior se tornara tardiamente vedeta (aos 41 anos), com THE MALTESE FALCON.

- YI YI (February 12, 2014)

de Edward Yang | com Nin-Jen Wu, Elaine Jin, Issey Ogata | Taiwan, 2000 | 173 min | legendado em português

Este filme, o último realizado por Edward Yang, foi o primeiro a ser comercialmente estreado em Portugal. Prémio de melhor realização em Cannes, trata-se de um belíssimo filme coral sobre uma família em momento de crise, onde se reconhecem algumas características dominantes do estilo de Yang, e da chamada “escola de Taiwan”, como o recurso sistemático ao plano-sequência.

- O HERÓI DO REGIMENTO (THE SAD SACK) (February 13, 2014)

de George Marshall | com Jerry Lewis, Phyllis Kirk, David Wayne, Peter Lorre, Gene Evans | Estados Unidos, 1957 | 98 min | legendado em português

O segundo filme de Jerry Lewis "a solo", após a rutura com Dean Martin. Inspirado numa conhecida e popular banda desenhada humorística, THE SAD SACK é uma irresistível sátira à vida na tropa, com a personagem de Jerry passando incólume por uma série de provas e aventuras, que incluem um sequestro por uma tribo árabe que conta com a presença irresistível de Peter Lorre.

- O ACOSSADO (À BOUT DE SOUFFLE) (February 13, 2014)

de Jean-Luc Godard | com Jean Paul Belmondo, Jean Seberg, Daniel Boulanger | França, 1960 | 90 min | legendado em português

Ao lado de LES 400 COUPS, este é o grande “filme-símbolo” da Nouvelle Vague e um dos filmes que abre as portas do cinema moderno. Foi o primeiro sinal de que, como escreveu Serge Daney, este novo cinema não só não se contentava em sacudir o “antigo”, como ameaçava, literalmente, destruí-lo. À BOUT DE SOUFFLE é um dos filmes que melhor ilustra as consequências práticas e teóricas dos postulados da Nouvelle Vague, fazendo “explodir” o cinema para depois o reinventar. A primeira longa-metragem de Godard resultava, por si mesma, num dos momentos mais decisivos da história do cinema, com Belmondo recriando também um mito clássico, o de Bogart.

- O PRINCÍPIO OU O FIM (THE BEGINNING OR THE END) (February 14, 2014)

de Norman Taurog | com Brian Donlevy, Robert Walker, Beverly Tyler, Audrey Totter | Estados Unidos, 1947 | 112 min | legendado eletronicamente em português

O desenvolvimento da bomba atómica durante a Segunda Guerra está no centro do argumento do filme de Taurog que dramatiza a história da sua criação e os subsequentes bombardeamentos atómicos. O filme teve por título de trabalho TOP SECRET e a contribuição de uma equipa de especialistas e conselheiros, ainda que, por razões políticas (de segredo de Estado), vários dos seus detalhes técnicos e históricos sejam propositadamente incorretos.

- O INTRUSO (L'INNOCENTE) (February 14, 2014)

de Luchino Visconti | com Giancarlo Giannini, Jennifer O'Neill, Laura Antonelli, Rina Morelli, Massimo Girotti | Itália, 1976 | 129 min | legendado em francês e eletronicamente em português

O último filme de Luchino Visconti, que pela primeira vez adapta uma obra de Gabriele d'Annunzio. Uma perturbante incursão num mundo aristocrático em decomposição, fechado ao exterior e onde cada um procura satisfazer os seus caprichos de forma egoísta e sem responsabilidades. Tullio (Giannini) chegará ao ponto de provocar a morte do filho recém-nascido, num processo que o levará a tomar, de forma enfática, o seu destino nas próprias mãos, suicidando-se.

- FLORES DE PAPEL (KAAGAZ KE PHOOL) (February 14, 2014)

de Guru Dutt | com Guru Dutt, Waheeda Rehman, Kumari Naaz, Johnny Walker | Índia, 1959 | 148 min | legendado em francês e eletronicamente em português

Guru Dutt, um dos mais fabulosos cineastas indianos de sempre e aquele cuja obra se integrou nas convenções do melodrama com canções, foi uma das maiores revelações da Cinemateca, corria o ano de 1986, pouco depois da sua redescoberta no Ocidente. FLORES DE PAPEL, filme com muito de autobiográfico, tornou-se em Portugal também um filme de culto. Obra-prima de Dutt, obra-prima do cinema, FLORES DE PAPEL é também uma das mais extraordinárias reflexões sobre o próprio cinema.

- AS AVENTURAS DE PETER PAN (PETER PAN) (February 15, 2014)

de Clyde Geronimi, Wilfred Jackson | Estados Unidos, 1953 | 69 min | dobrado em português do Brasil

Um dos mais populares livros para crianças, escrito no começo do século XX por J.M. Barrie, inúmeras vezes adaptado ao teatro e ao cinema. Esta versão de Walt Disney em desenhos animados é provavelmente a mais famosa de todas elas, com os seus desenhos do jovem herói e da fada Sininho. É a história de uma criança que se recusa a crescer e vive num mundo fantástico, a Terra do Nunca.

- SWEET CHARITY—A RAPARIGA QUE QUERIA SER AMADA (SWEET CHARITY) (February 15, 2014)

de Bob Fosse | com Shirley McLane, John McMartin, Chita Rivera, Paula Kelly | Estados Unidos, 1969 | 135 min | legendado eletronicamente em português

O musical de Bob Fosse, o seu primeiro filme como realizador e o título anterior ao muito célebre CABARET, tem Shirley McLane no papel protagonista e é a adaptação ao cinema de uma peça que já encenara e coreografara na Broadway. Alguns dos números musicais contam-se entre os mais célebres dos dirigidos pelo realizador-coreógrafo, como ‘Big Spender’ e ‘Rich Man's Frug’.

- VIDAS INQUIETAS (ANGEL FACE) (February 15, 2014)

de Otto Preminger | com Robert Mitchum, Jean Simmons, Herbert Marshall | Estados Unidos, 1953 | 90 min | legendado em português

“O único pesadelo lírico do cinema”, segundo as palavras de Ian Cameron, mostra Jean Simmons como uma jovem da alta burguesia que é um “anjo da morte” e acaba por se destruir a si própria. Sombrio melodrama com conotações psicanalíticas, ANGEL FACE é também uma variação sobre o tema da mulher maléfica, tão presente no cinema americano deste período. Mitchum é o seu amante, um homem que a mulher arrasta para o crime e que é incapaz de dominar a situação.

- E TUDO O VENTO LEVOU (GONE WITH THE WIND) (February 15, 2014)

de Victor Fleming | com Clark Gable, Vivien Leigh, Olivia de Havilland, Hattie MacDaniel | Estados Unidos, 1939 | 223 min | legendado em português

A sessão vai decorrer com um intervalo de 10 minutos sensivelmente a meio da duração do filme.

O monumento de Hollywood a si mesma, cujo verdadeiro autor é o produtor, David O. Selznick, muito mais que os diversos realizadores que se sucederam, entre os quais Cukor e Mamoulian, embora o filme seja assinado por Fleming. Três horas e quarenta minutos a cor (num período em que os filmes a cor eram raríssimos), uma história dividida em duas grandes partes, a guerra e a paz. GONE WITH THE WIND é a saga de uma mulher, rica herdeira de uma plantação no Sul, destruída pela Guerra de Secessão, e a sua paixão por um aventureiro, ambos encarnados à perfeição. Curiosamente, este filme que condensa Hollywood e os seus costumes, tem uma conclusão aberta, com uma das réplicas mais célebres da história do cinema: *“Frankly, my dear, I don’t give a damn.”*

- MAIS FORTE QUE O AMOR (THE PASSIONATE FRIENDS) (February 17, 2014)

de David Lean | com Ann Todd, Trevor Howard, Claude Rains, Isabel Dean, Betty Ann Davies | Reino Unido, 1949 | 91 min | legendado em português

Um típico triângulo amoroso interpretado por um excelente conjunto de atores. Os múltiplos encontros, desencontros e traições que se esboçam entre os vários protagonistas não podem deixar de convocar um dos grandes clássicos de Lean, realizado quatro anos antes, que tem já Trevor Howard num dos principais papéis: BRIEF ENCOUNTER.

- IMITAÇÃO DA VIDA (IMITATION OF LIFE) (February 17, 2014)

de Douglas Sirk | com Lana Turner, John Gavin, Sandra Dee, Robert Alda, Juanita Moore, Mahalia Jackson, Susan Kohner | Estados Unidos, 1959 - 124 min | legendado em português

In Memoriam Juanita Moore

O melodrama absoluto de Douglas Sirk (seu último filme em Hollywood) é o filme de todos os espelhos: duas mulheres, uma branca e uma negra, uma que enriquece, a outra que continua pobre, e as suas duas filhas (a filha da negra passa por branca). À exceção da negra todos imitam a vida e perseguem uma falsa felicidade, simbolizada nos diamantes que caem em catadupa no genérico. Em lembrança de Juanita Moore, falecida em janeiro passado, aos 99 anos.

- AMAR FOI A MINHA PERDIÇÃO (LEAVE HER TO HEAVEN) (February 17, 2014)

de John Stahl | com Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price | Estados Unidos, 1945 | 110 min | legendado em português

Um dos grandes melodramas da década de quarenta, feito num extravagante Technicolor, com elementos de psicanálise, então na moda em Hollywood. Uma mulher, doentamente fixada na figura paterna, casa com um homem que se lhe assemelha e sobre ele exerce um mórbido sentido de posse, acabando por provocar um aborto e suicidar-se, encenando o ato como um crime para que ele seja acusado.

- O EXTRAVAGANTE DR. DOLITTLE (DR. DOLITTLE) (February 18, 2014)

de Richard Fleischer | com Rex Harrison, Samantha Eggar, Anthony Newley, William Dix | Reino Unido, 1967 | 148 min | legendado em português

Adaptação das histórias de Hugh J. Lofting sobre o doutor Dolittle, um médico que, ajudado pelo seu papagaio, aprende a "linguagem" dos animais, e com a sua "arte" procura arranjar fundos para uma expedição em busca do fabuloso caracol cor-de-rosa gigante marinho. Nova incursão de Rex Harrison no musical, depois de MY FAIR LADY.

- FORA-DE-JOGO (OFFSIDE) (February 18, 2014)

de Jafar Panahi | com Sima Mobarak-Shahi, Shayesteh Irani, Ayda Sadeqi, Golnaz Farmani | Irão, 2006 | 91 min | legendado em português

Foi o último filme realizado por Jafar Panahi antes da proibição de filmar de que foi alvo por parte do governo iraniano, Urso de Prata em Berlim 2006. OFFSIDE inspira-se num acontecimento verídico para contar a história da detenção de uma rapariga que tenta assistir a um jogo de futebol no Irão, onde o acesso aos estádios é interdito a mulheres mas não é (ou não era) invulgar que as muitas adeptas assistissem aos jogos disfarçadas de homens. Filmado num estádio real durante um jogo de qualificação da seleção iraniana. Um extraordinário filme, em primeira exibição na Cinemateca.

- NO CORAÇÃO DA MENTIRA (AU CŒUR DU MENSONGE) (February 18, 2014)

de Claude Chabrol | com Sandrine Bonnaire, Jacques Gamblin, Valeria Bruni-Tedeschi, Antoine de Caunes | França, 1998 | 113 min | legendado em português

Em muitos filmes de Chabrol há crimes, particularmente homicídios (também neste aspeto ele é um herdeiro consciente de Hitchcock), inclusive nos filmes que não são policiais ou criminais. É o caso do notável AU CŒUR DU MENSONGE, construído à volta do homicídio de uma criança, na Bretanha, no qual o crime é uma espécie de ponto de partida ou centro de gravidade para um filme sobre a mentira e a ilusão. Talvez por isso, com notável mestria, Chabrol dê ao seu filme um tom deliberadamente frio, polido, de modo a ressaltar tudo o que as ações dos seus personagens e da sua mise en scène têm de premeditado.

- PORQUE MORRE O NOSSO AMOR? (ASH WEDNESDAY) (February 19, 22, 2014)

de Larry Peerce | com Henry Fonda, Elizabeth Taylor, Helmut Berger, Keith Baxter | Estados Unidos, 1973 | 96 min | legendado em português

O argumento centra-se nos poderes e efeitos da cirurgia plástica aplicada a uma mulher de meia idade e vida conjugal em crise. É este o papel interpretado por Elizabeth Taylor, aqui coprotagonista com Henry Fonda. Não serão as mais glamorosas personagens que ambos já interpretaram mas a ideia de os juntar

neste filme é um ótimo princípio. Na altura, o desempenho de Taylor foi particularmente aclamado. Primeira exibição na Cinemateca.

- TETRO (February 19, 2014)

de Francis Ford Coppola | com Vincent Gallo, Alden Ehrenreich, Maribel Verdú, Silvia Pérez | Estados Unidos, Argentina, Itália, Espanha, 2009 | 127 min | legendado em português

TETRO é um Francis Ford Coppola recente, filmado a preto e branco em Buenos Aires, na Patagônia e algures em Espanha, a partir de um guião preparado durante a rodagem de YOUTH WITHOUT YOUTH (2007) que segue uma história de reencontro de dois irmãos e de rivalidades familiares em ambiente de melodrama operático. Primeira exibição na Cinemateca.

- RAINHA PELO POVO (UM LIEBE UND THRONE) (February 19, 2014)

de Franz Osten | com Illa Loth, Emyl Fenyó, Geza von Bolvary, Ida Koor | Alemanha, 1922 | 74 min | mudo, intertítulos em português

O alemão Franz Osten (1876-1956) ficou conhecido pela variedade das histórias indianas dos seus filmes mudos de que dois dos mais conhecidos títulos são PREM SANYAS/LIGHT OF ASIA (correalizado com Himansu Rai em 1926) e SHIRAZ/DAS GRABMAL EINER GROSSEN LIEBE/O TÚMULO DO GRANDE AMOR (1928), já mostrados na Cinemateca. RAINHA PELO POVO é anterior, um título mais obscuro. Uma proposta de descoberta, em primeira exibição na Cinemateca.

- PAULINE NA PRAIA (PAULINE À LA PLAGE) (February 19, 26, 2014)

de Eric Rohmer | com Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Grégory | França, 1982 | 94 min | legendado em português

A série de *Comédias e Provérbios* consta de seis filmes, como os *Contos Morais*. O título genérico da série é tirado de um grupo de peças de Musset, destinadas a serem lidas e não encenadas. A ação é levada pelo verbo, pois muitas personagens de Rohmer agem como se fossem personagens da literatura. Talvez, por isso, o “provérbio” que serve de epígrafe a este filme seja uma citação do autor medieval Chrétien de Troyes, “Qui trop parole, il se mesfait”. Em linguagem mais simples: “quem fala demais, acaba por se perder”, ou na versão portuguesa semelhante: “Quem diz o que quer ouve o que não quer”. PAULINE À LA PLAGE, terceiro filme da série, confronta os jogos de sedução e desejo de adolescentes e de adultos, no período estival, em Deauville.

- DON JUAN (February 19, 2014)

de Alan Crosland | com John Barrymore, Mary Astor, Willard Louis, Estelle Taylor, Helene Costello, Myrna Loy | Estados Unidos, 1926 - 111 min | intertítulos em inglês

Uma das mais espetaculares produções da Warner no tempo do mudo e a primeira experiência do estúdio no uso do som Vitaphone (música e efeitos sonoros). Um filme inspirado no poema de Byron,

onde John Barrymore é o famoso conquistador espanhol na corte de César Borgia e seduzindo a sua famosa irmã, Lucrecia.

- **MAIS FORTE QUE O DESTINO (LA EDAD DEL AMOR) (February 20, 25, 2014)**

de Julio Saraceni | com Lolita Torres, Alberto Dalbes, Floren Delbene, Domingo Sapelli, Morenita Galé, Ramon Garay | Argentina, 1954 | 107 min | legendado em português

Uma comédia romântica musical do argumentista e realizador argentino Julio Saraceni (1912-1998), que começou a filmar nos anos trinta e construiu uma prolífera filmografia até ao início da década de oitenta, considerada representativa do cinema argentino popular. LA EDAD DEL AMOR tem por protagonista feminina a atriz e cantora Lolita Torres. Primeira exibição na Cinemateca.

- **A HORO DO LOBO (VARGTIMMEN) (February 20,27, 2014)**

de Ingmar Bergman | com Ingrid Thulin, Max von Sydow, Liv Ullmann, Erland Josephson | Suécia, 1968 | 85 min | legendado em português

Esta “obra extremamente pessoal”, no dizer de Ingmar Bergman, foi bastante mal recebida à época e alguns críticos falaram inclusive em declínio do realizador, em comparação com a perfeição de PERSONA. Filme “confessional”, segundo o próprio Bergman, sobre um homem depressivo, “VARGTIMMEN é uma travessia dos sonhos e obsessões mais secretos de Bergman (...) sob o signo da hora do lobo, essa hora entre a noite e o dia, quando todos os fantasmas se libertam, quando mais pessoas morrem e mais pessoas nascem” (João Bénard da Costa). Numa sequência célebre num teatro de marionetas, é encenada a cena final do primeiro ato da Flauta Mágica, quando Tamino interroga a noite eterna e sabe que Pamina está viva.

- **O GRANDE COMBATE (SE YING DIU SAU) (February 20, 2014)**

de Yuen Woo Ping | com Jackie Chan, Siu Tien Yuen, Jang Lee Wang | Hong-Kong, 1978 | 96 min | legendado em português

Conhecido em inglês pelo belo título de SNAKE ON THE EAGLE’S SHADE, este é um dos grandes clássicos do cinema de artes marciais quando o género estava no apogeu e a sua vedeta, Jackie Chan, tinha 24 anos. Segundo os especialistas, foi o filme que definiu definitivamente a imagem de Chan, pois aqui pela primeira vez ele não tenta ser “o novo Bruce Lee”. A estrutura do filme é típica do género: o protagonista é um jovem órfão maltratado, a quem um velho mestre das artes marciais ensina um tipo de combate conhecido como “o punho da cobra”, baseado nos movimentos dos felinos. Mais tarde, quando o velho se encontra em apuros, o ex-discípulo virá socorrê-lo.

- **36 VISTAS DO MONTE SAINT-LOUP (36 VUES DU PIC SAINT-LOUP) (February 20, 2014)**

de Jacques Rivette | com Jane Birkin, Sergio Castellitto, André Marcon, Jacques Bonnaffé | França, Itália, 2009 | 86 min | legendado em português

De 2009, é o mais recente filme de Rivette, que aqui reúne Jane Birkin e Sergio Castellitto numa história de digressões e uma companhia de circo. “Não é temperamental como VA SAVOIR! (2001) ou NE TOUCHEZ PAS LA HACHE (2007). Em comparação, faz figura de pantomima. Mas o teatro continua a ser aqui decisivo tira-teimas. Estamos no chapitô de Jacques Rivette. 36 VISTAS DO MONTE SAINT-LOUP passa-se no mundo do circo – ainda e sempre o teatro, certamente –, que é um mundo antigo, talvez a única hipótese para segredos existirem, para vidas se esconderem. Logo, o sítio onde se pode esperar um encontro fulminante com a verdade” (Vasco Câmara, *Ípsilon*). Primeira exibição na Cinemateca.

- JERRY, PRIMEIRO TURISTA DO ESPAÇO (VISIT TO A SMALL PLANET) (February 20, 2014)

de Norman Taurog | com Jerry Lewis, Joan Blackman, Earl Holliman, Fred Clark | Estados Unidos, 1960 | 85 min | legendado em português

Inspirado numa peça de Gore Vidal, VISIT TO A SMALL PLANET mostra-nos Jerry Lewis no papel de um extraterrestre (o "primeiro turista do espaço", do título português) que vem à Terra para estudar os costumes dos seus habitantes que, a pouco e pouco, o irmão contaminando. “Uma obra cujo segredo reside na tensão entre a criatividade do personagem Jerry e os pressupostos ideológicos de Taurog. Digamos que o percurso de Jerry atingiu os limites no que respeita à aceitação de corpos estranhos. Jerry deve, a partir de agora, comandar a sua própria nave” (M.S. Fonseca).

- O EXÉRCITO DO CRIME (L'ARMÉE DU CRIME) (February 21, 26, 2014)

de Robert Guédiguian | com Simon Abkarian, Virginie Stévenin, Lola Naymark | França, 2009 | 138 min | legendado em português

É um dos filmes de Guédiguian que se excetua da regra marselesa como uma das marcas da sua obra: L'ARMÉE DU CRIME passa-se na Paris da Ocupação seguindo uma história da Resistência francesa. “Mas a "atmosfera de Segunda Guerra", a angústia, a urgência, são garantidas, com uma frieza vem de Melville (cujo L'ARMÉE EDES OMBRES/O EXÉRCITO DA SOMBRA é citado no próprio título) e, para lá da História e das histórias, com um tema – a aprendizagem da impiedade, do sangue-frio, do 'crime' como resposta ao 'crime' (dos nazis) – digno da tragédia clássica” (Luís Miguel Oliveira, *Ípsilon*). Primeira exibição na Cinemateca.

- O ESTADO DAS COISAS (DIE STAND DER DINGE) (February 21, 25, 2014)

de Wim Wenders | com Isabelle Weingarten, Rebecca Pauly, Jeffrey Kime | RFA, Portugal, Estados Unidos, 1982 | 121 min | legendado em português

O ESTADO DAS COISAS é o Wenders filmado em Portugal no início dos anos oitenta, aquele onde se filma uma equipa de cinema em bloqueio de rodagem portuguesa por falta de meios e a viagem do realizador a Los Angeles em busca do produtor desaparecido, e onde Samuel Fuller tem uma memorável cena no

Texas Bar em Lisboa. Trabalhando a ideia do impasse, dos grandes filmes de Wenders. Primeira exibição na Cinemateca.

- FILME SOCIALISMO (FILM SOCIALISME) (February 21, 2014)

de Jean-Luc Godard | com Catherine Tenvier, Christian Sinniger, Jean-Marc Stehlé, Robert Maloubier | França, Suíça, 2010 | 101 min | legendado em português

Apresentando-se como um ensaio em três movimentos (um cruzeiro pelo Mediterrâneo e os seus viajantes; um conflito familiar algures na província francesa; uma reflexão sobre a Europa e o mundo contemporâneo), FILM SOCIALISME é um dos grandes filmes recentes. Godardiano até à medula, compõe-se de sobreposições de imagens e sons, citações, aforismos, entre os quais o de que “quando a lei é injusta, a justiça passa antes da lei”. O último plano, a negro, inscreve uma conhecida expressão, “No comment”. Primeira exibição na Cinemateca.

- A COMÉDIA DO MUNDO (HAROLD LLOYD’S WORLD OF COMEDY) (February 21, 2014)

de Harold Lloyd | com Harold Lloyd, Bebe Daniels, Mildred Davis | Estados Unidos, 1962 | 96 min | sem legendas

O prolífero Harold Lloyd, “par” de Chaplin e Keaton na era do burlesco mudo americano, concebeu frente à câmara a personagem de um tipo franzino, desastrado mas atlético com chapéu de palha e óculos de grossos aros redondos. Nos seus filmes, foi o tipo comum constantemente a viver situações fora de comum. Do início dos anos sessenta, este filme compilação reúne uma série de números hilariantes tanto da época do mudo como das suas prestações em talkies. Primeira exibição na Cinemateca.

- INIMIGOS PÚBLICOS (PUBLIC ENEMIES) (February 22, 24, 2014)

de Michael Mann | com Johnny Depp, Christian Bale, Stephen Graham, Channing Tatum, Marion Cotillard, James Russo | Estados Unidos, 2009 | 140 min | legendado em português

Policial ambientado na época da Grande Depressão, PUBLIC ENEMIES centra-se na história verídica de um agente do FBI empenhado na detenção de criminosos míticos, ou pelo menos tão célebres como John Dillinger, Baby Face Nelson e Pretty Boy Floyd. O argumento baseia-se num livro de 2004 – *Public enemies: America's greatest crime wave and the birth of the FBI, 1933–34*, de Bryan Burrough. A Rolling Stone chamoulhe “movie dynamite”. Primeira exibição na Cinemateca.

- LE HAVRE (February 22, 2014)

de Aki Kaurismaki | com André Wilms, Blondin Miguel, Jean-Pierre Darroussin, Kati Outinen | Alemanha, França, Finlândia, 2011 | 93 min | legendado em português

De 2011, LE HAVRE é a mais recente longa-metragem do finlandês Aki Kaurismaki, o filme de uma cidade portuária da Normandia francesa protagonizado pelas personagens de Marcel Marx (André Wilms) e Arletty (Kati Outinen) que aí procuram um novo começo, em que ele, escritor sem sorte, se torna

engraxador de sapatos e conhece uma criança africana refugiada de que se torna protetor. “Neste mundo ‘de cinema’ – a fotografia de Timo Salminen faz o milagre habitual: recupera uma luz de estúdio, totalmente em desuso, a aplica-a mesmo às cenas de exteriores – o cinema ainda pode mais do que a vida. É o mais otimista dos filmes de Kaurismäki em muitos anos, mesmo se, por todas, se trata de um otimismo ‘de fábula’” (Luís Miguel Oliveira, *Ípsilon*). Primeira exibição na Cinemateca

- HAROLD, NETO AMIMADO (GRANDMA’S BOY) (February 22, 2014)

de Fred C. Newmeyer | com Harold Lloyd, Anna Townsend, Mildred Davis, Dick Sutherland | Estados Unidos, 1922 | 60 min | mudo, intertítulos em francês

É um dos mais conhecidos títulos “de” Harold Lloyd e uma referência nas comédias de longa-metragem dos anos vinte, que marcou também por uma assinalável popularidade. Combinando os indispensáveis números de gags com uma convencional linha narrativa, GRANDMA’S BOY oferece a Lloyd a personagem de um “menino da avó” cuja assumida cobardia é superada com a ajuda de um “fantástico amuleto”. Ação e aventura hilariantes.

- A RAPARIGA DE PARTE NENHUMA (LA FILLE DE NULLE PART) (February 22, 2014)

de Jean-Claude Brisseau | com Jean-Claude Brisseau, Virginie Legeay, Claude Morel, Lise Bellynck | França, 2012 | 91 min | legendado em português

É o mais recente filme de um dos mais singulares cineastas franceses da atualidade. Jean-Claude Brisseau, de quem a trilogia LES CHOSES SECRÈTES, LES ANGES EXTERMINATEURS E À L’AVENTURE (2002/06/08) deram especialmente que falar, associando o trabalho de Brisseau à temática do desejo feminino. LA FILLE DE NULLE PART esclarece a perspetiva redutora do cinema de Brisseau a esta associação, compondo-se como um filme cuja delicadeza segue a par da concentração de meios. Praticamente filmado no cenário único do apartamento parisiense do próprio Brisseau, é um filme de poucos atores e onde os atores assumem também os principais papéis da equipa técnica, começando pelo realizador. Primeira exibição na Cinemateca.

- J. EDGAR (February 24, 28, 2014)

de Clint Eastwood | com Leonardo DiCaprio, Naomi Watts, Armie Hammer, Josh Lucas, Judi Dench | Estados Unidos, 2011 | 137 min | legendado em português

Clint Eastwood retirou-se de cena em GRAN TORINO, a que se sucederam INVICTUS, HEREAFTER (protagonizados por Morgan Freeman, Matt Damon) e J. EDGAR, onde a estrela masculina é Leonardo DiCaprio. A sua personagem é do diretor federal do FBI J. Edgar Hoover, um dos responsáveis pela criação do FBI, que “comandou” ao longo de mais de quatro décadas tornando-se um dos mais poderosos americanos do século XX, também tido como uma enigmática personagem no foro privado.

Trata-se portanto de um biopic, assombrado pelos tons negros dos melhores Eastwood. Primeira exibição na Cinemateca.

- JULES E JIM (JULES ET JIM) (February 24, 2014)

de François Truffaut | com Jeanne Moreau, Oskar Werner, Henri Serre | França, 1962 | 100 min | legendado em português

JULES ET JIM é um título fundamental, não só da Nouvelle Vague mas de toda a obra de Truffaut, que ousou realizar um filme “de época”, o que era absolutamente insólito para o jovem cinema de então, guardando o tema da liberdade sexual, uma das marcas da Nouvelle Vague. Baseado num romance de Henri-Pierre Roché, o filme conta a história da relação triangular entre dois homens e uma mulher, numa construção em espiral, rumo a um final trágico e pacificador. Para Jeanne Moreau, Henri Serre e Oskar Werner bastava este filme como garantia de imortalidade.

- POLA X (February 24, 2014)

de Léos Carax | com Guillaume Depardieu, Yekaterina Golubeva, Catherine Deneuve, Delphine Chuiillot | França, Suíça, Alemanha, Japão,, 1999 | 134 min | legendado em português

Em silêncio durante praticamente todos os anos noventa (desde LES AMANTS DU PONT-NEUF, de 1991), Léos Carax reapareceu no fim da década com um dos seus filmes mais ambiciosos e controversos: POLA X, livremente adaptado de um romance de Herman Melville (Pierre, or the Ambiguities). Obra áspera, obra enigmática, POLA X corta em boa medida com o estilo “filho da Nouvelle Vague” que tanto contribuiu, nos primeiros filmes, para tornar Carax num cineasta “de culto”. Os dois jovens protagonistas (Guillaume Depardieu e Yekaterina Golubeva) morreram entretanto. Primeira exibição na Cinemateca.

- FABIOLA (February 24, 2014)

de Alessandro Blasetti | com Michèle Morgan, Henri Vidal, Michel Simon, Louis Sallou | Itália, França, , 1949 | 192 min | versão francesa, legendado em português

Um peplum magnificamente realizado, com todos os elementos do género. Um jovem gaulês vai combater como gladiador em Roma. Lá, apaixona-se por uma princesa (o primeiro encontro entre os dois, quando ele nada à luz da lua, é uma cena altamente erótica) e converte-se ao cristianismo. FABIOLA é um filme grandioso, com cenas de conjunto encenadas com mão de mestre. A título de curiosidade: Luchino Visconti conseguiu convencer Salvo d’Angelo, o produtor siciliano de FABIOLA, a desviar algum dinheiro do filme para que ele pudesse completar LA TERRA TREMA.

- A TÚNICA (THE ROBE) (February 25, 2014)

de Henry Koster | com Richard Burton, Jean Simmons, Victor Mature, Michael Rennie | Estados Unidos, 1953 | 133 min | legendado em português

Produção da 20th Century Fox, foi o primeiro filme distribuído em cinemascope (simultaneamente filmado no formato de imagem convencional em versão para exibição em salas não equipadas para projeção anamórfica). Sobretudo memorável pelo feito técnico pioneiro, THE ROBE é um filme de época centrado na personagem do centurião romano que conquista a guarda da túnica de Cristo depois da crucificação

- O COURAÇADO POTECHKINE (BRONENOSETS POTIOMKIN) (February 25, 2014)

de Sergei M. Eisenstein | com Aleksander Antonov, Grigori Alexandrov, Vladimir Barsky | URSS, 1925 | 74 min | mudo, com intertítulos em russo, traduzidos em português

Na primeira metade dos anos vinte, a União Soviética conheceu um extraordinário florescimento artístico, em todos os domínios, com obras duplamente de vanguarda: do ponto de vista formal e do ponto de vista político. O COURAÇADO POTECHKINE é, sem dúvida, a mais célebre destas obras. Pondo em prática as suas teorias sobre a montagem, Eisenstein fez deste filme de encomenda sobre a Revolução de 1905 um momento absolutamente eletrizante, com a mais célebre sequência da história do cinema: o massacre na escadaria de Odessa. A apresentar na versão musicada com trechos de Chostakovich, organizada por Naum Kleiman, grande especialista da obra de Eisenstein.

- HOLY MOTORS (February 25, 2014)

de Léos Carax | com Denis Lavant, Edith Scob, Eva Mendes, Kylie Minogue | França, Alemanha, 2012 | 115 min | legendado em português

Primeira longa-metragem de Carax em 13 anos, depois de POLA X. HOLY MOTORS foi um extraordinário sucesso de estima crítica um pouco por todo o mundo, e é um facto que poucos filmes, nos últimos anos, pareceram tão frescos, tão originais, tão inventivos. Pejado de referências, reflexos e remissões, HOLY MOTORS é um lamento pelo fim de uma época (a “idade dos motores”), que labirinticamente revê a história do cinema, dos pioneiros ao digital, do musical ao filme de gangsters, e onde Denis Lavant, o protagonista, é uma espécie de Lon Chaney, homem de mil caras e de mil corpos. Primeira exibição na Cinemateca.

- VALQUÍRIA (VALKYRIE) (February 26, 27, 2014)

de Bryan Singer | com Tom Cruise, Kenneth Branagh, Bill Nighy, Tom Wilkinson | Estados Unidos, Alemanha, 2008 | 120 min | legendado em português

A história da falhada conspiração contra Hitler conduzida em julho de 1944 por um grupo de oficiais do exército alemão, quase todos de origem aristocrática, desencantados com o rumo da Segunda Guerra e desgostados pela vergonhosa mancha que o III Reich fizera tombar sobre a Alemanha. Tom Cruise, num dos seus melhores papéis de sempre, interpreta o lendário Stauffenberg, cabecilha do golpe falhado. E Bryan Singer, que também aqui assina muito provavelmente o melhor filme da sua carreira, conta a

história com precisão e frieza, num mergulho credível nos bastidores políticos e logísticos da Alemanha hitleriana. Primeira exibição na Cinemateca.

- A LOJA DA ESQUINA (THE SHOP AROUND THE CORNER) (February 26, 2014)

de Ernst Lubitsch | com Margaret Sullavan, James Stewart, Frank Morgan, Joseph Schildkraut, Felix Bressart | Estados Unidos,, 1940 | 97 min | legendado em português

Um dos filmes mais amados de Ernst Lubitsch, embora bastante diferente das suas obras-primas dos anos trinta, em que a elegância igualava o cinismo e que só têm dois temas: o sexo e o dinheiro. Por comparação, THE SHOP AROUND THE CORNER, adaptado de uma peça húngara, é quase sentimental, com a história de dois modestos colegas de trabalho que se veem todos os dias na loja, sem suspeitar que trocam, um com o outro, uma correspondência amorosa. Mas, também neste registo, a mise en scène de Lubitsch é um prodígio de perfeição.

- FELLINI OITO E MEIO (OTTO E MEZZO) (February 26, 2014)

de Federico Fellini | com Marcello Mastroianni, Claudia Cardinale, Anouk Aimée, Sandra Milo, Mark Herron | Itália, 1963 | 139 min | legendado em português

O ponto de partida deste filme foi o cancelamento de um projeto de Fellini. Vendo a alegria dos técnicos perante a hipótese de fazer um novo filme (só ele sabia do cancelamento do projeto), Fellini decidiu fazer um filme sobre um filme que não se faz. O resultado foi OTTO E MEZZO, no qual Fellini abandona por completo o realismo, a causalidade e a narrativa linear, numa obra quase abstrata, marcada por uma poderosa imaginação visual.

- DEUS SABE QUANTO AMEI (SOME CAME RUNNING) (February 27, 2014)

de Vincente Minnelli | com Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer, Arthur Kennedy | Estados Unidos, 1958 | 136 min | legendado em português

Um dos mais belos filmes da história do cinema, onde se cruzam o classicismo e a modernidade. Adaptado de um romance de James Jones, SOME CAME RUNNING conta a história de um soldado-escritor desmobilizado, que regressa à terra natal, ligando-se a uma prostituta e a um jogador. Shirley MacLaine tem o papel da sua vida neste filme que lhe deu uma nomeação para o Oscar.

- O AMOR VIOLADO (L'AMOUR VIOLÉ) (February 27, 28, 2014)

de Yannick Bellon | com Nathalie Nell, Michèle Simonnet, Alain Foures, Pierre Arditi | França, 1977 | 115 min | legendado em português

Nascida em 1924, ativa entre os anos quarenta e o princípio deste século, Yannick Bellon foi uma das mais proeminentes realizadoras do cinema francês. A sua obra está um pouco esquecida, o que é mais uma boa razão para que a revisitemos. L'AMOUR VIOLÉ foi um dos filmes que fez onde a temática “feminista” (ou meramente “feminina”) é mais preponderante: é a história de uma enfermeira violada

por quatro homens, e da sua luta para que o caso seja levado a tribunal. Primeira exibição na Cinemateca.

- O FALSO CULPADO (THE WRONG MAN) (February 27, 2014)

de Alfred Hitchcock | com Henry Fonda, Vera Miles, Anthony Quayle | Estados Unidos, 1957 | 104 min | legendado em português

A obra mais sombria de Hitchcock sobre a culpa e a inocência, na mesma atmosfera inquietante de I CONFESS. Talvez seja o seu filme mais austero e severo, e inesperadamente sem humor, baseado na história verídica de um músico erradamente tomado por um assaltante. Como no filme anterior, um inocente tem contra si as aparências. E as “voltas do destino” levam-no onde nunca julgou que o podiam levar.

- AEROPORTO (AIRPORT) (February 28, 2014)

de George Seaton | com Burt Lancaster, Dean Martin, Jacqueline Bisset | Estados Unidos, 1970 | 136 min | legendado eletronicamente em português

Um legítimo bad movie we love, que teve tanto êxito que foram feitas duas “sequelas”. Há de tudo: Burt Lancaster, Dean Martin, Jacqueline Bisset, um aeroporto no meio de uma tempestade de neve (Henry Hathaway teria realizado as sequências de exterior), dramas entre os colegas de trabalho (o piloto engravidou a hospedeira!), uma velhinha excêntrica, um bombista, um atentado em pleno voo. Depois de 136 minutos (a duração de uma viagem de avião entre Lisboa e Paris, por exemplo), o aparelho finalmente aterriza. Constatase que, no cinema pelo menos, viajar de avião em 1970 era tão desconfortável como hoje.

- A PAIXÃO DE JOANA D’ARC (LA PASSION DE JEANNE D’ARC) (February 28, 2014)

de Carl Th. Dreyer | com Renée Falconetti, Antonin Artaud, Michel Simon | França, 1928 | 107 min | mudo, intertítulos em norueguês, traduzidos em português

Com LA PASSION DE JEANNE D’ARC, Dreyer leva a estética do grande plano ao seu momento mais sublime. Tudo decorre durante o processo que condena Joana à fogueira, com Dreyer opondo o seu rosto humilde e iluminado a uma assombrosa galeria de rostos, onde a mais pequena expressão está carregada de sentido. Um dos grandes clássicos da história do cinema e o mais belo filme sobre Joana d’Arc, com uma intérprete de eleição: Falconetti.

### ***series***

- *Ante-estreias*

Program of films February, 2014:

### BALEIAS E BALEEIROS (13 February)

de Luís Bicudo | Portugal, 2013 | 138 min

**[event]** com a presença de Luís Bicudo

BALEIAS E BALEEIROS é um projeto documental centrado nos baleeiros das ilhas do Faial e do Pico assim descrito pela sinopse: "Na Baleação Açoriana, a família unia-se em torno do baleeiro. Com o rebentar do foguete na vigia, corria para o ver partir e com os olhos no horizonte ansiava por o ver chegar. Em botes de boca aberta e com arpões à mão, gerações inteiras arriaram à baleia. Hoje, navega-se nos botes baleeiros, mas por desporto e prazer, perto da costa, longe das baleias. No entanto, os velhos baleeiros sabiam como apanhar o Moby Dick. Caçar baleias era mesmo a vida deles."

### IN MEDIAS RES (28 February)

de Luciana Fina | Portugal, 2013 | 72 min

**[event]** com a presença de Luciana Fina

"A mais sólida e consistente função de sempre da arquitetura é a construção dos lugares de relação dos homens uns com os outros, com a natureza, com os outros seres e as coisas. E onde espaço, tempo, movimento não são dados como conceitos absolutos...'", *Manuel Tainha (1922 – 2012)*. Personalidade incontornável do pensamento arquitetónico em Portugal e do seu confronto com a modernidade, Manuel Tainha abre o seu atelier nos anos 50 e concebe projetos durante quase seis décadas, traduzindo a inquietação de uma "arquitetura em questão" no paralelo e constante exercício da escrita. Dialogar com a visão, a poética e a ética de Manuel Tainha implica não rimar apenas com o espaço, a luz e os materiais, mas também com o movimento, o tempo e a vida que os habitam. Adensam-se as correspondências, e o cinema, a literatura, a música, tornam-se âmago das conversas com o arquiteto. Obras concebidas entre as décadas de 50 e 70, filmadas hoje, num momento da sua existência, tornam-se o espaço para este diálogo" (*Luciana Fina*). Com argumento e realização de Luciana Fina, a partir de textos de Manuel Tainha, *IN MEDIAS RES* é o oitavo filme de Fina, que se iniciou na realização em 1998 com *A AUDIÊNCIA*. Estreou mundialmente na última edição do DocLisboa.

### ***retrospective/event***

#### • *Jon Jost* (February 10-15, 2014)

Jon Jost tem uma vasta obra cinematográfica que faz dele um dos principais autores do atual cinema independente americano, a que se soma todo um trabalho criativo nas áreas da instalação, pintura e escrita. Em 1996 a Cinemateca organizou uma extensa retrospectiva centrada nos filmes que realizou em película entre as décadas de sessenta e noventa, em que foram mostrados títulos emblemáticos como

SPEAKING DIRECTLY: SOME AMERICAN NOTES (1972-74) OU ALL THE VERMEERS IN NEW YORK (1990). Já em 2010, Jost apresentou aqui quatro “Inéditos” da sua produção posterior em vídeo em que alargava as fronteiras do seu cinema. Regressamos agora a esses trabalhos iniciados nos anos noventa e que Jon Jost desenvolve até hoje em que explora as possibilidades do que classifica como “cinema eletrónico” ou “cinema digital”. A maior parte destes filmes são apresentados pela primeira vez na Cinemateca.

Assentando maioritariamente em sessões avulso a partir de títulos da coleção, fevereiro é ainda um mês cuja programação assume a variedade de propostas, que incluem cruzamentos temáticos e a apresentação de filmes contemporâneos em primeiras exhibições na Cinemateca, bem como a exceção a esta regra de um pequeno Ciclo de filmes de Jon Jost, organizado em estreita colaboração com o realizador que estará a Lisboa entre os dias 10 e 15 a apresentar os seus filmes.

Program of films:

COMING TO TERMS (10, 15 February 10)

de Jon Jost | com James Benning, Roxanne Rogers, Kate Sannella, Stephen Taylor, Ryan Harper Gray | Estados Unidos, 2012 | 89 min | legendado eletronicamente em português

Sessão apresentada por Jon Jost

COMING TO TERMS é o último filme de Jost. Trata-se de uma parábola sobre a dissolução e reconstituição de uma família que, sendo assumidamente ficcional, tem na sua raiz uma meditação sobre a morte e o seu impacto numa família dividida. O “pai” é interpretado por uma das grandes figuras do cinema independente americano, James Benning, acompanhado por um conjunto de nomes que atravessam a obra de Jost. Primeira exibição na Cinemateca.

PASSAGES | 6 EASY PIECES (February 11)

duração total da sessão: 130 minutos

Sessão apresentada por Jon Jost

PASSAGES

de Jon Jost | Estados Unidos, 2006 | 62 min | sem diálogos

6 EASY PIECES

de Jon Jost | Estados Unidos, 2000 | 68 min | legendado em inglês

PASSAGES é um filme composto por imagens abstratas, que Jost descreve como “deliberadamente lento”, com o propósito de conduzir o espectador a “um estado meditativo”, e estruturado “como uma peça musical”. 6 EASY PIECES é uma compilação de planos e sequências que Jost tinha filmado anos antes e que se aproximam uns dos outros “como se atraídos por uma força gravitacional”. Um filme que nos leva “ao

limite do que o cinema pode ser” (Hartmut Bitomsky). Programado para acompanhar PASSAGES em 2010, acabou por não ser exibido, pelo que é agora uma estreia na Cinemateca.

NAS CORRENTES DE LUZ DA RIA FORMOSA (February 12)

de Jon Jost | Estados Unidos, 1997/99 | 112 minutos | sem diálogos

Sessão apresentada por Jon Jost

Um documentário eminentemente visual que regista o ambiente da Ria Formosa, no Algarve. Filmado no verão de 1997 e montado nos anos seguintes, Jost explora pela primeira vez a natureza do vídeo DV e, neste caso, de uma câmara particular que foi rapidamente retirada do mercado em virtude de um defeito no sistema de focagem. Uma “limitação” explorada por Jost ao máximo, que joga precisamente com os limites do foco. Um trabalho meditativo que aborda questões como o espaço e o tempo em que a luz de Cabanas é o real protagonista. Primeira exibição na Cinemateca.

IMAGENS DE UMA CIDADE PERDIDA (February 12)

de Jon Jost | Estados Unidos, Portugal, 2011 | 92 min | sem diálogos

Sessão apresentada por Jon Jost

Retrato de Lisboa e dos seus bairros mais antigos como Alfama, Castelo, Graça ou Bairro Alto. Uma obra impressionista construída com imagens registadas em 1997 e 1998 que, segundo o realizador, incorpora o “sentido da saudade que define Lisboa e Portugal”. IMAGENS DE UMA CIDADE PERDIDA é um dos primeiros trabalhos filmados por Jost em DV, que surgem associados a uma estética muito diferente daquela relacionada com o uso da película. “IMAGENS is about a place, and its spirits and ghosts.” (Jon Jost). Primeira exibição na Cinemateca.

HOMECOMING (February 13)

de Jon Jost | com Ryan Harper Gray, Katherine Sannella, Keith Scales | Estados Unidos, 2004 | 100 min | sem legendas

Sessão apresentada por Jon Jost

O primeiro “capítulo” daquela a que Jost classificou como “The Iraq Trilogy” mas também como “American Trilogy” e que envolve ainda OVER HERE e PARABLE. Filmes em que o realizador nos propõe uma observação da América do pós-11 de setembro. HOMECOMING decorre numa vila costeira do Oregon e segue uma família que tem um filho na guerra do Iraque. É ele quem “regressa a casa”, mas regressa num caixão. Jost contou que a narrativa foi improvisada durante a rodagem, e que os atores se responsabilizaram pela evolução das suas personagens. Já exibido na Cinemateca em 2010.

OVER HERE (February 14)

de Jon Jost | com Ryan Harper Gray, Stephen Taylor, Greg Tozian, Bibi Walton | Estados Unidos, 2007 | 76 min | sem legendas

Sessão apresentada por Jon Jost

Como acontece com *HOMECOMING*, este não é um filme assente numa narrativa linear, mas uma obra feita de tonalidades várias que, dando grande importância a áreas como a música e a poesia, atinge um efeito emocional muito forte. Jost recupera alguns dos procedimentos formais característicos das suas primeiras obras em película para refletir sobre o que é viver hoje nos Estados Unidos. Primeira exibição na Cinemateca.

PARABLE (February 14)

de Jon Jost | com Stephen Taylor, Rachael Le Valley, Ryan Harper Gray, Tyler Messner, Kim Matthews, John Grasmick | Estados Unidos, 2008 | 72 min | sem legendas

Sessão apresentada por Jon Jost

Descrito por Dennis Grunes como “An American masterpiece” trata-se de uma parábola sobre a “era” Bush na América. Encerrando a trilogia iraquiana, o filme tira partido da multiplicidade de géneros que enformam a cultura contemporânea assente em melodramas domésticos ou da “reality tv”. Se se trata de um filme cristalino, a realidade é também abordada com muita subtilidade. Filmado em Lincoln, no Nebraska, é mais uma longa-metragem que trabalha com atores recorrentes que fazem parte da “família” Jost. Primeira exibição na Cinemateca.

OUI NON (February 15)

de Jon Jost | com Helene Fillieres, James Thierree | Estados Unidos, 2001 | 110 min | legendado em inglês

Sessão apresentada por Jon Jost

OUI NON é uma “comédia romântica” tintada de tragédia, uma variação sobre o motivo narrativo clássico do “boy meets girl”. Passa-se em Paris e também é uma homenagem ao cinema e à pintura francesa, “de Degas a Lautrec, de Monet a Manet”. Como *PASSAGES* e *NAS CORRENTES DE LUZ DE RIA FORMOSA* é o resultado das primeiras experiências do realizador em vídeo digital, cujas imagens foram registadas na segunda metade da década de noventa. Fazendo jus ao seu título, OUI NON é atravessado pela constante contradição e pelos fantasmas do nascimento e da morte do cinema.

## Cinemateca Uruguay, Montevideo

### *release*

- *Estreno* PERRO MUERTO (February 13-26, 2014)

Dir: Camilo Becerra. Chile 2010 – 97 min. (Digital) Guión: Sofía Gómez, Camilo Becerra. Fotografía: Marco Roldán. Montaje: Camilo Becerra, Sofía Gómez, Marco Roldán. Producción: Camilo Becerra, Marco Roldán. Elenco: Rocío Monasterio, Rafael Ávila, Daniel Antivilo, Cristián Parker, Sofía Gómez

Alejandra, una joven madre soltera que vende ropa, vive junto a su hijo en un barrio de clase trabajadora de Santiago, en la casa que perteneció a la recientemente fallecida bisabuela del niño, a quien cuidaron durante años. Cuando Braulio, el abuelo del niño, decide vender la casa, Alejandra debe buscar dónde ir, enfrentando la disyuntiva de hacerse cargo de su hijo o seguir viviendo la vida adolescente a la que se aferra. La ópera prima de Camilo Becerra se centra al principio en Alejandra (gran trabajo de Rocío Monasterio) para pasar paulatinamente a centrarse en la complicada relación de Alejandra con su suegro. La superficie de PERRO MUERTO exhibe una imagen cruda, con personajes en conflicto. La entrelínea enriquece aún más esa primera impresión. El director Becerra busca retratar una juventud que parece irresponsable y descuidada, pero que al final es más que nada una víctima de las circunstancias que la culpable de la situación. Para retratar esa búsqueda de la supervivencia, el film apela a un estilo visualmente meticuloso, con planos fijos y largos, primeros planos, silencios. La peripecia de los personajes se inserta en el registro de una ciudad (Santiago, o lo que podríamos denominar su “patio trasero”) captada con una desnudez y naturalidad, que la hacen ver silenciosa en respuestas y mezquina en soluciones. Ese estilo convierte la visión de PERRO MUERTO en la experiencia de un drama cierto, que comunica la angustia de una mujer que es demasiado niña para ser adulta, inocente y solitaria, cuya soledad se ahonda por la incapacidad afectiva y comunicativa de quienes la rodean. Con sus personajes bien configurados, la sinceridad en sus diálogos y actuaciones, y el silencioso pesar que sabe comunicar sin énfasis, PERRO MUERTO se eleva como un logro más que atendible y permanece a la salida del cine en la reflexión del espectador. Tras la pátina de crudeza hay una película convencida del poder de la narración cinematográfica para contar una historia de acercamientos familiares, que demuestra que se puede ser independiente, tener bajo presupuesto y no rehuir las emociones. Premio a mejor largometraje chileno en el Festival Internacional de Valdivia 2010. El cine chileno existe, y deberíamos conocerlo mejor.

- *Estreno STARLET* (February 20-26, March 6-12, 2014)

Dir: Sean Baker. Estados Unidos 2012 – 104 min. ST. (Digital). Libreto: Sean Baker, Chtris Bergoch. Fotografía: Radium Cheung. Producción: Cre Film, Cunningham& Maybach Films, Freestyle Pictures Company. Elenco: Dree Hemingway, Stella Maeve

Dos generaciones se encuentran, la joven Jane, de 21 años (Dree Hemingway, bisnieta de Ernest, hija de Mariel) se muda con una pareja de amigos de su edad con quienes comparte momentos de videojuegos y ocio. La chica conoce a Sadie, una octogenaria (Besedka Johnson, actriz no profesional descubierta en esta película y fallecida poco después) que al principio se resiste a la amistad de la joven. Hay un equívoco referente a un dinero de la veterana que la muchacha obtiene por error en una venta de garaje, y siguen algunas derivaciones que podrá conocer mejor quien vea la película. Durante un rato por lo menos hay un secreto acerca de la profesión de la joven, y cerca del final se produce por lo menos otra revelación. El fajo de billetes que la joven encuentra en un jarrón se convertirá, en el pretexto para una serie de visitas a la casa de la mujer mayor (que el principio le cierra la puerta en la cara a la otra), y un progresivo acercamiento. La personalidad de Jane, joven e impulsiva, acompañada siempre de su perrito Starlet (el nombre del bicho adquiere realmente un doble significado en el film), es la de una muchacha que espera enamorarse pero sabe que no es fácil estar con ella. Sin embargo, hay barreras que pueden superarse. De a poco la mujer mayor, cansada y sobre todo sola, se va soltando, y entre ambas surge una amistad cada vez más fuerte. La palabra clave es “soledad”, acentuada en el caso de la muchacha por la indiferencia materna y el básico egoísmo de su amiga joven. A partir de ella es que se entiende que esos dos personajes tan distintos se encuentren. Una de las habilidades del director Sean Baker, quien viene de la televisión y el cine independiente e hizo antes TAKE OUT (2004, codirigida con Shih-Ching Tsou, nominada al Independent Spirit Award) y PRINCE OF BROADWAY (2008) es la forma en que vincula a los personajes y su entorno: amigos, trabajo, casa, el perro, las escaleras, las paredes, el piso, los individuos sumidos en la soledad. La emoción surge en el film de la relación entre los personajes, pero también de la de éstos con su contexto. Otra carta a su favor es el “trabajo” de la joven: lo que en un principio puede leerse como “un trabajo más” pero constituye, de hecho, un extremo de alienación y deshumanización, también se puede entender como una metáfora de cómo viven muchos el sueño americano.

- *Estreno EL 87* (February 27 –March 5, 2014)

Dir: Nicolás Jardim y Gabriel Bibb. Uruguay 2011 – 65 min. (Digital). Fotografía: Gabriel Bibbó. Montaje: Nicolás Jardim. Música: Fabricio Breventano, con la colaboración de Alejandro Balbis y Claudio Alvarez. Entrevistas: Santiago Méndez, Nicolás Jardim, Alberto Chiriff. Entrevistados: Ángel Alvez, Justino Jaime, Roberto Agulla, Alberto Chiriff, Rodolfo Melo, Milton Trindade, Rúben Ciocca, Roberto Lucero, Marcelo Cayetano

El título de este largometraje documental uruguayo alude a un quiebre en el carnaval salteño. Fue después de ese año, en el '88, que la necesidad de decir lo que tantos años se calló hizo que fueran dieciocho las murgas inscriptas en el certamen, quince más que el año anterior. La diferencia no fue únicamente numérica. Los recién llegados venían con canciones de protesta, eran hijos del silencio, tenían vivas sus ideas y cantaban un discurso politizado. De a poco esta nueva forma de escribir, de mostrarse y de cantar fue desplazando a los carnavaleros tradicionales, hombres venidos de barrios pobres, que salían a divertirse y a aflojar la válvula de presión que era su vida. Detrás del documental en sí mismo hay otra historia. En 2009 comenzaron los primeros contactos con la Comisión Honoraria de Carnaval, se plantearon diversas propuestas, varias ideas y muchas opiniones. Finalmente surgió un primer apoyo económico de la Intendencia salteña a través del Departamento de Cultura, y los directores Gabriel Bibbó y Nicolás Jardim se lanzaron a la aventura. Su decisión fue narrar la historia desde la experiencia de algunos de sus protagonistas, Ángel "Mulato" Alves y Justino Vicente "El Rengo Jaime", ex integrantes de La Gran Pegada y Los Charoles respectivamente, representan el viejo estilo murguero. Por otra parte, Milton Trindade y Darío Figueroa, de las murgas Falta la Papa y Punto y Coma, fueron convocados como representantes de la renovación. Otro entrevistados (Roberto Agulla, Alberto Chiriff) aportan incluso una tercera posición. Las diferencias de punto de vista entre unos personajes y otros aparece reforzada por el estilo visual del trabajo: lente normal para la historia no exenta de crudeza del Rengo Jaime, tomas en picada o entrevista en formato podio en otros casos. Se registraron 240 horas de grabación para llegar a los 65 minutos que dura el documental: el director Jardim ha dicho por algún lado que tienen material para hacer todas las versiones que se les antojen, si les da el tiempo.

- *Estreno* VOZ DE MURGA (February 27–March 5, 2014)

Dir: Micaela Domínguez Prost. Uruguay 2013 – 93 min. (Digital). Producción: Alejandro Seijas y Federico Calvo

Este documental es el resultado de más de dos años de trabajo liderado por la cineasta argentina Micaela Rodríguez Prost, quien se sintió atraída por una de las más genuinas expresiones del carnaval uruguayo y decidió apuntar sus cámaras hacia ella. Su película no se concentra únicamente en las entrevistas a artistas carnavaleros de diversas generaciones, siguiendo los ensayos, los entretelones del tablado y las opiniones del público más adepto. También recoge el testimonio de músicos y otras personas ajenas al movimiento. El film recoge decenas de testimonios pero también su contexto (el concurso, el Teatro de Verano), aspirando a apresar la globalidad del fenómeno murguero y "aproximándose subjetivamente a su naturaleza", según han sostenido los autores del film. La producción interactuó con artistas de Agarrate Catalina, Curtidores de Hongos, La Mojigata y A Contramano, y apeló para su financiación al mecanismo del crowdfunding (financiación colectiva), un

novedoso sistema aplicado a la gestión cultural a través del cual distintos agentes realizan pequeños aportes a través de Internet. Todo comenzó en Noruega, donde Domínguez Prost y el uruguayo Alejandro Seijas estudiaban. Los días de mucha nieve se juntaban y veían videos de murgas uruguayas, algo que fue atrapando la atención de Micaela. En 2011 ambos se largaron a crear un colectivo internacional para financiar el documental y crearon un equipo de producción y rodaje que incluyó a técnicos españoles. La murga montevideana es una expresión arraigada desde hace muchos años en lo más profundo de la sociedad. Desde una perspectiva histórica puede señalarse que se trata de un género que documentó y reprodujo satíricamente los hechos más importantes del último siglo, aunque los cambios en su estética permiten aseverar que es un producto artístico a través del cual es posible aproximarse a la sensibilidad general de la ciudad, observando los gustos y modos de pensar predominantes. Esa proyección, más la masividad alcanzada, posicionan a la murga en un lugar de privilegio frente a otras expresiones musicales y teatrales. “Comenzamos preguntando a uruguayos que estaban fuera del país sobre el género. Rápidamente vimos que había un relato fuertemente comprometido desde lo emocional sobre la murga, de modo que nos enfocamos en describir cómo esa suma de subjetividades van definiendo (al género) en el imaginario colectivo , ha explicado el productor ejecutivo Alejandro Seijas, añadiendo que la película trata de la sociedad uruguaya vista a través del lente y el fenómeno de la murga».

### **retrospective**

- *Generación VHS* (February 15-23, 2014)

El sistema había nacido antes, pero llegó al Uruguay a mediados de los años ochenta y probablemente cambió para siempre la manera de consumir material audiovisual. Desde entonces fue posible llevarse una cinta a casa y ver una película, reciente o a veces antigua, cuando a uno literalmente se le ocurría. El sistema era imperfecto, e inventos posteriores (DVD, BluRay, otros) lo han superado, pero para toda una generación fue acaso el principal medio a través del cual vio cine. Cuando, justo a mediados de los ochenta, se averiguó que Hollywood recaudaba más con el alquiler de videos que con el ingreso en salas, se supo que un proceso que había comenzado con la televisión había encontrado otros vehículos de acceso, y que no era el último. Hoy, ni hablemos. Hay una cuota de nostalgia en esta selección de títulos. Se trata en casi todos los casos de películas que muchos no llegaron a ver en cine, sino que accedieron a ellas a través del viejo y querido VHS. Aquí se proporciona la oportunidad de acceder a ellas en una pantalla más grande. El ciclo está inspirado en su homónimo argentino, inventado y programado por Marcelo Alderete y Pablo Conde en el Malba.

Program of films:

GOLPE AL CORZÓN (ONE FROM THE HEART) (February 15)

Dir: Francis F. Coppola. Estados Unidos 1982 - 105 min. ST. (35 mm.). Con Frederic Forrest, Nastassia Kinski, Raúl Juliá, Harry Dean Stanton

El homenaje personal de Coppola a la tradición norteamericana de la comedia musical. En una estilizada Las Vegas recreada en estudios, los personajes cantan y bailan su historia de amor y pérdida. Algo de la vieja magia perdura.

TERMINATOR (THE TERMINATOR) (February 16)

Dir: James Cameron. Estados Unidos 1984 - 80 min. ST. (Digital.). Con Arnold Schwarzenegger, Michael Biehn, Linda Hamilton

Androide del futuro retrocede hasta el siglo XX para impedir el nacimiento de quien habrá de conducir a la Humanidad en su lucha contra las máquinas. Violenta fantasía que dio origen a una exitosa serie, cada vez más cara y ruidosa.

EXTRAÑA PASIÓN (FOOL FOR LOVE) (February 17)

Dir: Robert Altman. Estados Unidos 1985 - 108 min. ST.(35 mm.). Con Sam Shepard, Kim Basinger, Harry Dean Stanton

Un motel al borde del camino en el desierto de Mojave, un anciano que vive en un remolque, un extraño que llega. El dramaturgo y protagonista Sam Shepard adapta su propia obra teatral, y proporciona a Altman otra crónica del patio trasero de América.

PELTON (PLATOON) (February 18)

Dir: Oliver Stone. Estados Unidos 1986 – 120 min. ST.(Digital). Con Tom Berenguer, Willem Dafoe, Charlie Sheen  
Stone sobre Vietnam, y la narración de una experiencia en parte autobiográfica (él fue voluntario a esa guerra). El personaje de Sheen es una proyección del autor, escindido entre dos “figuras paternas” militares contrastantes (Berenguer y Dafoe).

WALL STREET (February 20)

Dir: Oliver Stone. Estados Unidos 1987 – 130 min. ST. (35 mm.). Con Charlie Sheen, Michael Douglas, Martin Sheen  
Charlie entra al mundo de las altas finanzas de la mano de Michael, y a cierta altura comienza a sospechar que está estableciendo, figuradamente, un pacto fáustico. Una denuncia de los manejos en las altas esferas, típica de Stone.

SEXO, MENTIRAS Y VIDEO (SEX, LIES AND VIDEOTAPE) (February 21)

Dir: Steven Soderbergh. Estados Unidos 1989 - 99 min. ST.(Digital). Con James Spader Andie McDowell, Peter Gallagher

Marido, mujer, amante, y un cuarto hombre, el Hombre del Video, que altera la existencia de los otros. El debut de Soderbergh, con grados de franqueza y hondura dramática que su cine posterior no siempre reiteraría.

EL JOVEN MANOS DE TIJERA (EDWARD SCISSORHANDS) (February 22)

Dir: Tim Burton. Estados Unidos 1990 - 97 min. ST. (35 mm.). Con Johnny Depp, Winona Ryder, Dianne Wiest, Vincent Price, Alan Arkin

Con la perspectiva del tiempo el fervor de los jóvenes por este film (hace más de veinte años) se explica porque era una fábula sentimental y tierna sobre los “diferentes” y lo que la gente acostumbra hacer con ellos. Los “diferentes” son en una lectura alegórica los jóvenes de entonces.

LA ÚLTIMA SEDUCCIÓN (THE LAST SEDUCTION) (February 23)

Dir: John Dahl. Estados Unidos 1993 - 115 min. ST. (35 mm.). Con Linda Fiorentino, Peter Berg, Bill Pullman, J. T. Walsh

Tenso policial de serie negra en torno a esposa infiel que huye con una fortuna malhabida y enreda a varios hombres. El mecanismo es clásico pero está resuelto con limpieza por el interesante director Dahl.

• *Un norteamericano en Londres: James Ivory* (February 15-24, 2014)

Es curioso. Cuando se piensa en cine inglés, y en especial en esa variante “culta” que el crítico Ronald Melzer denominó “películas de ingleses bien vestidos”, el primer nombre de director que surge a la mente es el de James Ivory. Películas como UN AMOR EN FLORENCIA, MAURICE, LA MANSIÓN HOWARD O LO QUE QUEDA DEL DÍA son algo así como la ilustración suprema de esa tendencia: textos literarios prestigiosos (Henry James, Forster), esmeros de reconstrucción de época, elencos competentes. Es más divertido constatar que este cineasta tan british es (como Joseph Losey, como Stanley Kubrick, otros dos creadores que triunfaron fundamentalmente en Inglaterra) norteamericano, mientras que los dos cineastas ingleses más importantes de la historia (Chaplin y Hitchcock) desarrollaron lo mejor de su carrera en los Estados Unidos. De hecho, el equipo creativo integrado por Ivory, su libretista Ruth Praver Jhabvala y el ahora fallecido productor Ismail Merchant es muy internacional.

Program of films:

AMARAS A UN EXTRAÑO (QUARTET) (February 15)

[NB what follows are the credits and descriptions for the 1981 film THE BOSTONIANS]

Dir: James Ivory. Estados Unidos/Reino Unido 1984 – 122 min. ST. (35 mm.). Con: Christopher Reeve, Vanessa Redgrave, Jessica Tandy

Una sufragista bostoniana, la hija de un senador y un abogado sureño, en los Estados Unidos de mediados del siglo XIX, según novela de Henry James. Ivory parece sentirse cómodo con el mundo de James y sus choques culturales (también adaptaría de él *Los europeos*).

UN AMOR EN FLORENCIA (A ROOM WITH A VIEW) (February 16)

Dir: James Ivory. Reino Unido 1985 – 117 min. ST. (Digital). Con: Maggie Smith, Helena Bonham Carter, Denholm Elliot, Julian Sands

Ingleses eduardianos en Italia y pasiones que se encienden al calor del sol meridional, según novela de E. M. Forster. Visualmente elegante, bien actuada, con cierta mano pesada (el peor defecto de Ivory, salvo excepciones) en la dirección.

EL SEÑOR Y LA SEÑORA BRIDGE (MR. AND MRS. BRIDGE) (February 17)

Dir: James Ivory. Reino Unido/Estados Unidos 1990 – 126 min. ST (35 mm.). Con: Paul Newman, Joanne Woodward, Kyra Segdwick

Dos novelas de Evan S. Connell unidas en una historia coherente, y uno de los escasos trabajos de Ivory en su propio país. La evocación de unos Estados Unidos conservadores y puritanos tiene un buen apoyo en sus dos espléndidos protagonistas, en especial Woodward.

LA MANSIÓN HOWARD (HOWARD'S END) (February 18)

Dir: James Ivory. Portugal/ Francia, 2011 – 95 min. ST. (Digital). Con: Vanessa Redgrave, Helena Bonham Carter, Emma Thompson, Anthony Hopkins

La novela eduardiana de E.M. Forster, un examen de mentalidades y clases sociales que la adaptación respeta en su sutileza y su puntería. La recreación de época y el elenco son impecables, muy british, típicos del norteamericano Ivory.

LO QUE QUEDA DEL DÍA (THE REMAINS OF THE DAY) (February 19)

Dir: James Ivory. Reino Unido/Estados Unidos 1993 – 134 min. ST (Digital). Con: Anthony Hopkins, Emma Thompson, James Fox, Christopher Reeve

Probablemente lo mejor de Ivory (y de Hopkins). Novela (tan british) de Kazuo Ishiguro, nacido en Nagasaki: otro cruce El amor imposible de un imperturbable mayordomo, sobre el panorama mayor de la aristocracia británica de los años treinta del pasado siglo.

LA HIJA DE UN SOLDADO NUNCA LLORA (A SOLDIER'S DAUGHTER NEVER CRIES) (February 21)

Dir: James Ivory. Francia/Reino Unido/ USA 1998 – 127 min. ST. (Digital). Con: Kris Kristofferson, Barbara Hershey, Jane Birkin

Escritores y artistas, otra vez. Novela de Kaylie Jones, inspirada en su padre el escritor James Jones (el de *De aquí a la eternidad*). Sólido sin ser memorable.

NUESTROS AÑOS DORADOS (THE GOLDEN BOWL) (February 22)

Dir: James Ivory. Estados Unidos/Francia/ Reino Unido 2000 – 130 min. ST. (Digital). Con: Kate Beckinsale, James Fox, Anjelica Huston, Nick Nolte

Amores y matrimonios por interés, con puntas de crítica social. El material proviene de Henry James, y Ivory se queda corto en sutileza y sugerencia. Los valores de producción y el elenco ayudan.

DIVORCIA A LA FRANCESA (LE DIVORCE) (February 23)

Dir: James Ivory. Estados Unidos 2003 – 117 min. ST. (Digital). Con: Con: Kate Hudson, Naomi Watts, Stockard Channing

Franceses y americanos en París, y los desconciertos del matrimonio y el divorcio. Un Ivory menor, entre la comedia y el drama romántico, que no siempre acierta el tono. El material tiene mucho de lo que atrae al autor, de todos modos.

LA CONDESA BLANCA (THE WHITE COUNTESS) (February 24)

Reino Unido/Estados Unidos/ Alemania/China 2005 – 138 min. ST. (Digital). Estados Unidos 2003 – 117 min. ST. (Digital). Con: Con: Ralph Fiennes, Natasha Richardson, Vanessa Redgrave, Lynn Redgrave

Occidentales en China, al filo de la invasión japonesa en 1936. Amores y tragedias que se condensan en un elegante lugar nocturno de Shanghai. Ivory vuelve a encontrarse con el escritor Ishiguro (de *Lo que queda del día*), aquí como libretista.

• *Hollywood en blanco y negro* (February 15-27, 2014)

Durante mucho tiempo, y al igual que la propia sociedad norteamericana, Hollywood le concedió a los negros, que todavía no se llamaban “afroamericanos”, algunos (unos pocos) derechos: podían interpretar a porteros, lustrabotas o esclavos, y por supuesto cantar y bailar (si además de cantar y bailar se atrevían a opinar podían tener problemas, desde Paul Robeson hasta Harry Belafonte). Podían ser también “el amigo del muchachito”, preferentemente con un perfil cómico. Pero que se quedaran en su sitio, que no pretendieran ser blancos, anglosajones y protestantes. Los comienzos del cuadro fueron bastante siniestros. No es fácil librarse de *EL NACIMIENTO DE UNA NACIÓN* (1915), que es un film clave en la historia del desarrollo del lenguaje fílmico, pero es más difícil compartir la visión de los negros aportada por David Wark Griffith, ese caballero sureño. Cuando en una película los negros son interpretados por actores blancos pintarrajeados, se dividen en dos grupos (los malos y los idiotas, estos últimos llamados “almas buenas” en los intertítulos), y para peor al final quienes llegan al rescate son los muchachos del Ku Klux Klan, sabemos que estamos en problemas. Esos problemas perduraron. Es cierto que ni siquiera una célebre película “sureña” como *LO QUE EL VIENTO SE LLEVÓ* (1942 [sic]) se atrevió a llegar a esos extremos. Podía romantizar la existencia en el Sur previo a la Guerra de Secesión, pero también sugería sin muchas ganas que el cambio social era una necesidad histórica, y contenía por lo menos un formidable personaje de esclava (interpretado por Hattie McDaniell) que era cualquier cosa menos sumisa. La conservadora Academia de entonces recompensó a McDaniell con un Oscar a actriz

secundaria, el primero obtenido por un “afroamericano”. A algunos pudo molestarles que en ESTA, NUESTRA VIDA (1942) de John Huston hubiera un negro que era más noble, más inteligente y más culto que la protagonista Bette Davis, pero fue un ejemplo aislado y de la película no se acuerda casi nadie. Fue necesario que pasara la Segunda Guerra Mundial para que hubiera algunos cambios. Uno de los primeros ejemplos de que existía un “problema negro” y que habría que enfrentarlo fue justamente un film que se ambientaba en la guerra: CLAMOR HUMANO (1949) de Mark Robson descubrió rasgos de racismo en una unidad militar. Por supuesto, hubo films con elenco mayoritaria o exclusivamente, negro, pero para ello existían expresas necesidades narrativas o dramáticas. PRADERAS VERDES (1936) de William Keighley y Marc Connelly era una antología de folklore y música negra, y no se podía prescindir del dato. UNA CABAÑA EN LAS NUBES (1942), que llevó a Vincente Minnelli de Broadway a Hollywood, era algo parecido, aunque su visión del tema era un tanto estereotipada y en definitiva racista. Más adelante, cuando Otto Preminger decidió llevar al cine CARMEN DE FUEGO (1954) y PORGY & BESS (1959) no tuvo más remedio que apelar a otros negros. De todos modos, la lucha por los derechos civiles debía dar algunos frutos. Durante un breve tiempo Belafonte (hasta que sus ideas políticas de izquierda hicieron que fuera descartada) y durante algo más Sidney Poitier (hasta que a alguna gente le cayó mal que se casara con una mujer blanca, la actriz Joanna Shimkus) pudieron ser el rostro de los “afroamericanos” de Hollywood en los años 50 y 60. El primer auténtico protagonista de un negro fue EL CAPITÁN BÚFALO (1960) de Ford, aunque los créditos lo disimularan colocando a Woody Strode en cuarto lugar. Algún tiempo después Hollywood consagraría el fenómeno otorgándole un Oscar protagonista a Poitier por UNA VOZ EN LAS SOMBRAS. Las cosas cambiarían más tarde. Una franja de cineastas negros pudo hacer oír su voz (Spike Lee es el caso más notorio), y actores como Denzel Washington y hasta Will Smith pueden ya interpretar papeles donde la raza no importa: que estén en una película no implica (como en los tiempos de Poitier) que trate “el problema negro”. Claro, Obama llegó a la presidencia.

#### Program of films:

EL NACIMIENTO DE UNA NACIÓN (THE BIRTH OF A NATION) (February 15)

Dir: David W. Griffith. Estados Unidos 1915 – 190 min. V.M. (Digital). Con: Lillian Gish, Mae Marsh, Henry Walthall  
Dos familias blancas, separadas por la Guerra de Secesión y unidas por el amor entre algunos de sus integrantes. La película que sintetizó todas las búsquedas de Griffith con el lenguaje del cine, con una perspectiva sureña, negros caricaturales y el Ku Klux Klan que llega al salvamento.

LO QUE EL VIENTO SE LLEVÓ (GONE WITH THE WIND) (February 16)

Dir: Victor Fleming. Estados Unidos 1938 [sic] - 220 min. ST. (Digital). Con: Clark Gable, Vivien Leigh, Leslie Howard, Olivia De Havilland, Thomas Mitchell

La Guerra de Secesión, el derrumbe del Sur feudal y el ascenso del capitalismo del Norte, en un vasto melodrama construido con solidez y ocasional brillo. No es, necesariamente (como tampoco lo es CASABLANCA) una obra maestra del cine. Hay negros tontos y otro no tanto. Entre estos últimos está Hattie McDaniell, con su enérgico personaje de esclava.

FUGA EN CADENAS (THE DEFIANT ONES) (February 17)

Dir: Stanley Kramer. Estados Unidos 1958 – 97min. ST (Digital). Con: Tony Curtis, Sidney Poitier, Cara Williams  
Blanco racista (Tony) y un negro (Poitier) escapan encadenados de un carro celular y se ven obligados a postergar sus diferencias y ayudarse mutuamente en la huida. Mezcla de aventura de suspenso y alegato antirracista, con cierta fuerza dramática. Ambos actores están muy bien.

EL CAPITÁN BÚFALO / EL SARGENTO NEGRO (SERGEANT RUTLEDGE) (February 18)

Dir: John Ford. Estados Unidos 1961 – 111 min. ST. (Digital). Con: Jeffrey Hunter, Constance Towers, Woody Strode  
Mezcla de western y película de abogados, con algo de RASHOMON de Kurosawa. Militar afroamericano es acusado de la violación y asesinato de una mujer blanca, y la búsqueda de la verdad saca a relucir algunos elementos de racismo. Strode, en el papel de su vida, pronuncia una frase que siempre le agradeció a Ford. “Soy un hombre”.

¿SABES QUIÉN VIENE A CENAR? (GUESS WHO'S COMING TO DINNER?) (February 20)

Dir: Stanley Kramer. Estados Unidos 1967 – 108 min. ST. (Digital). Con: Spencer Tracy, Sidney Poitier, Katharine Hepburn, Katharine Houghton

La nena (Houghton) se nos enamora de un negro, y a los padres (Tracy, Hepburn) casi les da un soponcio. A no preocuparse: Poitier es rico, exitoso y culto. Lo único que le falta para ser blanco es el color de la piel. Tratamiento demasiado liviano de su tema (Houghton y Poitier sólo se besan en una imagen difuminada), mejorada por un notable elenco.

ODIO EN LAS PRADERAS (BUCK AND THE PREACHER) (February 21)

Dir: Sidney Poitier. Estados Unidos 1971 – 102 min. ST. (Digital). Con: Sidney Poitier, Harry Belafonte, Ruby Dee

En los 70 Hollywood descubrió la blaxploitation: películas con héroes negros, para un público específico. Este film dirigido por Poitier se ubica en un nivel ligeramente superior: el de una comedia western ágil y entretenida, sobre un guía de caravanas (Sidney) y un predicador farsante (Belafonte) en el Lejano Oeste.

GRITO DE LIBERTAD (CRY FREEDOM) (February 22)

Dir: Richard Attenborough. Reino Unido 1987 – 157 min. ST. (Digital). Con: Kevin Kline, Denzel Washington

La producción es inglesa, pero se necesitaba un actor de peso para interpretar a Steve Biko, luchador contra la segregación racial en Sudáfrica, y los productores pensaron en el norteamericano Washington, que también fue Malco[!]m X y a quien le esperaba un gran futuro.

HAZ LO CORRECTO (DO THE RIGHT THING) (February 23)

Dir: Spike Lee. Estados Unidos 1989 – 120 min. ST. (Digital). Con: Danny Aiello, Ossie Davis, Ruby Dee, Spike Lee

Una crónica de la vida cotidiana en barrio neoyorquino donde conviven negros y blancos, con algunos apuntes sobre prejuicio y violencia. La película que afirmó la personalidad del director y actor Spike Lee y anticipó toda una línea de reivindicación “afroamericana” que aún perdura.

FIEBRE DE AMOR Y LOCURA (JUNGLE FEVER) (February 24)

Dir: Spike Lee. Estados Unidos 1991 – 132 min. ST. (Digital). Con: Wesley Snipes, Annabella Sciorra, Spike Lee

Un arquitecto negro tiene una aventura con su secretaria italiana, generando una disparidad de reacciones familiares. Raza, familia, prejuicio: Spike Lee repite sus preferencias temáticas, con adecuada pintura de ambiente y personajes.

TIEMPO DE MATAR (A TIME TO KILL) (February 25)

Dir. Joel Schumacher. Estados Unidos 1996 – 149 min. ST. (Digital). Con: Matthew McConaughey, Sandra Bullock, Samuel L. Jackson

Según novela de John G Frisham [sic], un joven abogado sureño debe defender a un negro acusado de matar a los violadores de su hija de diez años. Habría que discutir algunos de los argumentos manejados, pero estamos por cierto lejos EL NACIMIENTO DE UNA NACIÓN.

DIA DE ENTRENAMIENTO (TRAINING DAY) (February 27)

Dir: Antoine Fuqua. Estados Unidos 2001 – 122 min. ST. (Digital). Con: Denzel Washington, Ethan Hawke

Un síntoma de que los tiempos estaban cambiando. Washington interpreta a un policía corrupto, y gana un Oscar. Dos datos a tener en cuenta: no importa demasiado que su personaje sea negro, ni el film se siente obligado a presentar a todos los afroamericanos como nobles víctimas. Es un progreso.

• *Hablemos sobre megaminería* (February 24-27, 2014)

El Uruguay integra un ecosistema de suelos fértiles y abundantes recursos hídricos superficiales y subterráneos donde se desarrollan la agricultura y la ganadería. En las últimas décadas este ecosistema se ha visto amenazado por la explotación en gran escala de monocultivos destinados al mercado internacional, que provocan la degradación de grandes áreas del territorio, el aumento de la erosión y la contaminación de los cursos de agua. Hoy se pretende introducir la extracción de hierro y oro, bajo la forma de minería a cielo abierto en gran escala. Uruguay no es un país rico en minerales, sus reservas son pequeñas y de baja concentración, agotables en pocos años. Solo una coyuntura especulativa internacional ha generado la posibilidad de un gran negocio para unas empresas que solo pretenden extraer rápidamente estos minerales para venderlos fuera del país. La minería a cielo abierto en yacimientos metalíferos de baja concentración es la actividad más depredadora y contaminante de suelos y aguas en todo el planeta. Varios países han prohibido su desarrollo, entre los cuales se destaca

Costa Rica por sus similitudes con Uruguay. Desde hace más de tres años productores rurales, vecinos de la costa oceánica y ciudadanos de todo el país vienen realizando manifestaciones contra la implantación de estos proyectos por medio de marchas a pie y a caballo en la capital y el interior, recolección de firmas para realizar plebiscitos municipales y ahora una campaña en pro de un plebiscito nacional. Los ejemplos de los impactos de esta minería y las luchas de los pueblos de América del Sur presentados en este ciclo organizado por Cinemateca Uruguay y el Movimiento Uruguay Libre constituyen un aporte a la información, el debate y la participación de la sociedad en un tema de gran trascendencia para el desarrollo presente y futuro del Uruguay.

*Movimiento Uruguay Libre de Megaminería <http://uruguaylibre.org>*

Program of films:

TAMBOGRANDE (February 24, 27)

Dir: Ernesto Cabellos y Stephanie Boyd. Perú 2007 – 85 min. (Digital)

La historia de un pueblo agricultor, orgulloso de sus mangos y limones, y su lucha por preservar su modo de vida cuando se descubre un yacimiento multimetálico en sus tierras. ¿La compensación económica equilibrará los peligros ambientales? También, el debate sobre el derecho de una comunidad a decidir su futuro y su modelo de desarrollo.

EL DORADO: LA SED DEL ORO (MIRAGES D'UN EL DORADO) (February 24, 27)

Dir: Martin Frigon. Canadá 2008 – 72 min. (Digital)

Se ha dicho que este documental era un “western de denuncia” sobre la lucha de los habitantes del valle de Huasco, norte de Chile, contra el establecimiento de los gigantes de la industria minera Barrick Gold y Noranda. Los testimonios advierten contra los peligros de la minería en esa región donde nacen los ríos que alimentan la agricultura y frenan el avance del desierto.

A TAJO ABIERTO (February 24-25)

Dir: Gianni Converso. Perú 2013 – 76 min. (Digital)

En las cimas de Los Andes Peruanos se encuentra Yanacocha, una de los complejos de minería de oro más grandes del mundo y el más productivo en América. Actualmente, este proyecto en constante estado de expansión amenaza con los recursos naturales de la región de Cajamarca, poniendo en peligro de extinción una forma de vida.

EL ORO O LA VIDA (February 24, 27)

Dir: Álvaro Revenga. Guatemala 2011 – 56 min. (Digital)

Goldcorp es la compañía de oro canadiense con mayor expansión en Centroamérica, un área fuertemente afectada por la actividad minera de las transnacionales, y con graves impactos en la vida de

las personas, comunidades y el medio. En Guatemala más de 50 pueblos mayas han decidido poner freno a la expansión minera por medio de consultas comunitarias. La lucha apenas comienza.

DESIERTOS DE PIEDRA (February 25, 27)

Dir: Germán Ciari. Argentina 2012 – 85 min. (Digital)

A partir del libro *15 Mitos y Realidades de la minería transnacional en la Argentina*, este documental ofrece un panorama amplio y preciso de la cuestión de la megaminería en la Argentina: ¿Los productos de la mega minería son necesarios para nuestra vida cotidiana?, ¿La megaminería genera empleo?, ¿Es posible evitar la contaminación ambiental? Un buen punto de partida para un debate.

Sobre el Movimiento Uruguay Libre

El Movimiento pro-Plebiscito Nacional Uruguay Libre de Minería Metalífera a Cielo Abierto (URUGUAY LIBRE) es un agrupamiento sin fines político-partidarios de ciudadanos y grupos sociales provenientes en la actualidad de trece departamentos muy preocupados por la introducción de una actividad con graves impactos sobre la sociedad y los bienes naturales del país. Se ha definido, desde su constitución el 25 de noviembre de 2013, como movimiento social autónomo e independiente de cualquier partido político y agrupamiento ideológico o religioso y de cualquier institución gubernamental o no gubernamental, sea local, departamental, nacional o internacional. En Uruguay Libre participan personas de todos los partidos políticos o grupos ideológicos, incluso hay legisladores, ediles, etc., pero lo hacen a título individual, como ciudadanos, no como delegados o representantes de sus sectores o partidos políticos. Al mismo tiempo, cualquier partido político o grupo ideológico puede apoyar la campaña en pro del plebiscito contra la megaminería y, también, realizar recolección de firmas. El movimiento mantiene una fructífera coordinación y colaboración con todos los sectores de la sociedad dispuestos a lograr las firmas requeridas para realizar el plebiscito nacional y está abierto a todas las iniciativas que contribuyan al logro de ese objetivo común. Para comunicarse con el movimiento Uruguay Libre llamar al 098407572, escribir a

[uruguayibredemegamineria@gmail.com](mailto:uruguayibredemegamineria@gmail.com) o llenar el formulario de la página web:

[www.uruguaylibre.org](http://www.uruguaylibre.org) Facebook Uruguay Libre

Charla

MEGAMINERÍA EN URUGUAY E INICIATIVAS DE PLEBISCITO

A cargo de Víctor L. Bacchetta y Carol Aviaga, el martes 25 de febrero, 19.30 hs. en Sala Cinemateca.

Víctor L. Bacchetta es periodista freelance dedicado a temas de medio ambiente y desarrollo, editor del Observatorio Minero del Uruguay, integrante del Movimiento por un Uruguay Sustentable (MOVUS) y de la Comisión Coordinadora del Movimiento pro-Plebiscito Nacional Uruguay Libre de Minería Metalífera a

Cielo Abierto (Uruguay Libre) Carol Aviaga es productora rural y funcionaria de salud pública en Minas. Activista integrante del Movimiento LavallejaÚnico Mágico y Natural (LUMANA). Este movimiento integrado por personas concientes de los peligros de la megaminería logró que la Junta del Departamento lo declarara libre de Megaminería. LUMANA integra además la coordinación del movimiento Uruguay Libre.

- *Reposiciones* (February 25 –March 8, 2014)

Cinco títulos que fueron importantes estrenos de 2013. Se exhibieron en Cinemateca 18 meses atrás y aquí reaparecen, para quienes no los hayan visto o quieran verlos de nuevo.

Program of films in February 2014:

LA HERMANA (L'ENFANT D'EN HAUT / SISTER) (February 25-26)

Dir: Ursula Meier. Suiza/Francia 2012 – 97 min. ST. (Digital). Con: Léa Seydoux, Kacey Mottet Klein, Martin Compston

Un chico y su hermana en un lugar de vacaciones en Suiza se dedican a robar a turistas ricos. El film va empero más allá de su estricta historia policial, hasta convertirse en un perturbador estudio de caracteres que tienen algún costado muy oscuro.

THE CUTOFF MAN (MENATEK HA-MAIN) (February 28)

Dir: Idan Hubel. Israel 2012 – 76 min. ST. (Digital). Con: Moshe Ivgy, Tom Yefet, Naama Shapira

El protagonista tiene un empleo desagradable: cortar el agua corriente a quienes se atrasan con los pagos. La gente lo odia, claro, pero de algo hay que vivir. Una “historia mínima” que genera alguna reflexión sobre la condición humana.

- *Cantos de cisne* (February 28 –March 9, 2014)

A veces se trata de una deliberada despedida, otras, simplemente, de una película que impremeditadamente fue la última porque se interpusieron, sin que su autor lo previera, el retiro o la muerte. Es bastante obvio, por ejemplo, que John Huston se estaba despidiendo de la vida en DESDE AHORA Y PARA SIEMPRE, una película impregnada de melancolía y de “espíritu del final”. Kurosawa en MADADAYO anunció, con algo de miedo, que todavía no estaba preparado. Leonardo Favio revivió en Aniceto, en una clave distinta, un clásico de sus comienzos. Otras veces, la última película de un gran cineasta no tiene un significado particular, excepto, justamente, el ser la última. Y otras veces, incluso, el “testamento” de un autor es anterior (CANDILEJAS de Chaplin, GRUPO DE FAMILIA de Visconti, aunque sus autores hicieron cosas después). Pretextos y explicaciones a un lado, aquí hay un puñado de películas que valen por sí mismas, y que vale la pena rever.

Program of films in February 2014:

LA BRIGADA DE LOS VALIENTES (A DISTANT TRUMPET) (February 28)

Dir: Raoul Walsh. Estados Unidos 1964 – 117 min. ST. (Digital). Con: Troy Donahue, Susanne Pleshette, Diane McBain

Al principio es simplemente Soldados versus Indios, pero a cierta altura un oficial pensante empieza a comprender las razones del otro bando. El último film de Walsh no llega a una estatura de clásico (el elenco es secundón), pero tiene grandes momentos y cierto espíritu revisionista.

### *series*

• *Trasnoches* (February 15 – March 8, 2014)

Las funciones nocturnas de Pocitos vuelven con cuatro películas que comparten algunos rasgos de estilo (pocos), o al menos cuyos directores fueron catalogados como lo más cool de finales del milenio. Claire Denis le brinda elegancia al terror gore, Wong Kar Wai le otorga la calidad de ciudad cinematográfica a Buenos Aires tantas veces negada, Lynne Ramsay narra a través de varios y elegantes videoclips y Hou Hsiao-hsien narra el presente desde el futuro, o el pasado desde el presente, no importa. De cualquier forma, cuatro buenas excusas para quedarse hasta tarde.

Program of films in February 2014:

MILLENNIUM MAMBO (QIAN XI MAN PO) (February 15)

Dir: Hou Hsiao-hsien. Taiwán, 2001- 119 min, ST (Digital). Con: Qi Shu, Chun-Hao Tuan, Jack Kao

Hou Hsiao-hsien (Café Lumiere) narra el triángulo amoroso entre una chica y dos pretendientes de forma hipnótica, con una puesta en escena cargada de neones. ¿La primera película ambient de la historia? Quizás.

FELICES JUNTOS (CHUN GWONG CHA SIT / HAPPY TOGETHER) (February 22)

Dir: Wong Kar Wai. Hong Kong, 1997- 96 min, ST (35mm). Con: Leslie Cheung, Tony Leung, Chen Chang

La historia de una pareja de hongkoneses varados en Buenos Aires y sus constantes altercados sentimentales son retratados con estilo nervioso y fragmentado, típico de los primeros films de Wong Kar Wai, aquí en una posible culminación estética.

• *Prontos, listas, YA!*

no. 37: LAS MARGARITAS (February 28, 2014)

Siguen las listas a todo vapor rumbo a la mejor película de todos los tiempos, pero para eso faltan ver antes otras seiscientas y pico, más las que vayan entrando en esa “recuperación” que introdujimos para

intentar mantener la lista actualizada según los cambios que se producen año a año. En consecuencia, hay listas para rato.

LAS MARGARITAS (SEDMIKRÁSKY) (February 28, A las 17.50, 19.30 y 21.10 hs:)

Dir: Vera Chytilová. Checoslovaquia 1964 – 90 min. ST. (Digital). Con: Kirka Cerhová, Ivana Karbanová, Jan Klusak  
Literalmente, rompen todo. Dos mujeres que arrasan con las convenciones, devoran lo que se cruza a su paso y fastidian a los hombres, en una comedia surreal y arbitraria, desenfadada e ingeniosa, que fue uno de los manifiestos de la Primavera de Praga y otra prueba del talento de su directora. Puesto 613.

## **Cinematek, Brussels**

### ***permanent exhibition***

- *Wunderkammer*

De voorgeschiedenis van cinema wordt tot leven gewekt in een rariteitenkabinet: de Wunderkammer. In vitrines worden curiosa van de voorbije eeuwen uitgesteld; zowel cruciale uitvindingen als mechaniekjes die gewoon schitterend zijn om naar te kijken. Of om mee te spelen; sommige apparaten kunnen immers aangezet worden tot een bewegend spel van licht en schaduw.

- *Remix*

Een installatie van acht tegen het plafond zwevende schermen vermengt en vermaalt materiaal andermaal afkomstig uit de collectie.

Films worden verbrokkeld tot fragmenten, gereorganiseerd, naast geheel andersoortige beelden gezet, georkestreerd tot mini-programma's. Motief en figuur zijn de leidraad: schaduwen en verschijningen, geweld en vernietiging, montage en demontage, verknipte lichaamstaal, slapende steden en grootstedse razernij, achtervolgingen, duels, machines en machinerieën, een onwaarschijnlijk treffen van stijlen en oeuvres, die plots voor elkaar gemaakt lijken. Een nevenschikking van beeldschermen die het hart van de film onthult.

- *Moviola's*

Vier MOVIOLA-consoles ontsluiten zo'n 60 uur beeldmateriaal, uitsluitend afkomstig uit onze archieven en ingedeeld volgens thema. De films zijn nauwelijks of nooit vertoond; doorgaans in België gemaakt tussen 1900 en 1970, brengen ze verslag uit van het leven in ons land, van de grote en kleine gebeurtenissen die het leven van de Belgen hebben bepaald – wat nadien de taak van televisie werd. Met ondermeer: onze vorsten en koninginnen, onze wereldtentoonstellingen, de oorlogen die in ons land woedden, Belgisch Kongo, het woon- en werkleven en onze vrije tijd, verdwenen dorpen en steden, onze kunstenaars en onze industrie... Vooral Belgische nonfictiefilms dus, die een belangrijk deel van de collectie van het Filmarchief vormen, en er worden bewaard, hersteld en beschreven. De indexering volgens sleutelwoorden van deze gedetailleerde beschrijvingen helpt onderzoekers, historici, televisieproducenten, tentoonstellingsmakers en anderen bij het raadplegen van het archief. Nu krijgt, dankzij de digitalisering van steeds meer filmmateriaal, ook de bezoeker van Cinematek toegang tot een deel van de schatkamer. Bovendien zal het huidige aanbod van 60 uur regelmatig worden uitgebreid.

### **one-off**

- NEWS FROM HOME (February 25, 2014)

van Chantal Akerman, België - Frankrijk - BRD 1976 kleur / OND: - / 89'

Minimalistische autobiografie waarin Chantal Akerman aan de hand van pulserende, geometrische beelden van New York en brieven van haar moeder, de innerlijke leegte spiegelt aan begrippen zoals tijd en ruimte.

Gerestaureerde versie. DCP

### **retrospective**

- Orson Welles (January 1–February 26, 2014)

Orson Welles is een van de grootste figuren uit de filmgeschiedenis. Regisseur, producer, scenarist of acteur: deze renaissanceman van de cinema was het allemaal.

Wij presenteren u vier films die hij geregisseerd heeft: het kostuumdrama THE MAGNIFICENT AMBERSONS, twee films noirs (the stranger, THE LADY FROM SHANGHAI) en zijn overweldigende thriller TOUCH OF EVIL. In deze laatste drie acteert hij ook, net als in de spionagefilm JOURNEY INTO FEAR, het fantastische MALPERTUIS van onze landgenoot Harry Kümel en THE THIRD MAN waarin Welles alleen al door zijn présence iedereen van het scherm speelt.

Program of films screened in February 2014:

THE STRANGER (February 6)

van en met Orson Welles, USA 1946. Loretta Young, Edward G. Robinson / ZW / OND: NL / 94'

Welles' meest conventionele thriller waarin hij een nazi-misdadiger speelt die wordt opgejaagd door een verbeterde FBI-agent. Vol van barok en met een onvergetelijke Robinson.

THE THIRD MAN (February 16, 19)

Orson Welles, Joseph Cotten, Trevor Howard, Alida Valli / ZW / OND: NL / 104'

Greenes roman in prachtige Britse noir vertaald. Wenen in clair-obscur, het intrigerende Karas-deuntje en Welles' ambigue Harry Lime, een dealer naar wie pulpschrijver Cotten op zoek gaat, zorgen voor een onvergetelijke film.

THE LADY FROM SHANGHAI (February 14, 20, 23-24)

van en met Orson Welles, USA 1947. Rita Hayworth, Everett Sloane, Glenn Anders / ZW / OND: NL / 87'

Een straitschuimend matroos redt een goddelijke vrouw van enkele boefjes en dat is het begin van Welles' absurd, barok labyrintisch maar des te briljanter noir-experiment.

TOUCH OF EVIL (February 12, 15, 25)

van en met Orson Welles, USA 1958. Charlton Heston, Marlene Dietrich, Janet Leigh / ZW / OND: NL / 108'

Welles gaf Shakespeariaanse allure aan deze barokke film noir over een cynische, racistische politiemann die ten val wordt gebracht door een onkreukbare collega. De memorabele openingsscène is slechts één van de vele stilistische hoogstandjes. Met Dietrich in een onvergetelijke bijrol als waarzegster.

MALPERTUIS (February 21-22, 26)

van Harry Kümel, België - Frankrijk - BRD 1972-1973. Orson Welles, Susan Hampshire, Mathieu Carrière, Jean-Pierre Cassel, Charles Janssens / kleur / 124'

Blonde matroos Yann probeert het geheim te ontsluiten van Malpertuis, een labyrint dat nog meer gangen heeft dan Mariënbad. Kümel verzamelde een internationale cast voor de vertolking van de Griekse goden in zijn gesofisticeerde freudiaanse horrorfilm. Met Welles in de rol van de oude Cassavius.

• *De Grote Oorlog: 1 - reeds 100 jaar* (January 2–February 27, 2014)

Flagey brengt het nieuwe tweeluik TROIS JOURNÉES D'AOÛT 1914 uit, maar WO I is natuurlijk door de jaren heen een bron van inspiratie geweest voor uiteenlopende regisseurs.

Zoals PATHS OF GLORY van Kubrick, over een generaal die zijn troepen een gewisse dood instuurt, of LA GRANDE ILLUSION van Renoir, over de vriendschap tussen Duitse en Franse militairen. Hawks eerde in SERGEANT YORK de gelijknamige oorlogsheld. En in UN LONG DIMANCHE DE FIANÇAILLES brengt Jeunet humor en melodrama naar de loopgraven. 14-18 is een documentaire van Aurel, samengesteld uit archiefbeelden uit de oorlog, recht uit de loopgraven.

Program of films February 2014:

LA GRANDE ILLUSION (February 13)

van Jean Renoir, Frankrijk 1937. Jean Gabin, Erich Von Stroheim, Pierre Fresnay / ZW / OND: - / 113'

Een klassieker met een onovertroffen cast, gesitueerd in een Duits kamp met Franse gevangenen. Tevens een razend knappe analyse van de sociale realiteit. "Dit is het verhaal van mensen zoals u en ik, verloren in een hartverscheurend avontuur dat we oorlog noemen", dixit Renoir over zijn humanistisch en pacifistisch filmmonument.

PATHS OF GLORY (February 12, 19)

van Stanley Kubrick, USA 1958. Kirk Douglas, Adolphe Menjou, Ralph Meeker / ZW / OND: NL / 86'

Het sterkste puur filmische antioorlogsdrama ooit gemaakt: de waanzin van het marionettenspel der generaals en loopgrachtsoldaten werd nooit zo bajonetscherp en aangrijpend geanalyseerd.

UN LONG DIMANCHE DE FIANÇAILLES (February 2, 17, 22, 26)

van Jean-Pierre Jeunet, Frankrijk 2004. Audrey Tautou, Gaspard Ulliel, Jodie Foster / kleur / OND: NL / 132'

In nostalgische sepiakleuren en met een knipoog naar Jacques Prévert, filmt Jeunet Audrey Tautou als de jonge vrouw die niet gelooft dat haar verloofde tijdens WO I gesneuveld is. Met de hulp van een detective zoekt ze uit wat er met hem gebeurd is.

14-18 (February 15, 25, 27)

van Jean Aurel, Frankrijk 1962 ZW / OND: NL / 91'

Een halve eeuw geleden maakte Jean Aurel deze documentaire over WO I: een compilatie van archiefbeelden die de omstandigheden waarin gevochten werd erg tastbaar maakt. De camera staat onder meer midden in de loopgraven.

• *Martin Scorsese: retrospectieve* (January 3-February 13, 2014)

Ter gelegenheid van de door het Film Fest Gent georganiseerde tentoonstelling Martin Scorsese, die nog tot 26.01 te zien is in het Caermersklooster, brengt Cinematek een eerbetoon aan een van de grootste naoorlogse Amerikaanse cineasten.

Martin Scorsese (1942) is zonder twijfel een van de populairste levende regisseurs. Titels als TAXI DRIVER, RAGING BULL of GOODFELLAS laten de harten van vele cinefielen sneller kloppen. Schuld & boete, misdaad & straf lopen als een rode draad door zijn werk dat vaak draait om opgenaaide hoofdpersonages, beklemd door de wereld, hun omgeving of zichzelf. Cinematek presenteert u de lange fictiefilms van Martin Scorsese en een greep uit zijn korter werk en documentaires. Gedurende heel zijn carrière draaide Scorsese documentaires. Al in 1970 maakte hij STREET SCENES over anti-Vietnambetogingen, een film die de regisseur liever niet meer laat circuleren. Zijn concertregistratie annex documentaire THE LAST WALTZ geldt als een van de boeiendste muziekfilms. Maar zijn carrière als documentarist kwam vooral de jongste tien jaar tot volle bloei, met een opvallende nadruk op populaire muziek. GEORGE HARRISON: LIVING IN THE MATERIAL WORLD is een breed geschakeerd portret van de ex-Beatle, terwijl Scorsese in FEEL LIKE GOING HOME in West-Afrika op zoek gaat naar de wortels van de Amerikaanse bluesmuziek. In SHINE A LIGHT staan The Rolling Stones centraal, al is het, op een documentaire proloog na, vooral een concertfilm. Ondanks de kwaliteiten van deze documentaires is Scorsese vooral geliefd om zijn fictiefilms. Al in de jaren 70 werd hij gezien als een van de sterkhouders van New Hollywood, al was hij als verstokte New Yorker uiteraard een buitenbeentje. In België kwam de erkenning voor Scorsese nog vroeger: met zijn korte film THE BIG SHAVE - een gruwel voor elke man die wel eens een scheermesje hanteert - won hij in 1967 de grote prijs op het EXPRMTL festival van het Belgisch Filmarchief in Knokke.

Het was van bij het begin duidelijk dat Scorsese geloofde in de kracht van een sterk beeld en zijn hele carrière lang zou hij alle filmparameters ten volle manipuleren en bespelen. Het is het resultaat van een filmopvoeding waarin zowel de klassieke Hollywood cinema, het Italiaanse neorealisme als het Europese modernisme van de jaren 60 een belangrijke rol speelde. Scorsese kent zijn klassieken en is niet bevreesd dat te tonen. Of om er zelfs een remake van te draaien: THE DEPARTED (naar de Hong Kong-trilogie *Infernal affairs*) en CAPE FEAR. In het recente HUGO eerde hij filmpionier Georges Méliès.

Vanaf zijn langspeeldebuut WHO'S THAT KNOCKING AT MY DOOR is Scorseses filmwereld doordrenkt van een katholiek zondebesef, een gevoel dat er bij de regisseur ingehamerd is - hij was heel dicht bij een priesterroeping - en dat ook prominent aanwezig is in MEAN STREETS. Het zijn z'n meest autobiografische films, maar de Italo-Amerikaanse gemeenschap uit New York is wel vaker het decor van Scorseses werk, zoals in het gefictionaliseerde portret van Jack LaMotta, RAGING BULL, of het maffia-epos GOODFELLAS.

Maar Scorsese brak even vaak uit dat New Yorks-Italiaanse cocon. Met zijn katholieke achtergrond kwam het niet onverwacht dat Scorsese THE LAST TEMPTATION OF CHRIST verfilmde, al was zijn Dalai Lama-film KUNDUN wel een verrassing. Met THE AGE OF INNOCENCE en GANGS OF NEW YORK bewees hij dat hij ook moeiteloos oerdegelijke kostuumdrama's kon inblikken. Komedie is niet het genre dat meteen met Scorsese gelinkt wordt, maar THE KING OF COMEDY en AFTER HOURS (zijn laatste film die minder dan twee uur duurde!) bewezen dat hij ook dat genre in de vingers had. Dat en nog veel meer moois van Martin Scorsese: in januari en februari te (her)ontdekken in Cinematek.

Program of films February 2014:

FEEL LIKE GOING HOME (February 1, 10)

van Martin Scorsese, USA 2003 kleur / OND: NL / 110'

Met zanger-gitarist Corey Harris als gids exploreert Scorsese de deltablues, het genre dat voor hem de basis vormt van de Amerikaanse populaire muziek. De wortels liggen in West-Afrika, want de blues is een mutant van de muziek die de Afrikaanse slaven meebrachten naar de VS.

THE AVIATOR (February 2)

van Martin Scorsese, USA - Duitsland - Japan 2004. Leonardo DiCaprio, Cate Blanchett, John C. Reilly, Kate Beckinsale / kleur / OND: NL / 169'

Een biografie die deels gebaseerd is op het leven van de megalomane en excentrieke miljardair Howard Hughes, autodestructief vliegpionier en spectaculair producent tijdens de Golden Age van Hollywood.

THE DEPARTED (February 4)

van Martin Scorsese, USA - Hongkong 2006. Leonardo DiCaprio, Matt Damon, Jack Nicholson, Mark Wahlberg / kleur / OND: NL / 151'

Scorsese verplaatst de intrige van INTERNAL AFFAIRS, een van de beste thrillers die ooit in Hongkong werden gedraaid, naar Boston. Damon en DiCaprio, de ene undercover bij de politie de andere in het milieu, spelen een duivels spelletje verstoppertje.

SHINE A LIGHT (February 7)

van Martin Scorsese, USA 2007, The Rolling Stones / ZW+kleur / OND: NL / 121'

The Rolling Stones die een een-tweetje opzetten met Martin Scorsese: een hemelse combinatie zoals blijkt uit deze swingende concertfilm met documentaire proloog.

SHUTTER ISLAND (February 8)

van Martin Scorsese, USA 2010. Leonardo DiCaprio, Mark Ruffalo, Ben Kingsley, Michelle Williams / kleur / OND: NL / 138'

DiCaprio als een mentaal wat wankele politieman die samen met een collega de verdwijning van een patiënt onderzoekt op Shutter Island, een gevangenseiland voor geïnterneerden. Op de vervagende grens tussen werkelijkheid en inbeelding plant Scorsese een overrompelende thriller, naar Dennis Lehane (*Mystic river*).

THE LAST WALTZ (February 10)

van Martin Scorsese, USA 1978 & USA 2003 kleur / OND: NL / 116' & 110'

In THE LAST WALTZ ruilde notoire rockfan Scorsese de montagetafel van NEW YORK, NEW YORK voor een podium in San Francisco om er het laatste concert van The Band vast te leggen met maar liefst zeven camera's. Warme concertfilm én een indringend tijdsdocument.

+

FEEL LIKE GOING HOME

THE LAST WALTZ en FEEL LIKE GOING HOME vervangen GEORGE HARRISON: LIVING IN THE MATERIAL WORLD die jammer genoeg niet beschikbaar is.

Twee lange speelfilms voor de prijs van één ticket.

HUGO (February 13)

van Martin Scorsese, USA 2011. Asa Butterfield, Chloë Grace Moretz, Sacha Baron Cohen, Ben Kingsley / kleur / OND: NL / 128'

Martin Scorsese adapteert de bestseller van Brian Selznick en brengt met HUGO een hulde aan de eerste tovenaars van de stomme film: Georges Méliès. Scorseses eerste film voor kinderen... en hun ouders!

• *Asta Nielsen: retrospectieve* (January 3-February 20, 2014)

Asta Nielsen was de allereerste vrouwelijke internationale filmster. Ze was een vrijgevochten en bijzonder getalenteerde actrice, bejubeld door Guillaume Apollinaire en Paul van Ostaïjen, die gedurende anderhalf decennium ongekend populair was en een voorbeeld voor latere filmdiva's als Garbo en Dietrich.

Nielsen - bijna altijd "Die Asta" genoemd - is in Denemarken al een bekende theateractrice als Urban Gad haar voorstelt ook internationaal aan de bak te komen via cinema. Ze breekt door met haar eerste film, *AFGRUNDEN*, die in verschillende landen zwaar wordt gecensureerd omwille van een sterk erotiserende dansscène. Asta is slanker dan de meeste actrices in 1910, met donker haar, grote intense ogen en een onconventionele schoonheid. Ze wordt een van de sterren van wat schrijver-cinéast Ado Kyrrou later "*le genre érotique torturé*" van de Deense cinema zou noemen.

De rollen zijn vaak die van vrouwen die, eerst verleid en dan verlaten, aan de liefde ten onder gaan. In films als DIRNENTRAGÖDIE, DER REIGEN en DIE FREUDLOSE GASSE wordt ze gecast als prostituee. Maar ze heeft ook talent voor komedie, met een terugkerende voorkeur voor uitdagende rollen waarin ze personen van een andere leeftijd, kunne of cultuur speelt. In Engelein is ze een jongvolwassen vrouw die moet doen alsof ze 12 is, in DAS ESKIMOBABY raakt ze als eskimo-vrouw zwanger door contact met de Westerse cultuur.

Ondanks haar voorgaande ervaring, lijkt haar acteren nooit op overmatig demonstratief theateracteren. Ze acteert vanuit de naturalistische details van houding, gebaren en mimiek, subtiele manipulaties van rekvisieten en kledij om tot overtuigende vrouwenportretten te komen.

In de late jaren 20 begint haar ster te tanen en wordt ze gepasseerd door nieuwe filmgodinnen als Greta Garbo en Marlene Dietrich. Enkele jaren later laat ze film voor wat het is en concentreert zich op theater en grafisch werk.

Program of films February 2014:

DAS HAUS AM MEER (February 2, 6, 2014)

van Fritz Kaufmann, Duitsland 1923-1924. Asta Nielsen, Grigori Chmara, Albert Steinrück / ZW / En. / stil / 85' (18 fps) / 

Nielsen en haar derde echtgenoot Grigori Chmara vertolken een koppel in een vissersdorpje wiens leven danig verstoord wordt als een stel huurlingen beweren in de vrouw een prostituee te herkennen. Ook andere hindernissen stellen de liefde tussen beiden op de proef.

DIE FREUDLOSE GASSE (February 8)

van Georg Wilhelm Pabst, Duitsland 1925. Greta Garbo, Asta Nielsen, Werner Krauss / ZW / En. / stil / 116' (18 fps) / 

Asta Nielsen en Greta Garbo in één film! Weens middle class verval anno 1920 door Pabst met trefzeker realisme en sensuele verbeelding geschilderd.

LASTER DER MENSCHHEIT (February 9, 12, 14)

van Rudolf Meinert, Duitsland 1926-1927. Asta Nielsen, Werner Krauss, Alfred Abel / ZW / Fr. / stil / 87' (20 fps) / 

Nielsen als een vermaarde operazangeres verslaafd aan verdovende middelen. Haar ex-echtgenoot houdt haar dochter bij haar weg - het meisje denkt dat haar moeder dood is, maar als deze laatste ziet dat ook haar dochter verslaafd dreigt te geraken, grijpt ze in.

DIRNENTRAGÖDIE (February 16, 20)

van Bruno Rahn, Duitsland 1927. Asta Nielsen, Hilde Jennings, Oskar Homolka / ZW / TIT: NL / 105' (18 fps) / 

Asta Nielsen in de voor haar typische rol van de prostituee die de sociale conventies verwerpt en die door haar louter bestaan een uitdaging is aan de twijfelachtige wetten van de hypocriete - Duitse - samenleving.

• *Hommage Eliane Dubois* (January 7–February 28, 2014)

In samenwerking met Cinéart

Eliane Dubois was bijna veertig jaar lang de drijvende kracht achter distributiehuis Cinélibre/Cinéart en bij uitbreiding achter de onafhankelijke filmverdeling in ons land. Eliane overleed in augustus vorig jaar. Cinematek brengt hulde aan deze grote dame met een hart voor cinefilie en auteurscinema. Een hart waarin ook altijd een plek was voor Cinematek en zijn diverse activiteiten.

In plaats van een uitgebreide beschrijving van Elianes parcours en haar belang voor de filmcultuur in België laten we haar liever zelf aan het woord. Doorheen de 39 films die we aan u voorstellen en door middel van een uitgebreid interview dat ze een tiental jaren geleden afstond aan Jean-Louis Dupont voor zijn Rtbf radioprogramma *Décadrages*. Dit interview is een must voor iedereen die geïnteresseerd is in het functioneren en de geschiedenis van de filmverdeling in ons land. U kan het integraal beluisteren via onze site. Eliane vertelt op een heldere, eerlijke en coherente wijze over haar leven en werk. Ze doorspekt haar verhaal met grappige en interessante anekdotes. Onze programmatoren baseerden de filmkeuze voor dit hommageprogramma zo goed als integraal op dit interview, vaak met een glimlach om de lippen. Voor de laatste tien jaar gingen we te rade bij haar zoon Hichame en bij een aantal mensen uit de Cinéartploeg.

Bedankt Eliane, voor wie je was en voor wat je betekende voor het filmlandschap en Cinematek!

Haast alle films in het programma kwamen, door Elianes keuzes als distributeur, na hun exploitatie in ons archief terecht.

Program of films screened in February 2014:

LÉOLO (February 1)

van Jean-Claude Lauzon, Frankrijk - Canada 1992. Gilbert Sicotte, Maxime Collin, Ginette Reno / kleur / OND: NL / 107'

In de laatste film van de Canadese regisseur Lauzon, hij verongelukte enkele jaren later, raakt het titelpersonage in de ban van zijn fantasie. Het jongetje Léo denkt dat zijn vader Italiaan was en dat is maar het begin van een hele reeks wonderbaarlijke avonturen, niet zelden seksueel getint.

ERASERHEAD (February 5)

van David Lynch, USA 1976. John Nance, Charlotte Stewart, Allen Joseph / ZW / OND: NL / 88'

Lynch' debuut (een kruising tussen Europese avant-garde en Amerikaanse gothic) over een schlemiel die vader wordt van een monstertje. Deze hit in het Amerikaanse midnight-circuit werd ook Europa's cultfavoriet.

DE TREIN DER TRAAGHEID / UN SOIR, UN TRAIN (February 12)

van André Delvaux, België - Frankrijk 1968. Yves Montand, Anouk Aimée, François Beukelaers / kleur / 90'

Delvaux' bevreemdend poëtische weergave van de novelle van magisch-realist Johan Daisne, waarin tijdsdimensies elkaar kruisen zonder duidelijke grenzen.

NOSTALGIA DE LA LUZ (February 13, 15, 23)

van Patricio Guzmán, Frankrijk - Chili - Duitsland 2010 kleur / OND: NL / 90'

De Chileense veteraan Patricio Guzmán trekt in deze docu een parallel tussen astronomie en archeologie, ideaal te bestuderen in de Atacama woestijn. Tevens de plek waar het Pinochetregime z'n tegenstanders in concentratiekampen ombracht en waar nabestaanden deceniën later de overblijfselen van hun verdwenen geliefden zoeken.

TRUST (February 15)

van Hal Hartley, USA - UK 1990. Adrienne Shelly, Martin Donovan, Rebecca Nelson / kleur / OND: NL / 106'

Met zwarte humor doorspekte romantische komedie over het luchtige en het grimmige van menselijke relaties. Hartley's tweede langspeelfilm is een bevestiging van zijn laconiek talent.

LE BALLON ROUGE + CRIN BLANC (February 16)

DE RODE BALLON / LE BALLON ROUGE van Albert Lamorisse, Frankrijk 1955 kleur / OND: NL / 34'

WITTE MANEN [CRIN BLANC] van Albert Lamorisse, Frankrijk 1953 zw / OND: NL / 39'

Deze twee magisch-poëtische sprookjes over vriendschap en kinderlijke onschuld betoveren met krachtige fotografie en schaarse dialogen, en werden bekroond in Cannes en Hollywood.

LA PROMESSE (February 19)

van Jean-Pierre Dardenne & Luc Dardenne, België - Frankrijk - Luxemburg 1996. Jérémie Renier, Olivier Gourmet, Assita Ouedraogo / kleur / OND: NL / 93'

Naar de keel grijpende film over een corrupte aannemer en diens tienerzoon, gekneld tussen loyaliteit en z'n rechtvaardigheidsgevoel. Doorbraakfilm van de Dardennes.

Film gekozen door Thomas De Thier & Dominique Standaert

LA VIE RÊVÉE DES ANGES (February 20)

van Erick Zonca, Frankrijk 1998. Elodie Bouchez, Natacha Régnier, Grégoire Colin / kleur / OND: NL / 113'

Een mooie titel voor een sterk portret van twee meisjes die elk op hun manier overleven in de jaren 90. Zonca's sober sociaal realisme brengt de twee ongewoon lichamelijk present op het scherm.

PRÉNOM CARMEN (February 21)

van Jean-Luc Godard, Frankrijk 1983. Maruschka Detmers, Jacques Bonaffé, Myriem Roussel / kleur / OND: NL / 84'  
Godard voert zichzelf op als uitgebluste, cynische aforismen spuiende filmmaker in een gesticht en lijkt wel de anti-Carmen te maken: Beethoven i.p.v. Bizet, het fabrieksmeisje is een dievegge en het geheel een gekke woordspeling in filmvorm.

LITTLE ODESSA (February 22)

van James Gray, USA 1994. Tim Roth, Vanessa Redgrave, Maximilien Schell, Edward Furlong / kleur / OND: NL / 98'  
Gray debuteerde met deze duistere misdaadfilm over een huurmoordenaar die een opdracht krijgt in de buurt waar hij is opgegroeid en er geconfronteerd wordt met zijn verleden. Een neerslachtig verhaal over afbrokkelende zeden.

[see also *Museum night fever*]

LES GLANEURS ET LA GLANEUSE (February 22, 26, 28)

van en met Agnès Varda, Frankrijk 2000, Bodan Litnanski / kleur / OND: - / 81'

Agnès Varda portretteert in haar bekende laconiek ontwapenende stijl de hedendaagse arenlezers: mannen en vrouwen die in het afval van het gros van de bevolking nog veel bruikbaar en nuttig vinden. Een even grappige als ontroerende documentaire.

[see also *Museum night fever*]

THE MOTORCYCLE DIARIES / DIARIOS DE MOTOCICLETA (February 27)

van Walter Salles, USA - UK - Argentinië - Chili - Frankrijk - Duitsland 2004. Gael García Bernal, Rodrigo De la Serna, Mercedes Moran / ZW+kleur / OND: NL / 125'

Het wereldbeeld van Ernesto Guevara, later bekend als de revolutionair Che, kreeg definitief vorm tijdens een tocht met de motor door Latijns-Amerika. Deze road movie brengt daarvan een trouw verslag.

• *Danis Tanovic* (January 19–February 27, 2014)

Naar aanleiding van de komst van Danis Tanovic op 22.01 en de release van zijn nieuwe film, AN EPISODE IN THE LIFE OF AN IRON PICKER (Zilveren Beer in Berlijn), duiken we in zijn verleden.

Tanovic, die aan het INSAS in Brussel gestudeerd heeft, kreeg meteen een Oscar voor beste niet-Engelstalige film voor zijn debuut NO MAN'S LAND. In L'ENFER (naar een scenario van Kieslowski) lijden dochters onder hun dominante moeder, terwijl CIRKUS COLUMBIA een bitterzoete familiechroniek is met de Bosnische oorlog op de achtergrond. Als toemaatje diepen we ook 11'09'01 op, de omnibusfilm over 9/11 waaraan Tanovic een bijdrage geleverd heeft.

Program of films screened in February 2014:

NO MAN'S LAND (NIKOGARSNJA ZEMLJA) (February 16)

van Danis Tanovic, Frankrijk - België - UK - Slovenië 2001. Branko Djuric, Rene Bitorajac, Filip Sovagovic / kleur /  
OND: NL / 97'

Beklijvende zwarte komedie over een Serviër en twee Bosniërs die vast komen te zitten in het huis clos van de loopgraven in ex-Joegoslavië. Prijs voor het beste scenario in Cannes 2001.

AN EPISODE IN THE LIFE OF AN IRON PICKER (January 22–February 27, 2014)

[see release of this film below]

L'ENFER (February 23)

van Danis Tanovic, Frankrijk - Italië - België 2005. Emmanuelle Béart, Karin Viard, Marie Gillain, Guillaume Canet, Jacques Gamblin, Jacques Perrin, Carole Bouquet, Jean Rochefort / kleur / OND: - / 102'

Drie zussen zijn mentaal op de dool, een probleem geworteld in een gezamenlijk jeugdtrauma waarmee ze afzonderlijk hebben proberen af te rekenen. Tanovic plaatst vraagtekens bij het begrip moederliefde. Naar een scenario van Krzysztof Kieslowski en Krzysztof Piesiewicz.

CIRKUS COLUMBIA (February 25)

van Danis Tanovic, Bosnië En Herzegovina - Frankrijk - België 2010. Miki Manojlovic, Boris Ler, Mira Furlan / kleur /  
Fr. OND / 113'

Voor zijn vierde film keert Tanovic terug naar het Bosnië-Herzegovina van de periode tussen de ineenstorting van Joegoslavië en de burgeroorlog. Via de geschiedenis van een man die na twintig jaar naar huis terugkeert, portretteert Tanovic de twijfels van een land in crisis.

• *Albert Serra: avant-première + rétrospective* (January 31–February 6, 2013)

In samenwerking met Bozar Cinema

De Blijde Intrede van Albert Serra te Brussel vindt plaats op 31.01. Op die dag komt hij persoonlijk zijn nieuwste film HISTORIA DE LA MEVA MORT voorstellen in Bozar. Cinematek zet dan weer zijn twee voorgaande langspelers op het programma, alsook een door de regisseur samengestelde Carte blanche die hij de dag na de avant-première zal inleiden.

Het werk van Albert Serra valt heel moeilijk te catalogeren—dit geldt trouwens ook voor de man zelf - niet alleen pendelt Serra tussen film en videoinstallatie, ook binnen zijn filmoeuvre creëert hij beelden zoals niemand anders. Voor HONOR DE CAVALLERIA en EL CANT DELS OCELLS desacraliseert hij bekende epische figuren, respectievelijk Don Quichote en de Drie Koningen, door ze te filmen in het dagelijkse bezigheden. Serra verkiest de trektocht boven de queeste. Onverwacht betekent de desacralisering niet tegelijk demystifiëring, integendeel, het mystieke krijgt een centrale plaats in deze bevreedende films. De films bevatten weinig dialoog en worden bijna volledig gedragen door de beelden, in kleur of in

prachtig en enigmatisch zwart-wit, van de Spaanse landschappen en van de bevreedend summier gedefinieerde, bijna Beckettiaanse, personages, die soms deel lijken van de fauna en flora..

Zowel HONOR DE CAVALLERIA EN EL CANT DELS OCELLS werden opgenomen in de Quinzaine des réalisateurs. HISTÓRIA DE LA MEVA MORT kaapte vorig jaar de Gouden Luipaard weg op het Festival van Locarno.

In het kader van het seminarie van de ERG

Met de steun van het Instituut Ramon Llull en Centre Pompidou

Program of films February 2014:

HONOR DE CAVALLERIA (February 2)

van Albert Serra, Spanje 2006

In zijn tweede film fileert Albert Serra (EL CANT DELS OCELLS) Don Quichot tot een eigenzinnig werkstuk waarin hij op zoek gaat naar de historische personages die Cervantes geïnspireerd hebben.

EL CANT DELS OCELLS (February 6)

van Albert Serra, Spanje 2008

Gedurfde, grappige herinterpretatie van de zoektocht van de Drie Wijzen naar de pasgeboren Christus, gefilmd in streng gekadreeerde, lang aangehouden zwart-wit shots.

• *Carte blanche Albert Serra* (February 1-26,2014)

In samenwerking met Bozar Cinema

Albert Serra's nieuwste film gaat in première en tegelijk start er in Bozar een tentoonstelling over het werk van Francisco de Zurbarán... Dit kan geen toeval zijn: twee kunstenaars die zo begaan zijn met religie en het mystieke lijken voorbestemd om elkaar te kruisen. We twijfelden dan ook geen moment om de regisseur/visueel kunstenaar te vragen een filmprogramma samen te stellen met zijn favoriete mystieke/religieuze films. Albert Serra komt zijn keuze op 01.02 persoonlijk toelichten.

*Compilatie Albert Serra: Brakhage, Franju, Buñuel* (February 1)

Stan Brakhage filmt de geboorte van zijn dochter, George Franju contrasteert de rust in de Parijse voorstad met scènes uit een slachthuis en Luis Buñuel mengt religie en surrealisme in het leven van een 5de eeuwse pilaarheilige die uiteindelijk met Satan zelf wordt geconfronteerd.

Ingeleid in het Frans door Albert Serra

LA CIRCOSTANZA / DE BEWUSTWORDING (February 4, 14)

van Ermanno Olmi, Italië 1974. Loredana Savelli, Gaetano Porro, Raffaella Bianchi, Mario Sirecci / kleur / OND: NL / 96'

Een zomer uit het leven van de vrouw van een rijke zakenman. Laura heeft alles maar lijkt uitgekeken op haar familieleven en raakt geobsedeerd door een veel jongere man. Voor haar echtgenoot kondigen donderwolken zich aan op professioneel gebied. De kinderen zijn vooral in zichzelf geïnteresseerd. Olmi's visie op het failliet van het bourgeoisgezin.

SEVENTH HEAVEN (February 5, 8)

van Frank Borzage, USA 1927. Janet Gaynor, Charles Farrell, Emile Chautard / ZW / En. / muziek / 129' (22 fps) /  Borzages meeslepende liefdesgeschiedenis over een Parijse rioolwerker en een jonge vrouw krijgt een aura van sensuele mystiek door de superbe vormgeving die herinnert aan F.W. Murnau.

MEDEA (February 9)

van Pier Paolo Pasolini, Italië - Frankrijk - DDR 1969. Maria Callas, Massimo Girotti, Laurent Terzieff / ZW / OND: NL / 110'

Pasolini bespeelt de tragische scheiding tussen het sacrale en het alledaagse door een schitterend gebruik van de natuur. Hallucinante vertolking van Maria Callas als Medea.

PARSIFAL (February 13)

van Hans Jürgen Syberberg, Frankrijk - DDR 1982. Michael Kutter, Edith Clever, Armin Jordan / kleur / OND: NL / 254'

De cinema is voor Syberberg wat Bayreuth voor Wagner was (een kunstmatige tegenwereld voor onze realiteit) en het is dus logisch dat de cineast als epiloog voor zijn trilogie over Duitsland Wagners laatste opera onder handen nam.

GONE TO EARTH (February 16)

van Michael Powell & Emeric Pressburger, UK 1950. Jennifer Jones, David Farrar, Cyril Cusak / kleur / OND: - / 112'  
Op het eind van de 19de eeuw is een jonge vrouw verscheurd tussen haar passie voor een jager en haar huwelijksbelofte. De charme van het Britse platteland geaccentueerd door fraai esthetiserend kleurgebruik.

THE DOCKS OF NEW YORK (February 23-24)

van Josef von Sternberg, USA 1928. George Bancroft, Betty Compson, Olga Baclanova / ZW / TIT: NL / 69' (24 fps) / 

Een scheepstoker trouwt met een meisje dat hij van zelfmoord redde. Een prachtig gestileerd, passioneel waterkantdrama vol lichtende Sternberg-poëzie.

SAMSON AND DELILAH (February 26)

van Cecil B. DeMille, USA 1950. Victor Mature, Hedy Lamarr, George Sanders / kleur / OND: NL / 126'

Wonderlijk campy bordkartonnen bijbelspektakel, met Mature als de mythologische man met het wonderhaar en Lamarr als de noodlottige Filistijnse. DeMille en pseudo-geschiedenis, niet te versmaden!

• *Cinéma de l'intime* (February 4-28, 2014)

In samenwerking met Le p'tit Ciné en Arenberg Cinéma Nomades

In februari brengt Le p'tit Ciné een programma rond (auto)biografische film naar aanleiding van het verschijnen van de nieuwe editie van het tijdschrift *Smala Cinéma* dat volledig gewijd zal zijn aan cinema en het intieme. Een flink aantal voorstellingen worden ingeleid door gastsprekers en regisseurs.

Program of films:

DU VERBE AIMER (February 4)

van en met Mary Jiménez, België - Peru 1984 ZW+kleur / OND: NL / 78'

Oorspronkelijk opgevat als een film over een psychiatrische instelling, werd dit een aangrijpend persoonlijk verslag over de relatie tussen de cineaste en haar moeder - die verantwoordelijk was voor het plaatsen van haar dochter in zo'n instelling.

IRÈNE February (6, 16)

van en met Alain Cavalier, Frankrijk 2009 kleur / OND: - / 83'

Met de camera in de hand onderzoekt filmmaker Cavalier aan de hand van onder andere zijn dagboeknotities en foto's, de leegte die zijn in 1972 overleden vrouw, de actrice Irène Tunc, achterliet. Een filmbekentenis als rouwproces, in de vorm van een charmant liefdesgedicht.

VAKANTIE VAN DE FILMER (February 7)

Johan van der Keuken, Nederland 1974, kleur/39'

+

MORT À VIGNOLE

Olivier Smolders, België 1998, zw, Eng Ond. / 24'

Een klein en verlaten dorp in de Aude. Met sterk uiteenlopende autonome beelden gedraaid tijdens een vakantie maakt Johan van der Keuken een zeer persoonlijke film. Gevolgd door MORT À VIGNOLE waarin Olivier Smolders familiefoto's de privésfeer laat overstijgen om universele verhalen te vertellen over liefde en dood.

LIGHTNING OVER WATER (February 10, 13)

van Wim Wenders & Nicholas Ray, BRD - Zweden 1980 Wim Wenders, Nicholas Ray / kleur / Fr. OND / 89'

Een hallucinante, uitzonderlijk emotioneel geladen ode aan de grote Ray en de cinema van weleer: de door kanker verteerde Ray raast, ijlt en ziet en roept vóór de camera een allerlaatste keer: "Cut!".

FRONTLINE: SIX O'CLOCK NEWS (February 11)

van Ross McElwee, USA 1997 kleur / OND: - / 90'

De onnavolgbare Ross McElwee draait een film over een man, hijzelf, die altijd een camera bij zich heeft en daarmee bijna de hele tijd aan het filmen is. Toch is dit veel meer dan een egotrip, want McElwee gaat op zoek naar de mensen achter de headlines van het televisiejournaal.

LES FILMS RÊVÉS (February 12)

van Eric Pauwels, België 2009

Op een dag heeft een regisseur een droom: hij wil een film maken over alle films die hij zich ooit gedroomd heeft, waaraan hij ooit begonnen is, maar niet heeft kunnen voltooien of waarvoor hij nooit de middelen bij elkaar gekregen heeft. En dus maakt hij een film, als een droom, over die films.

Naomi Kawase compilatie (February 14)

van Naomi Kawase

EMBRACING is de eerste in een reeks documentaires waarin Kawase terugblijkt op haar roots en de 'eenzaamheid van het geboren worden'. Ze brengt de stukken van een gebroken jeugd bij elkaar. Een bundeling van emoties om zin te geven aan de zoektocht naar de vader: een onbekende waarvan haar enige spoor een paar foto's zijn uit het familiealbum. In TARACHIME filmt Naomi Kawase hoe ze bevalt van haar kind.

OUTSIDE IN (February 17, 22)

van Stephen Dwoskin, UK - BRD - Nederland 1981

Een onbeschaamd autobiografische collage van komedie, burleske (rond Dwoskins polio-handicap) en fantasie: zelden werden erosdromen door een zo genadeloos snuffelende camera blootgelegd.

ULYSSE (February 19)

van Agnès Varda Frankrijk 1982 kleur / OND: - / 22'

"Ulysse reflecteert over film en geheugen. Wie verraadt wie? Is het niet gevaarlijk om filmbeelden te laten binnendringen in het beeldenarsenaal van het geheugen?" (A. Varda)

+

LE MYSTÈRE KOUMIKO

van Chris Marker , Frankrijk 1964 kleur / OND: - / 46'

"Koumiko Murooka, secretaresse, meer dan twintig jaar, minder dan dertig, geboren in Mantsjoerije, houdt van Giraudoux, haat leugens, leerling van het Frans-Japans Instituut, houdt van Truffaut, haat elektrische machines en te galante Fransen, toevallig ontmoet in Tokio, tijdens de Olympische Spelen.

Rond haar, Japan ... " (C. Marker)

Franstalige inleiding door Patrick Talliercio

- *Isabella Rossellini: homage* (February 13-28, 2014)

In samenwerking met Bozar

Op 12.02 en 13.02 is Isabella Rossellini te gast in Bozar om er *Green pornos* voor te stellen, een stuk dat ze zelf schreef in samenwerking met Jean-Claude Carrière. Op 13.02 organiseert Bozar een ontmoeting met de actrice. Reden genoeg voor Cinematek om haar hulde te brengen met een selectieve retrospectieve van de films waarin haar immense talent schittert.

Alsof het zo voorbestemd was begint Isabella Rossellini, dochter van Roberto Rossellini en Ingrid Bergman, in 1976 aan een briljante carrière als actrice, met een klein rolletje in *A MATTER OF TIME* van Vincente Minelli, waarin haar moeder de hoofdrol vertolkt. Daarop volgen enkele rollen voor Europese TV-series. Het is wachten tot 1979 voor ze terugkeert naar het witte doek voor haar eerste belangrijke filmrol, *IL PRATO* van de gebroers Taviani, waarin ze een jonge vrouw speelt die begeerd wordt door twee mannen. Begin de jaren 80 zet ze haar carrière als actrice op een lager pitje om zich te wijden aan modellenwerk—ze wordt het uithangbord voor schoonheidsproducten van Lancôme. Bij haar terugkeer naar de cinema in 1986 springen de gensters van het scherm: ze vertolkt één van haar beroemdste rollen, die van een mishandelde cabaretzangeres in een zieke uithoek van puriteins Amerika. Het gaat om *BLUE VELVET* van David Lynch, een film die ondertussen een cultstatus geniet. Met deze rol treedt Isabella definitief uit de schaduw van haar befaamde ouders, ze is niet langer 'de dochter van...' maar een actrice wier talent wereldwijd wordt erkend. Vanaf dan zien we haar beurtelings in mainstream Hollywood-films en Europese of Russische auteursfilms (*COUSINS* van Joel Schumacher, gevolgd door *OCI CIORNI* van Nikita Mikhalkov bijvoorbeeld). In 1990 werkt ze opnieuw samen met David Lynch, voor de rol van minnares van een geflipte Willem Dafoe in *WILD AT HEART*. Ook al gaat het om een bijrol, haar présence is magnetiserend. In de jaren 90 wisselt ze conventionele, wat voorspelbare rollen (*DEATH BECOMES HER* of *WYATT EARP*) af met verschijningen in hoogst eigenzinnige films; ze aanvaardt rollen die mijlenver af staan van haar glamoureuze imago als ex-mannequin voor de grote modemerken (*THE FUNERAL OF THE SADDEST MUSIC IN THE WORLD*). Cinematek stelt u voor de belangrijkste films van een goedgevulde carrière te (her)ontdekken, een avontuurlijke carrière ook die toont hoezeer Isabella Rossellini zich liet leiden door het toeval van de ontmoetingen en haar liefde voor bepaalde rollen of scripts.

Program of films:

[event] *Encounter with Isabella Rossellini* (February 13)

IL PRATO (February 14)

van Paolo Taviani & Vittorio Taviani, Italië 1979. Isabella Rossellini, Michele Placido, Saverio Marconi / kleur / OND: NL / 113'

Via drie jongeren, die het moeilijk hebben met hun verlangens en frustraties, en waartussen een vriendschapsband groeit, schetsen de Taviani's de desillusie van de Italiaanse jeugd.

BLUE VELVET (February 17, 19)

van David Lynch, USA 1986. Isabella Rossellini, Kyle MacLachlan, Laura Dern, Dennis Hopper / kleur / OND: NL / 120'

Achter de onschuldige façade van kleinstedelijk Amerika gaan corruptie en gemeenheid schuil. Een hoogst bizarre noir-thriller rond sadomasochistische obsessie door de mysterieuze postmodernist Lynch. Met Hopper als de incarnatie van Het Kwaad en Rossellini als diens tegenpool.

COUSINS (February 18-19)

van Joel Schumacher, USA 1989. Ted Danson, Isabella Rossellini, Sean Young / kleur / OND: NL / 112'

Als hun respectieve partners een relatie beginnen, doen een aangetrouwde neef en nicht (Rossellini) alsof ook zij samen zijn. Wat als een goedbedoelde revanche gepland is, krijgt echter veel scherpere repercussies dan verwacht in deze romantische komedie van de regisseur van ST. ELMO'S FIRE.

WILD AT HEART (February 21)

van David Lynch, USA 1990. Nicolas Cage, Laura Dern, Willem Dafoe / kleur / OND: NL / 124'

Ontregelende, donker-surrealistische film die als een spiraal van geweld en kitsch over je heen wervelt - onstuimig in zijn bizarrerie, uitzonderlijk in zijn virtuoze filmische flair. Rossellini is Perdita Durango, de handlangster van meestercrimineel Bobby Peru (Willem Dafoe).

IMMORTAL BELOVED (February 22)

van Bernard Rose, USA - UK 1994. Gary Oldman, Jeroen Krabbé, Isabella Rossellini, Johanna ter Steege / kleur / OND: NL / 120'

Na Beethovens dood werden drie brieven aan zijn "unsterbliche Geliebte" gevonden, maar niemand wist wie die immortal beloved was. Zijn secretaris toog op onderzoek en ontdekte verschillende kandidaten, waaronder Anna-Marie Erdödy (Rossellini). Een alternatieve biopic over Ludwig van Beethoven.

BIG NIGHT (February 23)

van Stanley Tucci & Campbell Scott, USA 1996. Stanley Tucci, Campbell Scott, Isabella Rossellini / kleur / OND: NL / 109'

Twee Italiaanse broers proberen in het Amerika van de jaren 50 een restaurant uit te baten. Alles verloopt volgens plan tot er uit het niets een rivaal opduikt. Rossellini is diens echtgenote, al heeft ze ook een oogje op een van de broers.

THE FUNERAL (February 24)

van Abel Ferrara, USA 1996. Christopher Walken, Isabella Rossellini / kleur / OND: NL / 99'

Moord op gangster leidt tot diepere vragen over wraak en vergeving waarbij het verzet van de vrouwen, waaronder Rossellini, extra veel aandacht krijgt en geweld onafwendbaar blijkt. Claustrofobisch.

LEFT LUGGAGE (February 25)

van en met Jeroen Krabbé, USA - Nederland - België - UK 1997. Isabella Rossellini, Laura Fraser / kleur / OND: NL / 100'

Vier jaar nadat Jeroen Krabbé met Rossellini in IMMORTAL BELOVED speelde, castte hij haar in zijn regiedebuut LEFT LUGGAGE als de moeder in een chassidisch gezin in Antwerpen aan het begin van de jaren 70 dat worstelt met oorlogsherinneringen, antisemitisme en de religieuze regels.

THE SADDEST MUSIC IN THE WORLD (February 26)

van Guy Maddin, Canada 2003. Isabella Rossellini, Mark McKinney, Maria de Medeiros / ZW+kleur / OND: - / 100'

De eigenares van een bierfabriek (Rossellini), wier twee benen geamputeerd zijn, wil de droevigste muziek ter wereld bekronen omdat ze vermoedt dat deelnemers en toeschouwers iedere avond hun verdriet zullen verdrinken - met haar bier, dat spreekt. Een hoogtepunt in de filmografie van de geniale Guy Maddin.

TWO LOVERS (February 27)

van James Gray, USA 2008 Joaquin Phoenix, Gwyneth Paltrow, Vinessa Shaw, Isabella Rossellini / kleur / OND: NL / 110'

Intens romantisch drama van James Gray, losjes geïnspireerd door *Witte nachten* van Dostojevski. Joaquin Phoenix is een verlopen vrijgezel die weer bij zijn ouders in Brooklyn is ingetrokken en daar aangetrokken wordt door twee vrouwen: de keuze is hartverscheurend.

NONO, HET ZIGZAGKIND (February 28)

van Vincent Bal, Nederland - UK 2012. Isabella Rossellini, Burghart Klaußner, Thomas Simon / kleur / 95'

Ruim een decennium na MAN VAN STAAL en MINOES eindelijk een nieuwe langspeelfilm van Vincent Bal: over Nono, een jongetje dat de beste politieagent ter wereld wil worden, maar altijd in de penarie komt. Naar de roman van David Grossman met Rossellini als de chanteuse Lola Ciperola.

### **release**

- AN EPISODE IN THE LIFE OF AN IRON PICKER (EPIZODA U ZIVOTU BERACA ZELJEZA) in series *Onuitgegeven* (January 22–February 27, 2014)

van Danis Tanovic, Bosnië en Herzegovina - Frankrijk - Slovenië 2013. Nazif Mujic, Senada Alimanovic, Semsu Mujic / kleur / OND: NL / 75'

Tanovic was zo verontwaardigd over een geval van medische discriminatie tegen een Roma gezin in Bosnië, dat hij er een langspeelfilm van maakte, geacteerd door...het gezin in kwestie. Met een budget van 20.000 euro draaide hij dit sociaal drama, een aanklacht tegen een verkillende Bosnische samenleving.

In aanwezigheid van Danis Tanovic op 22.01

- TROIS JOURNÉES D'AOÛT 1914 in series *Onuitgegeven/Inédit* (January 27–February 22, 2014)

van André Dartevelle, België 2013 kleur / OND: NL / 90'

In het tweede deel van zijn documentaire diptiek over de gruwelijkheden die het Duitse leger aan het begin van WO I in België gepleegd heeft, focust Dartevelle op de impact van die wandaden in de Gaume: de geslagen wonden zijn een eeuw later nog altijd niet geheeld.

Vertoning op 27.01 in aanwezigheid van de regisseur

### **series**

- *Onuitgegeven/Inédits* (January 1, 2013–February 27, 2014)

Of ze nu uit Oostenrijk, Bosnië, België, Polen of Jordanië komen, fictie of documentaire zijn, alle onuitgegeven films in Flagey gaan over bescheiden mensen die trachten te ontsnappen aan een verpletterende realiteit.

ATMEN verleidde het festival van Cannes met zijn antiheld die na de jeugdgevangenis weer op het rechte pad moet geraken via een baantje in een Weens mortuarium. Danis Tanovic levert met AN EPISODE IN THE LIFE OF AN IRON PICKER (Zilveren Leeuw in Berlijn) een uiterst waarachtige film af waarin de leden van een familie Bosnische Roma-zigeuners hun gevecht tegen het administratief apparaat naspelen. De Belgische documentairmaker André Dartevelle maakte het pakkende tweeluik TROIS JOURNÉES D'AOÛT 1914, waarin de afstammelingen van de slachtoffers van de Duitse bezetting tijdens WO I nog altijd getekend blijken door het verleden. Tenslotte blijven de Poolse thriller THE CHRISTENING en WHEN I SAW YOU, een schroomvolle kroniek over de ontworteling van de Palestijnse vluchtelingen in Jordanië anno 1967, op het programma staan.

Program of films February 2014:

ATMEN (February 23)

van Karl Markovics, Oostenrijk 2011. Thomas Schubert, Karin Lischka, Gerhard Liebmann / kleur / OND: NL / 88'

Een jongeman uit een jeugdinstelling mag, als voorbereiding op zijn herintegratie in de samenleving, overdag bij een begrafenisondernemer werken. Het langspeeldebuut van acteur Markovics bezit een rigoureuze cameravoering die herinnert aan Haneke en Seidl.

• *Het zilveren scherm [The silver screen]* (December 19, 2013–February 27, 2014)

*Het zilveren scherm* brengt de populaire cinema van weleer opnieuw tot leven. Klassiekers uit heel de wereld. Meeslepende verhalen met onvergetelijke scènes waarin alle geliefde acteurs en actrices van toen schitteren. Cinema zoals het moet beleefd worden: beeld en klank via pellicule geprojecteerd op een groot scherm in een comfortabele zaal. Met, indien de lengte van de hoofdfilm het toelaat, een zorgvuldig geselecteerde voorfilm: een trailer, een tekenfilm, een bioscoopjournaal of een documentaire, om de periode waaruit de film dateert tot leven te brengen.

In coproductie met de Vlaamse Dienst voor Filmcultuur en de Service de Culture cinématographique

Program of films February 2014:

L'ENNEMI PUBLIC NO. 1 (February 6)

van Henri Verneuil, Frankrijk 1953. Fernandel, Zsa Zsa Gabor, Louis Seigner / ZW / OND: - / 100'

In deze luxueuze Franse parodie op de Amerikaanse gangsterfilm schittert Fernandel als een bijziende ex-winkelbediende die per ongeluk aanzien wordt voor de leider van een criminele bende. Wanneer hij wordt gearresteerd, schieten gangstermeisje Zsa Zsa Gabor en haar kompanen in actie om hun "baas" te helpen ontsnappen. De film werd opgenomen in New York en zou oorspronkelijk door Jules Dassin worden geregisseerd. Dassin werd echter van communistische sympathieën beschuldigd en kreeg beroepsverbod in de Verenigde Staten - Henri Verneuil nam de regie over.

THE MAN WHO LOVED WOMEN (February 13)

van Blake Edwards, USA 1983. Burt Reynolds, Julie Andrews, Kim Basinger / kleur / OND: NL / 110'

Zes jaar na Truffauts *L'HOMME QUI AMAIT LES FEMMES* draaide Blake Edwards deze Amerikaanse remake. De man uit de titel is een succesvolle beeldhouwer met obsessieve liefde voor vrouwen, gespeeld door een zeer overtuigende Burt Reynolds. Naast Reynolds treffen we Julie Andrews als de psychiater die schijnbaar onbewogen het verslag over al zijn avontuurtjes aanhoort en Kim Basinger als een van de vrouwen die hem het hoofd op hol brengen. Edwards gaf zijn eigen psychiater een vermelding als co-scenarist!

THE CANDIDATE (February 20)

van Michael Ritchie, USA 1972. Robert Redford, Peter Boyle, Melvyn Douglas / kleur / OND: NL / 108'

THE CANDIDATE biedt een satirische kijk op de mediatisering van de politiek in cinéma vérité-stijl. Robert Redford overtuigde dermate als advocaat Bill McKay dat hij na de film werd gepusht om écht in de politiek te gaan. Redfords looks en imago worden op een intelligente manier ingezet om de oppervlakkigheid van een op de televisie gerichte politieke cultuur aan te klagen. Zijn McKay is het prototype van de fotogenieke, vlotte jonge hond wiens doen en laten bepaald wordt door zijn campagneteam - met succes, maar ook met nare gevolgen voor zijn gemoedsgesteldheid.

**event**

- *Museum night fever* (February 22, 2014)

In samenwerking met de Brusselse museumraad

Cinematek neemt opnieuw deel aan de jaarlijkse Museum Night Fever. Met deze zevende editie is het evenement ondertussen een vaste waarde geworden in het Brusselse culturele landschap. Dit jaar halen we Tine Guns in huis. Deze experimentele kunstenaar laat zich inspireren door de diversiteit van onze filmcollecties: ze herdenkt en bewerkt haar vondsten tot unieke narratieve composities. De succesvolle in de Beursschouwburg ter gelegenheid van onze 75ste verjaardag smaakt naar meer. Het resultaat ervan wordt ditmaal als video-installatie gepresenteerd in de foyer van Cinematek. Daarnaast zal er ook een sneak preview zijn van een volgend project van Tine Guns & Cinematek.

Voor *Museum Night Fever* ging cineaste en experimenteel kunstenaar Tine Guns uitgebreid grasduinen in de rijke collecties van het Koninklijk Belgisch Filmarchief. Een kleine indruk van haar werk:

FAST FOOD WOMEN (February 14, 22)

van Amos Kollek, USA - Frankrijk - Italië 2000. Anna Thomson, Louise Lasser, Jamie Harris, Valerie Geffner, Victor Argo / kleur / OND: NL / 95'

Kolleks doorbraakfilm is een oneerbiedige romantische komedie over een 35-jarige dienstster die haar biologische klok hoort tikken. Woody Allen is zelden veraf.

LITTLE ODESSA (February 22)

van James Gray, USA 1994. Tim Roth, Vanessa Redgrave, Maximilien Schell, Edward Furlong / kleur / OND: NL / 98'

Gray debuteerde met deze duistere misdaadfilm over een huurmoordenaar die een opdracht krijgt in de buurt waar hij is opgegroeid en er geconfronteerd wordt met zijn verleden. Een neerslachtig verhaal over afbrokkelende zeden.

LES GLANEURS ET LA GLANEUSE (February 22, 28)

van en met Agnès Varda, Frankrijk 2000. Bodan Litnanski / kleur / OND: - / 81'

Agnès Varda portretteert in haar bekende laconiek ontwapenende stijl de hedendaagse arenlezers: mannen en vrouwen die in het afval van het gros van de bevolking nog veel bruikbaar en nuttig vinden. Een even grappige als ontroerende documentaire.

Toegang tot de vertoning van 22.02 is gratis op vertoon van de pass, zolang de voorraad strekt. Wees op tijd, de toegang tot de zalen wordt geweigerd eens de film begonnen is

## Cinémathèque de la Ville de Luxembourg

### *retrospective*

- *Pedro Almodóvar* (February 3-12, 2104)

KIKA (February 3, 12)

Rétrospective (2) À l'aube de son 65e anniversaire

KIKA Espagne-France 1993 / vostf / 112' / c / De : Pedro Almodóvar / Avec : Verónica Forqué,

Victoria Abril, Peter Coyote, Alex Casanovas, Rossy de Palma

Une maquilleuse, un romancier serial killer, une animatrice d'un reality show sanglant et un prisonnier en cavale...

«Dans KIKA, l'enfer est abstrait, plus dur, plus agressif parce qu'on ne peut le cerner. La tension est dans l'atmosphère, plus pesante, justement parce que c'est un film beaucoup moins réaliste, qui représente plus des idées que des personnages ou des situations. KIKA raconte le malaise des grandes villes et je voulais le montrer comme quelque chose que l'on respire dans l'air, c'est pourquoi on ne voit presque jamais la ville dans le film.» (*Pedro Almodóvar*), «Film étrange, KIKA semble pour Almodóvar une expérience d'apprenti sorcier: une plongée dans l'insensibilité, l'inhumanité. Tout ce que lui est étranger. En spectaculaire présentatrice d'un reality show, Victoria Abril est ici la grande prêtresse d'un monde cynique qui se délecte du malheur, de l'horreur. Viol, meurtres, voyeurisme, trahison: tous les personnages de KIKA se révèlent, peu ou prou, des sans-cœur. Sauf Kika. Maquilleuse lumineuse, Kika est la féminité, la tendresse, la fantaisie... le fleuron d'une espèce menacée. Mettant à l'épreuve la résistance de son héroïne (le charme de Kika est-il soluble dans la barbarie banale), Almodóvar oppose des personnages symboles, souvent plaisants (comme des figures de bande dessinée) mais un peu théoriques. Film d'idées, KIKA est un grain de folie qui dérègle l'univers d'Almodóvar, et au-delà, le cinéma.» (*Frédéric Strauss, Le guide cinéma, Ed. Télérama*). "...full of magic Almodóvar moments!" (*TimeOut Film Guide*)

FEMMES AU BORD DE LA CRISE DE NERFS (February 4, 13)

Rétrospective (2) À l'aube de son 65e anniversaire

MUJERES AL BORDE DE UN ATAQUE DE NERVIOS Espagne 1987 / vostf / 95' / c / De : Pedro Almodóvar / Avec : Carmen Maura, Fernando Guillén, Julieta Serrano, Antonio Banderas, Rossy de Palma, Chus Lampreave | > David di Donatello Awards 1989 (Meilleur réalisateur)

Pepa qui fait du doublage de films est plaquée par son amant. De surcroît elle doit s'occuper d'une amie liée à un terroriste recherché par la police. Elle consulte une avocate qui se révèle être la maîtresse de son amant. Et c'est finalement Pepa qui a des ennuis avec la police...

«Bien que Cocteau soit extrêmement présent dans ce film, s'il y a au bout du compte une référence théâtrale dans *FEMMES...*, c'est beaucoup plus Feydeau et la comédie boulevard. En tournant, je me suis également rendu compte que le film était très lié à la comédie américaine.» (Pedro Almodóvar). «Dès le générique, spectaculaire défilé de photos de mode retravaillées dans des collages pop-kitsch, s'affirme une élégance à laquelle tout va contribuer, mise en scène, technique, décors, jeu des actrices... La comédie qui propulsa Almodóvar au sommet du succès est aussi son film le plus soucieux de beauté formelle, poussant la recherche visuelle jusque dans les gags, à base de gaspacho rouge-baiser ou de look Courrèges rose pastel. (...) Au-delà de cette course à l'échalote entre créatures hystériques envoûtées par un don Juan d'opérette, c'est le débat sur la condition féminine que relance à sa façon *Femmes au bord...*» (Frédéric Strauss, *Le guide cinéma*, Ed. Télérama). "What lingers in the memory is a sustained desperation, and scenes of Wilder-like sophistication dotted with improbable props, actions, inflated campery, and most of Almodóvar's usual repertory style company." (Tom Charity, *TimeOut Film Guide*)

ATTACHE-MOI! (February 6, 11)

Rétrospective (2) À l'aube de son 65e anniversaire

¡ATAME! Espagne 1989 / vostang / 100' / c / De : Pedro Almodóvar / Avec : Victoria Abril, Antonio Banderas, Francisco Rabal, Loles León, Julieta Serrano, Rossy de Palma

Nouvellement libéré de l'hôpital psychiatrique, Ricki veut fonder une famille et avoir des enfants: il kidnappe alors une actrice qu'il avait connu autrefois et lui expose ses projets d'avenir...

«Jamais Almodóvar n'a autant joué avec l'amour et les effets qu'il fait, passant de la volupté à l'innocence, de l'amour religieux à la religion de l'amour. Un jeu plaisant, mais rigoureux aussi, hitchcockien. Au fameux paradoxe de Hitchcock, qui filmait les scènes d'amour comme des scènes de meurtre, Almodóvar répond en filmant les scènes d'amour d'un certain genre comme des scènes d'amour...d'un autre genre. Son ambition - être à la fois spectaculaire et subtil - est exaucée.» (Frédéric Strauss, *Le guide cinéma*, Ed. Télérama). «Un film d'amour fou à la façon des surréalistes. La réalisation est brillante, clinquante même avec ses décors modernes et ses couleurs heurtées. Mais au-delà de son humour noir et de son style provocateur, Almodóvar se montre d'une grande tendresse pour ses deux principaux personnages...» (Claude Bouniq-Mercier, *Guide des Films*, Ed. Laffont). «...insolent, libéré, provocateur, voire iconoclaste.» (*Dictionnaire des films*, Ed. Larousse). "Almodóvar turns a standard hostage

thriller into a grim examination of the power games implicit in marriage. Almodovar withholds all comment, and many will hate his refusal to moralise... A very black comedy in the vein of Bunuel's BELLE DE JOUR and worthy the comparison." (*Rupert Smith , TimeOut Film Guide*)

TALONS AIGUILLES (February 10, 20)

Rétrospective (2) À l'aube de son 65e anniversaire

TACONES LEJANOS Espagne-France 1991 / vostf / 113' / c / De : Pedro Almodóvar / Avec : Victoria Abril, Marisa Paredes, Miguel Bosé, Féodor Atkine, Javier Bardem > César du Meilleur film étranger

Rebeca, présentatrice de télévision, a épousé le patron de la chaîne pour laquelle elle travaille, Manuel. Elle découvre bientôt qu'il a été l'amant de sa mère, une star de la chanson des années 60...

«Almodóvar s'empare ici du mélo hollywoodien à la Douglas Sirk. TALONS AIGUILLES est la répétition obsessionnelle d'une même scène: un duo-duel entre Rebeca et sa mère, motif central dont Almodovar orchestre toutes les variations, de la tendresse feinte à la vérité tragique. Dans ce face-à-face, la rigueur du drame l'emporte sur le sentimentalisme du mélo, et la référence faite par Rebeca à SONATE D'AUTOMNE, de Bergman, est plus qu'un clin d'œil.» (*Frédéric Strauss, Le guide cinéma, Ed. Télérama*). «...style flamboyant qui lui est propre: chansons populaires, couleurs agressives (les rouges notamment), humour incongru.» (*Claude Bouniq-Mercier, Guide des films, Ed. Laffont*). «...pour le plus grand plaisir du spectateur, conquis par cette fête d'artifices baroques, construite autour de la personnalité authentique et passionnée de Rebeca.» (*Dictionnaire des Films, Ed.Larousse*). "Almodovar ditches gender-bending, drug abusing anarchy for a more sober meditation on the importance of family. (...) The performances are superb, with a raw emotion that is uncomfortably voyeuristic to watch; and the central scene, around which the rest of the film was constructed, is an astonishing tragic-comic tour de force..." (*Dominic Wells, TimeOut Film Guide*)

LA FLEUR DE MON SECRET (February 17, 25)

Rétrospective (2) À l'aube de son 65e anniversaire

LA FLOR DE MI SECRETO Espagne-France 1995 / vostf / 102' / c / De : Pedro Almodóvar / Avec : Marisa Paredes, Juan Echanove, Imanol Arias, Carmen Elías, Rossy de Palma, Chus Lampreave

Leo, qui se cache derrière le pseudonyme d'Amanda Gris, est la plus célèbre des écrivains de romans sentimentaux : mais des problèmes de couple la privent d'inspiration alors qu'elle doit rendre bientôt un roman...

«Normalement, un film de bons sentiments fait automatiquement des concessions au sentimentalisme, mais là il n'y en a aucune, ni dans la mise en scène, ni dans l'interprétation.» (*Pedro Almodóvar*). «Magnifiquement inspiré par son sujet, son héroïne et son actrice, Almodóvar multiplie les trouvailles visuelles pour traduire les sentiments. Et les mettre à vif.(...) Almodovar est en marche vers

TOUT SUR MA MÈRE, vers une maturité qui se déploie déjà dans son art d'effeuiller LA FLEUR DE MON SECRET.» (*Frédéric Strauss, Le Guide cinéma, Ed. Télérama*). «C'est un film sur l'apparence et les faux-semblants qui masquent les réalités de la vie. C'est un film sur la solitude et la nostalgie d'un bonheur partagé. Ce pourrait être un film mélancolique et même un mélodrame, si Almodóvar ne brisait l'émotion au détour d'une image par un élément incongru, voire franchement drôle. Un film nullement provocateur, mais tendre et presque serein...» (*Claude Bouniq-Mercier, Guide des Films, Ed. Laffont*). "Here we have Almodóvar's most open, unadorned, emotive and maybe even courageous film to date, an intimate portrait of pain and regeneration that strikes the heart without trickery." (*Trevor Johnston, TimeOut Film Guide*)

TOUT SUR MA MÈRE (February 17, 26)

Rétrospective (2) À l'aube de son 65e anniversaire

TODO SOBRE MI MADRE Espagne-France 1999 / vostf / 100' / c / De : Pedro Almodóvar / Avec :Cecilia Roth, Marisa Paredes, Candela Peña, Penélope Cruz > Oscar du Meilleur film étranger 1999, Prix du Meilleur réalisateur au Festival International du Film (Cannes 1999), César du Meilleur film étranger 1999

Le monde de Manuela se fracasse le jour où son fils de 16 ans meurt, renversé par une voiture. Il va se reconstruire avec une actrice, une religieuse enceinte, un ancien camionneur qui a mis le prix pour devenir une femme authentique et un père nommé Lola...

«TOUT SUR MA MÈRE parle de la création artistique, des femmes, des hommes, de la vie, de la mort, et c'est sans doute l'un des films les plus intenses que j'aie faits.» (*Pedro Almodóvar*). «Couronnement de vingt ans de carrière, TOUT SUR MA MÈRE a l'intensité et la concision des déclarations d'amour. Celle d'Almodóvar va aux femmes. Surtout aux mères, aux actrices. Et à ces femmes de désir que sont les hommes qui ont choisi de devenir des femmes. (...) Comme dans tous les films d'Almodóvar, une famille se reconstitue, hors de toutes les traditions, de tous les modèles.» (*Frédéric Strauss, Le Guide cinéma, Ed Télérama*). «Un film généreux, un drame démesuré, baroque, aux personnages poussés à l'extrême, malmenés par le hasard.» (*Cahiers du Cinéma*). «... ses provocations des débuts ont cédé la place à des portraits analysés avec une finesse et une densité de plus en plus profondes, sans cesser pour autant de critiquer la morale conventionnelle bourgeoise sur le plan de la sexualité et de la famille. Aujourd'hui on peut le ranger dans la tradition tragicomique de Fassbinder ou Bunuel.» (*Positif*). "Though the film has a fair share of camp humour, it's the formal and emotional sophistication that really impresses." (*Geoff Andrew, TimeOut Film Guide*)

EN CHAIR ET EN OS (February 19, 27)

Rétrospective (2) À l'aube de son 65e anniversaire

CARNE TRÉMULA Espagne-France 1997 / vostf / 99' / c / De : Pedro Almodóvar / Avec : Javier Bardem, Francesca Neri, Liberto Rabal, Angela Molina, José Sancho, Penélope Cruz

Un fâcheux concours de circonstances mène en prison Victor, 20 ans, pour avoir tiré sur deux policiers: à sa sortie, il rencontre Clara, la femme d'un des policiers, qui lui redonne goût à la vie...

«Avec ce film, je suis vraiment rentré dans la peau des hommes, plus que dans celle des femmes. La virilité qui domine le film, en tant qu'identité masculine forte, n'est pas seulement une manière d'opposer deux images d'hommes, l'un puissant au sens sexuel, et l'autre devenu impuissant et impotent. C'est une façon de dire que EN CHAIR ET EN OS est profondément une histoire d'hommes.» (*Pedro Almodóvar*). «Très librement adapté d'un roman de Ruth Rendell, *L'Homme à la tortue*, EN CHAIR ET EN OS est un polar à la Almodóvar. (...) Les personnages sont non seulement d'une belle originalité, mais d'une grande profondeur. (...) D'une richesse foisonnante, EN CHAIR ET EN OS est aussi le film où Almodóvar évoque les années noires du franquisme et fête la victoire de la démocratie en Espagne.» (*Frédéric Strauss, Le Guide cinéma, Ed. Télérama*). «Une suite d'aventures passionnelles en spirale et un hommage à Buñuel.» (*Claude Bouniq-Mercier, Guide des Films, Ed. Laffont*). "The performances are spot on, the control of pace, mood and narrative is assured, the visuals are crisp, stylish and imaginative, and the whole film has, for Almodóvar, an unprecedented weight and substance." (*Geoff Andrew, TimeOut Film Guide*)

• *Le Broadway musical au cinéma, des années 1960 aux années 2000* (February 4-27, 2014)

JESUS CHRIST SUPERSTAR (February 4, 9)

USA 1973 / vostf / 103' / c / De: Norman Jewison / Avec : Ted Neeley, Carl Anderson, Yvonne Elliman / Musique: Andrew Lloyd Webber / Adapté de la comédie musicale d'Andrew Lloyd Webber (musique) et Tim Rice (livret), Broadway 1971

Un vieil autocar s'arrête en plein désert du Neguev en Israël. Une troupe de jeunes comédiens en descend et se prépare à représenter les épisodes marquants des sept derniers jours de la vie du Christ...

Un film musical américain de Norman Jewison, sorti en 1973 et adapté de la comédie musicale *Jesus Christ Superstar* de Andrew Lloyd Webber et Tim Rice. Plaçant le spectateur au point de vue de Judas, il raconte en 28 scènes les sept derniers jours de la vie de Jésus Christ, de son arrivée à Jérusalem à sa crucifixion. Avec sa bande originale très rock, ce film est considéré comme un chef-d'œuvre pour son mélange de «branché» et de «sacré» et pour ses textes profonds. C'est pour ce film qu'a été composée la célèbre chanson 'Could we start again, please?'. Le film fut de façon générale bien accueilli par le public malgré quelques critiques de la part de certains groupes religieux. "Jewison, a director of large talent, has taken a piece of commercial shlock and turned it into a Biblical movie with dignity." (*Roger*

Ebert). "Most notable moments are the garden of Gethsemane scene, where Jewison cuts in leering Pharisees and crucifixion details from Flemish masters to supremely kitschy effect, and the scene of Christ being flogged, shot in sadistic slow motion." (*Time Out Film Guide*)

LITTLE SHOP OF HORRORS (February 6)

USA 1986 / vostf / 93' / c / De: Frank Oz / Avec : Rick Moranis, Ellen Greene, James Belushi / Musique: Miles Goodman / Adapté de la comédie musicale d'Alan Menken (musique) et Howard Ashman (livret), off-Broadway 1982, Broadway 2003

Les aventures d'un fleuriste timide dont l'une des protégées est une extraterrestre carnivore...

«Série Z fauchée en 1960, comédie à Broadway dans les années 80, LITTLE SHOP OF HORRORS devient sous la houlette de Frank Oz un bijou de comédie musicale. Dans des décors en carton pâte, un petit fleuriste recueille une plante extraterrestre qui lui apporte clients et prospérité. Mais le végétal se nourrit au sang plutôt qu'à l'eau. Ça chante, ça danse, c'est entraînant, hilarant, parfois émouvant: beau et kitsch. A la fois conte pour enfants, BD allumée, chronique sociale noire et acide sur de petits banlieusards aux rêves roses bonbon. On y croise une galerie de personnages 'énormes', dont un dentiste sado et son patient maso qui lui crie 'Ravagez-moi, ravagez-moi!' (Steve Martin et Bill Murray, géniaux).» (*Télérama*)

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (February 10)

USA 2007 / vostf / 117' / c / De: Tim Burton / Avec : Johnny Depp, Helena Bonham Carter, Alan Rickman / Musique: Stephen Sondheim / Adapté de la comédie musicale de Stephen Sondheim (musique et paroles), Broadway 1979, Oscar de la meilleure direction artistique, 2008

Londres sous la reine Victoria. Evadé d'une prison lointaine, Sweeney todd revient pour se venger de l'horrible juge qui l'a condamné, quinze ans plus tôt, à la seule fin de lui ravir femme et enfant...

«Adaptation d'un musical, le film, au look gothique décadent, est troublant par sa définition du genre humain (tous des cannibales) et du couple (une association de malfaiteurs). Tim Burton transcende ce nihilisme par l'outrance, la démesure, la surenchère. Sa 'comédie' musicale est l'une des choses les plus ahurissantes qu'on ait vues sortir de Hollywood depuis longtemps. Un geste d'artiste, libre et saisissant.» (*Télérama, Le Guide Cinéma*)

THE PRODUCERS (February 13, 23)

USA 2005 / vostf / 129' / c / De: Susan Stroman / Avec : Nathan Lane, Matthew Broderick, Uma Thurman / Musique: Mel Brooks et Thomas Meehan / Adapté de la comédie musicale de Mel Brooks (musique et livret), Broadway 2001, et du film éponyme de Mel Brooks (1968)

Un producteur de Broadway, mis au courant d'une arnaque comptable, décide de s'allier au timide comptable qui l'a tuyauté. Les deux escrocs, qui n'ont pas un sous vaillant, décident de monter la pire

comédie musicale: *Un printemps pour Hitler!* Pour y parvenir, ils auront affaire, en plein New York, à des vieilles dames cinglées, à un nazi taré, à des homosexuels déjantés et à une Suédoise nymphomane. Contre toute attente, leur pièce satirique sera un succès...

Nathan Lane, Matthew Broderick, Gary Beach et Roger Bart reprennent ici les rôles qu'ils avaient créés sur scène dans la comédie musicale de Broadway du même nom, en 2001, spectacle qui avait reçu un accueil très enthousiaste du public et de la critique. «Drôle à pleurer, beau à rêver, ce film nous fait retrouver toute la magnificence des grandes comédies musicales américaines.» (*Paris Match*). "Terrific entertainment that serves as both a giddy tribute to Broadway musicals and a parody thereof." (Nathan Rabin). "If this film were any funnier, the world would explode." (*Colin Covert*)

EVITA (February 16, 27)

USA 1996 / vostf all / 134' / c / De: Alan Parker / Avec : Madonna, Antonio Banderas, Jonathan Pryce / Musique: Andrew Lloyd Webber / Adapté de la comédie musicale d'Andrew Lloyd Webber (musique), Broadway 1979 > Oscars pour la meilleure musique, 1997 USA 1996 | vostf all | 134' | c | De: Alan Parker | Avec : Madonna, Antonio Banderas, Jonathan Pryce | Musique: Andrew Lloyd Webber | Adapté de la comédie musicale d'Andrew Lloyd Webber (musique), Broadway 1979 Oscars pour la meilleure musique, 1997

1952. Eva Peron meurt prématurément d'un cancer alors qu'elle allait accéder à la vice-présidence de son pays. L'Argentine pleure cette paysanne dont l'ascension fulgurante et le combat pour la défense des pauvres ont modifié le cours de son histoire. Ce film-opéra évoque la vie de cette femme qui connut selon Alan Parker «une destinée personnelle incroyablement originale et une histoire politique extraordinairement forte».

«But this Evita is not just a long, complex music video; it works and breathes like a real movie, with characters worthy of our affection and deepest suspicions.» (*Time*). «Webber's music is hauntingly original and effective, while Rice's lyrics manage to convey the information that's missing without a standard narrative and scenic construction, while also incorporating a constant sense of interpretation.» (*Movie Metropolis*). «Parker's visuals enliven the music, and Madonna and Banderas bring it passion. By the end of the film we feel like we've had our money's worth, and we're sure Evita has.» (*Roger Ebert*)

HAIRSPRAY (February 18)

USA 2007 / vostf / 115' / c / De: Adam Shankman / Avec : John Travolta, Michelle Pfeiffer, Christopher Walken / Musique: Mark Shaiman / Adapté de la comédie musicale de Mark Shaiman (musique), Broadway 2002

En 1988, John Waters tourne HAIRSPRAY, avec son interprète favori, le travesti Divine: l'histoire d'une ado grassouillette qui devient star d'une émission de télé locale dans le Baltimore twisteur de 1962. Très vite, Broadway fait de ce scénario un musical adapté à l'écran en 2007 par Adam Shankman...

«HAIRSPRAY est porté par une Michelle Pfeiffer épatante en garce péroxydée, ressuscite des années 1960 faussement naïves où, derrière les sourires appuyés du rêve américain, se cachent des vrais débats de société.» (*Le Parisien*). «Un film tonique et réjouissant, débordant d'enthousiasme communicatif.» (*Première*). «Un réel divertissement de qualité avec une dose de message toujours bonne à prendre. Second degré, humour potache, bonne humeur communicative: irrésistible.» (*MCinéma.com*)

DREAMGIRLS (February 20)

USA 2006 / vostf / 130' / c / De: Bill Condon / Avec : Jamie Foxx, Beyoncé Knowles, Eddie Murphy, Jennifer Hudson / Musique: Stephen Trusk / Adapté de la comédie musicale de Henry Krieger (musique) et Tom Eyrn (livret), Broadway 1981 > Oscars de la meilleure actrice dans un second rôle pour Jennifer Hudson et du meilleur mixage sonore, 2007

L'action de DREAMGIRLS débute dans la première moitié des turbulentes sixties et suit jusqu'au milieu des années 70 l'ascension d'un trio de chanteuses. A l'occasion d'un concours de chant, ces jeunes et prometteuses «Dreamettes» sont repérées par un ambitieux manager...

«DREAMGIRLS s'inspire de la vie et de l'œuvre des Supremes, des destins de leur leader, Diana Ross, et de son mentor, Berry Gordy, fondateur de Motown. Quand il joue pleinement le jeu de la comédie musicale, le réalisateur ne manque pas de vigueur: le sextuor 'It's all over', apogée de la brouille entre les copines, où l'envolée soul exprime la violence de l'affrontement.» (*Télérama*). «Difficile de ne pas se laisser emporter par la magnificence des décors et des costumes transportant le spectateur dans ces années 1960 et 1970 rêvées, voire fantasmées.» (*Le Parisien*). «Plus qu'une suite de numéros musicaux à grand spectacle, Dreamgirls évoque l'avènement douloureux de la musique afro-américaine, entre glamour et sordide.» (*20 Minutes*)

• *In memoriam Peter O'Toole (1932-2013)* (February 5-19, 2014)

LAWRENCE OF ARABIA (February 5, 14)

Version intégrale et restaurée en numérique 2K!GB 1962 / vostf / 227' / c / De : David Lean / Avec : Peter O'Toole, Alec Guinness, Anthony Quinn, Omar Sharif / D'après : T.E. Lawrence > 7 Oscars (Meilleur film, Meilleur réalisateur, Meilleur acteur - Peter O'Toole, e.a.) 2 soirées spéciales avec entracte « Snack & Drink »

Film présenté dans sa version roadshow, restaurée d'après le négatif original et respectant le director's cut de David Lean "ensuring that the film will be seen as it was meant to be, for the first time since its initial release". 1916, au Moyen Orient. Encerclée par l'Empire ottoman, l'armée anglaise est en mauvaise posture. Le lieutenant Lawrence, de l'Intelligence Service, a une idée: développer, puis utiliser le nationalisme arabe contre les Turcs et leurs Alliés allemands...

«Curieux personnage que ce Lawrence. Au service de l'armée des Indes, mais amoureux du désert. Héroïque, mais mythomane. Epris de lui-même, mais capable de folles générosités. Conquérant,

mais masochiste. Peter O'Toole en est l'incarnation extravagante. Ses yeux bleus perçants, maquillés de khôl, suggèrent toute l'ambiguïté du héros: féminin et baroudeur.» (*Fabienne Pascaud, Télérama*). «Vaste épopée, LAWRENCE D'ARABIE est le résultat de ce que le cinéma était capable de montrer avant l'ère des effets spéciaux numériques. Incomparable, ambitieux dans tous les sens du terme, le chef-d'œuvre de David Lean.» (*1001 films, Ed. omnibus*). "With Oscar® winning 70 mm cinematography, magnificent locations, Maurice Jarre's famed score and a screenplay based on Lawrence's own writings, David Lean's LAWRENCE OF ARABIA is a masterpiece. Over the years the film was heavily cut, but in 1988 a reconstruction of the film was undertaken. David Lean and original editor Anne V. Coates then worked on the film to create Lean's Director's Cut. It is this version that has now been lovingly digitally restored by Sony Pictures Entertainment, ensuring that the film will be seen as it was meant to be, for the first time since its initial release." (*Park Circus*)

BECKET (February 11, 19)

GB-USA 1964 / vostf / 146' / c / De : Peter Glenville / Avec : Peter O'Toole, Richard Burton, John Gielgud | D'après : la pièce de Jean Anouilh

Thomas Becket est le compagnon du roi Henri II qu'il assiste au conseil, dans ses plaisirs et dans sa lutte continuelle contre le clergé. Henri II, espérant en faire un allié fidèle, le sacre archevêque. Dès cet instant, Becket, pénétré des devoirs de sa charge, devient le plus farouche adversaire de son ancien ami...

«Peter Glenville a confié le rôle de Becket à Richard Burton, et celui d'Henri à Peter O'Toole. Or ce dernier n'a rien du «gros garçon» épais et lourd imaginé par le dramaturge. Longiligne, élégant, le visage harmonieux et fin, l'acteur endosse le personnage du roi avec un charisme et parfois une majesté princière que le texte de la pièce ne laisse jamais soupçonner. Face à la virilité massive de Richard Burton, sa délicatesse presque féminine lui confère une séduction ambiguë, mais pas moindre que celle de son partenaire.» (*Sylvie Hugué*). «Le scénario est la grandiose adaptation de la pièce de Jean Anouilh, *Becket ou l'honneur de Dieu*, que Peter Glenville avait déjà montée au théâtre à Londres et à New York. Un souffle shakespearien traverse le film qui eut douze nominations aux Oscars, dont celles du Meilleur film, Meilleur réalisateur et Meilleurs acteurs. Il remporta celui du Meilleur scénario. » (*Jean-Charles Sabria, Dictionnaire des films, Ed. Larousse*). «Aussi beau que la pièce de Jean Anouilh, aussi beau que le sujet lui-même . (...) O'Toole et Burton sont magnifiques...» (*Pierre Murat, Le Guide cinéma, Ed. Télérama*)

THE RULING CLASS (February 12, 25)

GB 1972 / vostang / 154' / c / De : Peter Medak / Avec : Peter O'Toole, Alastair Sim, Arthur Lowe

Le quatorzième comte de Gurney, Jack, est un excentrique mystique qui se prend pour Dieu. Un psy le guérit en le confrontant à un illuminé. Du coup le comte retrouve l'orgueil et la cruauté de sa caste. Le voilà même qui se prendrait pour un autre Jack: L'éventreur! L'aristocratie anglaise, aux abois, tente de l'éliminer ...

"Peter O'Toole gives a tour-de-force performance. (...) Based on Peter Barnes's irreverent play, this darkly comic indictment of Britain's class system peers behind the closed doors of English aristocracy. Insanity, sadistic sarcasm, and black comedy—with just a touch of the Hollywood musical—are all featured in this beloved cult classic directed by Peter Medak." (*criterion.com*). "Peter O'Toole in what is surely his greatest role after LAWRENCE OF ARABIA. (...) This will never be a film for purists, but its ripeness and excess, its alert self-parody and breath of cultural reference, mark it out as one to be cherished—and also appreciated, as an avatar of the renewed interest in high-voltage performance that runs through much distinctive cinema of the '80s and '90s, from Russell and Gilliam to Greenaway and Jarman. Above all, it's a great, disturbing black comedy, and deservedly now a cult classic." (Ian Christie). "It is a tale of bizarre freakiness and loopiness. Only O'Toole could have got away with its sheer English oddness." (*Peter Bradshaw, The Guardian*). «Avec un plaisir visible, Peter O'Toole y incarne le fils schizophrène d'un vieux lord, obsédé par les tutus...» (*Pierre Murat, Télérama*). «Peter O'Toole en fait des tonnes avec une joie qui fait plaisir à voir.» (*Pierre Murat, Télérama*)

WHAT'S NEW PUSSYCAT? (February 18, 26)

USA-France 1965 / vostf / 108' / c / De : Clive Donner / Avec : Peter O'Toole, Peter Sellers, Romy Schneider, Capucine, Woody Allen, Ursula Andress / Scénario: Woody Allen

Un don Juan se retrouve, après de nombreuses péripéties, dans une auberge avec certaines de ses conquêtes, sa fiancée, ses futurs beaux-parents, un psychanalyste, un parachutiste. Il s'ensuit une folle poursuite...

«Un vrai délire névrotique où se reconnaît la griffe de Woody Allen, auteur du scénario. Une étincelante distribution et un chassé-croisé constant...» (*Jean Tulard, Guide des films, Ed. R.Laffont*). "The film is more in love with Peter O'Toole's blue eyes than it is with any of its female stars. He brings a lovely stillness juxtaposed with bursts of theatricality that both centres and sparks the film. WHAT'S NEW PUSSYCAT? was a top-ten box-office success in 1965. Although it is set in France, it very much evokes the look and attitudes of 'Swinging London' not only in its inventive visuals (the animated sequence at the beginning) but also formally (the self-reflexive pop elements of the speech purporting to be a vehicle for

the author's thought indicated through a flashing title; the dream sequence). Today it is probably best remembered for Tom Jones's singing of the title tune. Fans of the Bacharach-David songbook will also enjoy an early version of 'Little Red Book' and the great Dionne Warwick singing 'Here I Am'. Pop fans of the period may also delight in seeing Françoise Hardy crop up as the Mayor's assistant. Those interested in film history might also see in this producer's package an early antecedent to the Simpson-Bruckheimer High Concept cinema of the 1980." (*José Arroyo*)

### **series**

- *Comedy classics*

Program of films February 2014:

LA CAGE AUX FOLLES (February 7)

Les weekends à la Cinémathèque: Toutes les couleurs du cinéma *Comedy classics* les vendredis à 18h30

In memoriam Edouard Molinaro, France-Italie 1978 / vo / 103' / c / De : Edouard Molinaro / Avec: Michel Serrault, Ugo Tognazzi, Michel Galabru

LA CAGE AUX FOLLES est une boîte de nuit qui présente un spectacle de travestis, dont la vedette est Zaza Napoli. Il forme avec Renato un vieux couple homosexuel. Ce dernier a eu auparavant un fils, qui lui annonce son futur mariage avec la fille d'un député. La rencontre avec cet homme politique très conservateur s'avère inévitable...

«Après un énorme succès théâtral, il était inévitable que la pièce devienne un film, Ugo Tognazzi remplaçant Jean Poiret pour des raisons de coproduction. Le comique ne verse jamais dans la trivialité. Il y a surtout Michel Serrault qui donne ici toute la mesure de son génie. Il phagocyte le film et fait de Zaza un travesti parfois bouleversant entre ses disputes, ses bouderies, ses maniaqueries. Jamais ridicule, il est toujours surprenant de justesse.» (*Guide des films, Ed. Laffont*)

DECONSTRUCTING HARRY (February 21)

USA 1997 / vostf / 95' / c / De : Woody Allen / Avec : Woody Allen, Judy Davis, Robin Williams, Demi Moore, Billy Crystal

Harry, auteur célèbre en panne d'inspiration, fait le point sur sa vie, une vie faite d'accidents, d'alcool, de tranquillisants et d'une ribambelle de psy et de maîtresses hystériques. Son expérience a toujours nourri ses romans mais aujourd'hui, tout se brouille: ses personnages viennent lui parler, et lui donner des leçons de morale...

«Un Woody Allen grand cru. Les flash-back se mêlent aux scènes imaginaires tirées de ses livres, car ses ex-femmes, ses parents et ses proches ont tous leur double dans son oeuvre! Ce kaléidoscope de

saynètes tragi-comiques est souvent irrésistible: mention spéciale à l'histoire de l'acteur qui devient flou, joué par Robin Williams. Toutes les obsessions du cinéaste sont là: le couple, la famille, la religion, la psychanalyse en prennent pour leur grade. Et Woody, cette fois-ci, n'y va pas avec le dos de la cuiller. Seul le sexe - omniprésent tout au long d'un film assez cru - semble trouver grâce à ses yeux ! C'est brillant, hilarant et, évidemment, profond.» (*Télérama*)

- *Arthouse classics*

Program of films February 2014:

BIRDY (February 7)

Les weekends à la Cinémathèque: Toutes les couleurs du cinéma

*Arthouse classics* les vendredis à 20h30

70e anniversaire Alan Parker USA 1984 / vostf / 120' / c / De : Alan Parker / Avec : Nicolas Cage, Matthew Modine

Un soldat revient traumatisé du Vietnam: il ne dit plus un mot, vit recroquevillé sur soi-même. Al, son camarade d'adolescence, lui fait revivre leur jeunesse. Notamment cette obsession qu'il avait de voler...

«Une allégorie plus qu'une dénonciation des traumatismes provoqués par la guerre du Vietnam, un film surtout poétique sur le vieux rêve d'Icare. Parker maîtrise son sujet et évite tout ce qui pourrait faire sombrer le film dans le ridicule.» (*Guide des films*, Ed. Larousse). "A very strange and beautiful movie." (*Roger Ebert, Chicago Sun-Times*). "Most of BIRDY is enchanting." (*The New York Times*)

OVER THE EDGE (February 21)

50e anniversaire Matt Dillon USA 1979 / vostf / 95' / c / De : Jonathan Kaplan / Avec : Matt Dillon, Pamela Ludwig, Michael Kramer

Dans cette ville nouvelle, moderne et impeccable, les jeunes n'ont rien à faire, sinon chercher des dérivatifs dans le vol, le vandalisme ou la drogue...

«Dans la lignée de REBEL WITHOUT A CAUSE, Jonathan Kaplan filme la montée de la violence chez des jeunes, que les adultes considèrent, au mieux comme des gêneurs, au pire comme des ennemis à abattre. C'est cette sauvagerie, dénuée du moindre sentiment, entre les générations qui est la marque de ce film étrange et, d'une certaine façon, prophétique (le film ne sortit en Amérique que deux ans après avoir été tourné). Premier film de Matt Dillon.» (*Télérama*). "Script, photography and performances (including Dillon before he decided to become a teenage Stallone) are all top notch, while Kaplan directs with pace, imagination, and a fine ear for dialogue and music." (*Time Out Film Guide*)

- *Sense & sensibility*

Program of films February 2014:

HEARTBURN (February 8)

Les weekends à la Cinémathèque: Toutes les couleurs du cinéma

*Sense & sensibility* les samedis à 20h00

USA 1986 / vostf / 109' / c / De : Mike Nichols / Avec : Meryl Streep, Jack Nicholson, Jeff Daniels / D'après le roman de Nora Ephron

Rachel et Mark, deux journalistes de Washington, se rencontrent à l'occasion d'un mariage et ne tardent pas à se marier eux-mêmes. L'arrivée d'une petite fille vient compléter leur bonheur. Un jour, Rachel apprend que Mark a eu une liaison pendant que celle-ci était enceinte...

Réalisé par Mike Nichols, le scénario de Nora Ephron est basé sur son livre autobiographique, un règlement de compte qui évoque son mariage et divorce avec le journaliste Carl Bernstein, journaliste au *Washington Post*, à l'origine du scandale du Watergate. Ephron était enceinte de leur deuxième enfant lorsqu'elle découvrit que Bernstein entretenait une liaison avec l'une de leurs amies. HEARTBURN est un film fort parce qu'il touche la question fondamentale de vie conjugale d'aujourd'hui. Toujours d'actualité, il décrit les tourments d'un couple dont la perception inégale de l'amour leur pose des problèmes insurmontables. Musique somptueuse et envoûtante de Carly Simon.

ANNA KARENINA (February 15)

USA 1935 / vostf / 95' / De : Clarence Brown / Avec: Greta Garbo, Fredric March, Maureen O'Sullivan

La Russie au 19e siècle. Anna Karénine, l'épouse d'un homme riche et mère d'un petit garçon, s'éprend de Vronsky, un officier de la Garde impériale. Pour lui, elle quitte son mari et son fils. Peu de temps après, Vronsky est rappelé par l'armée. Anna tente de retourner auprès de son mari qui la rejette. Anna comprend alors qu'elle a sacrifié en vain son fils et sa réputation...

«En 1935, Greta Garbo, 'la Divine', est la reine de la MGM. Son léger accent nordique, son jeu moderne et dépouillé, rehaussé par la photographie de William Daniels, son chef opérateur d'élection, restitue la beauté et la pureté de cette héroïne russe qui se donne entièrement à son amour au mépris de conventions hypocrites. L'adaptation retient surtout l'histoire d'amour.» (*Dictionnaire des films, Ed. Larousse*)

MOONSTRUCK (February 22)

USA 1987 / vostf / 102' / c / De : Norman Jewison / Avec: Cher, Nicolas Cage, Vincent Gardenia

Il semblerait que la pleine lune puisse avoir une influence étrange sur certaines personnes. C'est le cas pour la famille Castorini, notamment de Loretta, sage veuve des milieux italiens de Brooklyn, qui aussitôt après avoir épousé sans amour son éternel soupirant, tombe amoureuse du frère cadet de celui-ci...

«MOONSTRUCK, un film travaillé comme hier avec des acteurs d'aujourd'hui. Le moderne et le classique se sont réunis et alimentés pour un résultat extraordinaire, magique. Cette comédie romantique teintée de fantastique poétique séduit parce qu'elle s'intéresse minutieusement à chacun de

ses personnages, tous décrits avec humour, précision et grande humanité. Ce film sent l'Italie.» (Chris Lynch)

- *Midnight movies at 10*

Program of films February 2014:

MY NAME IS NOBODY (Filmreakter's Cinélunatique) (February 8)

*Midnight Movies at 10* Saturday nights at the Cinémathèque

IL MIO NOME E NESSUNO Italie-France-Allemagne 1973 / vostfr all / 117' / c / De: Tonino Valerii / Avec : Terence Hill, Henry Fonda, Jean Martin

By the early 70's, the Spaghetti Western had become a parody of itself, riddled with violence, clichés and the same locations all over again. Who better to reinvent the genre and simultaneously poke respectful fun at it than the man who started it all: Sergio Leone. Although only «presenting» MY NAME IS NOBODY and directing the suspenseful barber shop opening scene (the main director is Tonino Valerii, who made one of the best giallos with MY DEAR KILLER as well as the *Trinity* comedy westerns), his light touch can be felt throughout. Catapulting Terence Hill (sans Bud) onto the worldwide scene, it stars old blue eyes as a wannabe master shooter who teams up with legendary killer Beauregard (Henry Fonda) to defeat a gang only known as Wild Bunch. The rest is as reference-heavy as it sounds, offering homages to Sam Peckinpah's American westerns, as well as Leone's own films. Light on plot, Nobody really shines in its wonderful set-pieces: be it the hero picking off shotglasses in a bar while getting increasingly drunk, or a climactic slow-motion fight. Ennio Morricone meanwhile composed one of his best scores ever for this film, inspired by everything from Wagner opera to Hollywood romanticism or his own classic scores. Nobody is the rare swan song (for a genre) that will leave a giant smile on your face ! *Jack's Choice*

MAD MAX 2: THE ROAD WARRIOR (February 15)

Australie 1981 / vostf / 94' / c / De : George Miller / Avec : Mel Gibson, Bruce Spence, Michael Preston

In the second installment of the *Mad Max* series (for which you do not necessarily need to have seen the first, there's a very neat summary at the beginning), the titular character returns minus wife and child, a lone drifter akin to a western hero, roaming the vast Australian wasteland years after oil shortage caused a third world war that has left the planet in a state of total anarchy. When Max comes across a community of settlers besieged by a group of marauding bandits, he makes a deal to help them escape in return for as much gasoline as he can carry. The original *Mad Max* not only put Australian exploitation cinema on the map, it had a lasting effect on cinema in general. After all it was the film that gave the world Mel Gibson. It also created a particular brand of dystopian future that has since been taken for

granted in most post apocalyptic movies. Made for only 400.000 Australian dollars, it generated 100 million dollars in worldwide distribution and thus held the *Guinness Book* record for most profitable movie ever made (that is until *THE BLAIR WITCH PROJECT* came along). The film's sequel build on the original's premise and turned out to be among the very few follow-ups that actually manages to transcend an already great first film. Not only is the film even better than the first one, *THE ROAD WARRIOR* was a phenomenal success with both audience and critics alike—one of those rare instances where an exploitation flick gained immediate acceptance as genuine film art. *Gov's Choice*

JACK THE RIPPER - DER DIRNENMÖRDER VON LONDON in series *Midnight movies at 10* (February 22)

Allemagne-Suisse 1976 / vf / 92' / c / De : Jess Franco / Avec : Klaus Kinski, Josephine Chaplin, Herbert Fux

Who doesn't know the grisly story of my namesake Jack the Ripper, badass serial killer before it got cool, without ever getting caught by Scotland Yard?

Late B-movie director Jesus «Jess» Franco seems to be oblivious to the tale, as he reinvents the case as a Freudian psychodrama. Though set in London, the film is obviously shot in another city (Zurich, to be exact), which makes for some hilarious anachronisms. All this just adds to the charm, as Franco is a master in creating the gloomy nighttime ambiance the film needs (you feel as if you could cut the mist with a knife!) ... as well as getting right in the viewers' face with splattererific kills and decidedly non-PC sexual violence. See, as good old Jack slays one lady of the night after the other, he just wants to get revenge on his own prostitute mother. Legendary choleric and professional loon Kinski (who in his career rejected offers from filmmakers like Bergman and Fellini because they didn't offer him enough money, yet accepted trash pearls such as this one!) hams it up with his usual unhinged intensity and makes this one of the most inspired film versions of the classic story. *Jack's Choice*

• *Université populaire du cinéma*

Program of films February 2014:

REMORQUES (February 9)

Les weekends à la Cinémathèque : Toutes les couleurs du cinéma

FILMS-CLÉS de l'Université Populaire du Cinéma les dimanches à 20h30

France 1941 / vo / 91' / De : Jean Grémillon / Avec: Jean Gabin, Michèle Morgan, Madeleine Renaud / Scénario : Jacques Prévert

André, capitaine d'un remorqueur de sauvetage, aime son métier avec passion. Il vit à Brest avec Yvonne, sa douce épouse, toujours inquiète pour lui. Lors du sauvetage d'un cargo, André recueille Catherine, une belle jeune femme, qui devient peu après sa maîtresse...

«Images lumineuses d'une grève balayée par le vent, images tourmentées des flots déchaînés, musique lyrique ou lancinante. Musique lyrique et lancinante. Composition énergique de Jean Gabin, partagé entre un amour paisible (bouleversante Madeleine Renaud) et une passion dévorante (inoubliable Michèle Morgan). Un film d'une beauté et d'une force exceptionnelles.» (*Guide des films, Ed. Laffont*)

LE RAYON VERT (February 16)

France 1986 / vo / 90' / c / De : Eric Rohmer / Avec : Marie Rivière, Lisa Heredia, Béatrice Romand | Lion d'or, Venise 1986

Plaquée à la fois par son amant et l'amie avec qui elle devait partir en Grèce, Delphine se retrouve seule et déprimée. Mais elle croit au destin et au grand amour...

«Puisqu'il n'y a pas de fil conducteur narratif, l'intérêt du spectateur naîtra grâce à la vérité que le cinéaste et Marie Rivière, l'actrice principale, arriveront à insuffler aux diverses séquences; des saynètes qui fonctionnent presque indépendamment les unes des autres. Le cinéaste est particulièrement attentif aux petits détails concrets; par exemple, une bretelle qui tombe et dénude une épaule de femme. L'impression de vie qui se dégage alors est unique. Toutes ces scènes sont autant de petites touches qui dessinent, en creux, un portrait impressionniste de Delphine.» (*Blog 'Avis sur des films'*)

THE TREE OF LIFE (February 23)

USA 2011 / vostf / 139' / De : Terrence Malick / Avec : Brad Pitt, Sean Penn, Jessica Chastain

Jack grandit entre un père autoritaire et une mère aimante, qui lui donne foi en la vie. La naissance de ses deux frères l'oblige bientôt à partager cet amour inconditionnel, alors qu'il affronte l'individualisme forcené d'un père obsédé par la réussite de ses enfants...

"A singular work, an impressionistic metaphysical inquiry into mankind's place in the grand scheme of things. Voice-over snippets suggestive of states of mind register more importantly than dialogue, and both are trumped by the diverse musical elements and the rumblings and murmurs of nature, which have all been blended in a masterful sound mix. The camera is constantly on the move, forever reframing in search of the moment, which defines the film's impressionistic manner." (*The Hollywood Reporter*)

Leçon 5: l'expressionnisme (February 24)

Du réalisme au surréalisme : Tous les styles du cinéma en 10 leçons

Décor tourmenté et psyché torturée: L'expressionnisme est-il un esthétisme? Par Stéphane Goudet (critique et maître de conférences en cinéma, Université Paris I) Ciné-conférence ponctuée d'extraits de films | en langue française | 60'

«L'expressionnisme est une notion qui convoque d'emblée des associations et des connaissances devenues quasi réflexes: Allemagne, années 20. L'enjeu premier de cette conférence sera donc de resituer succinctement ce mouvement dans son contexte de production. Quelles en sont les oeuvres les plus marquantes, à l'instar du CABINET DU DOCTEUR CALIGARI de Robert Wiene ou de NOSFERATU de Friedrich Murnau? Quels liens l'expressionnisme cinématographique entretient-il avec l'expressionnisme pictural? Comment envisager son rapport à l'histoire, qu'il s'agisse de la République de Weimar ou du nazisme naissant ? Enfin quelles relations a-t-il entretenu avec les avancées des sciences humaines, notamment avec le développement de la psychanalyse freudienne? On pourrait naturellement s'arrêter là. Mais on passerait alors à côté d'une dimension fondamentale. Car l'expressionnisme n'est pas seulement allemand et ne saurait être cantonné aux seules années 20 (pas plus qu'au septième art). Cette forme esthétique, que nous essayerons de définir, traverse toute l'histoire du cinéma et a marqué nombre d'oeuvres exemplaires, qu'elles appartiennent au cinéma classique, moderne ou contemporain. Nous analyserons donc quelques exemples tirés de films d'Alfred Hitchcock ou de Tim Burton pour montrer la persistance du questionnement expressionniste, avec toujours pour souci de réfuter l'opposition stérile entre la forme et le fond. Pourquoi ce mouvement traverse-t-il les âges du cinéma? Ne s'y réfère-t-on que pour donner une profondeur historique à un art jeune et parfois perçu comme superficiel ou est-il réellement susceptible d'avoir encore prise sur notre présent, voire de vampiriser notre avenir?»

*(Stéphane Goudet)*

Interlude «finger food & meet the prof»

SLEEPY HOLLOW

USA 2000 / vostf / 105' / c / De : Tim Burton / Avec: Johnny Depp, Christina Ricci

«Dans ses précédents films, Tim Burton avait montré son amour pour le style de l'expressionnisme allemand et des films de James Whale. Une nouvelle fois, le cinéaste leur rend un vibrant hommage. Le réalisateur signe sûrement l'un de ses films les plus inspirés, décidant de soigner sa photographie très glaciale avec une prédominance du noir et du blanc, des personnages très pâles, des costumes sombres, des décors glauques et gothiques, et il rajoute de la buée pour accentuer l'aspect fantomatique du récit.» *(Blog au-dessus du cinéma)*

Autres films-clés illustrant «L'expressionnisme» : 16/03: LES TROIS LUMIÈRES | Allemagne 1921 | Fritz Lang  
23/0; LE SEPTIÈME SCEAU | Suède 1957 | Ingmar Bergman 30/03; THE FUNERAL | USA 1996 | Abel Ferrara

• *Kino mat Häerz...a mat Kaffi!*

Program of films February 2014:

PATER BROWN: DAS SCHWARZE SCHAF (February 20, 27)

En collaboration avec le Service seniors de la Ville de Luxembourg, Help/Croix-Rouge et la Maison des Associations

Krimikomödie / Deutschland 1966 | Deutsche Originalfassung | 90 Minuten | Regie: Helmut Ashley | arsteller: Heinz Rühmann, Karl Schönböck, Maria Sebaldt

Heinz Rühmann in seiner preisgekrönten Paraderolle als verschmitzt-gewitzter Pater Brown. Sehr zum Leidwesen des höhergestellten Bischofs hegt Pater Brown eine unchristliche Vorliebe für Kriminalfälle. Kaum wird das "schwarze Schaf" in eine bis dahin friedliche Gemeinde strafversetzt, geschieht ein mysteriöser Vorfall im Dorf - und Pater Brown wittert Mord. "Scharfsinn, Humor und verschmitztes Verstehen in der originellen Verbindung der Pater-Brown-Geschichten von G. K. Chesterton. Rühmann in Hochform. Überwiegend sehenswert." (*Lexikon des internationalen Films*). "Das schwarze Schaf aus dem Jahre 1960 demonstriert einen bodenständigen Humor, offenbart spannende Charakterstudien und zeigt das scheinbar hoffnungslose Ankämpfen des katholischen Hausdrachen gegen den kriminalistischen Priester in gekonnter Weise mit viel Witz und Charme." (*moviepilot.de*)

*Kino mat Häerz*: c'est le plaisir de se retrouver un après-midi dans une belle salle de cinéma et de partager le même centre d'intérêt dans un esprit convivial. D'octobre 2013 à juin 2014, l'équipe de *Kino mat Häerz* vous accueille une fois par mois dans le cadre charmant et super-confortable de la Cinémathèque. Après chaque séance, vous avez la possibilité d'une rencontre conviviale «café et gâteau» afin de discuter sur le film projeté et de fixer un rendez-vous pour la prochaine séance. Afin que les personnes à mobilité réduite puissent également profiter du *Kino mat Häerz*, les films seront projetés une deuxième fois à la Cinémathèque située à la Cloche d'Or.

Mme Brigitte Bourg

### ***festival***

- *Discovery zone-Luxembourg City Film Festival* (28 February–9 March, 2014)

Déployer l'événement sur dix jours, englober deux week-ends au passage, ajouter au jury international et au jury de la presse un prix du documentaire et un jury jeune, renforcer la programmation jeune public - notamment auprès des 3-5 ans-, développer un programme Lumière pour le Crazy Cinématographe, organiser une Masterclass prestigieuse avec Luc Dardenne ou produire une exposition au retentissement prévisible...

Cette quatrième édition de Discovery Zone, Luxembourg City Film Festival s'inscrit dans la progression exponentielle que l'événement connaît depuis sa naissance en 2011. Partie prenante à tous les étages de l'organisation, la Cinémathèque de la Ville de Luxembourg s'apprête à renouer avec ces

rencontres rares, ces émotions fortes, ces chocs esthétiques et narratifs que seul le cinéma est à même de produire. Habitée à vous offrir de multiples lectures de l'Histoire du Cinéma, la Cinémathèque s'offre un nouveau costume le temps de cette parenthèse rare. Il fallait convaincre, ce fut chose faite en trois éditions. L'heure est désormais aux nouveaux défis, à la remise en question permanente, à la conquête de nouveaux territoires cinématographiques. Embarquez avec nous dans cette aventure.

Program of films screened in February 2014:

IS THE MAN WHO IS TALL HAPPY? (February 28)

Michel Gondry | France, 2013 | 88' | English with French subt. / Vo anglaise avec sst. français | With: Michel Gondry, Noam Chomsky | Screenplay: Michel Gondry | Cinematographer: John Gianvito | Music: Dennis Kersten | Production: Partizan films | Distributor: Partizan films

Deeply fascinated by Noam Chomsky's thinking, the French filmmaker Michel Gondry performs several interviews with the American philosopher, activist and linguist, which he captures by video recording. With hand-drawn animated sequences, Gondry tries to approach the ideas of the world's most famous left-wing U.S. intellectual. These provide an easy, exciting and descriptive approach to the sometimes quite complex thoughts of Chomsky. Simultaneously the drawings illustrate—very much in line with the thinking of the philosopher—the creative process which preceded the film itself.

Profondément fasciné par la pensée de son interlocuteur, le cinéaste français Michel Gondry réalise plusieurs entretiens vidéo avec Noam Chomsky, philosophe, militant et linguiste. À l'aide de séquences d'animations dessinées à la main, Michel Gondry tente de s'approcher des idées de l'un des plus célèbres intellectuels américains de gauche. Les séquences d'animations rendent plus concrètes la pensée complexe de Chomsky et dévoilent le processus de création qui a précédé le film lui-même.

BLUE RUIN (February 28)

By Jeremy Saulnier | United States, 2013 | 92' | English / Vo anglaise | With: Macon Blair, Devin Ratray, Amy Hargreaves | Screenplay: Jeremy Saulnier | Cinematographer: Jeremy Saulnier | Music: Brooke Blair, Will Blair | Production: The Lab of Madness, Film Science, Neighborhood Watch | Distributor: Remain in Light / Filmfreak Distributie

Dwight leads a wretched and solitary life: since he doesn't have a home to live in, he sleeps in an old Pontiac and makes do with whatever food he can scrounge in the trash dumpsters. When he discovers that the person who brutally murdered his parents has been released from prison, his desire for revenge becomes an obsession. He returns to Virginia, ready to face and annihilate the man who destroyed his life years earlier.

Dwight mène une vie misérable et solitaire. Il dort dans sa vieille Pontiac et en est réduit à faire les poubelles pour se nourrir. Quand il apprend que l'assassin qui a tué ses parents et l'a jeté à la rue

vient d'être libéré de prison, il jure de se venger. Il retourne en Virginie pour affronter et tuer le coupable.

#### DANCING IN JAFFA (February 28)

Hilla Medalia | Israel, United States, 2013 | 100' | Arabic, English, Hebrew with English subtitles (Public) / Vo arabe, anglais et hébreux avec sst. anglais (publique) / Ov with German subt. (Schools) / Vo avec sst. allemands (scolaire) | With: Hilla Medalia, Philip Shane | Screenplay: Hilla Medalia, Philip Shane | Cinematographer: Daniel Kedem | Music: Krishna Levy, Issar Shulman | Production: kNow Productions, Tiara Blu Films, Warrior Poets, Ja-Tail Entreprises | Distributor: Go2Films, MFA Filmdistribution e.K.

After decades abroad, four-time ballroom dancing world champion, Pierre Dulaine returns to his hometown of Jaffa, Israel. He is fulfilling a life-long dream when he takes his program, Dancing Classrooms, back to his city of birth. Nostalgic for the streets of his youth but nervous and dismayed by the strong current of racial animosity that now serves as the norm, Pierre teaches

Jewish and Palestinian Israeli children to dance and compete together over a ten-week period.

Né en 1944 à Jaffa en Palestine, Pierre Dulaine quitte son pays avec sa famille en 1948 pour s'installer à l'étranger. Après une carrière internationale accomplie de danse en couple, il retourne à Jaffa, en Israël, où il veut réaliser le rêve de toute une vie : faire danser ensemble les enfants palestiniens et israéliens. Nostalgique des rues de son enfance et conscient de la tension qui règne entre les différentes communautés vivant à Jaffa, il met ainsi à l'épreuve les croyances des familles et des enfants.

#### SHORT TERM 12 (February 28)

Destin Daniel Cretton | United States, 2013 | 96' | English with French subt. / Vo anglaise avec sst. français | With: John Gallagher Jr., Kaitlyn Dever, Rami Malek | Screenplay: Destin Daniel Cretton | Cinematographer: Brett Pawlak | Music: Joel P. West | Production: Animal Kingdom, Traction Media | Distributor: Remain in Light / Filmfreak Distributie

A touching and heart-felt yet humorous drama about the residents of a foster-care facility and their formidable caretakers who themselves deal every day with their own fate. While the film deals with serious issues, particularly about how a society cares for its vulnerable youth, Cretton allows moments of lightness and humour that serve to highlight the film's emotional honesty.

Grace, la vingtaine, est surveillante dans un foyer d'accueil pour adolescents en difficulté, le Short Term 12. Tourmentée par son passé, elle n'en reste pas moins passionnée par son travail. L'arrivée de Jayden, une adolescente douée mais très perturbée va bousculer Grace qui doit alors affronter ses propres démons.

## Cinémathèque française-Musée du Cinéma, Paris

### ***permanent exhibition***

- *Quelques objets mythiques des collections*

La tête de mort de *PSYCHOSE* d'Alfred Hitchcock, une partie des engrenages des *TEMPS MODERNES* de Chaplin, le robot de *Métropolis*, l'une des robes de Martine Carol dans *LOLA MONTÈS* de Max Ophüls, sont quelques-unes des pièces rares qu'il est possible de voir dans le Musée de la Cinémathèque française. L'exposition raconte l'histoire de la collecte et de la sauvegarde de ce qui constitue notre immense patrimoine cinématographique : films, objets, appareils, costumes, archives...

### ***virtual exhibition***

- *Brune blonde*

Le cinéma a fait des cheveux de femmes un motif essentiel de son esthétique et de sa mythologie. Héritier de la peinture et de la littérature, il prolonge cette fascination pour la chevelure féminine et la gestuelle qui lui est liée. Dès son origine, les cinéastes et leurs chefs opérateurs ont vu tout le parti qu'ils pouvaient tirer des cheveux comme forme et matière privilégiées dans la construction plastique de leurs plans. Les grands cinéastes de la chevelure (Hitchcock, Mizoguchi, Buñuel, Antonioni, Bergman, Godard, Lynch, Fassbinder et d'autres) se sont emparés de la richesse émotionnelle des cheveux de femmes, auxquels était donnée pour la première fois la grâce du mouvement. Ce motif détenant dans leurs films une part du mystère de ce que leur création a de plus intime et singulier.

Cet intérêt du cinéma pour la chevelure traverse aussi la grande Histoire dont elle accompagne les mutations et les heures les plus sombres. Chaque aire de civilisation (la Méditerranée, les pays nordiques, l'Asie, l'Afrique, les pays arabes, l'Inde) a développé sa propre poétique cinématographique de la chevelure, reflet de son identité culturelle, religieuse et de sa tradition artistique. En Occident, le XX<sup>ème</sup> siècle aura été celui des médias de masse, et c'est le cinéma qui a constitué et diffusé les modèles féminins dominants. Les stars en ont été les icônes privilégiées, imposant, sous le contrôle des grands studios, des styles de féminité qui ont souvent guidé la mode de génération en génération : les cheveux courts dans les années 20 (Louise Brooks), les chevelures platinées dans les années 30 (Jean Harlow), les longues mèches ondulantes dans les années 40 (Veronica Lake), les coiffures lâchées à la Brigitte Bardot dans les années 50, les coupes androgynes à la Jean Seberg dans les années 60...

Construite sur des mises en rapport ouvertes à la subjectivité du visiteur, cette exposition invite à parcourir tous les passages inédits, et parfois secrets, qui existent entre cinéma, peinture, photographie, histoire et mythologie dans la représentation de la chevelure féminine.

*Alain Bergala, Commissaire de l'exposition Brune/Blonde*

L'exposition virtuelle Brune/Blonde est un prolongement de l'exposition temporaire Brune/Blonde, une exposition Arts et Cinéma (Cinémathèque française, du 6 octobre 2010 au 16 janvier 2011). Soit une sélection d'œuvres exposées, mais aussi des extraits de films, des archives audiovisuelles, des analyses, des commentaires et des liens (ou des "échos") pour des parcours ludiques et pédagogiques. Et aussi, des entretiens inédits avec Alain Bergala, commissaire d'exposition, et Nathalie Crinière, scénographe. Avec des artistes : la plasticienne Alice Anderson, le cinéaste Bertrand Bonello, le photographe Bernard Plossu, le coloriste Christophe Robin ...

Une exposition où la *Danaïde* de Rodin dialogue avec *JULES ET JIM* de François Truffaut ou le *Vampyr* d'Edvard Munch, *LA CAPTIVE* d'Akerman avec *VERTIGO* d'Hitchcock, Bertrand Bonello avec Cindy Sherman, Warhol avec Lio...

*Marion Langlois, Chargée d'éditions en ligne*

- *Stanley Kubrick: aux croisements d'une œuvre*

Stanley Kubrick était autodidacte, lisait énormément, faisait des recherches approfondies et remettait tout en question. Il élaborait des projets, qu'il abandonnait ensuite ou redéfinissait selon sa propre vision, unique et incomparable. En tant que metteur en scène et producteur, Kubrick a créé des mondes d'images qui, jusqu'à ce jour, exercent une fascination sans faille et continuent d'inspirer et de déranger le spectateur. [...] Le plus remarquable dans l'exposition est l'interaction des matériaux bruts, décors, documents d'archives, photographies et équipements techniques, avec les installations qui restituent l'atmosphère et les thèmes de chaque film. En outre, l'interdisciplinarité de l'exposition attire l'attention sur l'influence des beaux arts, du design et de l'architecture dans les adaptations visionnaires de Kubrick, et permet au visiteur de vivre en trois dimensions l'univers cinématographique de l'un des grands artistes du XXe siècle.

*Hans-Peter Reichmann, Directeur des expositions du Deutsches Filmmuseum, Commissaire de l'exposition Stanley Kubrick*

Avec l'exposition virtuelle "Stanley Kubrick - Aux croisements d'une œuvre", la Cinémathèque française offre une vision singulière de quelques-unes des œuvres de l'exposition temporaire "Stanley Kubrick" qu'elle accueille du 23 mars au 31 juillet 2011. À partir de reproductions de documents, d'objets et d'extraits de films, l'exposition en ligne crée des parcours : associations d'images, liens entre des films,

entre un extrait et un objet ou une photographie... afin de révéler les constantes dans l'œuvre d'un cinéaste génialement obsessionnel et méthodique. Prolongement didactique dans l'esprit de l'exposition, l'une des ambitions est ici de mettre en relation simultanément, films et thématiques chères à Stanley Kubrick, de les faire dialoguer.

*Cécile Dubost, Directrice des éditions en ligne, La Cinémathèque française*

- *L'aventure des films Albatros*

La Société des Films Albatros s'est installée à Montreuil en 1920 autour d'une équipe de cinéastes et de techniciens russes fuyant la révolution de 1917. À travers une sélection d'affiches, de photographies, de dessins, d'archives et d'extraits de films donnés à la Cinémathèque française par le fondateur de la compagnie, Alexandre Kamenka, l'exposition retrace le parcours de ce pôle de création original au temps du cinéma muet, mêlant tradition et avant-gardisme.

La collection des films *Albatros* a été entièrement numérisée et en partie restaurée: autour d'extraits de films, Camille Blot-Wellens, directrice des Collections Films à la Cinémathèque française, aborde les problématiques liées à la restauration et à la numérisation de ces films muets. L'internaute pourra visionner un extrait de chaque film du catalogue Albatros.

Stéphane Bouquet, écrivain et scénariste, analyse à partir de films le jeu de l'acteur emblématique d'Albatros, Ivan Mosjoukine.

Un éclairage particulier est donné à l'art du décor et de l'affiche, domaines qui ont trouvé chez Albatros une expression renouvelée et profondément originale. Il se complète d'une présentation du fonds d'archives déposés par Alexandre Kamenka à la Cinémathèque française.

Les «Repères documentaires» proposent une bibliographie, des fiches bio-filmographiques des personnalités marquantes d'Albatros, une sélection de sites web et une chronologie mettant en perspective le cinéma russe autour de la révolution de 1917.

- *Story-board de cinéma: des esquisses pour un film*

L'univers du story-board exploré à travers une sélection de dessins, de photos, d'archives, d'extraits de films et d'interviews issus des collections de la Cinémathèque française.

MAN HUNT et MOONFLEET de Fritz Lang, duel au soleil de King Vidor, PEUR SUR LA VILLE de Henri Verneuil, LA REINE MARGOT de Patrice Chéreau, LES FAVORIS DE LA LUNE d'Otar Iosseliani...

Autour de 'extraits de story-boards de ces films, l'exposition 'Gros plans sur des tournages à risques' montre le rôle majeur du story-board dans la préparation artistique, technique et économique des films à la fois outil de la préparation et support de communication pour l'équipe du film. Associés

aux dessins de story-boards, les documents de travail, interviews et les extraits de films exposés permettent de comprendre le document à la fois dans sa dimension artistique et technique.

'Panorama sur le story-board' propose de découvrir la définition, les formes, l'histoire et les différentes missions du story-board à travers une sélection inédite de documents.

'Les repères documentaires' proposent une découverte du métier à travers des textes et des documents des story-boarders Maxime Rebière et David Russell, des biographies-filmographies de grands noms du métier. Une bibliographie, une webographie, un glossaire et un index des story-boards conservés à la Cinémathèque française complètent cette rubrique.

- *Affiches françaises du film noir américain*

En 1946, le public français découvre les films américains produits pendant la Deuxième Guerre Mondiale. Très vite, la critique française va désigner une partie de ces œuvres sous le vocable de films noirs.

La partie Exposition du site montre à travers une sélection d'affiches françaises issues des collections de la Bibliothèque du Film, du Centre national du cinéma, de la Cinémathèque Française et de la Bibliothèque Nationale de France (Département des Estampes et de la Photographie) comment les affichistes utilisent des icônes typiques des films noirs américains comme accroches visuelles pour promouvoir et faire vendre les films qui arrivent sur les écrans français à partir de 1946.

Les cinq rubriques de l'Exposition présentent à travers des analyses iconographiques détaillées cinq de ces icônes: la ville américaine associée au crime; le justicier représentant de la loi, chargé de rétablir l'ordre social; la femme à l'origine du désordre, belle et dangereuse; le couple d'amants fugitifs unis face au danger; la figure du trio, unissant dans une relation triangulaire un couple jeune et un homme plus âgé.

La partie En savoir plus sur l'affiche revient sur le circuit de distribution des affiches en France dans les années quarante et cinquante, sur les procédés techniques employés (offset et lithographie), et sur les caractéristiques du travail de l'affichiste.

Les Repères documentaires proposent une filmographie du film noir américain entre 1940 et 1959, ainsi qu'une bibliographie complète sur le sujet.

- *LOLA MONTÈS*

L'exposition retrace les origines du film d'Ophuls, depuis le personnage historique et ses adaptations au cinéma jusqu'au tournage en 3 langues, en passant par le projet en préparation, l'écriture de ce film d'auteur aux allures de superproduction, ses versions mutilées...

- *Le cinéma expressionniste allemand*

Un site qui vous propose une synthèse historique de la notion de cinéma expressionniste allemand. L'exposition virtuelle est accompagnée de repères documentaires.

- *Le métier de scripte*

Toute la mémoire du film, Sylvette Baudrot. A travers des documents originaux issus du fonds Sylvette Baudrot, l'exposition sort de l'ombre un métier essentiel à la conception d'un film et retrace le riche parcours de cette scripte.

- *Le néoréalisme italien*

A travers une sélection de photos, d'archives et d'affiches et de films, explorez le cinéma néo-réaliste italien, son histoire, ses oeuvres majeures et l'influence qu'elles ont exercé.

- *Le cinéma à quatre mains*

Les films écrits par François Truffaut et Jean Gruault. L'exposition virtuelle propose un parcours dans les arcanes de l'écriture des scénarios du duo à l'aide d'archives et de photos de leurs films.

- *Rossellini: une passion didactique*

Comprendre les aspects didactiques de l'œuvre audiovisuelle de Rossellini à travers une analyse de Michèle Lagny, universitaire, historienne et spécialiste du néoréalisme. Une exposition accompagnée de zooms thématiques et de repères documentaires.

### ***temporary exhibition***

- *Jean Cocteau et le cinématographe* (October 2, 2013-August 3, 2014)

L'exposition, au Musée du Cinéma, est l'occasion de montrer des fonds exceptionnels collectés par la Cinémathèque française et grâce à la générosité de donateurs. Elle dévoile affiches, scénarios, correspondances, ouvrages précieux, dessins, photographies de plateau et de tournage, ou encore des costumes et objets, dont le célèbre costume d'homme-cheval imaginé par Cocteau pour *Le Testament d'Orphée* et la robe dessinée par Marcel Escoffier pour *LA BELLE ET LA BÊTE*.

Les collections témoignent aussi des activités de critique de Cocteau, et de son implication dans diverses manifestations d'importance, notamment le Festival de Cannes dont il fut à plusieurs reprises Président du jury avant d'en être nommé Président d'honneur.

Événement à l'occasion du cinquantenaire de la mort de Jean Cocteau, avec le soutien du Comité Cocteau et de la Fondation Pierre Bergé-Yves Saint Laurent

- *Amos Gitai, architecte de la mémoire* (February 26 –July 6, 2014)

Commissariat: Matthieu Orléan

L'exposition sera présentée à Lausanne à l'automne 2014 et à Bruxelles au printemps 2015

Le cinéaste israélien Amos Gitai a fait don en 2007 de ses archives à La Cinémathèque française. Classées, ces archives volumineuses retracent avec précision ses quarante années de création. Une de leurs spécificités est la richesse de la documentation mise au service de chaque projet, qu'il soit documentaire ou fiction. Mais aussi la difficulté paradoxale à identifier la place du je: plutôt un autoportrait en creux, déformé, tels les énigmatiques dessins qu'il réalise en convalescence, après le crash d'hélicoptère où il faillit mourir.

1973. La guerre de Kippour vient de commencer, comme un coup de tonnerre, et le jeune Gitai, étudiant en architecture à l'Université du Technion à Haïfa, est affecté à une unité médicale sur le plateau du Golan. Il sera gravement blessé dans une attaque des forces spéciales syriennes. Du trauma surgit une expression artistique spontanée: de retour à la vie civile, Gitai dessine puis monte les images Super 8 qu'il a filmées sur le front. C'est au cinéma qu'il va ensuite se consacrer, abandonnant définitivement l'architecture dès la fin des années 70. Mais il faudra attendre *KIPPOUR, SOUVENIRS DE GUERRE* (1997) et *KIPPOUR* (2000), pour que Gitai vienne se confronter à ce choc intime. Dans ce dernier, un acteur joue son rôle. Ou plutôt un moi imaginaire qui ne porte plus son nom mais celui de son père (Weinraub). Avec des partis pris de réalisation anti-héroïques, *KIPPOUR* transgresse les codes du film de guerre. «Fais confiance à ta propre expérience. Ce que tu as vécu sur le front ne peut engendrer que des scènes justes», lui avait soufflé son ami, le cinéaste américain Samuel Fuller, vétéran de la Seconde Guerre mondiale.

Amos Gitai est un cinéaste engagé dont les films interrogent sans cesse l'identité et les paradoxes d'Israël. «Jusqu'à quand durera ce cycle infernal? De l'opresseur et de l'opprimé. Jusqu'à quand cette folie?» chante une voix féminine pendant le générique de *FREE ZONE*. Le conflit israélo-palestinien n'est jamais absent de son cinéma, sans en être l'horizon indépassable. Tout n'est pas conflit. Tout n'est pas réconciliation non plus. Israël est palimpseste (*HOUSE*), puzzle (*DÉSENGAGEMENT*), bordel (*TERRE PROMISE*), ou attachante mosaïque (*ALILA*). Le pays n'est jamais filmé comme une entité homogène (*ÉTAT-NATION OU ENNEMI À ABATTRE*), mais plutôt comme un espace de recherche et de contradiction. Un espace stimulant et instable où les utopies sont en danger. Où l'amour n'est pas un socle mais pure énergie sexuelle sur fond de stérilité pathologique (*YOM YOM, DEVARIM, KADOSH*), caractéristique d'une société déracinée qui ne parvient pas à se souvenir des paroles simples du cultivateur palestinien de

JOURNAL DE CAMPAGNE (1982) : «La sueur de mon père est mêlée à cette terre. Je sens l'odeur de mes origines.»

Architecte de formation, Gitai a gardé de cet enseignement une aptitude à faire d'un territoire l'état des lieux. Il est un topographe du sensible. Ses histoires prennent place dans des sites transitoires et authentiques, que le réalisateur repère lui-même: no man's lands, bidonvilles, ruines, frontières. Emblématique en ce sens est FREE ZONE (2005), situé sur la brèche entre Israël et le monde arabe: film-voyage qui mène le spectateur de Jérusalem vers une zone de non-droit et de trafics, dans les limbes territoriaux du Moyen-Orient.

A deux moments décisifs de son existence, Amos Gitai fit le choix de l'exil. Un exil de jeunesse en Californie, à l'Université de Berkeley (1975-1977), où il entreprend des études d'architecture. Puis un exil nécessaire à Paris (1983-1993), au moment où ses rapports se tendent avec la censure israélienne qui fustige ses premiers documentaires, tels HOUSE et JOURNAL DE CAMPAGNE. Deux exils inspirants, qui rebattent les cartes de ses convictions et de ses désirs, sans pour autant faire de Gitai un nomade apatride. Car son centre de gravité reste profondément moyen-oriental. BERLIN JÉRUSALEM (1989), qui raconte l'immigration de pionniers juifs en Palestine dans les années 30, est fortement imprégné de culture allemande: à la fois ancienne (les références aux peintures de Grosz) et moderne (les créations chorégraphique de Pina Bausch et musicale de Markus Stockhausen qui inspirent Gitai, en quête de rencontres artistiques internationales). En filmant sur tous les continents, Gitai a découvert les failles d'un monde prisonnier, comme Israël, de ses contradictions: la bureaucratie soviétique (LE JARDIN PÉTRIFIÉ), l'immigration en France (GOLEM, L'ESPRIT DE L'EXIL), l'antisémitisme en Allemagne (DANS LA VALLÉE DE LA WUPPER), le capitalisme américain (ANANAS), la prostitution en Asie du Sud-Est (BANGKOK BAHREIN). Dans ce dernier, la place des femmes est capitale, comme elle l'est d'ailleurs dans toute l'œuvre de Gitai: elle est pour l'homme-cinéaste le plus émouvant des exils intérieurs. Très ancré dans l'histoire contemporaine, le cinéma d'Amos Gitai n'en est pas moins un questionnement sur les mythes fondateurs de la culture israélienne qu'il étaye et subvertit à la fois. Dans ses films, il est courant que les personnages usent pour s'exprimer d'un langage intemporel. Comme plongés dans un état second, presque convulsif, ils se détachent des mots du quotidien pour glisser vers une dimension plus lyrique: leur vie devient destin (KEDMA).

La prédilection de Gitai pour la poésie l'amène à adapter à la lettre des textes bibliques, dans un style que tout oppose aux machines spectaculaires d'Hollywood. Pour ESTHER, son premier long métrage de fiction (1985), Gitai décide de tourner dans la vallée pauvre de Wadi Salib près de Haïfa. Il y met en place un dispositif minimaliste, centré sur des symétries de couleurs et de sons, qui font du film une

merveille d'arte povera. Gitai est parti du texte original, même si, in fine, ESTHER a un sous-texte contemporain, et métaphorise les rapports entre Israéliens et Palestiniens. Récemment, dans CARMEL (2009), Gitai a librement adapté *la guerre des juifs* de Flavius Josèphe, récit de la prise de Jérusalem par l'empire romain en l'an 70. Au-delà de l'épopée historique, Gitai remotive des mythes personnels (la guerre de Kippour) et autorise par là même l'entrée dans le champ cinématographique de ses parents, Efratia et Munio. Jamais aucun film de Gitai n'aura à ce point mêlé réalité et fantasme, inventant une mise en scène faite de superpositions d'images qui soulignent les tensions affectives de la mémoire. Comme le disent les vers de *l'Ecclésiaste* maintes fois cités dans son cinéma : «Un temps pour chercher et un temps pour perdre ; un temps pour garder et un temps pour jeter; un temps pour déchirer et un temps pour coudre.» *Matthieu Orléan*

### **retrospective**

#### • *Les enfants des villes* (December 11, 2013–February 23, 2014)

Vivre en ville est une aventure quotidienne. Tout y paraît immense et sans limite. Que ce soit à Porto, Paris, New-York, Pékin, Tokyo ou encore à Londres, ces villes du monde sont le théâtre de toutes les péripéties des enfants. Des enfants qui errent dans les rues (HUGO CABRET, LE VOLEUR DE BICYCLETTE) en passant par ceux pour qui la ville n'est qu'un grand terrain de jeu (À COR ET À CRI, KATIA ET LE CROCODILE), leur regard nous sert de guide. C'est la parution toute récente d'un livre consacré à ANIKI-BOBO, le film de Manoel de Oliveira (Editions Chandeigne), qui nous a donné envie de partir à la rencontre des enfants des villes.

Program of films February 2014:

Ciné-concert : LE GOSSE DES RUES (A BOY OF THE STREETS) (February 2)

Charles J. Hunt | Etats-Unis - 1927 | 75' | avec Johnny Walker, Mickey Bennett, Henry Sedley

Johnny, le perceur de coffre, veut tenter un coup qui permettra à son jeune acolyte de sortir rapidement de la misère. Mais ce petit frère est renversé par une voiture et se retrouve sous la protection de la riche femme que Johnny voulait dévaliser?

OLIVER TWIST (February 12)

David Lean | Grande-Bretagne | 1947 | 110' | d'après le roman "Oliver Twist" de Charles Dickens | avec Alec Guinness, Diana Dors, John Howard Davies, Robert Newton

Dans les rues de Londres, Oliver recherche désespérément sa famille. Il est «recueilli» par l'abominable Fangin qui dirige une bande de jeunes voleurs. Mais c'est parfois quand on s'y attend le moins que le bonheur survient.

LE VOLEUR DE BICYCLETTE (LADRI DI BICICLETTA) (February 16)

Vittorio De Sica | Italie | 1947 | 85' | d'après le roman *Ladri di biciclette* de Luigi Bartolini | avec Lamberto Maggiorani, Enzo Stajola, Lianella Carell

Alors qu'il vient enfin de trouver un emploi de colleur d'affiches, Antonio Ricci se fait voler son instrument de travail : sa bicyclette. Toute une journée, il erre dans Rome à la recherche du vélo et du voleur, sous l'oeil inquiet de Bruno, son petit garçon.

LE PETIT FUGITIF (LITTLE FUGITIVE) (February 19)

Morris Engel, Ray Ashley, Raymond Abrashkin, Ruth Orkin | Etats-Unis | 1953 | 80' | avec Richie Andrusco, Ricky Brewster, Winifred Cushing

Suite à une mauvaise blague orchestrée par son grand frère, le petit Joey, sept ans, se sauve de chez lui et tente d'échapper à la police. Sa cavale l'entraîne dans la fête foraine de Coney Island, un quartier de New York.

• *Erographie* (December 13, 2013 – February 14, 2014)

Au contraire de son usuel antonyme, «pornographie», le beau terme d'«erographie» ne figure pas dans le Thesaurus de la langue française.

Program of films in February 2014:

*Ronald Lethem 1* (February 14)

101'

En présence de Roland Lethem

LA BALLADE DES AMANTS MAUDITS

Belgique | /1966 | 11' | 16MM

Suivi de

COMME LE TEMPS PAXE VITE

Belgique | 1974 | 10' | 16MM

Suivi de

LA FÉE SANGUINAIRE

Belgique | | 1968 | 24' | 16MM

Suivi de

GOURMANDISES

Belgique | 2004 | 9' | 35MM

Suivi de

LE SEXE ENRAGÉE

Belgique | 1969 | 20' | 16MM

Suivi de

LES SOUFFRANCES D'UN ŒUF MEURTRI

Belgique | 1967 | 14' | DVD

Suivi de

LE VICE AT LA VERTUE

Belgique | 1973 | 2' | 16MM

Suivi de

LE PETIT BONHOMME VERT

Belgique | 2013 | 11' | DCP

*Roland Lethem 2* (February 14)

80'

En présence de Roland Lethem

BANDE DE CONS!

Belgique | 1970 | 80' | 16MM

• *Henry Hathaway* (January 8–February 23, 2014)

Le modèle du grand classique hollywoodien, solide et versatile. Henry Hathaway a débuté en réalisant des petits westerns de série B pour la Paramount au début des années 1930. Il devient, plus tard, un spécialiste des récits d'aventure, avec un sens inouï de l'épopée tout autant que de la violence pure. Il réalise d'après films noirs dans l'immédiat après-guerre (*KISS OF DEATH*, *L'IMPASSE TRAGIQUE*) et des westerns d'une sèche brutalité (*L'ATTAQUE DE LA MALLE-POSTE*, *LE JARDIN DU DIABLE*). Il suivra l'évolution du cinéma hollywoodien jusqu'à inscrire, dans certains de ses derniers films, une forme de mélancolie crépusculaire (*LE DERNIER SAFARI*).

En partenariat média avec TCM et France Culture

Program of films February 2014:

*LA GLORIEUSE AVENTURE* (*THE REAL GLORY*) (February 1, 10)

Etats-Unis | 1939 | 96' | avec Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford

En 1906, un petit détachement de soldats américains est laissé aux Philippines pour défendre la population menacée par des rebelles.

*COURRIER DIPLOMATIQUE* (*DIPLOMATIC COURIER*) (February 1, 15)

Etats-Unis | 1951 | 97' | avec Tyrone Power, Patricia Neal, Lee Marvin, Karl Malden

Pendant la Guerre Froide, un émissaire diplomatique du gouvernement américain se retrouve impliqué dans une histoire d'espionnage alors qu'il est envoyé à Trieste.

NEVADA SMITH (February 1, 17)

Etats-Unis | 1965 | 128' | avec Steve McQueen, Karl Malden, Martin Landau

Fils d'un chercheur d'or et d'une Indienne, Max Sand se promet de les venger lorsqu'il découvre leurs corps sauvagement mutilés.

LE GRAND SAM (NORTH TO ALASKA) (February 2, 14)

Etats-Unis - | 1960 | 122' | Avec John Wayne, Stewart Granger, Capucine

Deux chercheurs d'or tombent amoureux de la même femme, une entraîneuse rencontrée dans un bar.

LA PAGODE EN FLAMME (CHINA GIRL) (February 2, 23)

Etats-Unis | 1943 | 95' | avec Gene Tierney, George Montgomery, Victor McLaglen

Un reporter américain décide de rester en Chine pour aider un docteur et sa fille à construire une école sous les bombardements japonais.

LA ROSE NOIRE (THE BLACK ROSE) (February 3, 20)

Etats-Unis, Grande-Bretagne | 1949 | 120' | avec Orson Welles, Tyrone Power, Cécile Aubry

A l'époque des Croisades, un jeune Anglais fuit son pays et se rend à la cour de Kubla Khan.

CENT DOLLARS POUR UN SHÉRIF (TRUE GRIT) (February 6, 22)

Etats-Unis | 1968 | 128' | D'après Charles Portis | avec John Wayne, Dennis Hopper, Robert Duvall, Kim Darby

Avec deux compagnons insolites recrutés sur le tas, une jeune fille se prépare à venger la mort de son père.

LES TROIS LANCIERS DU BENGAL (THE LIVES OF A BENGAL LANCER) (February 7, 14, 22)

Etats-Unis | 1934 | 110' | avec Gary Cooper, Franchot Tone, Akim Tamiroff

Au XVIIIe siècle, trois compagnons d'armes d'un régiment britannique participent à la guerre qui sévit au nord-ouest de l'Inde.

- En remplacement du film initialement programmé dont la copie est indisponible

LA CONQUÊTE DE L'OUEST (HOW THE WEST WAS WON) (February 9, 17)

George Marshall, Henry Hathaway, John Ford | Etats-Unis | 1961 | 155' | avec Spencer Tracy, Gregory Peck, John Wayne, Carroll Baker, Henry Fonda, Debbie Reynolds, James Stewart

Différents récits rendent compte de la conquête de l'Ouest: une famille de pionniers repousse la Frontière, la guerre de Sécession fait rage, un chemin de fer se construit.

• *Caroline Champetier* (February 5-23, 2014)

Après une formation à l'IDHEC, elle intègre l'équipe du directeur de la photographie William Lubtschansky, avec qui elle travaillera neuf ans. Elle débute avec Jean-Luc Godard en 1987 (SOIGNE TA DROITE). Elle sera fréquemment demandée par de nombreux cinéastes comme Jacques Doillon, Philippe Garrel, Benoit Jacquot, Xavier Beauvois.

En partenariat avec L'Autre Ciné-Club avec le soutien de Agnès B.

Program of films February 2014:

N' OUBLIE PAS QUE TU VAS MOURIR (February 5)

Xavier Beauvois | France, 1994 | 118' | avec Xavier Beauvois, Chiara Mastroianni, Roschdy Zem

Un jeune étudiant en histoire de l'art apprend lors des trois jours avant son incorporation pour l'armée qu'il est séropositif. Pour lui, tout bascule...

HOLY MOTORS + Leçon de cinéma "Caroline Champetier/Engagements"

avec Denis Lavant, Edith Scob, Eva Mendes, Michel Piccoli

De l'aube à la nuit, quelques heures dans dans l'existence de Monsieur Oscar, un être qui voyage de vie en vie et de rôle en rôle.

[**event**] A la suite de la projection, Leçon de cinéma avec Caroline Champetier

LE VENT DE LA NUIT (February 7)

Philippe Garrel | France - Italie, 1998 | 95' | avec Catherine Deneuve, Daniel Duval, Xavier Beauvois

Paul, sculpteur, est l'amant d'Hélène, une femme mariée, plus âgée que lui. Parti à Naples pour une exposition, il y rencontre Serge, un homme désenchanté, marqué par son passé de militant, qui l'emmène dans un voyage en Allemagne et en Italie au volant de sa Porsche rouge.

TOUTE UNE NUIT (February 7)

Chantal Akerman | Belgique – France, 1981 | 89' | avec Angelo Abazoglou, Frank Aendenboom, Natalia Akerman

Dans une ville, par une nuit d'été orageuse, hommes, femmes et enfants se laissent emporter par l'excès de leurs sentiments.

YVES SAINT-LAURENT, 5 AVENUE MARCEAU (February 7)

David Teboul | France, 2002 | 85'

Pour les 4 ans de la maison Yves Saint-Laurent, David Teboul retrace une saison complète de la vie de la maison de haute couture: les ateliers attendent les décisions du créateur; Yves Saint-Laurent hésite et consulte.

LA SENTINELLE (February 8)

Arnaud Desplechin | France, 1991 | 139' | avec Emmanuel Salinger, Thibault de Montalembert, Jean-Louis Richard, Valérie Dréville, Marianne Denicourt

Matthias découvre dans sa valise une tête humaine réduite à la manière des Indiens Jivaros. Il ne pense qu'à cette tête, tente de percer son mystère et s'isole totalement du monde...

SOIGNE TA DROITE (February 8)

Jean-Luc Godard | France – Suisse, 1987 | 81' | avec Jean-Luc Godard, Jacques Villeret, François Périer, Jane Birkin, Dominique Lavanant, les Rita Mitsouko

Un cinéaste qui a connu des jours meilleurs se voit réduit à réaliser un film pour un commanditaire indécis.

LA BANDE DES QUATRES (February 9)

Jacques Rivette | France – Suisse, 1987 | 160' | avec Bulle Ogier, Benoît Régent, Laurence Côté

Anna, Joyce, Claude, Lucia sont quatre élèves du court d'art dramatique de Constance Dumas qui vivent ensemble dans un pavillon de banlieue. Un homme va bientôt faire basculer l'harmonie qui règne entre elles.

CET AMOUR-LÀ (February 10)

Josée Dayan | France, 2000 | 100' | d'après le roman de Yann Andréa | avec Jeanne Moreau, Aymeric Demarigny  
Yann Andréa, un étudiant de province, tombe sous le charme de l'écrivain Marguerite Duras. Commence alors une correspondance épistolaire passionnée, qui débouche sur une rencontre coup de foudre, malgré la différence d'âge.

LES MAINS / LES VISAGES (February 10)

France | 47'

LES MAINS de Christophe Loizillon | France, 1996 | 20' | 35mm

Charly, René, Katiga, Zinedine et Madeleine racontent en quelques minutes l'histoire de leurs mains, filmées en plan fixe, posées sur une table qui leur est familière.

suivi de

LES VISAGES de Christophe Loizillon | France, 2003 | 27' | 35mm

Après les mains de ses amis et les pieds d'inconnus, le cinéaste filme les visages de certains de ses proches. Le film se compose de 9 portraits, de 9 visages. Ces visages ne parlent pas. Ils pensent, ils pensent à leur vie.

HANNAH ARENDT (February 12)

Margarethe Trotta | Allemagne – France – Israël – Luxembourg, 2011 | 113' | avec Barbara Sukowa, Axel Milberg, Janet McTeer

En 1961, la philosophe juive allemande Hannah Arendt est envoyée à Jérusalem par le *New Yorker* pour couvrir le procès d'Adolf Eichmann, responsable de la déportation de millions de juifs. Les articles qu'elle publie et sa théorie de la banalité du mal déclenchent une controverse sans précédent.

SOBIBOR, 14 OCTOBRE 1943, 16 HEURES (February 12)

Claude Lanzmann | France, 2000 | 95'

SOBIBOR, 14 OCTOBRE 1943, 16 HEURES: lieu, heure, jour, mois et année de la seule révolte réussie d'un camp d'extermination nazie en Pologne. 365 prisonniers parvinrent à s'évader, mais seuls 47 d'entre eux survécurent aux atrocités de la guerre.

DES HOMMES ET DES DIEUX (February 14)

Xavier Beauvois | France, 2009 | 120' | avec Lambert Wilson, Michael Lonsdale, Olivier Rabourdin, Philippe Laudenbach, Olivier Perrier

Dans les années 1990, un monastère des montagnes algériennes où vivent huit moines dédiés à la prière et aux tâches de leur communauté. Pendant la guerrilla et malgré les menaces terroristes qui pèsent sur eux, les hommes de foi choisissent de rester.

LE PETIT LIEUTENANT (February 14)

Xavier Beauvois | France, 2004 | 110' | avec Nathalie Baye, Jalil Lespert, Roschdy Zem, Antoine Chappey

Jeune lieutenant de police formé en province, Antoine est affecté dans un commissariat parisien. Il travaille sous la direction du Commandant Vaudieu, séduisante quinquagénaire revenue aux affaires après avoir traversé un drame familial.

HÉLAS POUR MOI (February 15)

Jean-Luc Godard | France, 1992 | 95' | avec Gérard Depardieu, Laurence Masliah, Bernard Verley

A travers un texte de Léopardi, réflexion sur l'amour, le divin et la création.

MARÉE HAUTE / À TOUT DE SUITE (February 15)

France | 112'

MARÉE HAUTE de Caroline Champetier | France, 1998 | 17' | 35mm | avec Sylvie Testud, Louis-Do de Lencquesaing

Elle a travaillé tout l'été dans un petit restaurant sur une plage normande. C'est la fin de la saison, pour l'amour aussi. Il l'a plaquée, en tout cas ça y ressemble, il y a de quoi parler toute seule, d'autant qu'il n'y a plus grand monde...

suive de

A TOUT DE SUITE du Benoît Jacquot | France, 2004 | 95' | 35mm | avec Isild Le Besco, Ouassini Embarek, Nicolas Duvauchelle

Une jeune fille s'échappe de son quotidien petit-bourgeois pour suivre en cavale l'homme qu'elle aime, un voyou de Belleville impliqué dans un vol à main armée qui a mal tourné.

PONETTE (February 15)

Jacques Doillon | France, 1997 | 95' | avec Victoire Tivisol, Delphine Schlitz, Matiaz Bureau Caton, Marie Trintignant

Ponette a 4 ans lorsque sa mère meurt accidentellement. Confiée à sa tante, la fillette ne supporte pas cette disparition. Elle continue obstinément de s'adresser à elle, convaincue qu'elle reviendra un jour.

LE SOMMEIL D'ADRIEN / UNE FILLE SEULE (February 15)

France, 114'

LE SOMMEIL D'ADRIEN de Caroline Champetier | France, 1992 | 24' | 35mm | avec Bulle Ogier, Marie Rivière

Marie vit avec sa fille dans un grand appartement en instance de vente. Pour quelques centaines de francs elle décide de louer une chambre à un étudiant, Adrien...

suivi de

UNE FILLE SEULE de Benoît Jacquot | France, 1995 | 90' | 35mm | avec Virginie Ledoyen, Benoît Magimel, Dominique Valadié

Un matin très tôt, une jeune femme se dispute avec son ami dans un café, lui apprend qu'elle est enceinte, puis part prendre son service dans un hôtel à proximité de Saint-Lazare, lui donnant rendez-vous une heure plus tard.

À L'EST DE MOI (February 16)

Bojena Horackova | France, 2006 | 85' | avec Patricia Chrásková, Laetitia Spigarelli, Carole Deffit

2008, une femme traverse en train les ex-pays de l'Est, elle parle avec les gens qu'elle rencontre, au gré des gares et des paysages enneigés, et des bribes de son passé résurgissent.

EN AVOIR (OU PAS) (February 16)

Laetitia Masson | France, 1995 | 90' | avec Sandrine Kiberlain, Arnaud Giovaninetti, Roschdy Zem

Boulogne sur Mer. Suite à son licenciement, Alice, 26 ans, manutentionnaire dans une usine de poissons, décide de changer de vie. Elle quitte le garçon avec qui vivait, prend sa valise et s'enfuit.

SPORT DE FILLES (February 16)

Patricia Mazuy | Allemagne – France, 2010 | 101' | avec Marina Hands, Josiane Balasko, Bruno Ganz

Gracieuse, cavalière surdouée, claque la porte de l'élevage qui l'employait et rentre comme palefrenière dans le haras de dressage proche de la ferme de son père. La propriétaire, Joséphine de Silène, y exploite d'une main de fer la renommée internationale d'entraîneur allemand, Franz Mann.

VILLA AMALIA (February 16)

Benoît Jacquot | France, 2008 | 91' | avec Isabelle Huppert, Jean-Hugues Anglade, Xavier Beauvois

Une musicienne décide de tout quitter – maison, compagnon, travail – et de réinventer son rapport au monde dans le sud de l'Italie dans la Villa Amalia.

BERTHE MORISOT (February 17)

Caroline Champetier | France, 2012 | 100' | avec Bérangère Bonvoisin, Alice Butaud

En 1865, Berthe Morisot n'a que 25 ans, et des idées bien arrêtées sur son avenir. Elle ne souhaite nullement suivre la volonté de ses parents, qui ne pense qu'à lui forger un destin convenable.

LA FILLE DE QUINZE ANS (February 19)

Jacques Doillon | France, 1988 | 100' | avec Judith Godrèche, Melvil Poupaud, Jacques Doillon

Juliette, quinze ans, est amoureux de Thomas, quatorze ans. Willy, le père de Thomas, après une longue absence, décide d’emmener son fils en vacances à Ibiza. Pour Thomas, pas question de partir sans Juliette.

#### UN COUPLE PARFAIT (February 19)

Nobuhiro Suwa | France – Japon, 2004 | 104’ | avec Valéria Bruno-Tedeschi, Bruno Todeschini, Nathalie Boutefeu  
Après plusieurs années de vie commune à l’étranger, Nicolas et Marie sont sur le point de divorcer. Ils décident pourtant de se rendre ensemble à la cérémonie de mariage d’un de leurs amis, en France. Dès leur arrivée, ils annoncent la nouvelle de leur rupture.

#### CARMEN (February 21)

Jean-Pierre Limosin | France, 2005 | 100’ | avec James Thierrée, Natacha Régnier

CARMEN évoque l’histoire d’un singe bonobo, qui s’échappe d’un institut de langues et se réfugie par hasard chez Mercier, qui est sur le point de devenir père et postule pour un premier emploi, il accueille le singe à contre-cœur chez lui, mais sa femme se lie vite d’amitié avec le nouveau venu.

#### ALICE ET MARTIN (February 22)

André Téchiné | Espagne – France, 1997 | 123’ | avec Juliette Binoche, Alexis Loret, Carmen Mauric, Mathieu Amalric

Martin fuit la maison familiale pour se réfugier chez son frère Benjamin qui vit avec Alice. Très vite, Martin tombe amoureux de la jeune femme.

#### J’ENTENDS PLUS LA GUITARE (February 22)

Philippe Garrel | France, 1991 | 98’ | avec Benoît Régent, Johanna ter Steege, Yann Collette, Mireille Perrier

Gérard aime Marianne et cet amour est le sens de sa vie. Un jour, Marianne part avec un autre homme. Gérard rencontre Linda, Aline puis Adrienne mais Marianne est toujours là.

#### NETTOYAGE À SEC (February 22)

Anne Fontaine | France, 1997 | 97 | avec Miou-Miou, Charles Berling, Stanislas Merhar, Mathilde Seigner

Un groupe de copains, tous commerçants dans la même rue, se retrouve un soir dans une boîte de nuit. Parmi eux, Jean-Marie et son épouse Nicole, en couple depuis quinze ans, propriétaires d’un pressing du centre-ville. Loïc fait un numéro de travestie avec sa sœur. Alors va bientôt commencer pour Nicole et Jean-Marie une nouvelle vie, entre nettoyage de jour et dérapages de nuit.

#### L’AVOCAT DE LA TERREUR (February 23)

Barbet Schroeder | France, 2006 | 135’

Barbet Schroeder mène l’enquête pour élucider le ‘mystère’ de cet avocat énigmatique, mort en 2013.

#### MERDE / H STORY (February 23)

France, Japon, 150’

MERDE de Leos Carax | France – Japon, 2007 | 38' | 35mm | Avec Denis Lavant, Jean-François Baimet, Renji Ishibashi

Une ignoble créature sème la panique et la mort ans les rues de Tokyo. L'armée finit par la capturer. Il s'agit d'un homme d'une civilisation inconnue, qui se fait appeler Merde.

suivi de

H STORY de Nobuhiro Suwa | Japon, 2000 | 112' | 35mm | avec Béatrice Dalle, Kou Machida

Nobuhiro Suwa souhaite réaliser le remake de HIROSHIMA MON AMOUR. Il fait venir au Japon une actrice française, Béatrice. Le scénariste souhaite être le plus fidèle possible au texte du manuscrit de Marguerite Duras. Les acteurs doivent réciter leur texte. Mais Béatrice est contre le fait de coller au texte et Suwa commence à douter de lui-même pour la réalisation de ce film.

• *Amos Gitai* (February 26–April 6, 2014)

Amos Gitai commence par réaliser des documentaires après avoir participé à la guerre du Kippour. Il entreprend une description critique de la société et de l'histoire d'Israël. Il poursuivra ce travail analytique dans des films de fictions. Le souffle de l'histoire, la lucidité de l'observateur engagé se mêlent à une approche inspirée des théories de Brecht.

Program of films in February 2014:

TERRE PROMISE (PROMISED LAND) (February 9)

France, Israël | 2003 | 90' | avec Rosamund Pike, Diana Bespechni, Hanna Schygulla, Anne Parillaud

Une nuit, dans le désert du Sinaï. Des bédouins se réchauffent autour d'un feu: ils convoient un groupe de femmes venues de l'Est de l'Europe. Le lendemain, ils passeront clandestinement la frontière pour organiser leur vente à un réseau de prostitution.

Dimanche 9 Février 2014 - 17h00 – Salle Georges Franju - VOSTF - 35mm, film présenté par Caroline Champetier [N.B. This screening overlaps with the retrospective of director of photography Caroline Champetier—see above]

ANA ARABIA (February 26)

Israël | 2013 | 85' | avec Yuval Scharf, Yussef Abu-Warda, Sarah Adler, Assi Levy

Filmé en un seul plan-séquence, Ana Arabia capte un moment de la vie d'une petite communauté de réprouvés, juifs et arabes, qui cohabitent dans une enclave oubliée à la frontière entre Jaffa et Bat Yam, en Israël. Un jour, Yael, une jeune journaliste, leur rend visite.

Avant-première. Ouverture de la rétrospective en présence d'Amos Gitai

LULLABY TO MY FATHER (February 27)

France, Israël, Suisse | 2012 | 87' | avec Yaël Abecassis, Theo Ballmer; avec les voix de Jeanne Moreau, Hanna Schygulla

Amos Gitai raconte l'histoire de son père, Munio Weinraub, qui étudia à l'école de design et d'architecture du Bauhaus à Dessau jusqu'à sa fermeture sur ordre d'Hitler en 1933. En mai 1933, Munio Weinraub fut accusé de "trahison contre le peuple allemand" et envoyé en prison, avant d'être expulsé d'Allemagne. Le film retrace son parcours de Pologne jusqu'en Palestine, en passant par l'Allemagne et la Suisse.

PLUS TARD, TU COMPRENDRAS (February 27)

Allemagne, France, Israël | 2007 | 88' | d'après le roman de Jérôme Clément | avec Jeanne Moreau, Hippolyte Girardot, Emmanuelle Devos, Daniel Duval

Victor, dont la famille est juive, découvre que sa mère a gardé le silence sur la déportation d'une partie de sa famille. Il tente de l'interroger sur ses origines.

MÉTAMORPHOSE D'UNE MÉLODIE (February 27)

France | 1992 | 90' | d'après Flavius Josèphe | avec Hanna Schygulla, Enrico Lo Verso, Jerome Koenig, Oprah Shemesh

Une performance théâtrale donnée à Gibellina (Sicile) en juillet 1992. Textes : Flavius Josèphe (*La guerre des juifs*), Les Manuscrits de la mer Morte

En 70 après J.C., Jérusalem est envahie par les Romains. Au terme de trois années de guerre, la forteresse de Massada, ultime bastion de la résistance juive, est assiégée à son tour. Hommes, femmes et enfants choisissent de se suicider plutôt que de se soumettre aux Romains.

DANS LA VALLÉE DU WUPPER (February 28)

France | 1993 | 90'

Wuppertal, en Allemagne. Lieu de naissance de la poétesse Elsa Lasker Schuler. Lieu d'un fait divers raciste et antisémite en 1992.

DÉSENGAGEMENT (February 28)

Allemagne, France, Israël, Italie | 2007 | 115' | avec Juliette Binoche, Liron Levo, Jeanne Moreau, Barbara Hendricks

Uli, officier de police israélien, se rend en France pour les obsèques de son père. Il y retrouve sa demi-soeur, Ana, qui décide de repartir en Israël avec lui, à la recherche de la fille qu'elle y a abandonnée à la naissance, vingt ans plus tôt. Uli doit y participer aux opérations de "désengagement" et du retrait militaire israélien de Gaza.

ALILA (February 28)

France, Israël | 2002 | 121' | d'après le roman *Returning lost loves* de Yehoshua Kenaz | avec Yaël Abecassis, Uri Klauzner, Hanna Laslo, Ronit Elkabetz

A Tel-Aviv, dans un quartier animé, des locataires très différents les uns des autres résident dans un immeuble où les vies se croisent. Des nouveaux venus agrandissent leur appartement sans permis, des amants se retrouvent clandestinement, un jeune homme refuse de rejoindre l'armée...

**series**

• *Cinéma de poche 2013-2014*

Une programmation de courts métrages, coups de cœur, cartes blanches, repérages et rétrospectives .

Program of films:

*Gustavo Beck* (February 20, 2014)

75'

O INVERNO DE ZELJKA (L'HIVER DE ZELJKA)

Brésil-Danemark-Croatie | 2012 | 20' | 35mm

Un voyage en train muet et en noir et blanc à travers des paysages d'hiver d'Europe de l'Est qui emmène un homme jusqu'à un village croate. Une arrivée dans la tradition cinématographique de l'avant-garde des années 20, comprenant le chemin de fer et la modernité industrielle comme un motif graphique favori, qui le ramène à un marché aux poissons et à une procession étrange, et jusqu'au domicile d'une petite famille, où les grands-parents boivent le thé, fument des cigarettes, et discutent joyeusement. L'image d'une jeune femme se consume dans le celluloid - et dans la conscience du cinéaste. (Mads Mikkelsen)

Suivi de

CASA DE SANDRO (CHEZ SANDRO)

Brésil | 2009 | 35' | VOSTF | DCP

Le film présente une connection rigoureuse entre des éléments audio et visuels et établit un univers minimaliste dans lequel les éléments picturaux et filmiques interagissent. Le cinéaste révèle successivement les différences de style entre lui-même et les gestes du peintre. (Ismail Xavier).

*Kleber Mendonça Filho* (February 20, 2014)

100'

ELECTRODOMÉSTICA

Brésil | 2006 | 22' | VOSTF | Numérique | Avec Gabriela Souza, Magdale Alves

Portrait de la classe moyenne à Recife, au Brésil. Les années 90 à 220 volts.

Suivi de

LUZ INDUSTRIAL MAGICÁ

Brésil | 2008 | 6' | VOSTF | Numérique

En référence à la compagnie de George Lucas (Industrial Light & Magic), Kleber Mendonça filme des personnes en train de filmer.

Suivi de

NOITE DE SEXTA MANHÃ DE SÁBADO

Brésil | 2007 | 15' | Numérique | Avec Pedro Sotero, Bohdana Smyrnova.

Une histoire romantique à petite échelle entre deux amoureux à deux extrémités du globe.

Suivi de

RECIFE FRIO

Brésil | 2009 | 25' | Numérique

La ville brésilienne de Recife, qui était tropicale, est maintenant froide, pluvieuse et triste, après être passée par un changement climatique étrange.

Suivi de

A MENINA DO ALGODÃO

France | 2002 | Avec Daniel Bandeira, Ediane Cristine da Silva.

La réinterprétation d'une légende urbaine qui effraya les enfants de Recife dans les années 70.

Suivi de

VINIL VERDE

Brésil | 2004 | 17' | Numérique | Avec Gabriela Souza, Verônica Alves

Mère offre à Fille un cadeau spécial : une boîte pleine de petits disques de couleur pour enfants. Fille pourra écouter les disques, à l'exception du vinyle vert.

Cette projection a lieu à l'occasion de la sortie en salles le 26 février du premier long métrage de Kleber Mendonça Filho: LES BRUITS DE RECIFE.

• *Cinéma Bis 2013-2014*

Doubles programmes de films de Série B ou Z, bizarres, fantastiques, d'horreur ou érotiques.

Program of films February 2014:

*Films noirs anglais* (February 7)

255'

SCOTLAND YARD PREND SA REVANCHE (SCOTLAND YARD TAKES ITS REVENGE)

de Gerard Glaister | Grande-Bretagne | 1963 | 119'/VF | 35mm | Avec Bernard Lee, Lindon Brook, Finlay Currie

Meredith, célèbre inspecteur de Scotland Yard, mène une double enquête à la recherche de l'assassin d'un prêteur sur gages et des diamants volés par une bande de malfaiteurs.

Suivi de

L'INDIC (THE INFORMERS)

de Ken Annakin | Grande-Bretagne | 1963 | 105' | VOSTF | 35mm | Avec Nigel Patrick, Margaret Whiting, Katherine Woodville

Le détective en charge d'une enquête sur une série de braquages de banques, sur le point d'en trouver les coupables, devient la victime d'un chantage orchestré par ceux-ci.

*C'est pas zombies, c'est des malades!* (February 21)

La peur de la contamination est une des ficelles les plus exploitées du cinéma d'épouvante. Le vampirisme est sans doute la forme qui a le plus exemplairement désigné cette crainte. D'ailleurs le mythe ne fut-il pas vu comme une représentation allégorique de la syphilis, contemporain de la grande peur des maladies sexuellement transmissibles et de la frayeur victorienne devant le brassage «insalubre» des classes? Loups-garous et zombies ont également incarné cette hantise. Il existe une sous-catégorie de films d'épouvante construits sur cette phobie en l'exploitant dans des fictions plus réalistes. C'est le cas par exemple de CONTACT MORTEL (WARNING SIGN) d'Hal Barwood. Réalisé en 1985, le film raconte comment un dispositif d'alerte, se déclenchant après une fuite intervenue au cœur d'un laboratoire spécialisé dans la recherche bactériologique, enferme une poignée de scientifiques dans un blockhaus. Une toxine se répand, transformant ceux qui sont touchés en monstres sanguinaires. Derrière le suspense, le film se veut la critique d'une science sans conscience tout autant que d'un biopouvoir ayant recours à d'inhumains principes de précaution. Hal Barwood, son auteur, a été scénariste (il a notamment écrit SUGARLAND EXPRESS de Steven Spielberg) et s'est recyclé dans les scénarios de jeux vidéo à partir des années 1990, notamment la licence Indiana Jones.

On peut dire qu'Umberto Lenzi a suivi sans états d'âme particuliers toutes les modes du cinéma populaire italien à partir du début des années 1960: péplums, western spaghetti, giallos, policiers, sexy comédies. Co-production avec l'Espagne, L'AVION DE L'APOCALYPSE s'inscrit dans la foulée du succès des films de zombies de Lucio Fulci, le film décrit les ravages commis par des mutants contaminés qui massacrent sauvagement les habitants d'une métropole. La seule originalité du film, course-poursuite dont on découvrira in fine la circularité, repose sur le fait que c'est peut-être la première fois que des «infecté» viennent se substituer aux classiques morts vivants dans le cinéma d'horreur contemporain. Mel Ferrer, en officier stratège, a dû passer deux jours sur le tournage et le héros est incarné par Hugo Stiglitz, jeune premier mexicain peu charismatique, que l'on vit récemment, lors d'une séance bis, dans deux films de René Cardona Jr. (Jean-François Rauger)

CONTACT MORTEL (WARNING SIGN)

de Hal Barwood | Etats-Unis | 1985 | 99' | VF | 35mm | Avec Sam Waterston, Kathleen Quinlan, Yaphet Kotto

Suite à un incident, un produit toxique se répand dans un centre de recherches agronomiques qui est en fait un laboratoire où sont développées des armes biologiques. Le personnel est alors enfermé dans le bâtiment confiné.

suivi de

L'AVION DE L'APOCALYPSE (INCUBO SULLA CITTÀ CONTAMINATA)

de Umberto Lenzi | Italie-Espagne | 1980 | 82' | VF | 35mm | Avec Hugo Stiglitz, Laura Trotter, Francisco Rabal, Mel Ferrer

Un avion non identifié atterrit dans un aéroport italien. Une horde de créatures sanguinaires en sort et va multiplier les scènes de carnage, dans les studios de télévision, à l'hôpital, dans une salle de sport et bientôt dans toute la ville.

• *Voir-revoir le cinéma d'aujourd'hui 2013-2014*

Projections d'oeuvres contemporaines novatrices, singulières, souvent passées trop vite dans les salles et dont l'importance justifie aisément une nouvelle occasion de les voir sur grand écran. Certaines projections sont suivies de discussions avec les réalisateurs des films .

Program of films February 2014:

ZERO DARK THIRTY (February 9)

Kathryn Bigelow Etats-Unis - 2012 - 157' Avec Jessica Chastain, Jason Clarke, Joel Edgerton

Un jeune analyste de la CIA tente de découvrir l'endroit où se cache le leader d'Al-Qaida, Oussama ben Laden.

LES LIGNES DE WELLINGTON (February 16)

Valeria Sarmiento France, Portugal - 2011 - 180' Avec Marisa Paredes, Nuno Lopes, Soraia Chaves

Septembre 1810, les troupes napoléoniennes, emmenées par le Maréchal Masséna, envahissent le Portugal. Lors de la bataille de Buçaco, Masséna est défait. Portugais et Britanniques, sous le commandement du Général Wellington, battent en retraite, espérant ainsi attirer l'ennemi à Torres Vedras, où on a fait bâtir des lignes de fortifications infranchissables.

COMME UN LION (February 23)

Samuel Collardey France - 2011 - 102' Avec Mytri Attal, Anne Coesens, Marc Barbé

Mitri, 15 ans vit dans un village au Sénégal. Comme tous les jeunes de son âge, il joue au foot en rêvant du Barça et de Chelsea. Lorsqu'un agent recruteur le repère, Mitri croit en sa chance. Mais pour partir à l'assaut des grands clubs européens, il faut payer. La famille se cotise et s'endette pour l'aider.

• *Ciné-club Jean Douchet: Regards sur le cinéma contemporain 2013-2014*

Figure majeure de la cinéphilie, Jean Douchet regarde le cinéma contemporain : SPRING BREAKERS, COSMOPOLIS, DÉMINEURS, BIUTIFUL, L'INCONNU DU LAC, CARNAGE... Parce que les films qui sortent relancent sans cesse et heureusement l'histoire d'un art toujours en cours. Parce qu'à contrario, les allers/retours entre passé et présent du cinéma éclairent les enjeux des œuvres les plus récentes et dévoilent par cette confrontation une part du mystère de leur forme. D'où viennent les images et les sons d'aujourd'hui, sinon du monde comme il va et des films qui ont précédé notre temps ?

Program of films February 2014:

TWIXT (February 6)

Francis Ford Coppola | Etats-Unis - 2010 - 89' Avec Val Kilmer, Bruce Dern, Elle Fanning, Ben Chaplin

Un écrivain, délaissé par le succès, vient dédicacer son dernier livre dans une petite ville américaine. Le shérif, fidèle lecteur de ses ouvrages, lui raconte histoire de l'assassinat d'une jeune fille survenu dans un hôtel où, autrefois, Edgar Poe s'était arrêté.

LIKE SOMEONE IN LOVE (February 13, 2014)

Abbas Kiarostami France, Japon - 2011 - 113' Avec Rin Takanashi, Tadashi Okuno, Ryo Kase, Denden

Dans une grande ville du Japon, un vieil universitaire érudit, une jeune étudiante qui vend ses charmes et un jeune homme jaloux se rencontrent. Trois destins qui vont se croiser en une seule journée décisive.

PASSION (February 20)

Brian De Palma Allemagne, France - 2012 - 100' Avec Rachel McAdams, Noomi Rapace, Karoline Herfurth

Christine dirige une grande agence de publicité; elle fascine Isabelle, son assistante, qui lui est soumise. Christine la manipule, à moins qu'entre les deux femmes un jeu pervers ne se joue.

**event**

• *"Tourne au son!": Evolutions et révolutions de la prise de son au cinéma* (February 7, 2014)

Conférence de Philippe Vandendriessche

Depuis que le cinéma a appris à parler, on n'a jamais autant crié «Silence!» sur les plateaux de tournage. C'est que le champ sonore est beaucoup plus difficile à cadrer qu'une image, et sa capture est une manœuvre où le microphone doit faire preuve d'agilité pour rester hors du cadre, pour éviter les rayons de lumière, mais sans perdre l'émotion, cristallisée dans d'infimes vibrations de l'air. Le preneur de sons réalise une savante composition entre le réel et l'idée d'un film à faire, d'une histoire à raconter, d'une émotion à susciter. L'entreprise est complexe car si l'œil peut se promener sur l'image, errer ou même s'en détourner, le son remplit l'espace, il s'insinue et se déploie dans un jeu subtil avec le temps et la

mémoire de l'auditeur. L'oreille n'a pas de paupières: la prise de son est une chose sérieuse et sa réalisation est un art. Présentation d'appareils rares.

Philippe Vandendriessche a collaboré en tant que preneur de sons à de nombreux films depuis 1980. Chargé de cours de prise de son à l'Institut des Arts de Diffusion (IAD) de Louvain-la-Neuve et au Conservatoire de Mons (ARTS2), il est aussi professeur invité à l'ESAV (Université de Toulouse–Le Mirail). Il a constitué une sonothèque qui réunit plus de 75000 sons.

## Cinémathèque québécoise, Montreal

### *virtual exhibition*

- *Face à face: Gabor Szilasi photographie le cinéma*

Dans le cadre du 40e anniversaire de la Cinémathèque en 2004, le photographe de renommée internationale Gabor Szilasi a réalisé quinze portraits de cinéastes québécois avec des appareils de leur choix provenant des collections de la Cinémathèque.

### *permanent exhibition*

- *Secrets et illusions—la magie des effets spéciaux* (since April 10, 2013)

Nouvelle exposition permanente. Entrée libre

Dès sa première présentation publique, le Cinématographe, puis le cinéma, a été associé à la notion de spectaculaire.<sup>3</sup> Tout au long de son histoire, il a déployé une multitude de mécanismes et de techniques afin d'émerveiller son public.

Mais avant même de séduire le spectateur à l'aide de divers moyens, l'image animée était déjà un objet de fascination. Qu'il s'agisse des vues des frères Lumière, des bandes d'actualités reconstituées de Thomas Edison ou des fantasmagories de George Méliès, le pouvoir photogénique de l'image réside dans cette qualité propre à la photographie de dédoubler le réel. Fixé sur pellicule, le réel est immédiatement transcendé, il acquiert de nouvelles propriétés, il est magique. Ce qui était banal devient unique, fantastique, spécial.

Les créateurs se sont rapidement saisis de ce paradoxe pour transformer le Cinématographe en cinéma. Ils ont créé un langage et des techniques puisant directement dans ce jeu entre la réalité et notre perception de celle-ci. Ils ont mis en place une nouvelle réalité purement cinématographique: changements d'échelles de plan, surimpressions, fondus, montage, arrêts de caméra, trucages... De la magie de l'image, ils ont investi le champ de la magie dans l'image.

La pratique des effets spéciaux s'inscrit directement dans la création de cette réalité proprement filmique. D'une part, elle permet aux créateurs de plier le réel à leurs exigences, besoins et contraintes; qu'ils soient d'ordre temporel, physique, géographique, spatial ou esthétique. Par exemple, il est possible de modifier la taille d'un lieu ou bien de recréer des situations dangereuses (explosions, etc.). D'autre part, elle rend possible l'impossible: la création de situations, de mondes ou de créatures qui

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<sup>3</sup> Selon le Larousse : «*qui frappe la vue, provoque l'étonnement par quelque aspect exceptionnel.*»

n'existent pas dans la réalité. C'est le cas des nombreux monstres qui peuplent les genres de la science-fiction et de l'horreur.

Mais en quoi un effet est-il spécial ? C'est une grossière évidence de dire que pour que le «spécial» existe, il doit y avoir quelque chose de banal auquel le comparer.<sup>4</sup> L'effet spécial est de l'ordre de l'illusion, du faux-semblant. Il fait partie d'un tout, le film, et ne peut exister qu'en relation avec chacune des parties de ce dernier au risque de subir la condamnation péjorative de «film à effets». Qu'il soit visible ou invisible, il est spécial puisqu'entièrement construit et factice.

C'est pourquoi l'utilisation du terme «effet spécial» pose souvent problème.<sup>5</sup> D'une part, il existe un flou dans l'imaginaire populaire qui nous amène à utiliser ce terme afin de désigner à la fois tout et son contraire. Il n'est pas rare de trouver, dans les listes consacrées au sujet, des éléments ne constituant pas, à proprement parler, des effets spéciaux: décors, costumes, accessoires, etc. D'autre part, l'effet spécial est souvent défini par les techniques qu'il désigne plutôt que par ses attributs spécifiques. Cela est particulièrement problématique, car les techniques sont constamment changeantes et dans certains cas des effets considérés comme spéciaux à une époque ne le sont plus par la suite (pensons par exemple à des effets optiques tels que le fondu enchaîné ou le ralenti qui sont aujourd'hui presque uniquement considérés sous l'angle de la grammaire cinématographique et qui à force d'utilisation ont perdu de leur aspect spectaculaire).

Par conséquent, en imposant de nouveaux modes de filmage et de montage, les effets spéciaux ont également modifié l'esthétique cinématographique. L'art du montage d'une scène à effets consiste entre autre à trouver un équilibre entre le vrai et le faux permettant d'apprécier la virtuosité du metteur en scène ou de l'effet en lui-même. L'effet spécial sert le même but de sidération, d'amusement, d'incrédulité, de plaisir qu'à l'époque de Méliès tout en repoussant constamment les limites du possible et de l'artifice. Tel le baron Frankenstein, le cinéaste morcelle l'action (plans et effets spéciaux) et l'assemble par le montage (transitions, effets, mise en scène) afin soit de tromper le spectateur, soit de l'épater par les prouesses techniques accomplies. Tel un prestidigitateur, il doit songer aux moyens qu'il utilisera pour diriger le regard du spectateur et détourner son attention afin de rendre le truc plus efficace et crédible (éclairage, présence d'autres objets ou personnes dans le champ, utilisation du son pour suggérer plus que ce qui est montré, etc.). Pour qu'un effet soit réussi, il doit être filmé puis monté

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<sup>4</sup> D'ailleurs, c'est pourquoi nous excluons de notre sujet les films d'animation ou les jeux-vidéos. Dans ces cas précis, la technique n'est pas utilisée comme un effet spécial, c'est-à-dire de manière ponctuelle. Elle est plutôt un dispositif esthétique.

<sup>5</sup> Le terme «effet spécial» est apparu pour la première fois en 1926 au générique du film *WHAT PRICE GLORY* de Raoul Walsh. Auparavant, les termes *truc* et *trucage* étaient employés. Hamus-Vallée, Réjane, *Les effets spéciaux*, Paris, Cahiers du cinéma/Les petits cahiers, 2004, page 5.

de la bonne manière. Le cinéaste joue constamment avec les attentes et les perceptions du spectateur et la force d'un effet spécial réside dans ce pouvoir de séduction et d'illusion.

L'histoire des effets spéciaux est donc intimement liée à l'histoire du cinéma. Ceux-ci contribuent à l'illusion et renforcent le caractère magique de l'art cinématographique. Ils questionnent l'essence même du cinéma. Ils nous remémorent que ce que nous avons devant les yeux n'est qu'une image du réel. Comprendre la nature des effets spéciaux (son esthétique, sa technologie, son public), c'est par extension saisir un peu mieux ce qui fait la puissance et la singularité de l'art cinématographique, son pouvoir magique d'attraction.

*Éric Falardeau, commissaire invité*

Les effets spéciaux défient l'impossible: repoussant toujours les limites de la technologie, ils révèlent le foisonnement infini de l'imaginaire humain. Ils ajoutent à l'illusion, renforcent le pouvoir d'attraction des images en mouvement et réinventent la réalité! Découvrez enfin les secrets et illusions qui font naître depuis plus d'un siècle la magie des images en mouvement.

L'exposition est divisée en trois zones:

#### L'HISTOIRE DES EFFETS SPÉCIAUX

L'histoire des effets spéciaux est intimement liée à celle du cinéma. Chacun à leur manière, les artisans de l'illusion ont su mettre à profit l'héritage des prédécesseurs tout en initiant de nouvelles façons de faire. Reconnus ou méconnus, ils insufflent aux images en mouvement ce génie artistique et technologique qui, à l'écran, se transforme en pure magie. De Georges Méliès à Alexandre Ptouchko en passant par Thomas Edison, Ray Harryhausen et plusieurs autres, découvrez les créations de ceux qui ont imaginé des effets spéciaux toujours plus audacieux et inventifs.

#### LA VOLONTÉ DE CRÉER ET DE SIMULER

Pourquoi réaliser des effets spéciaux? Pour captiver, émerveiller, en mettre plein la vue et faire du cinéma un véritable spectacle! Ces illusions sont imperceptibles et de nos jours presque tous les films en comportent (effacement d'objets indésirables, légères modifications au décor...) Que les effets spéciaux soient présents pour créer le spectacle ou tout simplement pour sublimer une image, le spectateur se trouve au final littéralement envouté quand opère la magie des images en mouvement.

#### L'ABC DES PROCÉDÉS TECHNIQUES

Chaque technique apporte une réponse à la question suivante: comment passer du scénario à l'écran? La peinture sur verre, les décors virtuels, l'animation 3D ou le maquillage sont autant de techniques utilisées pour captiver le spectateur. Les images en mouvement reposent sur une illusion d'optique, c'est

ainsi que les effets spéciaux réussissent à nous transporter dans leur univers. L'exposition vous fera découvrir les trois grandes catégories en matière d'effets spéciaux, soit les effets d'optiques, les effets mécaniques et physiques et également les effets numériques.

#### REPÈRES BIBLIOGRAPHIQUES

Une vidéo de Réalisations.net sur le montage des bornes interactives

Avec la participation de: Culture et Communications Québec, Réalisations, Autodesk, MFX Productions

#### ***temporary exhibitions***

- *Gros plan sur la collection* (June 6, 2013-February 9, 2014)

Pour son 50e anniversaire, la Cinémathèque québécoise sort exceptionnellement de ses coffres certains de ses plus beaux objets, manuscrits, imprimés et appareils qui rendent compte de l'histoire de notre cinéma ou qui y sont associés. Un tour d'horizon partiel qui illustre la variété et la richesse des collections de la Cinémathèque québécoise, le temple de la mémoire de notre cinéma.

Vous pouvez voir des caméras anciennes de plusieurs moments du vingtième siècle, dont le «kit parfait» du cinéma direct que les équipes de l'ONF utilisaient dans les années 1960, une caméra Arriflex 16mm accompagnée de son magnétophone Nagra. Deux autres machines siègent de façon royale au centre de l'exposition. Il s'agit de deux tables de montage Moviola ancestrales, qui vous donnent un aperçu émouvant du travail présidant à l'assemblage des films avant l'invention des logiciels et des images numériques. L'une d'elles a même été utilisée par Werner Nold, pour monter *POUR LA SUITE DU MONDE* de Michel Brault et Pierre Perrault, *LA VIE HEUREUSE DE LÉOPOLD Z* de Gilles Carle ou *IXE 13* de Jacques Godbout.

Nous vous invitons également à découvrir les documents magnifiques que sont les «story-boards» de Charles Binamé pour le tournage de *MAURICE RICHARD*, de Pierre Goupil *POUR CELUI QUI VOIT LES HEURES* ou de Robert Lepage pour *LE CONFSSIONNAL*.

- *Pionniers de l'animation américaine* (November 27, 2013-February 9, 2014)

Dans la première moitié du XXe siècle, des artisans et des producteurs aux États-Unis s'intéressent à l'animation, un art encore nouveau. Grâce à leur enthousiasme et leur détermination, l'animation connaît un développement rapide, passant de l'ère artisanale à celle de l'industrialisation. Cette exposition, regroupant quelques-unes des belles pièces des collections de la Cinémathèque québécoise, évoque les contributions de ces pionniers, depuis Winsor McCay, figure légendaire du cartoon américain pré-industriel, jusqu'à Walt Disney, producteur du long métrage *SNOW WHITE AND THE SEVEN DWARFS* (1937), en passant par Raoul Barré (1874-1932), qui, d'origine montréalaise, a fondé l'un des premiers studios de

type industriel aux États-Unis dans les années 1910 avant de collaborer à la série des *Felix the cat* dans les années 1920.

Les Sommets du cinéma d'animation rendent hommage à ces esprits visionnaires.

Marco de Blois, Programmateur-conservateur, animation

ENTRÉE LIBRE

• *3e page après le soleil* (November 27, 2013-February 2, 2014)

Une installation vidéo de Theodore Ushev présentée par la Cinémathèque québécoise et l'Office national du film du Canada.

PALIMPSESTE: Nom masculin (du grec ancien palimpsêstos, «gratté de nouveau»). Manuscrit écrit sur un parchemin préalablement utilisé, et dont on a fait disparaître les inscriptions pour y écrire de nouveau. [...] À cause de cette méthode, utilisée surtout au Moyen Âge, plusieurs écrits ont été momentanément ou irrémédiablement perdus.

À l'origine, trois livres: un guide pratique, un ouvrage de référence, un recueil de récits fondateurs de la culture occidentale.

Plus simplement: le catalogue d'un festival de films, un dictionnaire, la *Bible*. Trois ouvrages dont la matérialité est rendue obsolète par la dématérialisation numérique.

Dans un geste libérateur - s'agit-il d'un gaspillage sacrilège ou d'une agressive entreprise de récupération? - l'artiste et cinéaste Theodore Ushev a recouvert les pages de peinture, masquant les mots et brouillant les signes pour créer trois films sur la base de ce matériau, générant ainsi un autre sens, un autre mouvement, une autre énergie...

Nous voici au cœur d'un acte de création par la destruction, au milieu d'un puissant défouloir artistique constitué de trois animations abstraites qui se déploient sur autant d'écrans, le tout porté et structuré par une musique originale d'Ana Sokolovic. Entre les trois livres cérémonieusement présentés et cet amas de pages barbouillées déposées au milieu de la pièce, il y a l'action de l'artiste. Il y a, aussi, le dispositif technique du cinéma qui donne vie à la matière. Commentaire sur la fragilité de la culture, *3e page après le soleil* réactualise la notion de palimpseste.

*Marc Bertrand, producteur*

ENTRÉE LIBRE

***one-off***

• THE BUTLER'S NIGHT OFF (February 2)

Réalisation: Roger Racine [Qué., 1950, 57 min, 35 mm, VOA] avec William Shatner, Peter Sturgess, Maurice Gauvin

La première réalisation du directeur de la photographie Roger Racine détonne dans la production cinématographique québécoise de l'après-guerre. *THE BUTLER'S NIGHT OFF* est en effet plus près des «films noirs» alors en vogue au sud de la frontière que des mélodrames et adaptations de radio-romans dominant la production cinématographique québécoise de l'époque. Le film se distingue également par la présence de William Shatner – le futur capitaine Kirk de la série *Star Trek* – dans son tout premier rôle à l'écran. Shatner y interprète en effet un des petits malfrats sur la piste du protagoniste. *THE BUTLER'S NIGHT OFF* ne fut jamais distribué commercialement.

présenté par Hubert Sabino (UdeM)

- *INVASION OF THE BODY SNATCHERS* (February 9)

Réalisation: Don Siegel [É.-U., 1956, 78 min, 35 mm CinemaScope, VOA] avec Kevin McCarthy, Dana Winters, Carolyn Jones

Les habitants d'une petite ville sont persuadés que leurs proches sont peu à peu remplacés par des créatures hostiles. Une prémisse terrifiante pour l'un des grands classiques de la science-fiction. «Renouvelant subtilement le thème de l'invasion extraterrestre, ce scénario remarquablement agencé, où la terreur va crescendo, illustre avec une efficacité confondante le thème de la paranoïa.» (Gérard Lenne)

présenté par André Mondoux (UQUAM)

- *VOX présente Michel Blum: quatre investigations* (February 12)

Crise financière, économie de marché, mondialisation, structures idéologiques sont autant de concepts théoriques susceptibles de poser problème en raison de leur caractère abstrait. Soulever la question en ces termes est peut-être inadéquat puisque c'est non pas tant l'abstraction qui fait ici problème – toute théorie étant la représentation abstraite de la réalité – que le fait que l'économie semble être trop souvent en décalage avec la réalité. Les quatre films proposés dans ce programme reposent sur différentes investigations menées par Michael Blum, qui, à partir de réalités très concrètes – une paire de chaussures fabriquée à Jakarta, la confiserie Karl Marx à Kiev ou les revers des systèmes idéologiques du siècle dernier – nous aide, avec humour, à mieux comprendre comment s'élaborent l'Histoire et ses théories.

Ce programme de films est présenté parallèlement à l'[exposition individuelle de Michael Blum Guerre et paix, qui se tiendra à VOX, centre de l'image contemporaine](#), du 7 février au 12 avril 2014.

*WANDERING MARXWARDS* (1999) est une divagation fantasque élaborée à partir de la tentative d'adaptation cinématographique ratée de *Das Kapital* par Sergei M. Eisenstein. Le film examine la pertinence d'une relecture du travail de Karl Marx – 150 ans après la publication du *Manifeste du Parti*

*communiste* et parallèlement aux négociations clandestines de l'Organisation mondiale du commerce qui ont ouvert la voie à la mondialisation – en mettant en scène un protagoniste qui fait justement la lecture de l'ouvrage. Tourné à la manière de la comédie burlesque, *WANDERING MARXWARDS* interroge avec humour l'écart historique entre la révolution industrielle et la mondialisation des marchés.

Dans l'essai vidéo *THE THREE FAILURES* (2006), Michael Blum porte un regard critique sur les trois grandes idéologies du 20<sup>e</sup> siècle en les réunissant dans un conte burlesque: un personnage excentrique raconte l'échec du communisme, l'impasse de la social-démocratie et le déclin du capitalisme dans un discours composé de citations. Tourné à Riga (en Lettonie), à Malmö (en Suède) et à New York (aux États-Unis) – des villes représentant ces différents systèmes politiques à un moment donné de leur histoire –, le film propose une relecture critique des idéologies politiques tout en interrogeant l'histoire moderne et ses utopies politiques et sociales.

*CHARLIE MARX AND THE CHOCOLATE FACTORY* (2009) propose une investigation sur le lien existant entre la production du chocolat dans une confiserie de Kiev et la théorie politique. Cette fabrique de confiserie a été nommée «Karl Marx» en 1923, en l'honneur du théoricien, avant d'être modernisée, puis privatisée au début des années 1990. Elle continue néanmoins de produire des articles tels que le gâteau Kievsky datant de l'ère soviétique, devenu le symbole de la ville d'Ukraine. Composé d'images d'archives et de reconstitutions – l'accès à l'usine ayant été refusé à l'artiste – le film interroge le glissement, notamment sémantique, de la langue de bois soviétique au jargon corporate du néo-capitalisme.

*CAPRI IN TANGERANG* (2011) est la suite du film *MY SNEAKERS* (2001), dans lequel Michael Blum se rend en Indonésie à la recherche de la manufacture où ses chaussures Nike ont été fabriquées. Une décennie plus tard, il effectue une seconde visite à Jakarta pour retrouver, cette fois, le lieu de production des chaussures de sa fille. Les usines indonésiennes produisent encore ces chaussures bien que le monde autour ait complètement changé...

- *BEASTS OF THE SOUTHERN WILD* (February 14, 2014)

Réalisation: Benh Zeitlin [É.-U., 2012, 93 min, 35 mm, VOSTF] avec Quvenzhané Wallis, Levy Easterly, Dwight Henry  
Les aventures de la jeune Hushpuppy, 6 ans, qui vit dans le bayou avec son père. Ce film bardé de prix révéla à la fois son auteur, Benh Zeitlin, et la jeune comédienne principale Quvenzhané Wallis dans une oeuvre atypique qui opère aux limites de l'hyperréalisme et de l'onirisme, tentant en cela de reconstituer l'univers et les représentations mentales d'une très jeune fille confrontée au malheur et dont l'imagination devient un gage de survie dans un environnement hostile.

*LES BÊTES DU SUD SAUVAGE* appartient à la catégorie de ces films rares qui donnent le sentiment du monde, le sentiment qu'il y a quelque chose comme un monde, le sentiment que ça fait monde. (...) On y

reconnait le lyrisme d'une mise en scène qui célèbre les splendeurs comme les violences de la nature.

*(Jean-Christophe Ferrari, 2012)*

(à la demande générale)

- WINTER'S BONE (February 15, 2014)

Réalisation: Debra Granik [É.-U., 2010, 100 min, num., VOA] avec John Hawkes, Jennifer Lawrence, Garret Dillahunt  
«Le film qui a révélé Jennifer Lawrence. Montagnes aux forêts impénétrables, fermiers reconvertis en fabricants de crystal meth, la redoutable drogue de synthèse: Ree, 17 ans, a grandi dans une région sinistrée du Missouri. Elle s'occupe de sa mère, malade, et élève vaille que vaille son petit frère et sa petite soeur. Tout bascule quand son père, à peine sorti de prison, hypothèque la bicoque familiale pour payer sa caution et disparaît. La jeune fille n'a pas le choix: il lui faut partir à la recherche du fuyard. Quitte à affronter une communauté repliée sur elle-même, pour qui parler, c'est frapper.

Le décor des Ozarks, terra incognita (ou presque) pour Hollywood, constitue la première originalité de ce thriller. Sous la lumière sans soleil de l'hiver, la jeune réalisatrice chronique le quotidien précaire et violent des hillbillies (les «ploucs»), entre le néoréalisme des frères Dardenne et la brutalité de Boorman dans DÉLIVRANCE. Peu à peu, le récit initiatique se transforme en conte de fées d'une rare noirceur, à l'atmosphère fantastique. Pleine de tendresse avec ses frère et soeur - beaux moments dont la douceur permet de mieux supporter les scènes éprouvantes qui vont suivre -, Ree reste intraitable dans sa quête.

Physique fragile d'oisillon tombé du nid, mais mental de louve prête à tout pour protéger ses petits, elle se relève toujours malgré les coups, poussée par l'instinct de survie. Comme dans les histoires des frères Grimm, elle croise le chemin d'un ogre (un éleveur de bétail prêt à dévorer ses complices), de sorcières (les voisines hargneuses) et d'un chevalier servant qui aurait troqué l'épée pour la carabine. Pas commode, le chevalier... John Hawkes (formidable second rôle découvert dans la série western DEADWOOD) apporte à son personnage toute l'ambiguïté nécessaire : on ne sait jamais s'il va perdre l'héroïne ou la sauver...» *(Samuel Douhaire, 2011)*

(à la demande générale)

- MONTREAL MAIN (February 16, 2014)

Réalisation: Frank Vitale [Qué., 1974, 88 min, 16 mm, VOA] avec John Sutherland, Frank Vitale, Allan Moyle  
Une tranche dans la vie d'un groupe d'artistes montréalais. Un homme dans la fin vingtaine est très fortement attiré par le jeune fils d'un couple de ses amis. MONTREAL MAIN c'est aussi à la manière d'un documentaire, un film sur un milieu qui se retrouve ici décrit avec une extraordinaire justesse. *(Jean-Pierre Tadros, 1974)*

présenté par Hubert Sabino (UdeM)

- EN COMPAGNIE D'ANTONIN ARTAUD (February 16, 2014)

Réalisation: Gérard Mordillat [Fr., 1994, 90 min, 35 mm, VOF] avec Sami Frey, Marc Barbé, Julie Jézéquel

Un jeune poète éprouve de la fascination pour Antonin Artaud (Frey). Il le rencontre alors que celui-ci vient de quitter l'hôpital psychiatrique. On est toujours flatté quand on vous propose d'incarner quelqu'un qui compte, mais j'ai eu en même temps la sensation que ça m'était impossible à faire, parce que tout ce que je savais de cette personne, en dehors de mon expérience de lecteur, rejoignait le mythe. On n'a pas voulu donner d'Artaud l'image-cliché de l'écrivain, ni sombrer dans l'attitude éperdue des admirateurs. (*S. Frey, 1994*)

- LE CHANT DES ONDES: SUR LA PISTE DE MAURICE MARTINOT (February 19-20, 2014)

Réalisation: Caroline Martel [Qué., 2012, 96 min, HDCAM, VOF]

Objet de fascination depuis près d'un siècle, les ondes Martenot révèlent une part de leur mystère dans ce documentaire de Caroline Martel. À cheval entre le Québec et la France, la cinéaste a rencontré plusieurs musiciens, luthiers, historiens, laborantins, ingénieurs et même le fils de Maurice Martenot, pour connaître le secret de cet ancêtre du synthétiseur. Musiques et films d'archives à l'appui (savoureux extraits noir et blanc de Maurice Martenot), elle raconte, par la bande, une histoire unique qui remonte à la guerre de 14-18. Entre quête artistique et quête scientifique, le résultat s'avère d'une étonnante profondeur, voire d'une grande beauté, surtout lorsque la caméra parcourt amoureusement les entrailles de l'instrument. Un passionnant voyage au coeur de la musique et du son. (*Jean-Christophe Laurence, 2013*)

- INTERVISTA (February 19-20, 2014)

Réalisation: Federico Fellini [It., 1987, 107 min, 35 mm, VOSTF] avec Sergio Rubini, Marcello Mastroianni, Anita Ekberg

«Fellini tourne à Cinecittà, répond aux questions d'une équipe de la télévision japonaise et met en scène la magie du cinéma. Une veine autobiographique n'a jamais cessé de parcourir l'oeuvre de Fellini [...] on le retrouve journaliste, sous les traits de Marcello Mastroianni, dans LA DOLCE VITA [...] Et c'était désormais Mastroianni qui allait incarner ses doutes et ses inquiétudes [...] De son visage aimable et assez peu expressif, Fellini a fait une table rase où inscrire ses fantasmes. De cet interprète docile, il a fait une sorte de double idéal.» (*Marion Vidal, 1984*)

à la demande générale

## **retrospective**

- *Michel Brault: la lumière du réel. Le directeur photo* (November 23, 2013–February 15, 2014)

À partir du 23 novembre jusqu'en 2014: Un hommage en trois temps. Rares sont ceux dont on peut dire qu'ils ont changé le cours de l'histoire du cinéma, Michel Brault fait partie de ceux-là. Comme le nommait si bien un article du *Monde* qui annonçait sa disparition, l'inventeur du cinéma direct nous a quittés le 21 septembre dernier. Pour rendre hommage à ce géant de notre cinématographie, la Cinémathèque a décidé à procéder en trois cycles complémentaires qui voudront couvrir l'ensemble de son legs. «*Michel Brault: le réalisateur*» va s'attarder à ses fictions et à ses documentaires marquants, pensons à *POUR LA SUITE DU MONDE*, *LES ORDRES*, *LES RAQUETTEURS*, *ENTRE LA MER ET L'EAU DOUCE*. «*Michel Brault: directeur photo*» nous présentera ses apports magnifiques sur *MON ONCLE ANTOINE*, *KAMOURASKA*, *LES BONS DÉBARRAS*, *LE TEMPS D'UNE CHASSE*, etc. «*Michel Brault: une rencontre*» sera l'occasion de voir un documentaire inédit signé par la documentariste française Rina Sherman qui s'est entretenue avec lui l'année dernière autour de son travail et qui a pour titre *LE CINÉMA, C'EST SE QU'ON VEUT*. Également, avec les RIDM [Rencontres Internationales du Documentaire de Montréal], la Cinémathèque commencera son hommage avec une projection de courts métrages qui rendront compte de la genèse du cinéma direct, la samedi 23 novembre, en présence de proches et de collaborateurs.

Program of films screened in February 2014:

*LE TEMPS D'UNE CHASSE* (February 15)

Réalisation: Francis Mankiewicz [Qué., 1972, 98 min, 35 mm, VOF] avec Pierre Dufresne, Marcel Sabourin, Guy L'Écuyer

Trois hommes vont à la chasse avec le fils de l'un d'eux. Ce dernier découvre le monde des adultes, celui des hommes. Francis Mankiewicz, dans un style simple, fait d'attentes, d'accompagnements et de moments forts vite avortés, exprime, avec force et talent, les sentiments de ceux qu'on appelle "braves gens". Et ce n'est pas beau. (Raymond Lefèvre, 1974)

- *Robert Morin: comme d'autres sont des gars de char* (January 8–February 14, 2014)

Vaste rétrospective de l'œuvre du récipiendaire du Prix Albert-Tessier 2013. Nous lui rendons hommage de la plus belle façon en attendant son nouveau film qui sera lancé aux prochains *Rendez-vous du cinéma québécois*. Nous proposons au public de voir la plupart de ses courts métrages, ainsi que ses films de fiction à petit budget, genre dans lequel il évolue avec beaucoup d'aisance et avec lequel il a livré plusieurs œuvres remarquables à notre cinématographie, aux frontières du documentaire et de la fiction. Morin est un gars de vues comme d'autres sont des gars de char. Son cinéma se révèle plein de passion, souvent imaginaire, parfois autodestructeur.

C'est l'intelligence du récit non formaté et la volonté de repousser les conventions. De la caméra subjective comme outil de fiction, dès les premiers temps de la Coop Vidéo, aux essais narratifs audacieux que sont REQUIEM POUR UN BEAU SANS-COEUR, LE NÈG', YES SIR! MADAME..., QUICONQUE MEURT, MEURT À DOULEUR, PETIT POW! POW! NOËL OU PAPA À LA CHASSE AUX LAGOPÈDES et plusieurs autres.

Le tout culminera le 31 janvier avec une leçon de cinéma du réalisateur pour se poursuivre tout le long du mois de février.

Robert Morin, cinéaste des métamorphoses

L'attribution du prix Albert-Tessier au cinéaste Robert Morin est le geste de reconnaissance du parcours tout à fait singulier de ses explorations créatrices depuis plus de trente ans. Elles sont, pour la plupart, forgées comme des essais où vidéo et cinéma se confondent depuis l'origine en faisant fi des barrières, des contingences et des idées reçues. Le cinéma de Morin annonçait, longtemps à l'avance, l'hybridité du cinéma contemporain. C'est aussi reconnaître une signature scénaristique parmi les plus originales que notre pays ait connues, sans oublier l'apport de Morin caméraman et parfois même comédien. Un artiste dont l'influence et l'admiration sont exprimées par ses pairs cinéaste plus que pour tout autre.

De Côte-St-Paul à St-Hyacinthe, son enfance l'amène à connaître différents milieux sociaux. À l'Université, il se dirige vers la littérature et le cinéma. Attiré par la peinture et la photographie, il gagne sa vie comme caméraman. Avec des amis, il fonde la Coop Vidéo de Montréal en 1977. Un collectif qui met en commun des talents, des goûts et des moyens dans le but de tourner à tout prix. Une aventure qui est devenue, en quelques décennies, l'une des plus prestigieuses maisons de production du cinéma québécois.

C'est avec GUS EST ENCORE DANS L'ARMÉE (1980), un redoutable détournement construit en montant les chutes d'un film de commande pour l'armée, que ses proches, par leur enthousiasme catégorique, lui révèlent son talent de conteur cinématographique. Il va donc se concentrer de plus en plus sur le travail de réalisation et ne cessera dès lors de créer projet sur projet jusqu'à nos jours. De 1977 à 1987, il réalise et coréalise une douzaine de films. Dans cette première époque tout est tourné en vidéo. Mais, pour lui, «des vues, c'est des vues». Il ne fait pas de distinction. Et s'il ne tourne pas en pellicule, c'est par manque de moyens parfois, tout comme par amour de la «texture vidéographique» si proche de la vraie culture populaire des images qui se manifeste tous les jours à la télévision et qui lui permet de rendre ce qui est faux avec vraisemblance. Cela lui sert de but, tout comme cela lui sert de terreau d'inspiration indéniable. Il faut admirer les pirouettes narratives de cette époque. Il cherche à justifier l'existence de la caméra vidéo dans les histoires qu'il met en scène. Au moment où Morin invente ces premières bandes, il est un novateur de premier plan. Cette posture narrative où les comédiens interpellent le caméraman

qui est partie prenante de l'action, cela ne s'est jamais vu. La diffusion de ses œuvres dans les années 1980 en Europe, notamment au festival de Knokke-Le-Zoute, a eu une influence marquante sur la gestation d'un certain cinéma belge.

Il crée durant cette époque les vidéos existentiels, dans lesquelles des amateurs construisent avec lui des fictions qui mettent en scène leur propre vie. Avec eux, il explore un peu plus loin la «trame» culturelle de ses contemporains. Il choisit des personnages qui peuvent apparaître aux yeux du plus grand nombre comme des marginaux, mais qui fascinent le cinéaste car ils n'ont pas perdu le lien social. Comme s'il était l'artisan d'un cinéma de la pauvreté, il gosse ses films et, en tournant à tous prix, il peaufine son métier. Il utilise toutes les contraintes que le système de production lui oppose en guise de défis créatifs. Grâce à eux, en les relevant de façon ludique, il a pu traverser le temps. De cette époque datent des films comme *MA VIE, C'EST POUR LE RESTANT DE MES JOURS* (1980) ou *LE MYSTÉRIEUX PAUL* (1983).

Il y a aussi, en regardant en dehors de la boîte du cinéma direct dont les grands auteurs ont aussi servi de modèles à Morin et à la Coop vidéo et en le prolongeant, le projet de travailler le documentaire par la fiction. Par cette approche aussi, il se permet d'explorer des zones d'ombres de sa société qui étaient, du moins à l'époque, peu mises en lumière par les médias traditionnels. La démarche culminera avec *LA RÉCEPTION* (1989), un film policier inspiré par Agatha Christie qui est écrit et joué avec des ex-détenus, et le chef-d'œuvre des vidéos existentiels, *QUICONQUE MEURT, MEURT À DOULEUR* (1996), une puissante tragicomédie conçue avec des ex-drogueés et des bénévoles du journal de rue *L'Itinéraire*. Y percent les floraisons futures de la télé-réalité et du documenteur.

En 1990, l'œuvre vidéo de Morin a déjà été l'objet de trois rétrospectives en France, en Belgique et au Québec.

Jusqu'alors, le \*cinéma\* de Morin s'est vu confiné au monde des festivals d'art vidéo et au réseau de la création vidéographique canadienne. Ce n'est véritablement qu'au moment de la sortie de son premier long métrage de fiction intitulé *REQUIEM POUR UN BEAU SANS-CŒUR* (1992) que Robert Morin va se faire connaître du grand public. Cette formidable fiction policière, qui narre la dernière journée d'un détenu en fuite, joué avec brio par Gildor Roy, reprend le principe de la narration à multiples points de vue comme dans *RASHOMON* de Kurosawa ou *Le quatuor d'Alexandrie* de Lawrence Durrell pour l'adapter au monde de la petite pègre montréalaise. *REQUIEM...* gagne en 1992, le Prix du meilleur film canadien au Festival international de Toronto.

Par la suite, il va s'efforcer d'explorer plus avant le monde de la fiction en proposant des histoires qui sont toujours surprenantes avec cette inclination de voir émerger des zones refoulées de

notre société. Grâce à ces films dits «professionnels» il a pu progresser et raffiner son écriture. Ils sont des projets épisodiques qui prennent en fait des années de gestation de réécriture et de montage financier. Mais, comme en faire était l'un des buts de sa vie, il s'y est consacré avec passion jusqu'aujourd'hui, en menant souvent plusieurs projets de front, en proposant des histoires liées à des contraintes qu'il s'imposait.

Ainsi dans le film *LE NÈG'*(2002) qui suscita en son temps la controverse, il s'était donné la contrainte d'identifier chacun de ses personnages par l'utilisation d'un élément de la grammaire du langage cinématographique distinct: le champ-contre-champ Hollywoodien pour les policiers, la caméra à l'épaule pour la stripteaseuse, l'imagerie infographique pour le simple d'esprit, etc...

Dans *QUE DIEU BÉNISSE L'AMÉRIQUE* (2006), toute l'action se passait sur 24 heures, à Laval, le 11 septembre 2001. Dans *PAPA À LA CHASSE AUX LAGOPÈDES* (2009), le film était entièrement structuré autour d'une caméra vidéo personnelle tenue en main par un papa escroc qui enregistrerait un témoignage à ses filles avant de s'envoler vers un paradis fiscal. À vrai dire, Morin met en forme des obstacles qui sont autant de jeux qui lui permettent de chercher avant de trouver. Il possède une posture d'explorateur, sa démarche est toujours spéculative. Il est critique, mais c'est un constructeur. C'est un frondeur positif. Son nouveau film, *QUATRE SOLDATS* (2013), inspiré d'un roman d'Hubert Mingarelli s'annonce tout aussi fascinant.

Entre ces films de fiction, il alterne ses inspirations en réalisant des œuvres plus personnelles dans lesquelles il se met lui-même en scène. Ce sont, de fait, des créations qui sont le fruit de contraintes économiques – elles coûtent moins cher à produire, et qui témoignent de son besoin constant de créer. Ce sont les lieux où sont talent de conteur s'exprime et peut jouer de duplicité, en ceci qu'il s'amuse, en mettant en scène son propre personnage, à déjouer le spectateur dans le jeu de cache-cache qui s'opère entre le comédien, le réalisateur, le caméraman et le scénariste. Il y a un système de crédulité qui est lié au spectacle cinématographique qui rend ce jeu de dédoublement encore plus prégnant.

Trois œuvres majeures vont découler de cette veine. *LE VOLEUR VIT EN ENFER* (1984), l'un des meilleurs courts métrages québécois des années 1980 qu'il coréalise avec Lorraine Dufour, raconte la vie d'un homme voyeur, réduit à vivre sur le bien-être social, qui perd peu à peu la raison par excès de solitude et de misère. *YES SIR! MADAME* (1994) est une fable politique qui nous met en présence d'un autre personnage perturbé mentalement qui devient schizophrène progressivement à force de vivre dans les deux langues officielles de ses géniteurs.

Il s'agit d'un des rares chefs-d'œuvre de notre cinématographie dans lequel le fond et la forme se conjuguent avec une adéquation étonnante. Entièrement conçu sur le thème du double, *YES SIR!*

MADAME est une comédie politique tout autant qu'une allégorie sur notre devenir collectif. Une expression de l'aliénation culturelle démontrée de la façon la plus parfaite qui est celle d'un journal et qui fait feu des faux semblants.

Cette forme narrative sera reprise plusieurs années lorsqu'il écrira JOURNAL D'UN COOPÉRANT, dans lequel il personnifie un technicien de radio-communautaire en Afrique. La forme du témoignage épisodique se développe sur plusieurs plateformes. Morin adapte son processus «véridicible», autrefois convié par la caméra vidéo de reportage. Il le transfère au vlog et à la webcam, incluant une campagne virale précédant le film au scénario même de celui-ci. Les spectateurs pouvaient alors interagir avec le coopérant livrant ses témoignages sur le web, alors que le film était en train d'être tourné à des milliers de kilomètres de là. Là encore, tout n'était pas tout à fait vrai, ni tout à fait faux. C'est le privilège du conteur. Il s'est amusé à convoquer le tricheur et le joueur. Toutefois, le jeu le plus grave auquel il se soit livré, il l'a fait avec son propre père dans PETIT POW! POW! NOËL (2005). Ce film-pacte que Morin a réalisé avec son vrai père sur son lit d'hôpital. Un personnage mourant avec lequel son fils, véritable terroriste cameraman, a décidé de régler ses comptes. Certains y verront un acte cruel. D'autres, un exhibitionnisme plein d'amertume. Quoi qu'il en soit, c'est un reality show jubilatoire, avec perfusions et en pleine forme, qui ne laisse personne indifférent.

Comme il le confie au *Devoir* en 2010, «c'est cette ambiguïté à la frontière de l'amour, de la haine et de la responsabilité qui me fascine. Mes films démontrent à quel point on aime mal et à quel point on s'en justifie toujours»

Pour finir, nous saluons ici le créateur infatigable. Celui dont les positions ont servi d'inspiration à toute une génération de cinéastes. Celles et ceux qui arrivent au long métrage de nos jours. Celles et ceux de la génération Kino qui ont été inspirés par cette posture du «tourner à tout prix» qu'il avait initié... façon somme toute subtile de pratiquer un art qui est aussi un artisanat, de comprendre aussi les complexes mécanismes du financement des projets de cinéma.

C'est aussi un cinéaste qui a connu un rayonnement à l'extérieur de notre pays avec de nombreuses rétrospectives dans d'importants festivals internationaux. Mais c'est surtout un cinéaste qui témoigne d'une œuvre devenue fondamentale et qui traverse le temps.

*Fabrice Montal*

Program of films screened in February 2014:

ON SE PAYE LA GOMME (February 5)

Réalisation: Robert Morin et Lorraine Dufour [Qué., 1984, 25 min., num., VOF]

Deux couples d'amis festoient avec leurs enfants en regardant le film de leurs vacances au Mexique. On les voit s'y amusant à l'hôtel ou en goguette dans les quartiers pauvres. Vacanciers jusqu'au bout, ils en viennent même à considérer les enfants affamés comme de petits animaux. Au milieu de la soirée, une famille de Mexicains sonne à la porte et demande à utiliser le téléphone...

suivi de *LE NÈG'* (February 5)

Réalisation: Robert Morin [Qué., 2002, 92 min., 35 mm, VOSTA] avec Robin Aubert, Iannicko N'Doua-Légaré, Emmanuel Bilodeau

Quelque part, dans la campagne québécoise profonde, un jeune noir fracasse un petit nègre de jardin en plâtre. Les habitants de la place décident de lui donner une leçon. «Je veux que mon film fasse réfléchir, mais je n'ai aucune réponse à donner. [...] En montrant une situation extrême, je force les spectateurs à prendre position...» (*Robert Morin, 2002*)

*PAPA À LA CHASSE AUX LAGOPÈDES* (February 7)

Réalisation: Robert Morin [Qué., 2008, 91 min., Beta num, VOF] avec Sylvie Moreau, François Papineau, Ben Gibson  
«Une voiture file vers le Grand Nord et se transforme en confessionnal. À son bord, Vincent Lemieux, un PDG recherché par la police pour avoir fraudé de petits épargnants. Avec un regard caméra soutenu, il s'adresse à ses deux fillettes et filme sa fuite. Tandis qu'à travers la fenêtre les rennes du Père Noël tracent dans la neige, Lemieux décape au vitriole les rouages économiques, accuse les victimes et confesse ses blessures d'enfance. À l'exception d'un chasseur autochtone qui traverse quelques plans, il ne rencontre que lui-même et se démultiplie en divers personnages qui sont autant d'anges et de monstres. À l'occasion de l'un de ces dédoublements, il confirme la tractation d'un épargnant sans scrupules venant d'investir dans l'armement: «Dites-vous que vos économies sont déjà en train de faire travailler et de tuer des enfants», et l'épargnant de rétorquer : «De toute façon, ils en font tellement des enfants là-bas!». Magistralement interprété par François Papineau, ce requin des affaires au sourire incroyable même dans les situations les plus désespérées, explore avec cynisme les méandres de la culpabilité, du repentir et de la mauvaise foi dans le monde merveilleux de la finance.» (*Géraldine Pompon, 2008*)

*JOURNAL D'UN COOPÉRANT* (February 12, 13)

Réalisation: Robert Morin [Qué., 2010, 91 min, HDCAM, VOF] avec Robert Morin, Patrice Faye, Jani Alban

Croisement entre le film traditionnel et le Web 2.0, *JOURNAL D'UN COOPÉRANT* se présente comme l'aboutissement d'une performance de Robert Morin, celle d'un film revu et corrigé par le cinéaste à partir d'une intéressante expérience Web. Robert Morin a d'abord tourné l'histoire de Jean-Marc Phaneuf, un électronicien parti en Afrique à titre de coopérant pour une ONG. Puis des fragments filmés ont ensuite fait leur apparition sur le Web, jetés en pâture dans la blogosphère, où les internautes ont pu

entrer dans le jeu proposé par le cinéaste d'interagir avec le personnage principal, altérant potentiellement le cours des événements. La version définitive du film est le premier film québécois issu du Web 2.0. (*Rendez-vous du cinéma québécois, 2010*)

WINDIGO (February 13)

Réalisation: Robert Morin [Qué., 1994, 94 min., 35 mm, VOSTA] avec Nathalie Coupal, Guy Nadon, Donald Morin

Un journaliste part avec son cameraman et six autres passagers à bord d'un vieux remorqueur qui remonte la rivière Windigo (qui signifie en algonquin «mangeuse d'âmes»), dans le nord du Québec. Sa destination: le territoire d'Aki, où une cinquantaine d'Indiens viennent de proclamer leur indépendance. À propos d'un des deux personnages principal, le reporter de télévision joué par Guy Nadon, Robert Morin qui a été cameraman-vidéo et qui a accompagné des reporters dans leurs assignations, affirme ceci : «il y a un peu de moi dans ce personnage.»

QUE DIEU BÉNISSE L'AMÉRIQUE (February 14)

Réalisation: Robert Morin [Qué., 2006, 110 min, VOF] avec René-Daniel Dubois, Jean-Guy Bouchard

QUE DIEU BÉNISSE L'AMÉRIQUE raconte l'histoire d'un voisinage de banlieue propre et tranquille. Le 11 septembre 2001, on surveille les voisins, on s'épie, sans se rendre compte qu'à New York, les tours jumelles s'effondrent. Depuis peu, un tueur rôde, assassinant des prédateurs sexuels remis en liberté. Le prochain en liste, Pierre St-Roch dort dans le jardin, interdit chez lui par son épouse à qui il clame son innocence. Un événement qui vient bouleverser l'ordre des choses poussera les protagonistes à cesser d'ignorer l'autre pour respecter sa vie privée. Tandis que dans la grande histoire, Bush demande à Dieu de bénir la haine des Américains pour leurs voisins, dans la petite histoire, six voisins apprendront à partager leur tristesse et deviendront amis.

• *George Pal, l'expert truqueur* (January 9–March 13, 2014)

Dans la foulée de notre exposition *Secrets et illusions – La Magie des effets spéciaux*, nous consacrons une rétrospective à George Pal, cinéaste d'animation d'origine hongroise s'étant par la suite spécialisé dans les effets spéciaux image par image (appelés couramment en anglais «stop-motion») à Hollywood, qui a notamment mis son savoir-faire au service de films cultes comme *THE WAR OF THE WORLDS* (1953) et *THE TIME MACHINE* (1960), qu'il a lui-même réalisés. Certains de ses courts métrages seront présentés en première partie de chacun des programmes.

Program of films screened in February 2014:

A DATE WITH DUKE (February 6)

Réalisation: George Pal [É.-U., 1947, 7 min, 35 mm, VOA] avec Duke Ellington

Film de marionnettes et de prises de vues réelles mettant en vedette la musique du *Perfume suite* d'Ellington.

suivi de

THE TIME MACHINE (February 6)

Réalisation: George Pal [É.-U., 1960, 103 min, 35 mm, VOA] avec Yvette Mimieux, Rod Taylor, Alan Young

«Un scientifique vivant à l'époque victorienne fabrique une machine à voyager dans le temps et voyage loin dans le futur. Il s'aperçoit alors que la race humaine s'est divisée en deux espèces, une vivant à la surface, et l'autre sous terre. Quand sa machine est volée par le peuple souterrain cannibale, il doit risquer sa vie pour retourner dans son époque.»

THE SKY PRINCESS (February 13, 20)

Réalisation: George Pal [É.-U., 1942, 7 min, 16 mm, VOA]

suivi de

THE WAR OF THE WORLDS (February 13, 20)

Réalisation: Byron Haskin [É.-U., 1953, 85 min, 35 mm, VOA] avec Les Tremayne, Gene Barry, Ann Robinson

En 1954, une petite communauté de Californie est victime d'une chute d'une météorite, provoquant un feu de forêt dans les environs de la localité. Une fois l'incendie maîtrisé, la météorite est retrouvée, mais elle est radioactive et trop chaude pour être examinée. Trois hommes sont désignés par le shérif pour garder le cratère. Ils seront confrontés à une intelligence hostile d'origine extraterrestre.

• *Fernand Bélanger, cinéaste-monteur* (January 22–February 20, 2014)

Le cycle invite les spectateurs à découvrir l'œuvre cinématographique de Fernand Bélanger. Il propose une vue d'ensemble des films réalisés par le cinéaste, puisque seule une vision globale comme celle-ci pourra permettre aux spectateurs d'explorer une œuvre très peu connue à ce jour. Il offre la possibilité de voir des films qui n'ont pas été projetés sur grand écran depuis longtemps et qui seront présentés, pour la plupart d'entre eux, dans leur format original. Il permet d'assurer une visibilité de l'œuvre considérable de Bélanger et s'inscrit dans un processus de reconnaissance afin de faire connaître plus largement le travail du cinéaste. Le cycle est un hommage au cinéaste sensible et marginal dont le talent de monteur fut reconnu par ses pairs. Le cycle proposé présente plus de la moitié des films qu'il a réalisés ou coréalisés et qui s'échelonnent sur cinq décennies, des années 1960 jusqu'aux années 2000.

Fernand Bélanger est né à Rivière-du-Loup en 1943 et est décédé à Montréal au milieu de l'année 2006. Il était le quatrième enfant d'une famille d'agriculteurs de St-Antonin. Son enfance fut marquée par le personnage d'Edmond Plourde (projectionniste ambulancier et peintre) qui venait projeter

des films dans les granges des villages. Plus tard, il étudie à l'Académie de Québec où il réalise ses films étudiants. Puis, il effectue un stage à l'IDHEC à Paris. À son retour, il se fait connaître dans le milieu du cinéma par son premier «vrai» film intitulé VIA BORDUAS. Bélanger fait un long séjour à l'ONF où il réalise quelques uns de ses films et collabore avec d'autres cinéastes à titre de monteur. La première œuvre cinématographique de Bélanger produite par l'ONF fut TI-CŒUR en 1969 et la dernière aura été PASSIFLORA en 1985. Ses derniers films furent produits par des maisons de production indépendantes.

Présenter l'œuvre cinématographique de Fernand Bélanger, c'est permettre qu'elle soit vue et entendue par une nouvelle génération de spectateurs. Fernand Bélanger a réalisé une quinzaine de films en plus de collaborer à l'œuvre d'autres cinéastes en tant que monteur image ou sonore. Il fut un bricoleur et un savant connaisseur de la synchronie entre les sons et les images. «Fernand, c'était le chercheur qui fouine afin de trouver le choc magique entre deux plans. Il triturait ainsi à tour de bras l'imaginaire au-delà du discours entendu».<sup>6</sup>

Fernand Bélanger aurait pu devenir peintre ou écrivain, mais c'est le cinéma qui l'habitait depuis son enfance, peut-être parce que le cinéma fut pour lui un art syncrétique. Le montage fut aussi pour lui une passion, une possibilité de partage et de liberté. Le cinéaste a pris goût au genre documentaire lorsqu'il a réalisé le film DE LA TOURBE ET DU RESTANT en 1978-79. Dans son œuvre cinématographique, le genre documentaire est éclaté, composé d'expérimentations, de digressions formelles et intègre des scènes de fiction. Le cinéaste a cru aux possibilités offertes par le documentaire et s'est opposé à toutes formes de linéarité. Le cinéma de Bélanger, c'est le domaine de la créativité pure, à mi-parcours entre le cinéma documentaire et le cinéma expérimental. Il est empreint d'une poésie du moment instantané – magique et dépeint le vécu des protagonistes. Il a quelque chose d'infiniment poétique et anthropologique. Comme Fernand disait à Rémy Daudelin, dans une entrevue qu'il lui a accordée en 2005, «[le cinéma] c'est le jeu de s'amuser avec le réel».

Fernand Bélanger, c'est plus qu'un sujet de discussion! Aborder son travail créateur consiste à aborder beaucoup d'enjeux et de thèmes simultanément. Montrer et diffuser les films de Fernand Bélanger, c'est faire découvrir et apprécier le cinéma insoupçonné d'un cinéaste au talent révélateur... En réalité, les films présentés dans le cycle n'ont pas vraiment circulés et n'ont été que très peu diffusés dans les dernières années. Finalement, la proposition du cycle consiste à présenter l'œuvre d'un remarquable cinéaste oublié.

Regarder le cinéma de Fernand Bélanger comme on écoute une trame sonore qui nous fait vivre une expérience poétique unique. Regarder ce cinéma d'une beauté exigeante comme un road-movie

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<sup>6</sup> Extrait du témoignage de Serge Giguère lors de la cérémonie commémorative. Le 15 juillet 2006.

musical et sonore. En «voyageant» dans l'œuvre du cinéaste, on se promènera dans les rues de la ville de Québec, et ensuite, dans les ruelles et les quartiers de la ville de Montréal. Puis, on se rendra dans les tourbières de Rivière-du-Loup. On fera un retour fracassant à Montréal, dans le stade Olympique. Enfin, on traversera le chemin du Roy, on affrontera la tempête, on prendra l'avion vers le sud, et on s'arrêtera, ébloui et fasciné, devant les images de la Havane...

*Alexis Lemieux (Programmateur invité)*

Programs of films screened in February 2014:

'Les œuvres du voyage sonore 1': LE TRÉSOR ARCHANGE (February 12)

Réalisation: Fernand Bélanger [Qué., 1996, 76 min, 16 mm, VOF] avec René Lussier, Claude Beaugrand

«LE TRÉSOR ARCHANGE est un conte pour l'écran. À bord du French Spirit, deux amoureux de la langue s'aventurent vers les Archives du Patrimoine. Ils y découvrent un trésor qui laisse entendre toute la dimension de la conquête politique de la langue. Métissages, mesures de guerre, échos référendaires, peurs iroquoises, chants et paroles de gens ordinaires inspirés de la tradition orale comme le Saint-Élias de Jacques Ferron.» – *Fernand Bélanger*

Ce road-movie est un voyage épique dans la culture orale et dans les sonorités de la langue française. Le film inspiré de l'album de René Lussier (*Le trésor de la langue*) est fort ingénieux, car il réussit à bien intégrer la bande image à la bande son. LE TRÉSOR ARCHANGE est une œuvre très riche au niveau de la composition sonore. Musicalement, les multiples explorations acoustiques font vibrer notre ouïe. Visuellement, les images ont une grande profondeur et les plans, qu'il s'agisse des extraits de spectacles des poètes comme Richard Desjardins ou des plans filmés à bord du French Spirit, sont reliés entre eux avec beaucoup de finesse. Le projet conjoint de Bélanger et de Lussier est très original. L'écran devient, somme toute, très séduisant... (*Alexis Lemieux, 2013*)

Présenté par Alexis Lemieux, Programmateur Invité

**[event]** Table Ronde 'La réception de l'oeuvre de Fernand Bélanger' (February 13)

La table ronde porte sur le thème de la réception de l'oeuvre cinématographique de Fernand Bélanger. Les collaborateurs et les partenaires-amis du cinéaste, qui prennent part à la discussion, s'interrogent sur le travail et les films de leur confrère.

Invité(e)s: Joséphine Bacon, Martine Chartrand, Louise Dugal, Jeannine Gagné, Serge Giguère, Dagmar Gueissaz-Teufel et Jacques Leduc. Discussion animée par Alexis Lemieux, Programmateur Invité.

suivi de:

L'ÉMOTION DISSONANTE

Réalisation: Fernand Bélanger [Qué., 1984, 81 min, num., VOF]

Le film L'ÉMOTION DISSONANTE, réalisé par Bélanger, explore le thème de la drogue dans une perspective d'ouverture. À la fois fiction et documentaire, ce film tend à remettre en cause les préjugés face à la consommation de drogues. Il offre un nouveau point de vue sur ce phénomène qui concerne autant les adolescents, les parents et les travailleurs sociaux. Au niveau formel, la musique de Lussier et les animations de Pierre Hébert viennent s'ajouter, comme des couches de sens supplémentaires, aux commentaires des participant(e)s, aux sketches théâtraux, aux mises en scène et à la prise de vue réelle.

Deux courts-métrages postérieurs sont reliés à L'ÉMOTION DISSONANTE. Il s'agit de LOVE ADDICT (OFFENBACH) (1985) et de L'APRÈS-COURS (1984). Au niveau de la production, ce film a été rendu possible grâce à un partenariat entre l'ONF et Santé et Bien-être social Canada. (Alexis Lemieux, 2014)

'Les œuvres du voyage sonore 2': (February 14)

APRÈS LE DÉLUGE

Réalisation: Yves Angrignon, Louise Dugal, Fernand Bélanger [Qué., 2004, 9 min, Beta num, VOF-espagnol-anglais]

Une copie 35 mm de APRÈS LE DÉLUGE sera présentée avant le film PASSIFLORA le 19 février à 18h30

«Ayant comme souffle de vie la mouvance de l'eau, le film témoigne de la fragilité du passage de notre présence sur terre et de toute la puissance agissante de l'eau» - *Fernand Bélanger*

Court-métrage trilingue aux sonorités envahissantes. La nature est profondément calme et surgissent, subitement, les eaux agitées d'un déluge. La petitesse de l'homme apparaît face au géant de la mer. L'homme est figé dans l'espace-temps et englouti dans l'espace-eau.

Comment dire... APRÈS LE DÉLUGE, une vue animée sur des roches peintes par Madame Gisèle Daniel. La musique de cette belle œuvre a été conçue par René Lussier et lui a été inspirée par *La cathédrale engloutie* de Claude Debussy. (Alexis Lemieux, 2013)

suivi de:

COMME À CUBA

Réalisation: Yves Angrignon, Louise Dugal, Fernand Bélanger [Qué., 2007, 63 min, num., espagnole-STF-STA]

COMME À CUBA est un documentaire sur la vie cubaine. Ce film est un hymne à la simplicité des Cubains. Il doit être pensé en fonction du concept des sept jours de la semaine. Les paysages pittoresques au bord de l'océan, les activités à la plage rompues par l'apparition d'un orage, le travail quotidien, les occupations des habitants dans leur milieu et les folklores musicaux font partie intégrante du mode de vie des Cubains. COMME À CUBA est un trésor sonore, influencé par une culture hispanophone effervescente et dynamique. Les images brillent par tant d'humanité et de modestie.

Quand j'ai vu COMME À CUBA au cinéma Excentris, à l'automne 2008, je suis tombé émerveillé par cette œuvre magnifique tant sur le plan visuel que sur le plan sonore. C'était la première fois que je voyais un film de Fernand Bélanger, Louise Dugal et Yves Angrignon. Le plan final du film où l'on voit le portrait de Fernand dans le fonds d'un puits m'a longtemps habité. COMME À CUBA est l'apogée d'une œuvre riche et ô combien belle! Il faut remercier Louise Dugal et Yves Angrignon qui, vaillamment, ont terminé le tournage et le montage du film, qui fut un long projet dans le pays de Cuba. *(Alexis Lemieux, 2013)*

Présentés par Louise Dugal et Yves Angrignon

après LE DÉLUGE (February 19)

Réalisation: Yves Angrignon, Louise Dugal, Fernand Bélanger [Qué., 2004, 9 min, 35mm, VOF-espagnol-anglais]

suivi de:

PASSIFLORA

Réalisation: Fernand Bélanger, Dagmar Gueissaz-teufel [Qué., 1985, 85 min, 35 mm, VOF]

Jean-Paul 2 et Michael Jackson, deux super-vedettes adulées, sont attendues au stade olympique de Montréal par la masse de fidèles Québécois. C'est à la fin de l'été 1984. Cinq jours séparent l'arrivée de Jean-Paul 2 de celle de Michael Jackson. On effectue les derniers préparatifs... Le stade olympique fourmille d'opérateurs, de policiers et de journalistes. Spectacle! Les équipes de tournage du film tentent de capter ces moments de bénédiction, de la spectacularisation outrancière, couronnés par les médias. Ironiquement, le film ne s'intéresse qu'au sort des marginaux écartés par le discours religieux: les homosexuel(le)s, les transgenres, les femmes battues ou avortées, les drogués et les alcooliques...

Un film de création, un film-bricolage original, hybride, dont le brillant montage sonore et visuel est subtil et exprime un imaginaire dissident. PASSIFLORA n'est pas qu'un documentaire neutre révélant les faits d'une façon linéaire. C'est un film fait pour nous rappeler le droit d'existence et d'expression des minorités ignorées, un film qui existe pour nous rappeler également que l'image projetée n'est pas la vérité pure. PASSIFLORA est une critique des mass-médias et du discours populaire. *(Alexis Lemieux, 2013)*

Présenté par Claude Beaugrand et Dagmar Teufel

DE LA TOURBE ET DU RESTANT (February 20)

Réalisation: Yves Angrignon, Louise Dugal, Fernand Bélanger [Qué., 1979, 89 min, 16 mm, VOF]

"Comme une usine à rêves" (Intertitre).

Après la réalisation du film LE CONTE BLEU (1977) qui s'inscrit dans une période de retour aux origines et à la terre, Fernand Bélanger, accompagné de ses fidèles acolytes Louise Dugal et Yves Angrignon, signe DE LA TOURBE ET DU RESTANT. Ce film est une ode dédiée à la tourbe et aux travailleurs de cette industrie

d'exportation. Il dévoile les conditions de travail des employés, les signes d'une exploitation de marché et, d'une manière subtile et pouvant nous paraître digressive, il exhibe plusieurs rencontres effectuées par lesquelles on découvre le peintre et projectionniste Edmond Plourde (1899-1953), le réputé mycologue René Pomerleau (1904-1993) et plusieurs artisans-artistes. Le restant côtoie l'artisanat et l'art et devient un appel singulier à la mythologie. Le restant évoque ce qui reste de beauté du monde.

Ce film est, sur le plan du contenu, très bien documenté sur le sujet de l'exploitation des tourbières dans le Bas du Fleuve. Sur le plan formel, les qualités sont nombreuses sans oublier le recours intelligent aux perspectives et à la profondeur des plans. Le travail photographique est rigoureux et le montage permet certaines libertés qui font de ce film l'un des plus personnels et des plus sensibles de Fernand Bélanger. (*Alexis Lemieux, 2013*)

Présenté par Alexis Lemieux, Programmateur Invité

• *Jean Chabot – dix ans après* (January 29-February 2, 2014)

Program of films screened in February 2014:

NOTRE DAME DES CHEVAUX (1 February)

Réalisation: Jean Chabot [Qué., 1997, 50 min, 16 mm, VOF]

Tourné entre 1966 et 1975, adoptant la forme d'une réflexion sur le devenir, ce film essaie de définir ce qu'il advient, dans le Québec de toutes les époques, des rêves, des amours et des révoltes. Quant aux chevaux du titre, ils renvoient à une donnée souvent présente dans les westerns: un itinéraire d'apprentissage. Ce film est aussi le fruit du travail d'une toute petite équipe. Autour de Jean Chabot, Claude Beaugrand et Pierre Mignot - le son et l'image. Ils viennent nous parler du projet de ce film unique, qui est aussi une réflexion inédite sur le cinéma.

présenté par Claude Beaugrand et Pierre Mignot

EN AMÉRIQUE AVEC UN CHEVAL EMPRUNTÉ (2 February)

Réalisation: Jean Chabot [Qué., 1987, 58 min, 16 mm, VOF]

Au cours d'un voyage improvisé, qui emprunte l'itinéraire de la mémoire et de la réflexion, un homme est confronté par la paternité à la précarité de l'existence. Ce pourrait être un journal de voyage, un album de photos, une dérive organisée, une autobiographie truquée ou un vrai documentaire. C'est un peu tout cela et c'est surtout un film sur l'Amérique, parce que l'Amérique c'est l'espace dans lequel le Québec se désagrège lentement. (*Paul Cauchon, 1988*)

présenté par Cathérine Martin

- *Guy L. Coté* (February 5-9, 2014)

À l'occasion du 50e anniversaire de la Cinémathèque québécoise et en accompagnement d'un site web consacré à sa vie, quatre séances sont consacrées à Guy L. Coté. Co-fondateur de la Cinémathèque, il fut aussi producteur (Perrault, Groulx, Brault, Leduc) et réalisateur à l'ONF. Le programme couvre sa carrière, de son film étudiant *SESTRIÈRES* (1949) à *MARASTOON* (1979) en passant par *LÀ OU AILLEURS* (1969).

Guy L. Coté: le fondateur

Peut-on être réalisateur et producteur pendant plus de 30 ans à l'ONF, aussi cinéphile, collectionneur, programmateur ainsi que co-fondateur à la fois de l'Association professionnelle des cinéastes et de la Cinémathèque puis demeurer dans l'oubli? La vie de Guy L. Coté atteste que cela est possible.

Guy Coté est difficile à classer. Pour preuve, même s'il est l'un des rares francophones attachés à l'histoire de l'ONF sur une aussi longue période, de 1952 à 1987 dans son cas, son nom apparaît rarement dans les histoires du cinéma direct ou de l'équipe française. Et pourtant, même s'il s'en tient au documentaire plus scientifique, Guy Coté ne méprise ni ne boude le monde. On le voit à titre de cinéaste dans *CINÉ BOUM* (1964) côtoyer Claude Jutra, Michel Brault, Pierre Patry et Gilles Groulx et croire avec eux au déploiement de la fiction, du cinéma direct et du cinéma canadien. Toujours à l'ONF, il produit d'ailleurs plusieurs films de l'équipe française, notamment ceux de Perrault, Groulx, Brault, Leduc, Arcand et Lamothe. Avec ces mêmes cinéastes et d'autres encore, Guy Coté s'investit dans le syndicat de l'ONF, dans l'association des cinéastes et dans le Festival international du film de Montréal (FIFM, 1960-1967). Après un début de collaboration malheureusement avortée avec Serge Losique et Henri Langlois, Guy Coté cofonde la Cinémathèque québécoise (1963) avec Michel Patenaude, Rock Demers, Jacques Giraldeau et plusieurs autres. Plus tard, il y cède sa collection de documents qui constitue le noyau du fonds de la Médiathèque Guy-L.-Coté.

Témoignage manifeste de son influence, dans les années 1950 le jeune Robert Daudelin est marqué par une présentation de Guy Coté dans un ciné-club.<sup>7</sup> Dans les années 60, Daudelin devenu cinéphile et critique retrouvera Guy Coté dans le comité administratif du FIFM puis à la Cinémathèque où il sera directeur peu de temps après Coté (1972).

Dans le cadre de son 50e anniversaire, la Cinémathèque québécoise - avec en tête Fabrice Montal, directeur de la conservation et de la diffusion, et l'aide de l'ONF - tient à faire connaître un peu plus Guy Coté avec quatre séances de projections. En plus de présenter les documentaires *TÊTES BLANCHES* (1961) et *KINDERGARTEN* (1962), la première séance nous replongera dans l'effervescence

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<sup>7</sup> *Écouter à ce propos l'entretien d'André Habib avec Robert Daudelin sur Globe Sonore en deux parties : Avant la Cinémathèque québécoise et Les années Cinémathèque et les voies de l'avenir.*  
<http://www.globesonore.org/?s=emissions&emissionID=17&episodeID=72>.

cinématographique des années 1960 grâce à CINÉ BOUM (1964). Les films étudiants SESTRÈRES (1949) et BETWEEN TWO WORLDS (1952) nous ramènent à l'époque où le cinéaste fait ses premières armes. Les deux séances mitoyennes sont structurées autour des deux plus longs films tournés par Guy Coté: REGARDS SUR L'OCCULTISME (1965) et TRANQUILLEMENT, PAS VITE (1972). Ces derniers ont pour thème l'état et l'évolution de la croyance dans un monde en changement. Le cycle se termine avec deux films plus tardifs réalisés en 1976 et en 1979: MONSIEUR JOURNAULT, sur le thème de la vieillesse, et MARASTOON: la maison d'accueil, un documentaire tourné en Afghanistan pour le compte de l'ONU.

*Antoine Godin, historien. Programmateur invité*

Program of films:

February 5:

CINE BOOM

Réalisation: Robert Russel, Claude Jutra [Qué., 1964, 53 min, Beta SP, VOA] avec Michel Brault, Gilles Groulx, Claude Jutra

Les Français parlent aux Anglais. Écrit et co-réalisé par Jutra, le cinéma québécois tel que mis en scène par ses protagonistes. Un œuvre télévisuelle hybride, entre reportage, documentaire et comédie musicale, sur le «Grand Boom» du cinéma québécois entre 1963 et 1965 interprété par les cinéastes eux-mêmes. On voit travailler, Pierre Patry, Michel Brault, Gilles Groulx. On pénètre dans les premiers locaux de la cinémathèque de Guy L. Côté. Une autre rareté de nos collections qui nous permet d'explorer plus avant le cinéma de la Révolution tranquille

suivi de

SESTRÈRES

Réalisation: Guy L. Coté [R.-U., 1949, 19 min, 16 mm, VOA]

Film sur le ski tourné en 1949 dans la ville de Sestrières, dans le Piémont, en Italie. Guy Coté était capitaine de l'équipe de ski et organisateur dans le ciné-club de l'université d'Oxford, en Angleterre, alors qu'il y étudiait la chimie. Le réalisateur puis le monteur s'étant désistés avant la fin du projet, Guy Coté avait pris le relais pendant le tournage avec le cameraman et il en avait assuré le montage, la production et la diffusion.

suivi de

CATTLE RANCH - TÊTES BLANCHES

Réalisation: Guy L. Coté [Qué., 1961, 19 min, 16 mm, VOA]

Le film nous transporte dans un ranch situé sur un immense plateau vallonné de la Colombie-Britannique. Là, nous verrons comment se fait l'élevage des boeufs de l'Ouest, renommés pour la qualité de leur viande. (ONF)

The life of a cowboy, filmed through the seasons on a large Canadian cattle ranch near Kamloops, British Columbia. With music by folk-singer Pete Seeger, and narration by Frances Hyland, Cattle Ranch presents a vivid picture of the open range where the cowboy is king. *(NFB)*

suivi de

KINDERGARTEN

Réalisation: Guy L. Coté [Can., 1962, 22 min, Beta num, VOA]

This short documentary focuses on one day in a kindergarten classroom. We watch the teacher encouraging children to turn their curiosity into questions and organizing group activities and play periods. Filmed at Van Horne Public School in Montreal. *(NFB/ONF)*

February 6:

BETWEEN TWO WORLDS

Réalisation: Guy L. Coté [R.-U., 1951, 19 min, 16 mm, SD]

Film étudiant expérimental dans lequel un ballet abstrait allie cinéma, danse, arts plastiques et musique.

suivi de

HIVER AU CANADA (WINTER IN CANADA)

Réalisation: Guy L. Coté [Qué., 1953, 18 min, 16 mm, VF]

Le modus vivendi d'un peuple est fonction du climat propre au pays qu'il habite. Les habitudes changent avec les saisons et leur cycle introduit d'heureuses brisures qui sont autant de renouveaux. Cette situation est apparente encore dans les contrées où les extrêmes se rencontrent, comme l'été et l'hiver au Canada! *(ONF)*

suivi de

REGARDS SUR L'OCCULTISME (2E PARTIE) - SCIENCE ET ESPRITS

Réalisation: Guy L. Coté [Qué., 1965, 58 min., 16 mm, VOF]

Hors de la science, que faut-il croire? Deuxième partie d'un long documentaire sur le paranormal et les croyances populaires en France et au Québec, ce n'est pas seulement l'occultisme mais aussi le religieux et la parapsychologie qui sont abordés dans ce foisonnant tableau.

February 8:

SMARTIES

Réalisation: Guy L. Coté [Qué., 1962, 1 min, 16 mm, SD]

Court métrage ludique tourné par la fille de Guy Coté, Jacqueline, alors qu'elle n'avait que six ans. «Ce film a été fait par une petite fille de six ans avec un peu d'aide de son papa.» Du bonbon.

suivi de

LÀ OU AILLEURS / NO MATTER WHERE

Réalisation: Pierre Bernier, Jacques Leduc [Qué., 1969, 10 min, 35 mm, SD]

Miroir et satire de la société moderne, ce film sans commentaire, fait de symboles et de sons, d'images suggestives et de signes indicateurs, invite le spectateur à réfléchir sur les diverses formes d'oppression - argent, autorité, interdictions, incitations - qui briment l'homme contemporain, volent son temps, avilissent sa conscience et ses valeurs morales. (ONF)

suivi de

TRANQUILLEMENT, PAS VITE (partie 1)

Réalisation: Guy L. Coté [Qué., 1972, 70 min, 16 mm, VOF]

Long métrage documentaire en deux parties sur l'évolution de la religion au début des années 1970, TRANQUILLEMENT, PAS VITE (1re partie) – Que s'est-il donc passé? retrace la désagrégation et la mutation rapides de la religion catholique au Québec. Des paroissiens se réunissent et discutent de l'avenir de leur église, de sa chapelle et de ses services. Le manque de financement est au centre de la discussion, de même que la place accordée aux rassemblements communautaires payants, telles les parties de bingo, et le nombre croissant de prêtres se retrouvant sans emploi. (ONF)

February 9:

MARASTOON: LA MAISON D'ACCUEIL

Réalisation: Guy L. Coté [Qué., 1979, 28 min, 16 mm, VOF]

Autre volet d'un ensemble de trois films sur la coopération internationale, ce film sans commentaire nous emmène à Marastoon, en Afghanistan, découvrir un centre d'apprentissage collectif mettant en oeuvre une formule originale. (ONF)

suivi de

MONSIEUR JOURNAULT

Réalisation: Guy L. Coté [Qué., 1976, 65 min, 16 mm, VOF]

Un vieux monsieur de quatre-vingt-dix ans, presque aveugle, plein de fantaisie et d'humour, nous livre, tout en étant confronté à une solitude quotidienne impitoyable, les confidences de son âme d'enfant qui aime la vie, les fêtes et la jeunesse. (ONF)

• *Same same (mais différent): lieux de la mémoire thaïlandaise* (7-8 February)

De longs séjours en Thaïlande permettent de sentir la profondeur de sa culture, imprégnée par la tradition et la force de la mémoire. Cette clé de voûte d'une nation, les cinéastes contemporains n'y voient pas un passéiste, un emprisonnement, mais un univers riche, fluide, et ouvert sur le présent.

Apichatpong Weerasethakul est l'artiste phare de cette nouvelle vague thaïlandaise, à la fois critique de la société et défricheur des mouvements du désir. Son œuvre, d'une immense beauté, est attendue et projetée de part le monde. Après avoir reçu le Prix Un Certain Regard en 2002 pour *BLISSFULLY YOURS* et le Prix du Jury pour *TROPICAL MALADY* en 2004, le cinéaste obtient la Palme d'or du Festival de Cannes 2010 pour son film *ONCLE BOONMEE*, celui qui se souvient de ses vies antérieures.

Pour cette programmation spéciale, Antitube s'est adressé à Apichatpong Weerasethakul, ce cinéaste hors normes. Au fil d'échanges autour du nouveau cinéma thaïlandais, de ses artisans, une sélection forte et surprenante de courts métrages s'y dessina. Un périple sur la mémoire comme culture du réel.

THE ANTHEM

Réalisation: Apichatpong Weerasethakul [Tha., 2006, 5 min, 35 mm, VOSTA]

A RIPE VOLCANO

Réalisation: Taiki Sakpisit's [Tha., 2011, 15 min, num., VOSTA]

HER PRIVATE LONDON

Réalisation: Sawit Prasertphan [Tha., 2010, 35 min, num., VOSTA]

BANGKOK IN THE EVENING

Réalisation: Sompot Chidgasornpongse [Tha., 2005, 16 min, num., VOSTA]

GHOSTS IN THE CLASSROOM

Réalisation: Ukirt Sa-Nguanhai's [Tha., 2012, 2 min, num., VOSTA]

THIRDWORLD (GOH GAYASIT)

Réalisation: Apichatpong Weerasethakul [Tha.-É.-U., 1997, 17 min, num., VOSTA]

### ***series***

- *Coups de coeur des collègues* (April 4, 2013–April 3, 2014)

La Cinémathèque compte 63 employés, répartis en 5 directions: programmation, administration et finances, collections, communications et marketing et direction générale. Si plusieurs contribuent aux activités et services publics de la Cinémathèque - projections, expositions, Médiathèque Guy-L. Coté, café-bar, etc. - certains font aussi un remarquable travail dans l'ombre, notamment au traitement des différentes collections.

Pour célébrer le 50e anniversaire de l'institution, l'équipe de programmation a pensé donner carte blanche à ses collègues des autres départements de la Cinémathèque dans le cadre d'un cycle spécial. Ils se sont prêtés avec enthousiasme au jeu de nous proposer quelques-uns de leurs films préférés. Ils vous seront présentés tout au long de l'année, les premiers jeudis du mois à 16 h.

Program of films screened in February 2014 :

ON N'ENGRAISSE PAS LES COCHONS À L'EAU CLAIRE (6 February)

Réalisation: Jean Pierre Lefebvre [Qué., 1973, 111 min, 35 mm, VOF] avec Louise Cuerrier, J. Léo Gagnon, Denys Arcand

Robert, un agent double pour la Gendarmerie royale du Canada, se retrouve à la fois des deux côtés de la barricade. Il n'est exactement un héros ou un anti-héros, mais une simple victime d'un système démocratique et apparemment libre dans lequel les rêves de l'individu apparaissent pourtant profondément contradictoires. «C'est ainsi qu'à partir de faits divers réels, j'ai conçu une série d'impressions morales à vérifier. C'est là, à mon sens, la fonction et la force première de ce cinéma dit de fiction.» (*Jean Pierre Lefebvre, 1975*)

• *Secrets et illusions—la magie des effets spéciaux* (September 14, 2013—October 26, 2014)

Program of films February 2014:

HELLRAISER (February 1)

Réalisation : Clive Barker [R.-U., 1987, 94 min, 35 mm, VOA] avec Doug Bradley, Clare Higgins, Ashley Laurence  
Cherchant des plaisirs extrêmes, Frank Cotton tombe sous la domination des Cénobites, «anges pour certains, démons pour d'autres», qui règnent sur un univers sadomasochiste. Ramené par hasard dans le monde des vivants, Cotton est prêt à tout pour leur échapper.

NIGHTBREED (February 8)

Réalisation: Clive Barker [É.-U., 1990, 102 min., VOA] avec David Cronenberg, Craig Sheffer, Anne Bobby  
Sous Calgary, en Alberta, vivent cachées des créatures monstrueuses persécutées qui ont alimenté les fantasmes de l'humanité depuis la nuit des temps. Cependant qu'à la surface, un véritable monstre, un tueur en série, opère. Pour cette fiction fantastique, la romancier-cinéaste Clive Barker a fait appel au talentueux Chris Cunningham pour la réalisation des effets spéciaux.

INCEPTION (February 15)

Réalisation: Christopher Nolan [É.-U.-R.-U., 2010, 148 min, num., VOASTF] avec Leonardo DiCaprio, Joseph Gordon-Levitt, Ellen Page

«Tranquillement, et sans avoir à rougir, Nolan nous promène ainsi dans son musée personnel du cinéma. Seulement, à l'opposé de ce à quoi le cinéma américain nous a habitués depuis trente ans, il s'agit d'un musée sans poussière, et sans ironie, un musée dont chaque pièce serait tel un original. A cette idée, Nolan ajoute un principe qui fait basculer son film dans le drame sentimental métaphysique: en effet, plus on s'enfonce dans les couches oniriques, plus le temps avance lentement, si bien qu'une seconde dans le monde réel peut durer un siècle, en bout de chaîne. Outre la maîtrise de l'espace (la fiction comme fabrique d'univers), DiCaprio possède donc celle du temps (devenir immortel) – du moins en a-t-

il l'illusion. Et ainsi de rejouer le mythe de Prométhée : se croyant capable de se mesurer à Dieu, le héros nolanien s'en trouve toujours enchaîné pour l'éternité, seul, broyé dès lors que l'être aimé n'est plus là pour partager. «Eloge de la toute-puissance de la fiction sur le réel, Inception en est aussi, par conséquent, le tombeau implacable.» (*Jacky Goldberg, 2010*)

• *5 sur 5: les fictions polymorphes* (January 31 –June, 2014)

Nous inaugurons une nouvelle collaboration avec le Vidéographe en proposant des rétrospectives et des rencontres avec des artistes qui ont utilisé la technique vidéographique comme un outil pour explorer de nouvelles façons d'écrire des histoires. Le cycle se prolongera jusqu'en juin prochain. Aborder les fictions polymorphes incline à prendre en compte une série de paramètres qui définissent le style même de l'approche de l'auteur abordé. La majorité des corpus relèvent de la vidéo narrative expérimentale. Il n'est pas rare de voir interagir d'autres domaines de la création artistique dans le processus de création qui conduit à repenser les schèmes traditionnels de l'écriture narrative telle qu'elle se pratique dans la prose littéraire ou dans la rythmique trinitaire des dogmes cinématographiques.

En janvier, nous rencontrerons Robert Morin dans le cadre de sa rétrospective, en février Sylvie Laliberté et en mars, ce sera au tour de Nelson Henricks.

Le cycle se prolongera jusqu'en juin prochain

Program of films screened in February 2014:

*Sylvie Laliberté 1* (February 5)

Provocatrice amusée, Sylvie Laliberté préfère se présenter comme «généreuse» lorsqu'on lui accole l'épithète de «narcissique». Il est vrai qu'une telle démarche demande un certain sens de la recherche sur soi et de la communication avec autrui, une sorte d'investissement à rentabilité dissolue. Et tout cela se passe avec une «véritable fausse» candeur offensive.

BONBONS BIJOUX

Réalisation: Sylvie Laliberté [Qué., 1996, 12 min, num., VOF]

«Une vidéo très auto-filmée et très narcissique composée de brèves séquences de bavardage, puisque la vérité est courte. Et le cadre? C'est moi le cadre. (Sylvie Laliberté) BONBONS BIJOUX nous transporte aussi dans l'intimité du logis. L'artiste utilise le ridicule du langage afin de souligner la difficile présence du direct, de l'auto-référentiel, de l'authenticité. BONBONS BIJOUX nous entraîne aux frontières grinçantes du «suave féminin». L'ingénue, la coquine, la naïve se défont de leurs connotations négatives. En faisant des associations incongrues de mots, d'objets et d'idées, l'artiste brouille les pistes, désintégrant les limites préconçues entre la fille et la femme, entre la naïveté et la perversité.» (*Élaine Frigon, 1997*)

#### PAPILLON CERISE

Réalisation: Sylvie Laliberté [Qué., 1997, 8 min, num., VOF]

«Je capte des petits moments choisis. Ils sont pris au vif du sujet. Le sujet, c'est moi. Et je parle en toute désinvolture. J'attrape des moments flottants sur un beau volume d'eau.» «Mon travail a ceci de particulier: il me convient. Je peux chanter, me dandiner et dire des choses: «Une femme assise peu importe où, c'est déjà ça. C'est élégant assez souvent si vous voulez bien croiser les jambes. Moi, je les croise.» (Sylvie Laliberté)

#### OH LA LA DU NARRATIF

Réalisation: Sylvie Laliberté [Québec, 1997, 13 min]

C'est l'histoire d'une histoire d'amour. Souvent on croit que les histoires d'amour se vivent en position couchée, très très couché. Mais non, l'amour se vit debout. Alors je la raconte les deux pieds dans la neige. (Sylvie Laliberté)

#### MES AMIS LES POISSONS

Réalisation : Sylvie Laliberté [Qué., 1998, 11 min, num., VOFSTA]

Sylvie nage et divague sur la vie et les poissons.

«À l'opposé, les spectateurs se sont installés confortablement pour regarder MES AMIS LES POISSONS (1998) de Sylvie Laliberté. Je me sentais impatient en la voyant patauger gaiement dans l'eau, et je songeais à toutes les manières dont les vidéos en «temps réel» me font perdre le mien, jusqu'à ce qu'un ami m'explique que le scénario, en français, était non seulement hilarant, mais essentiel à la compréhension de l'œuvre. Mon respect a augmenté: selon une logique perverse, il me semble que l'inaccessibilité potentielle et l'insistance sur la différence devraient être au cœur des Biennales.» (Laurie Palmer, 1999)

#### L'OUTIL N'EST PAS TOUJOURS UN MARTEAU

Réalisation: Sylvie Laliberté [Qué., 1999, 10 min, num., VOF]

Je voulais partager l'instrument de mon bonheur. C'est facile, c'est clair et c'est bien fait. J'espère que vous en profiterez. Et puis tout le monde a une étoile. (Sylvie Laliberté)

#### J'AI TOUS COMPRIS

Réalisation: Sylvie Laliberté [Qué., 2001, 3 min, num., VOF]

Un vidéo clip très simple: la chanteuse sautille d'une image à l'autre et fait du lip-sync de qualité sur une vraie chanson d'amour remplie d'amour. Le tout est parfaitement synchronisé. C'est un clip sans belles filles et beaux gars derrière la chanteuse. Sylvie la chanteuse rencontre Sylvie la vidéaste.

*Sylvie Laliberté 2* (February 6)

#### PARIS CHOUCHOU

Réalisation: Sylvie Laliberté [Qué., 2003, 14 min, num., VOF]

Une bande vidéo très touristique, une sorte de Sylvie à Paris. Les touristes sont des gens qui ont un souci de soi et qui cherchent à s'améliorer par le voyage. En effet, Paris m'aura beaucoup améliorée. (*Sylvie Laliberté*)

IL N'EST PAS INNOCENT QUE LE BONHEUR SOIT HEUREUX

Réalisation: Sylvie Laliberté [Qué., 2003, 13 min, num., VOF]

Le bonheur est un état tautologique. Pourquoi est-on heureux? Parce qu'on est heureux. C'est très simple. Et ça sent bon. Encore heureux que l'on puisse être heureux. Cette bande vidéo a été réalisée dans le cadre de la Manif' d'art 2003 à Québec, dont le thème était Bonheur et simulacres.

UNE FEMME EST UNE FEMME ET MOI AUSSI

Réalisation: Sylvie Laliberté [Qué., 2006, 8 min., num., VOF]

Voilà une femme d'intérieur qui sait recevoir et qui tient des propos très décoratifs et tellement féminins. Fruit d'une attention toute particulière, l'image et le son ne font qu'un, c'est-à-dire qu'ils vont à la même vitesse; à la vitesse d'une femme qui cherche à savoir, en toute simplicité et de façon très pratique. Ou quand être une femme est presque un jeu d'enfant.

LE SOLEIL BRILLE POUR TOUT LE MONDE MAIS LES HOMMES PRÉFÈRENT LES BLONDES

Réalisation: Sylvie Laliberté [Qué., 2008, 8 min, num., VOF]

Réalisé dans le cadre d'une invitation à réfléchir par le Festival du nouveau cinéma de Montréal. Sujet imposé: le cinéma. Condition: pas de son.

Le Festival du nouveau cinéma de Montréal (37e édition) m'a invitée à réaliser ces petites séquences vidéo afin de les disposer dans la ville: dans une station de métro, à la Grande Bibliothèque et au FNC Lab. Il fallait respecter le thème qui était le cinéma et il fallait ne pas mettre de son pour ne pas trop déranger. Ils m'ont dit qu'on vit dans un monde où il y a beaucoup trop d'images. Alors, bien sûr, j'en ai rajouté. En collaboration avec le Vidéographe, Bibliothèque et Archives nationales du Québec, et la Société de transport de Montréal. (*Sylvie Laliberté*)

L'ARTISTE SURPRISE

Réalisation: Sylvie Laliberté [Qué., 2010, 5 min, num., VOF]

Petit film d'action réalisé lors d'une résidence d'artiste à Paris. Il s'agit là d'une chorégraphie naturelle. Je ne suis pas une danseuse, mais danser à Paris est aisé. (*Sylvie Laliberté*)

BIEN SÛR

Réalisation: Sylvie Laliberté [Qué., 2010, 4 min, num., VOF]

«Dans cette vidéo, elle s'amuse à décliner le bien vivre: cette discipline qui a vu le jour sur notre montagne royale et qui est descendue sur le plateau. Une fantaisie où le bien est pris dans son sens absolu: le bien bien si bien tel que vécu dans la vraie vie. L'artiste profite d'un écran déjà installé à

l'entrée de la caisse qui normalement doit servir à distribuer des informations sur les services offerts et d'une bande passante à l'extérieur où les actualités à propos des taux monétaires défilent en permanence. Il s'agit presque d'un petit détournement mais surtout d'une belle occasion de poursuivre son questionnement concernant les convictions du langage dans un lieu populaire puisque la caisse populaire est populaire.» (*texte de la programmation de Paysages Éphémères, 2010*)

**[event]** *Rencontre avec Sylvie Laliberté* (February 7)

Il s'agira moins d'une leçon de cinéma donnée par une de nos plus célèbres vidéastes, qu'une rencontre avec une artiste singulière qui explore avec humour et fausse désinvolture son univers existentiel depuis plus de trente ans maintenant. Il conviendra pour le bénéfice du public, de revenir avec elle sur le travail de la vidéaste, mais aussi sur celui de la chanteuse ou de l'écrivaine. Puisque tous ces domaines sont invoqués lors de la conception de ses petites fables audiovisuelles. Il s'agira pour nous de comprendre un peu plus loin les méthodes et les inspirations de la très libre Sylvie Laliberté, dont on entend trop rarement la voix.

• *Les essentiels* (January 7, 2012-December 31, 2014)

Le cycle *Les Essentiels* a comme objectif de mettre en valeur quelques-unes des plus belles pièces de la collection de la Cinémathèque de même que les grands classiques du 7e art.

Program of films screened in February 2014:

PRINCES ET PRINCESSES (February 1)

Réalisation: Michel Ocelot [Fr., 1989, 67 min, 35 mm, VOF]

Le réalisateur regroupe ici six de ses courts métrages - animations de silhouettes sur le thème des princes et princesses - et ajoute à l'ensemble un quelque chose de spécial qu'on ne saurait qualifier que par la touche Ocelot. «Un régal pour l'oeil et le coeur, tant ceux des petits que ceux des grands. Cela dit en pesant chaque mot.» (*Sonia Sarfati, 2001*)

• *Ciné-concert*

Programs of films screened in February 2014:

FIG LEAVES (February 7)

Réalisation: Howard Hawks [É.-U., 1926, 90 min 18 i/s, 16 mm, muet, INTSTF] avec Olive Borden, George O'Brien, André de Béranger

Dans leur paradis, Adam et Ève sont confrontés à un délicat problème: comment faire pour vêtir Ève? Elle consulte le serpent et passe tout à coup au XXe siècle. Commence alors une série de péripéties se déroulant dans le milieu new-yorkais de la haute couture. Le sens de la création de Hawks est dans la vie

qu'il met en scène, dans cette fusion entre vie et art, au moment où mise en scène filmée et mise en scène filmante ne sont plus qu'un même élan en lui-même accompli. (*Jean-Louis Comolli, 1963*)

accompagnement au piano par Gabriel Thibaudeau

THE WIND (February 14)

Réalisation: Victor Sjöström [É.-U., 1928, 79 min, 16 mm, muet, INTSTF] avec Montagu Love, Lillian Gish, Lars Hanson

Le suédois Victor Sjöström réalisa aux États-Unis cette adaptation d'un roman de Dorothy Scarborough. Un des chefs-d'oeuvres de la dernière époque du cinéma muet

"Une jeune fille venue du sud arrive dans ce pays, dont elle n'a pas l'habitude, et se trouve prise dans une série de duels, duels physique avec le milieu, duel psychologique avec la famille hostile qui la reçoit, duel sentimental avec le rude cow-boy qui en est amoureux, duel corps à corps avec le marchand de bestiaux qui veut la violer. Ayant tué le marchand, elle cherche désespérément à l'ensevelir dans le sable, mais le vent, chaque fois découvre le cadavre. C'est le moment où le milieu lui lance le défi le plus fort, et où elle atteint au fond du duel. Commence alors la réconciliation". (*Gilles Deleuze*)  
en accompagnement en direct par le pianiste Gabriel Thibaudeau

## Cinémathèque suisse, Lausanne

### **temporary exhibition**

- *STALKER et la Zone à la Maison d'Ailleurs* (September 15, 2013-March 2, 2014)

Au début, en 1972 pour être précis, il y a *Pique-nique au bord du chemin*, un roman de science-fiction signé par Arkadi et Boris Strougatski. Grâce à Andreï Tarkovski, ce livre se transforme en *STALKER* (1979), un chef-d'œuvre du cinéma mondial et la production la plus aboutie du génial réalisateur russe. Enfin, depuis 1986, le terme «Stalker» est également associé à la catastrophe de Tchernobyl: il désigne les personnes qui parcourent illégalement les zones interdites d'accès aux alentours de la centrale sinistrée, à la recherche de pièces détachées en métal. A l'occasion du huitantième anniversaire de la naissance de Tarkovski, la Maison d'Ailleurs organise une exposition-hommage ambitieuse et originale, scénographiée par Rashit Safiullin (le décorateur du film de Tarkovski) et coproduite par la HEIG-VD: *STALKER – Expérimenter la Zone*. Les visiteurs sont invités à se plonger dans la zone poétique créée par Rashit, découvrir les installations interactives imaginées par les ingénieurs et devenir les acteurs d'une exposition située dans le prolongement d'un roman, d'un film et de l'un des événements les plus terrifiants du siècle passé. (Marc Atallah, directeur de la Maison d'Ailleurs)

### **retrospective**

- *Après l'apocalypse (histoires des survivants)* (January 1-February 28, 2014)

En lien avec l'exposition «*STALKER – expérimenter la Zone*» à la Maison d'Ailleurs, la Cinémathèque suisse propose durant deux mois une rétrospective de 22 films aux univers post-apocalyptiques, dont une «*Nuit Mad Max*» le samedi 1er février avec la projection de la fameuse trilogie.

Abonnement à 35 francs, en vente au Casino de Montbenon et à la Maison d'Ailleurs, donnant accès à l'exposition et à toutes les séances du cycle à la Cinémathèque suisse.

Le billet d'entrée payant à l'exposition de la Maison d'Ailleurs permet d'assister à une séance du cycle à la Cinémathèque suisse, et inversement.

Evénement: Soirée Mad Max, l'intégrale

Samedi 1er février, 17h30 / 19h30 / 21h30

Elégie dystopique

En lien avec l'exposition *Stalker – expérimenter la Zone*, actuellement à la Maison d'Ailleurs, la Cinémathèque suisse collabore avec le musée yverdonnois en consacrant un cycle au cinéma post-apocalyptique. Si la science-fiction aborde généralement le progrès technologique comme partie

intégrante du récit, les films post-apocalyptiques traitent plus de l'évolution de l'humanité. En postulant l'inéluctable destruction de toute civilisation, ce sous-genre arpente les possibles survivances de sociétés ou d'individus suite à une apocalypse et pense la catastrophe comme facteur de changement social ou environnemental.

Invitant à reconsidérer la place de l'être humain sur la planète, l'Apocalypse permet de reconsidérer les rapports sociaux en faisant tabula rasa du passé. De plus, et c'est bien là une des richesses de ce sous-genre, ces films utilisent le changement pour développer des critiques acerbes à l'encontre d'une société bien plus actuelle qu'il n'y paraît. Face à la destruction, la nature prend une place prépondérante et s'oppose à l'être humain. Devant faire front à l'égard d'environnements souvent inhospitaliers, celui-ci est alors partagé entre l'urgence de sa survie et le besoin de réfléchir aux raisons de cette situation. Thématiques aux résonances actuelles, ces sujets prolifiques permettent aux cinéastes d'explorer des préoccupations contemporaines, telles que la peur du nucléaire, l'inquiétude face à des changements climatiques radicaux ou d'un ordre social qui périclité.

Longtemps associé à la phobie du nucléaire, le post-apocalyptique a développé différents types de catastrophes au cinéma. Si certaines de ses causes se basent sur des menaces atomiques (ON THE BEACH, THE WAR GAME), d'autres tiennent de la pandémie (THE LAST MAN ON EARTH, DAY OF THE DEAD), ou des crises sociales et sanitaires (SOYLENT GREEN, CHILDREN OF MEN), tandis que certaines demeurent inconnues. Aussi, une partie des œuvres affichent un plus grand intérêt pour les effets que pour les causes de ces catastrophes. Servant autant de terrain d'expérimentations visuelles que narratives, le cinéma post-apocalyptique confronte ses protagonistes à une double réalité, à la fois sociale et physique, où la survivance apparaît comme un dénominateur commun.

Souvent dystopiques, ces films développent une esthétique qui oscille entre mélancolie du présent et nostalgie du passé. Si certaines œuvres affichent une certaine attraction technologique (LOGAN'S RUN), d'autres s'intéressent plus à une forme d'élégie du néant. Dans NAUSICAA DE LA VALLÉE DU VENT, de longs plans montrent l'héroïne errant dans des champs dévastés, embellis par la rondeur poétique des dessins de Hayao Miyazaki. Cette fascination pour des formes de pureté absolue laisse notre esprit vagabonder dans la projection de mondes de demain: entre le blanc épuré de THX 1138 (George Lucas, 1971) et la fantomatique réalisation d'Andreï Tarkovski sur STALKER (1979), les films post-apocalyptiques témoignent d'une véritable sensibilité esthétique, écho d'un ailleurs pas si lointain. (Romain Holweger et Loïc Valceschini)

Program of film screened in February 2014:

Soirée *Mad Max*, l'intégrale (February 1)

La Cinémathèque suisse prendra des airs d'outback lors d'une soirée spéciale dédiée à la trilogie *Mad Max* de George Miller. Œuvre phare du cinéma de genre australien, la saga conte les errances d'un ex-policier qui applique sa vision de la justice au volant de son bolide. Si le premier film pose le personnage, ses suites permettent à Miller d'explorer un univers sauvage et désolé. Western moderne où les moteurs rugissants remplacent les fidèles destriers, *Mad Max* prend place dans un univers dystopique, dans lequel l'essence s'obtient au prix du sang. Mais si les Winchesters arment toujours les protagonistes, le vengeur solitaire balance ici entre justice et folie meurtrière. Trilogie au succès inattendu qui reste célèbre pour ses courses-poursuites aussi spectaculaires que létales, *Mad Max* demeure encore aujourd'hui une référence. Une saga à l'influence intarissable, immortalisée par la chanson de Tina Turner dans BEYOND THUNDERDOME, que Miller explorera à nouveau avec un remake prévu pour 2014.

Projection des trois films au Cinématographe le samedi 1er février à 17h30, 19h30 et 21h30. Entrée: 15 francs, tarif unique valable pour les trois séances.

MAD MAX (February 1, 14)

Australie | 1979 | 92' | v.o. s-t fr./all. | de George Miller | avec Mel Gibson, Joanne Samuel, Hugh Keays-Byrne |  | 35mm

«Mel Gibson est Mad Max: un flic du futur qui a la rage et qui accessoirement a un peu forcé sur la bouteille. Un gang de motards emmenés par Le Chirurgien tente de tuer le partenaire de Max et massacre sa femme et son bébé. Ça le rend complètement 'mad'! Il pourchasse les méchants et les dégomme tous, comme quoi rouler et picoler en même temps, ça marche mieux en pleine cambrousse australienne qu'à Los Angeles» (Henrik Lange et Thomas Wengelewski, *90 films cultes à l'usage des personnes pressées*). Blague à part, créant un monde dominé par la violence et la bagnole, George Miller pose avec son premier long métrage les bases d'une mythologie futuriste qui fera date. Il la développera dans deux suites, sans toutefois retrouver l'énergie brute de ce revenge movie jusqu'au-boutiste.

MAD MAX 2 (MAD MAX 2: THE ROAD WARRIOR) (February 1, 15)

Australie | 1981 | 97' | v.o. s-t fr./all. | de George Miller | avec Mel Gibson, Bruce Spence, Vernon Wells |  | 35mm

On retrouve Max dans un futur indéterminé où l'épuisement des réserves de pétrole a précipité la civilisation dans la violence et l'anarchie. L'essence y est devenue l'enjeu de luttes terribles. Au volant d'un véhicule ultrarapide, l'ancien policier de la sécurité routière vient en aide à une communauté de fuyards harcelée par des pirates de la route. La bataille se concentre autour d'une citerne de raffinerie... Résolument plus fantastique que le premier opus, MAD MAX 2 lorgne aussi par sa trame vers le western. «Surenchère dans la violence. La poésie naît de l'étrangeté des véhicules, des paysages ravagés et des

tenues hétéroclites des protagonistes. Toujours le mythe du justicier, mais transposé dans le domaine de la science-fiction et non plus du thriller» (*Jean Tulard, Guide des films*).

MAD MAX BEYOND THUNDERDOME (MAD MAX AU-DELÀ DU DÔME DU TONNERRE) (February 1, 16)

Australie | 1985 | 107' | v.o. s-t fr./all. | de George Miller | avec Mel Gibson, Tina Turner, Bruce Spence | ⑫(12) | 35mm

Après vingt ans d'errance à la surface de la Terre détruite par une guerre nucléaire, Max échoue dans la Cité du Troc, qui puise son énergie dans les excréments de porc. Maîtresse des lieux, Entity lui propose un duel avec Master et Blaster (un nain monté sur un colosse), rois du Monde souterrain. Max l'emporte mais refuse d'achever son adversaire, qui deviendra son allié. Condamné à l'exil dans le désert, il est recueilli par une tribu d'enfants qu'il guide vers la Cité du Troc pour aller affronter Entity... Un baroque délirant emporte cette troisième mouture de *Mad Max*, qui reconduit l'univers post-apocalyptique de la seconde, et trouve en Tina Turner une méchante de choix. Après une première partie sulfureuse, le film perd hélas un peu de son mordant avec l'apparition des enfants.

Les autres films de la rétrospective

En sus de la trilogie *Mad Max*, 19 autres titres explorent le post-apocalyptique. Souvent confrontés à des conditions extrêmes, les protagonistes de ces films arpentent la rigueur d'un froid polaire (QUINTET) ou la radiation de terres desolées (STALKER). Et parfois ce n'est pas tant l'environnement, mais la société qui constitue la menace. Congénères anthropofages (DELICATESSEN) ou primates totalitaires (PLANET OF THE APES), la civilisation sombre dans ses bas-fonds – et ce jusque dans l'intimité d'un couple (BLACK OUT) – d'où jaillit l'espoir inattendu (CHILDREN OF MEN).

ON THE BEACH (LE DERNIER RIVAGE) (February 17)

USA | 1959 | 129' | v.o. s-t fr. | de Stanley Kramer | avec Gregory Peck, Ava Gardner, Fred Astaire | ⑩(10) | ec

En 1964, une guerre nucléaire ne laisse que quelques survivants: l'équipage d'un sous-marin américain et des Australiens, que les nuages radioactifs n'ont pas encore atteints. Mais il n'y a plus d'espoir, car eux aussi sont condamnés... «Ce film exprime l'angoisse devant la possibilité d'un conflit atomique qui anéantirait l'humanité: cinéaste humaniste, Stanley Kramer lance un impressionnant avertissement à ses semblables. Mais comme la plupart de ces anticipations, qu'on n'appelait pas encore 'films-catastrophe', celui-ci est en même temps le prétexte à une parade de vedettes et à un étalage de plate sentimentalité romanesque. Ces concessions commerciales ne neutralisent pas le message pacifiste, mais limitent la portée de la mise en garde» (*Marcel Martin, Dictionnaire des films, Larousse*).

THE LAST MAN ON EARTH (JE SUIS UN LÉGENDE) (February 21)

Italie, USA | 1964 | 88' | v.o. s-t fr./all. | de Ubaldo B. Ragona et Sidney Salkow | avec Vincent Price, Franca Bettoia, Emma Danieli | ⑫(14) | 35mm

Premier roman de Richard Matheson, *I am legend* propose en 1954 une variation inédite et très originale sur le thème du vampirisme: une épidémie fait muter l'humanité entière au point qu'elle ne peut plus se nourrir que de sang, à l'exception d'un homme qui deviendra légendaire. La narration y est menée d'une façon magistrale et les sentiments du personnage principal, de sa lutte pour la survie à l'acceptation finale de sa propre monstruosité, sont analysés avec beaucoup de finesse. THE LAST MAN ON EARTH est sa première adaptation à l'écran, en noir-blanc et avec Vincent Price. Injustement méconnue, elle en respecte pourtant admirablement l'esprit, contrairement à celles de Boris Sagal avec Charlton Heston (THE OMEGA MAN, 1971) et de Francis Lawrence avec Will Smith (I AM LEGEND, 2007).

THE WAR GAME (LA BOMBE) (February 10, 23)

GB | 1965 | 48' | v.f. | de Peter Watkins | ⑩(16) | 16mm

En pleine guerre froide, l'URSS déclenche une attaque nucléaire contre la Grande-Bretagne. Les autorités se révèlent incapables de faire face à l'ampleur du désastre et du chaos généralisé... «J'ai réalisé LA BOMBE à une époque où le gouvernement anglais faisait l'apologie de la force de dissuasion nucléaire. La propagande officielle assurait que les mesures prises par la Protection civile en Grande-Bretagne permettraient au pays de pouvoir se relever après une guerre atomique totale. (...) Je n'ai pas cherché à exagérer l'horreur de la situation. Si le film choque le spectateur, ce n'est pas parce qu'on a eu recours à des effets de terreur, mais parce qu'il voit pour la première fois, avec l'évidence de l'image, ce qu'il ne veut pas voir et ce qu'on ne lui laisse pas voir» (*Peter Watkins*).

BLACK OUT (February 13)

Suisse | 1970 | 96' | de Jean-Louis Roy | avec Marcel Merminod, Lucie Avenay, Marcel Imhoff | ⑫(16) | 35mm

Persuadé de l'imminence d'une guerre, un couple de retraités se barricade dans sa maison. Cette séquestration volontaire transforme bientôt leur peur du monde en haine réciproque... «Le réalisateur s'intéresse à ce double cas de névrose et imagine 'jusqu'à la démesure les implications d'une telle situation': 'J'ai voulu voir – et montrer – comment se développait la folie du couple, comment elle progressait: deux vieillards qui glissent pas à pas dans un univers concentrationnaire qu'ils se créent de toutes pièces'. (...) La plupart des journalistes apprécient cette fable à l'humour noir, remarquablement interprétée, dont la portée critique vis-à-vis de la Suisse est accompagnée d'une invention visuelle et de qualités esthétiques» (*Ingrid Tellez, Histoire du cinéma suisse 1966-2000*)

### THX 1138 (February 8)

USA | 1971 | 89' | v.o. s-t fr. | de George Lucas | avec Robert Duvall, Donald Pleasence, Maggie McOmie | ⑫(16) | dc

Dans un futur proche, l'humanité vit sous terre et l'amour est proscrit. Bravant l'interdiction, le mâle THX 1138 et la femelle LUH 3417 connaîtront une brève romance... En regard de la carrière de George Lucas, en particulier de la saga *Star Wars*, on reste frappé par l'extrême expérimentation que le cinéaste se permettait dans ce premier long métrage – qui donnera son nom au système de son digital THX. «Réalisé en 1970, le film conserve aujourd'hui toute la pertinence de sa démonstration politique, et rappelle, par son aridité, son hygiène javellisée et son goût très prononcé pour les absences d'effets spéciaux (la prison: un espace vierge sans contours), que Lucas fut plus subversif et plus audacieux en tant que réalisateur qu'en tant que producteur» (*Stéphane Malandrin, Cahiers du Cinéma, 1994*).

### SOYLENT GREEN (SOLEIL VERT) (February 4)

USA | 1973 | 97' | v.o. s-t fr./all. | de Richard Fleischer | avec Charlton Heston, Edward G. Robinson, Chuck Connors | ⑫(14) 35mm

New York, 2022. La surpopulation incite les autorités à offrir la possibilité de suicides assistés et heureux. Enquêtant sur un meurtre, le détective Thorn découvre une vaste manigance politique impliquant la compagnie Soylent, qui fabrique des aliments synthétiques devenus la seule source de subsistance... Grand Prix à Avoriaz, ce chef-d'œuvre de la science-fiction préfigure étrangement l'affaire des farines carnées et du syndrome de la «vache folle» survenue à la fin des années 1990. «'Il y a un autre monde, mais il est dans celui-là', disait Eluard. C'est cette terrifiante vérité poétique que le film de Fleischer nous donne à vivre par ce biais du suspense et de l'action par lequel le cinéma américain fait passer tant de choses essentielles» (*Guy Braucourt, Les nouvelles littéraires, 1974*).

### STALKER (February 11)

URSS, RFA | 1979 | 159' | v.o. s-t fr./all. | de Andreï Tarkovski | avec Alexandre Kaïdanovski, Alissa Friendlikh, Anatoli Solonitsyne | ⑭(16) 35mm

### QUINTET (February 27)

USA | 1979 | 118' | v.o. s-t fr./all. | de Robert Altman | avec Paul Newman, Brigitte Fossey, Vittorio Gassman | ⑫(14) | 35mm

Dans une ère glaciaire future, un couple se dirige vers une ville où les rares survivants jouent leur existence aux dés dans des parties de QUINTET... Tourné dans les bâtiments de l'Exposition universelle de Montréal, à une température inférieure à -20°, ce film d'anticipation en forme de conte reprend l'idée d'un retour à des us et coutumes moyenâgeux. «De ces images baignées d'une lumière glauque, où la seule couleur admise est le rouge, et dont le pouvoir onirique est accentué par le halo qui les cerne; de

ces architectures que le temps et le gel ont rongées; de ces personnages qu'une mise en scène savante déplace comme les pièces d'un échiquier, bref de ce qu'Altman appelle son 'style', naissent un trouble, une angoisse, qui indiscutablement envoûtent» (*Jean de Baroncelli, Le Monde, 1979*).

#### LE DERNIER COMBAT (February 27)

France | 1983 | 92' | d Luc Besson | aec Pierre Jolivet, Jean Bouise, Jean Reno | ⑩(16) | 35mm

Un cataclysme a balayé la civilisation, ne laissant que quelques survivants devenus muets et regroupés en clans. Dans les ruines ensablées, quatre hommes livrent un dernier combat, dont l'enjeu est la Femme... Film de sons, ce premier essai de Luc Besson est un pari d'un culot insensé. Le jeune cinéaste de 23 ans a tenté tout ce qui ne se faisait pas en France: un long métrage de science-fiction, en noir et blanc, en Cinémascope, et sans dialogues. «Depuis quelques années, il semble qu'on ne peut plus envisager l'avenir que de manière régressive. Ici, l'absence de parole, de langage, ne laisse la voie ouverte qu'à l'agression, à la domination. Tout se réduit à une suite de comportements primaires, d'où l'allégorie n'est par forcément absente» (*Raphaël Bassan, La saison cinématographique 1983*).

#### NAUSICAA DE LA VALLÉE DU VENT (KAZE NO TANI NO NAUSHIKA) (February 1)

Japon | 1984 | 117' | v.o. s-t fr. | film d'animation de Hayao Miyazaki | ⑩(10) | 35mm ②

«L'histoire de la jeune princesse Nausicaä prend place mille ans après l'apocalypse, alors que la Terre est partagée entre le désert et une forêt toxique, la Mer de la décomposition. Nausicaä se retrouve impliquée dans la guerre pour la possession des armes utilisées pendant les sept jours de feu qui ont mené à l'apocalypse. Elle s'avère finalement être la figure providentielle qui, selon la prophétie, ramène la paix sur Terre. Cette épopée philosophique et écologique signe une ambition sans précédent dans le film d'animation. Les décors gigantesques se succèdent au fil des épisodes (...). La musique symphonique de Joe Hisaishi donne une profondeur inattendue. La faculté d'Hayao Miyazaki à allier cette ampleur et le soin accordé au détail impressionnent» (*Stéphane Delorme, Manga impact!*)

#### DAY OF THE DEAD (LE JOUR DES MORTS-VIVANTS) (February 19)

USA | 1985 | 110' | v.o. s-t fr. | de Georges A. Romero | avec Lori Cardille, Terry Alexander, Joseph Pilato | ⑩(16) | dc

Dernier volet de la trilogie des morts-vivants réalisée par George A. Romero, à laquelle se sont ajoutés depuis trois autres chapitres. Chaque film reflète avant tout les préoccupations sociales et politiques de son époque. «Le conflit entre les militaires et les scientifiques du JOUR DES MORTS-VIVANTS illustre l'Amérique reaganienne. Le chef militaire macho et tyrannique qui abandonne ses hommes face au danger est une sorte de négatif de Rambo; le Dr Logan (surnommé Frankenstein), qui cherche à domestiquer les zombies, est la figure emblématique d'une science impuissante qui s'égare dans des

recherches dérisoires et contre nature; le pilote d'hélicoptère est l'image type du libéral qui ne pense qu'à ses avantages matériels» (*Philippe Rouyer, Le cinéma gore, une esthétique du sang*).

DELICATESSEN (February 12)

France | 1991 | 99' | s-t all. | de Jean-Pierre Jeunet et Marc Caro | avec Dominique Pinon, Jean-Claude Dreyfus, Marie-Laure Dougnac | ⑭(14) | 35mm

Dans une France aux allures d'après-guerre où la nourriture est rationnée, on mange pourtant à sa faim dans l'immeuble de l'inquiétant Clapet, qui y tient une boucherie. Engagé comme concierge, le timide Louison va bientôt comprendre pourquoi... «Gustave Doré, Marcel Carné et Terry Gilliam sont dans une cour de récré: ensemble, ils inventent un film. Il aura le look (en couleurs chatoyantes) du réalisme poétique d'antan, grâce aux acteurs à trogne (Pinon, Dreyfus, Perrier, dignes successeurs des seconds rôles des années 1930); la liberté de ton, iconoclaste et dérangeante, des meilleures BD; le rythme et la précision du cinéma d'aujourd'hui. Il est signé par deux 'dingos': Caro pour les images, Jeunet pour le sens du récit. Succès surprise en France et à l'étranger» (*Aurélien Ferenczi, Télérama*).

TWELVE MONKEYS (L'ARMÉE DES DOUZE SINGES) (February 7)

USA | 1995 | 128' | v.o. s-t fr./all. | de Terry Gilliam | avec Bruce Willis, Madeleine Stowe, Brad Pitt | ⑯(16) | 35mm

En 2035, une épidémie a décimé 99% de la population. James Cole est envoyé dans le passé par des savants pour découvrir les causes de la catastrophe et tenter de la prévenir... «Vous suivez? Pas forcément, mais c'est tant mieux puisque le labyrinthe et le vertige (le VERTIGO d'Hitchcock est plusieurs fois évoqué) sont les lignes de fuite permanentes de ce yo-yo spatio-temporel. A quoi se raccrocher dans cette débâcle? A quelques fausses bouées qui, une à une, se dégonflent sous nos doigts. Par exemple, en forme de flash-back dans le cerveau de l'envoyé spécial du futur, la répétition d'une scène traumatique dont la résolution finale n'épaissira qu'un peu plus le potage» (*Gérard Lefort, Libération*). Une réflexion sur le temps, la mémoire et la folie, inspirée par LA JETÉE de Chris Marker.

28 DAYS LATER (28 JOURS PLUS TARD) (February 24)

GB | 2002 | 113' | v.o. s-t fr./all. | de Danny Boyle | avec Cillian Murphy, Naomie Harris, Christopher Eccleston | ⑯(16) | 35mm

«Osons le dire: les zombies qui déambulent à deux à l'heure en se dandinant, c'est bien joli, mais aujourd'hui, ça fait doucement rigoler (...) C'est dire le choc provoqué par l'apparition des morts-vivants de 28 JOURS PLUS TARD, aussi voraces que rapides et rendus fous furieux par un virus. On n'attendait pas ça de la part de Danny Boyle à l'époque, malgré le formidable TRAINSPOTTING (...). Et pas le temps de se plaindre quand on est mordu: dix secondes suffisent à se transformer en bête assoiffée de sang.

L'urgence de la mise en scène (le film a été tourné en DV), la noirceur du propos, des personnages attachants sacrifiés sans pitié: 28 JOURS PLUS TARD ne fait pas dans la dentelle, malgré un plan final qui redonne espoir... et les larmes aux yeux» (*Cédric Delelée, Mad movies, 2007*).

CHILDREN OF MEN (LES FILS DE L'HOMME) (February 28)

USA | 2006 | 109' | v.o. s-t fr./all. | d e Alfonso Cuarón | avec Clive Owen, Julianne Moore, Michael Caine | (14)(16) | 35mm

En 2027, dans un monde en proie au chaos social, l'humanité est frappée par une stérilité globale: aucun enfant n'est né depuis dix-huit ans. En Grande-Bretagne, Theo Faron est kidnappé par un groupuscule terroriste qui lui confie la mission de protéger une réfugiée illégale. Il découvrira bientôt qu'elle est enceinte... «Un antihéros humble et même pochard, des références directes avec les actualités télévisées, un format d'image plutôt carré qui refuse l'épate de l'écran large cinémascope habituel pour ce genre de films: LES FILS DE L'HOMME cherche à retrouver une humanité dans un genre, l'anticipation, qui était en train de se voir dématérialisé, vidé de toute substance et de toute subversion sous les assauts du politiquement correct et des images de synthèse» (*Thierry Jobin, Le Temps*).

CARGO (February 3)

Suisse | 2009 | 111' | v.o. s-t fr. | de Ivan Engler, Ralph Etter | avec Anna Katharina Schwabroh, Martin Rapold, Regula Grauwiller | (12)(14) | dc

Dans un futur où l'effondrement du système écologique a rendu la Terre inhabitable, les hommes vivent dans de petites stations spatiales surpeuplées. Le seul espoir se nomme Rhéa, une planète paradisiaque à cinq années-lumière de là. A bord du vaisseau Cassandra, l'équipage est plongé dans un profond cryosommeil à l'exception d'une jeune doctoresse. Au fil de ses gardes, elle a de plus en plus la sensation de ne pas être la seule éveillée... Premier «space opera» helvétique, CARGO en impose d'abord par la beauté de ses images. Dans les scènes spatiales comme pour les intérieurs, le soin porté à la création des décors et le réalisme des plans numériques impressionnent. Ce film d'atmosphère est plus qu'un huis clos paranoïaque sur fond d'écoterrorisme: c'est une ode à l'espace et à ses mystères.

• *Rétrospective Chris Marker* (7 January 20-February 28, 2014)

A l'honneur à travers une exposition et une rétrospective au Centre Pompidou, Chris Marker s'invite sur les écrans de la Cinémathèque suisse. Une vingtaine de films (ou «essais cinématographiques») qui retracent le parcours d'un documentariste prolifique et d'un fin observateur de son temps.

Christian-François Bouche-Villeneuve (né en 1921 à Neuilly-sur-Seine), alias Guillaume-en-Egypte – le nom de son chat, avant de devenir celui de son avatar sur la toile –, a traversé notre planète sous le nom de Chris Marker.

Un artiste inclassable et un réalisateur sans concession qui précisait que tout ce qu'il avait à dire se trouvait dans ses films. Un photographe de talent qui voyait le monde, mais savait aussi nous aider à le regarder. Un écrivain hors pair dont les mots ciselés n'ont rien à envier aux meilleurs poètes de la langue française. Un être humain érudit qui regardait vers l'avant, tout en fouillant les dédales de la mémoire (replonger dans son cd-rom *Immemory*, juste pour le plaisir de se perdre...). Un homme qui voulait avancer avec son époque et sera un des premiers à exploiter toutes les ressources du cd-rom ou à plonger dans internet (dans *Second Life*), avant que ces outils ne soient à la mode. Un voyageur infatigable dans l'espace et le temps. Un orfèvre, un extraterrestre comme le surnommaient Alain Resnais ou Agnès Varda, compagnons au long cours.

Mont(r)eur d'images exceptionnel, passeur aussi, il a beaucoup contribué à ce que le cinéma soit utile partout. Il a aidé des ouvriers d'usine à s'exprimer à travers ses films (Groupes Medvedkine). Jamais à court de contre-pieds, il se projette dans le futur et imagine le rôle des syndicats (2084) quand on lui demande un film retraçant les 100 ans du syndicalisme. Il se (nous) promène à travers les genres cinématographiques, jongle avec ses images et celles des autres, avec les mots. Théophile Gautier dans son poème 'Les Arts' disait : Sculpte, lime, cisèle; / Que ton rêve flottant / Se scelle / Dans le bloc résistant... A travers les âges, c'est certain qu'il pensait à Marker en écrivant ces vers.

Chris Marker, ce sont quelques essais cinématographiques incontournables: LE JOLI MAI, LE FOND DE L'AIR EST ROUGE, SANS SOLEIL OU LETTRE DE SIBÉRIE. Ce dernier est étudié dans sa séquence la plus connue où le commentaire varie sur les mêmes images pour nous faire comprendre l'importance du point de vue ou comment le regard d'un cinéaste peut raconter deux histoires opposées avec les même matériel de base. Il faut le (re)découvrir au plus vite, même si son auteur le gardait dans ses cartons, tellement concentré sur son geste créatif présent qu'il en oubliait (vraiment?) ses chefs d'œuvres passés. L'AMBASSADE qu'il tourne avec sa toute nouvelle caméra super 8, sans son, en week-end, chez des amis. Il mettra ensuite un commentaire sur ces images «de famille» pour en faire un documentaire politique déroutant. LA JETÉE, sans doute son film le plus connu, où la notion d'image en mouvement prend tout son sens. LEVEL 5, fiction futuriste et audacieuse, en avance sur son temps: la voix off nous explique – sur fond d'images de la bataille d'Okinawa – que si l'odeur existait au cinéma, il y aurait sans doute moins de films de guerre...

Ce regard de chouette, cette délicatesse de chat, avec lesquels l'auteur a mis en lumière la deuxième moitié du XXe siècle et le début du XXIe, laissent une trace qu'il serait bien dommage de ne pas suivre.

Un gros «Miaou» à Chris de tous les chats du monde ! (*Chicca Bergonzi*)

Plusieurs projections autour de Chris Marker également prévues au cinéma Spoutnik à Genève, du 31 janvier au 11 février. / [www.spoutnik.info](http://www.spoutnik.info)

Program of films screened in February 2014:

LES STATUES MEURENT AUSSI (programmé avec OLYMPIA 52) (1953) (February 5, 20)

France | 1951-1953 | documentaire de Chris Marker, Alain Resnais et Ghislain Cloquet | ⑩(12) | 16mm

«Pourquoi l'art nègre se trouve-t-il au musée de l'Homme, alors que l'art grec ou égyptien est au Louvre?» Pour leur première collaboration, Chris Marker et Alain Resnais sont partis de cette «simple» question. Le résultat n'est pas un documentaire sur l'art nègre, mais un pamphlet anticolonialiste qui sera censuré par l'Etat français pendant de nombreuses années. «Si Marker est par principe du côté des autres (...), il ne peut jamais filmer que leur défaite. Déjà, LES STATUES MEURENT AUSSI fonctionnait sur cette idée que les Africains pourront bien devenir indépendants, leurs statues (leur histoire) ne feront plus sens. Marker filme toujours sur fond de désastre, arrivé, prévu ou prévisible» (*Stéphane Bouquet, «Chris Marker, dans le regard du chat», Cahiers du cinéma n° 522, mars 1998*).

OLYMPIA 52 (February 5, 20)

France | 1953 | 104' | documentaire de Chris Marker | ⑩(12) | dc

Ce premier long métrage de Chris Marker est un film de commande produit par l'organisation Peuple et Culture sous le patronage du Secrétariat d'Etat à la Jeunesse et aux Sports français, qui exigea de nombreuses coupes. Il relate les Olympiades organisées à Helsinki quatre ans après la création du bloc de l'Est. Le cinéaste ne voulait plus montrer ce film qu'il jugeait comme un brouillon. «Le désir de voir et de montrer le monde avec des perspectives inouïes va devenir le trait définitoire des activités de Chris Marker pendant les années 1950 et le début des années 1960, et il va ainsi établir sa réputation de globe-trotter invétéré avec une série de travaux basés sur les voyages dans les pays et les régions en transition» (*Catherine Lupton, Chris Marker. Memories of the Future, 2005*).

LETTRE DE SIBÉRIE (programmé avec VIVE LA BALEINE) (February 13)

France | 1957 | 61' | de Chris Marker | ⑫(14) dc | 16mm

Celle-là même avec laquelle il a enregistré, sans préméditation, cette LETTRE DE SIBÉRIE. Documentaire? Une fois encore, le film est difficile à définir, car le cinéaste se permet toutes les licences: sur la lettre en question, texte roi intelligent et spirituel, familier et fantaisiste comme le permet le mode épistolaire, Marker greffe des documents photographiques, des scènes filmées, du dessin animé, de la musique et du sous-titre. «Le spectateur inculte s'en laissera imposer par le lustre des formules, l'érudit sera plus flatté encore d'y reconnaître mille citations implicites dont les références eussent par trop alourdi l'exhaustif et plaisant générique placé en post-scriptum» (*Eric Rohmer, Arts, 1958*).

VIVE LA BALEINE (February 13)

France | 1972 | 18' | documentaire de Chris Marker et Mario Ruspoli | ⑭(16) | dc

«Chaque baleine qui meurt nous lègue, comme une prophétie, l'image de notre propre mort» (Chris Marker). La baleine a d'abord représenté pour une partie de l'humanité un moyen essentiel de survie. Puis l'industrialisation est apparue, et avec elle le grand Capital. La chasse à ces mammifères géants est alors devenue un moyen de faire du profit. Le massacre pouvait commencer. Telle est l'histoire racontée dans ce documentaire. «Le regard offert par Marker et Ruspoli est cependant d'une objectivité relative, fruit du bon sens et dénué d'effets spectaculaires, montrant simplement mais avec efficacité la perte d'humanité consécutive aux progrès techniques» (Christophe Chazalon, «La mer et les hommes», *Cœur de chat - Si Chris Marker m'était conté, Ciné-club universitaire de Genève, 2011*).

LA JETÉE (programmé avec LEVEL 5 les 27.1, 7.2 et 22.2, et avec THE WAR GAME les 7.1, 10.2 et 23.2) (January 7, 27, February 7, 10, 22-23, 2014)

France | 1962 | 27' | de Chris Marker Avec Hélène Châtelain, Davos Hanich, Jacques Ledoux | ⑫(14) | 16mm

[All three films are also programmed in the retrospective *Après l'apocalypse (histoires des survivants)*, January 1-February 28, 2014)]

Souterrains du Palais de Chaillot, après la Troisième Guerre mondiale. Les survivants vivent sous terre pour échapper au bacille de la peste. Des scientifiques tentent d'envoyer des émissaires dans le passé et dans l'avenir pour venir au secours du présent. Au cours d'un paradoxe temporel, l'un des voyageurs comprend qu'il avait assisté, enfant, à sa propre mort... Ce scénario, qui a inspiré TWELVE MONKEYS à Terry Gilliam, est raconté uniquement (ou presque) à partir de photogrammes, d'images donc immobiles. Un prodige absolu. Grâce à son génie du montage, Chris Marker réussit un photo-roman, un poème tragique contaminé par la hantise d'une disparition hypothétique des hommes, éliminés par leur propre barbarie. Il joue avec le temps, invente un futur antérieur de la narration cinématographique. LA JETÉE est, sera et a été tout à la fois.

LEVEL 5 (February 7, 22)

France | 1996 | 109' | s-t all. | de Chris Marker | avec Catherine Belkhodja, Nagisa Oshima, Chris Marker | ⑫(16) | 35mm

Une femme dialogue avec l'ordinateur de l'homme qu'elle aimait, décédé alors qu'il élaborait un jeu de stratégie autour de la bataille d'Okinawa... «LEVEL FIVE traite de plusieurs duels, celui du réel et du virtuel, celui de l'Histoire et des mensonges sur l'Histoire, celui de la manipulation des images et de leur résistance à cette chirurgie, celui du jeu de la vie et de l'amour contre la mort, celui de la mémoire contre l'oubli, et, préoccupation métaphysique dépourvue de mysticisme, celui de l'être aux prises avec

sa dématérialisation (...) Chris Marker affronte le non-dit, mais aussi l'évanescence, le trop d'images, le trop de signes, ce en quoi il est moderne - la modernité étant fragmentation, mobilité, discontinu, tout ce dont est fait LEVEL FIVE» (*Françoise Audé, Positif n° 433, mars 1997*).

JOLI MAI (February 6, 26)

France | 1963 | 165' | documentaire de Chris Marker et Pierre Lhomme | ⑫(16) | 35mm

Paris, mai 1962. Septante-cinq personnages saisis par Chris Marker chez eux ou dans la rue. Thème des rencontres: leurs désirs, leurs ambitions, le sens de leur vie. Tailleur, parachutiste, ouvrier algérien, boursicotier ou intellectuelle, le cinéaste prête une confondante tendresse à chacun. Mais, surtout et comme toujours, il travaille ses enregistrements comme on pétrit de la glaise. L'image fait un contrepied au son, la musique de Michel Legrand virevolte entre un commentaire très écrit et lu par Yves Montand. Le résultat de cette interpénétration virtuose de la réalité brute et de l'effet artistique est étonnant: au lieu d'atténuer la réalité, le travail de l'artiste la rend au contraire dépaysante, jaillissante, plus incontrôlée que dans n'importe quel documentaire classique.

SI J'AVAIS QUATRE DROMEDAIRES (programmé avec LA SIXIÈME FACE DU PENTAGONE et L'AMBASSADE) (February 12, 25)

France, RFA | 1966 | 49' | de Chris Marker | ⑩(12) | dc

Un photographe amateur et deux de ses amis commentent des images prises un peu partout dans le monde entre 1955 et 1965... «Véritable 'gentleman des antipodes', Chris Marker a tourné en Chine, en Sibérie, à Cuba, en Israël, au Japon et aussi à Paris, mais tous ces voyages, réels ou imaginaires, sont autant d'autoportraits. Il cite, dans l'épigraphe de l'un de ses films les plus personnels, SI J'AVAIS QUATRE DROMADAIRES, [...] ces vers d'Apollinaire: 'Avec ses quatre dromadaires / Don Pedro d'Alfaroubeira / Courut le monde et l'admira / Il fit ce que je voudrais faire'» (*Claude Beylie, Dictionnaire du cinéma, Larousse*).

LA SIXIÈME FACE DU PENTAGONE (February 12, 25)

France, Belgique | 1968 | 28' | documentaire de Chris Marker et François Reichenbach | ⑫(14) | ec

En 1967, Chris Marker est à l'initiative de deux films contre la guerre du Vietnam, l'entreprise collective LOIN DU VIETNAM et LA SIXIÈME FACE DU PENTAGONE, coréalisés avec François Reichenbach. Le 21 octobre 1967, des milliers de personnes marchent vers le lieu le plus emblématique des armées étasuniennes. Marker et Reichenbach montrent pas à pas l'avancée de la manifestation pacifiste, ainsi que les différents groupes qui y participent. Un document extraordinaire sur l'activisme américain des années 1960. «De l'attitude politique, ils sont passés au geste politique. (...) Une fois rentrés dans leur campus, la

marche de Washington deviendra la date d'une mutation. Désormais, il ne s'agira plus tant de manifester que de s'appliquer à changer l'ordre des choses» (extrait du commentaire du film).

L'AMBASSADE (February 12, 25)

France | 1973 | 22' | de Chris Marker | avec Carole Roussopoulos, Paul Roussopoulos | ⑭(16) | ec

Après un coup d'état, quelques personnes se réfugient dans une ambassade... Tourné à Paris juste après le putsch militaire de Pinochet au Chili, L'AMBASSADE réinvente le réel, présenté comme une fiction, et en décuple ainsi la tragédie. «Où sommes nous? Quand? Qui regarde quoi? On pourrait répondre: dans un pays d'Amérique latine. Au Chili sans doute. Septembre 1973. Le président élu vient de se faire sauter la cervelle dans le palais assiégé. La répression est immédiate, massive, féroce. Les stades se remplissent. Certains parviennent à fuir les vagues d'arrestations successives et en se réfugiant dans les ambassades, par exemple dans celle-ci, où a été retrouvé 'un film à super 8'». (Jean-André Fieschi, *Trafic n° 19, été 1996*).

À BIENTÔT J'ESPÈRE (programmé avec PUISQU'ON VOUS DIT QUE C'EST POSSIBLE et 2084) (February 3, 28)

France | 1967 | 45' | documentaire de Chris Marker et Mario Marret | ⑩(12) | ec

En mars 1967 à Besançon, une grève éclate à l'usine de textiles Rhodiacéta. Les revendications ne concernent plus seulement les salaires ou la sécurité de l'emploi, mais le mode de vie que la société imposait à la classe ouvrière. «C'était la première fois depuis 1945 que des cinéastes mettaient les pieds dans une usine pour mettre la caméra au service des travailleurs» (ISKRA, «*Le cinéma militant est une étincelle...*», *Cinéma d'aujourd'hui n° 5-6, mars-avril 1976*). De cette expérience naîtra le groupe de production et de diffusion de cinéma militant SLON (Société de Lancement des Œuvres Nouvelles), qui deviendra ISKRA (Images, Sons, Kinescope, Réalisations Audiovisuelles) en 1974.

PUISQU'ON VOUS DIT QUE C'EST POSSIBLE (February 3, 28)

France | 1973 | 43' | Film collectif de Chris Marker, Roger Louis, Sylvie Jézequel, etc. | ⑫(14) | ec

Cinq ans après Mai 68, les ouvriers de l'usine Lip se lancent dans une folle entreprise d'autogestion. Mais la guerre entre les syndicats risque de paralyser le travail du réalisateur Roger Louis, dont la coopérative Scopicolor a amassé une documentation considérable. Pour détourner les coups, il demande à Chris Marker d'assurer le montage. «Marker agence les images de façon interventionniste, en multipliant les commentaires sur les mécanismes économiques qui ont conduit à l'affaire Lip. Il interrompt ponctuellement les prises de parole des militants et les plans de manifestations ou de meetings, à travers de brèves séquences montagistes» (Francois Bovier, «*Images de Lip: de la commission popularisation au groupe Vidéo out*», *Caméra militante - Luttés de libération des années 1970*).

2084 (February 3, 28)

France | 1984 | 10' | de Chris Marker et le Groupe Confédéral Audiovisuel CFDT | ⑩(12) | ec

«Le coup des lendemains qui chantent, on nous l'a tellement fait (...). Devant le bilan de l'époque des grandes vérités tranchées, il est plutôt sain d'imaginer autre chose...» Imaginer autre chose, la CFDT s'y est essayée sur Antenne 2, le 29 mars 1984. «A travers 2084, 'vidéo clip pour une réflexion syndicale et pour le plaisir', court métrage collectif réalisé à l'occasion des 100 ans du syndicalisme en France, Chris Marker et le Groupe Confédéral Audiovisuel CFDT ne choisissent pas tant de retracer l'histoire d'un siècle d'action syndicale que de lui signifier, par trois hypothèses, ce qu'il lui reste à entreprendre. Ils imaginent la fiction d'une émission de télévision intergalactique qui, en 2084, ferait un sujet sur le deuxième centenaire du mouvement syndical» ([www.chrismarker.ch](http://www.chrismarker.ch))

LA SOLITUDE DU CHANTEUR DE FOND (programmé avec MÉMOIRES POUR SIMONE) (February 2)

France | 1974 | 60' | documentaire de Chris Marker | ⑩(12) | ec

En 1974, Chris Marker suit la préparation d'un concert d'Yves Montand au profit de réfugiés chiliens qui ont fui leur pays après le coup d'Etat du général Pinochet contre le gouvernement de Salvador Allende. Un documentaire idéal sur l'art et l'engagement politique du chanteur populaire. «Je pèse mes mots: Montand nous donne une image exemplaire des rapports entre l'artiste et la société. (...) la mythologie de la vedette durera autant que le monde malade dont elle est comme la fièvre. Mais qu'au sein du système, un homme puisse confondre en lui les privilèges de la vedette et ceux du poète, c'est sans doute un des signes les plus décisifs de ce progrès qui pour nous s'identifie à la vie même» (*Chris Marker, «Demi-dieux et doubles croches», Regards neufs sur la chanson, Peuple et Culture, 1954*).

MÉMOIRES POUR SIMONE (February 2)

France | 1986 | 61' | documentaire de Chris Marker | ⑫(16) | ec

«Il s'agit d'un hommage à Simone Signoret, réalisé peu après sa disparition en 1985, pour le 39e Festival de Cannes. Yves Montand et Catherine Allégret, fille de Simone, ont exhumé pour leur ami Chris 'le contenu d'un placard, des petits bouts de mémoire en vrac...' Ils servent de prétexte à un voyage à travers les images qu'elle gardait'; des bribes filmées, des bobines amateur en 16mm (...). A cela Marker ajoute, comme souvent, quelques images félines et de nombreuses scènes de films. Le texte, dit par un autre ami, François Périer, est émaillé de phrases tirées du livre de mémoires de Simone, *La nostalgie n'est plus ce qu'elle était*. Mais c'est moins une biographie qu'un collage, qu'un 'tombeau' à la manière de Marker, c'est-à-dire follement joueur» (*Vincent Ostria, Les Inrockuptibles*).

LE FOND DE L'AIR EST ROUGE (February 8, 21)

France | 1977, 1996 | 180' | documentaire de Chris Marker | ⑭(16) | ec

A la fin des années 1970, Chris Marker réalise à chaud un film-essai sur les mouvements révolutionnaires de la décennie qui a précédé, à partir d'images télévisées et de chutes de films militants. «Changer la vie en changeant les images de la vie, tel était le projet du film de Marker. (...) Le montage feuilleté du FOND DE L'AIR EST ROUGE empile et soude les images les unes aux autres. Tout comme sont soudées l'orthodoxie et l'hérésie, la ligne du parti et le mouvement prolétarien, le stalinisme et son opposition de gauche. Le montage, selon Marker, présente l'avertissement et le revers d'une même réalité, se défiant avant tout du sens univoque que prend la réalité lorsqu'elle est présentée telle quelle par le système de l'information-spectacle» (*Laurent Roth, Cahiers du cinéma n° 502, mai 1996*).

SANS SOLEIL (February 14, 18)

France | 1983 | 100' | de Chris Marker | ⑭(16) | dc

De l'Afrique au Japon, un cameraman voyageur récapitule ses souvenirs et les transmet à une femme qui lit ses lettres en voix off. Et les images défilent, provoquant notamment le choc entre l'industrialisation nipponne et le sous-développement africain. Un film sans histoire, mais qui en contient ou en évoque des dizaines. Un film fragmenté, disloqué, comme la mémoire, où Marker confie aux mots le pouvoir de coller les images. SANS SOLEIL valdingue ainsi entre fiction et documentaire, orchestrant des mélanges subtils de cultures, d'humour et de tendresse. «Cadavre exquis, répétition borghésienne ou listing à la Pérec, en droit, après chaque image, n'importe quel enchaînement semble possible, comme à la télé. Et pourtant, cette énumération froide fait battre le cœur» (*Gérard Lefort, Libération*).

A.K. (programmé avec UNE JOURNÉE D'ANDREÏ ARSENEVITCH) (February 15, 24)

France, Japon | 1985 | 74' | v.o. s-t fr. | documentaire de Chris Marker | ⑩(12) | 35mm

Japon, 1984. Akira Kurosawa réalise un vieux rêve: il tourne RAN, son adaptation du *Roi Lear*... Le travail de Chris Marker sur la matière cinéma devait forcément, un jour ou l'autre, lui faire rencontrer un collègue réalisateur. Monté comme un projet classique de making of, A.K. est devenu l'occasion pour le cinéaste français d'appréhender le travail de Kurosawa et son plateau comme une masse organique dans laquelle il se fond, et dont ce documentaire montre à la fois l'impressionnante silhouette et la vérité du détail le plus infime. Filmer une beauté qui n'est pas à lui: Marker dépasse cette gêne initiale et rejoint le maître nippon sur son terrain, comme une souris discrète qui se pâmerait devant le foisonnement des couleurs, la féerie des scènes de batailles ou les visages des figurants.

UNE JOURNÉE D'ANDREÏ ARSENEVITCH (February 15, 24)

(Cinéma, de notre temps) France | 1999 | 55' | v.o. s-t fr. | documentaire de Chris Marker | ⑭(16) | ec

Andreï Tarkovski commente, dans son *Journal* de 1986, les images prises lors de l'arrivée à Paris de son fils Andrioucha, qui enfant avait eu le droit de le rejoindre en France. A partir de cette journée très russe viennent se greffer les évocations, les citations, les mises en perspective de ce qui constitue le langage d'un des plus grands stylistes du cinéma. C'est du point de vue des grands thèmes tarkovskiens et de son écriture unique qu'on voyage à travers ses films. Marker y mêle encore deux autres tournages vidéo: celui d'une visite aux extérieurs du SACRIFICE à Gotland quelques mois plus tôt, quand Tarkovski ne savait pas encore qu'il était malade, et celui qu'il avait souhaité, comme témoignage de son travail, quand du fond de son lit, peu avant sa mort, il dirigeait le montage.

LE TOMBEAU D'ALEXANDRE (February 9, 18)

France | 1993 | 120' | documentaire de Chris Marker | ⑫(16) | ec

Dans six lettres adressées à son ami Alexandre Medvedkine, mort en 1989, Chris Marker reconstruit la vie et l'œuvre du grand réalisateur russe et, à travers lui, l'histoire de l'Union soviétique et de sa chute. Un retour remarquable sur un rêve perdu. «Medvedkine est le seul cinéaste russe né en 1900. (...) Son énergie, son courage, ses illusions, ses désillusions, ses compromissions, ses bagarres avec les bureaucrates, ses illuminations prophétiques, ses aveuglements, volontaires ou non, son humour indestructible et la lumière déchirante que l'effondrement de l'URSS jette rétrospectivement sur toute sa vie, ce sont ceux de toute une génération, et c'est le portrait de cette génération que j'entends tracer à travers le portrait d'un ami» (Chris Marker, *LE TOMBEAU D'ALEXANDRE, dossier de presse*)

LE SOUVENIR D'UN AVENIR (programmé avec CHATS PERCHÉS) (February 10, 27)

France | 2001 | 42' | documentaire de Chris Marker et Yannick Bellon | ⑫(14) | ec

«Ce film est un hommage au travail de Denise Bellon (1902-1999), mère de Yannick, une photographe sympathisante du groupe surréaliste et amie d'André Breton, qui dans les années 1930 était membre de l'Alliance Photo Agency où travaillait Robert Capa (...). Comme le remarque Catherine Lupton dans son étude sur Marker, 'la prémisse centrale du SOUVENIR D'UN AVENIR est contenue dans son titre: chaque photo montre un passé, mais déchiffre un futur. Le photojournalisme fonctionnel et réussi de Bellon est interrogé par le commentaire, qui cherche les traces inconscientes du futur, en particulier l'imminence de la guerre dans une période de paix fragile et transitoire'» (Marcos Mariño, «Puissance de la photographie», *Cœur de chat - Si Chris Marker m'était conté, Ciné-club universitaire de Genève, 2011*).

CHATS PERCHÉS (February 10, 27)

France | 2004 | 59' | documentaire de Chris Marker | (12)(16) | ec

Peu de temps après le choc de septembre 2001, voilà qu'apparaissent, sur les toits de Paris, des Chats. Par un graphisme simple et parfaitement maîtrisé, qui tranche sur la virtuosité, quelquefois embrouillée des tags, ils affichent un large sourire. C'est en suivant la piste des Chars Souriants que ce film s'est construit. «Pouvoir faire tout un film, CHATS PERCHÉS, avec mes dix doigts, sans aucun appui ni intervention extérieure... Et ensuite aller vendre moi-même le DVD que j'ai enregistré à la braderie de Saint-Blaise... Là j'avoue que j'ai eu un sentiment de triomphe: du producteur au consommateur, direct. Pas de plus-value, J'avais accompli le rêve de Marx» (*Sergei Murasaki alias Chris Marker, «la seconde vie de Chris Marker», interview sur Second life, Les Inrockuptibles n° 648, 29 avril 2008*).

• *Les avant-gardes russes et le sport* (January 28-February 22, 2014)

Dans le cadre de l'exposition «Les avant-gardes russes et le sport» qui se tient au Musée Olympique, la Cinémathèque suisse présente un ensemble de films soviétiques liés au thème de la culture physique et du sport dans l'URSS des années 1920-1930.

Le cinéma, en effet, est l'un des protagonistes majeurs de l'investissement des artistes et créateurs dans la représentation et la promotion des activités sportives entre les années 1920 et 1930, tant dans le domaine du documentaire, du film pédagogique ou d'incitation à l'exercice physique que dans celui de la fiction. Les premiers se relient plus particulièrement aux campagnes prophylactiques visant à combattre les mauvaises conditions de vie, d'hygiène et de santé héritées de l'ancien régime: par exemple LA MATINÉE DE L'HOMME SAIN. Dans la lignée des doctrines sociales préconisant l'exercice physique, le plein air et les activités de jeu collectives que le mouvement ouvrier international avait adoptées, le commissariat à la Santé s'est tôt efforcé de promouvoir la culture physique (*fizkoulтура*). Les soldats, les écoliers, puis les ouvriers dans les usines et progressivement les paysans (70% de la population) sont incités à ces activités sur leur lieu de travail ou de loisir et à s'inscrire dans des associations ou des clubs. Le mouvement rassemble rapidement des dizaines et des centaines de milliers d'adhérents, les «*spartakiades*» rassembleront des millions de sportifs amateurs. Le sport s'introduit peu à peu, ainsi que les compétitions d'abord refusées au nom des idéaux d'égalité et de solidarité. Cependant, l'accès des femmes aux activités sportives, l'apprentissage des enfants à la natation, les sports d'équipe connaissent un grand développement. De ce mouvement Dziga Vertov et son frère Mikhaïl Kaufman témoignent brillamment dans les *Kinoglaz* et *Kino-pravda* et surtout dans L'HOMME À LA CAMÉRA et dans PRINTEMPS, deux longs métrages documentaires qui consacrent chacun une partie importante à ces activités en inventant du même coup une manière de les filmer venue du

constructivisme. Les metteurs en scène de fiction – comme Boris Barnet, Alexandre Matcheret, Sergei Komarov – participent également à ce mouvement au sein de situations narratives, dramatiques ou comiques (LA FIÈVRE DES ÉCHECS, LA POUPÉE AUX MILLIONS). La place de la culture physique et du sport dans la société signifie aussi un nouveau rapport au corps, au jeu, à la performance. Référence qui gagne le travail des acteurs, y compris dans des films ne parlant pas de sport mais le pratiquant: l'Atelier Kouléchov recrute des boxeurs, des acrobates et les films (MR WEST AU PAYS DES BOLCHÉVIKS) comportent de véritables performances physiques: on grimpe le long des façades, saute dans une voiture en marche, se poursuit sur la neige en motocyclette...

Au milieu des années 1930, les films sur la vie quotidienne se multiplient et tant au lever que dans sa journée tel étudiant, telle institutrice (ODNA), telle paysanne (LE VIEUX JOCKEY) font leurs exercices, vont à la piscine, pratiquent le saut en parachute. Evolution qui ne va pas sans contradiction comme en témoigne UN JEUNE HOMME SÉVÈRE d'Abram Room qui développe une satire de la nouvelle bourgeoisie et de ses idéaux néo-classiques (UN JEUNE HOMME SÉVÈRE). (*François Albera*)

Program of films screened in February:

LES AVENTURES EXTRAORDINAIRES DE MISTER WEST (programmé avec LA FIÈVRE DES ÉCHECS) (February 12, 22)

URSS | 1924 | 77' | muet i-t russe (s-t fr.) | de Lev Kouléchov | avec Porfiri Podobed, Vsevolod Poudovkine | ⑩(14) | 35mm

En 1924, le Collectif Kouléchov réalise cette satire des préjugés antisoviétiques occidentaux en évoquant les mésaventures à Moscou d'un Américain de l'YMCA pétri d'idées reçues. Des malfrats l'abusent pour le dépouiller de ses dollars. L'ancien boxeur Barnet en cow-boy traverse la ville en traîneau, saute dans une voiture en marche, escalade les façades et fait le coup de poing, tandis que les truands rivalisent d'adresse et de grimaces dans une chorégraphie délirante fondée sur la décomposition des gestes. Avec Alexandra Khokhlova, Komarov, Poudovkine, Galadjev, tous élèves de Kouléchov et futurs cinéastes.

LA FIÈVRE DES ÉCHECS (SHAKHMATNAYA GORYACHKA) (February 12, 22)

URSS | 1925 | 27' | muet i-t russe (s-t fr.) | de Vsevolod Poudovkineet, Nikolai Chpikovski | avec Vladimir Fogel | ⑦(10) | 35mm

Vladimir Fogel (ancien instructeur de culture physique), addict aux échecs au point d'en oublier l'heure de son mariage. Tout le film est une variation sur le motif de l'échiquier réfléchi dans l'infiniment petit (un mouchoir, des chaussettes à damiers) comme dans le plus grand (un sol à carreaux) jusqu'à la ville entière. La démarche même de l'acteur bio-mécanique s'y conforme, pliant son corps à la logique d'un pion. Tourné en extérieur dans la Moscou de l'époque.

LA POUPÉE AUX MILLIONS (KUKLA S MILLIONAMI) (February 4, 20)

URSS | 1928 | 91' | muet i-t russe (s-t fr.) | de Sergueï Komarov | avec Igor Ilinski, Vladimir Fogel, Galina Kravtchenko | ⑫(12) | 35mm

En France, deux jeunes gens oisifs et avides de récolter un héritage doivent pour cela retrouver une poupée, et les papiers qu'elle contient, confiée à leur cousine inconnue qui vit en Union soviétique. Les deux rivaux, joués par les deux grands comiques soviétiques que sont Ilinsky (venu du théâtre Meyerhold) et Vladimir Fogel (de l'Atelier Kouléchov), se rendent donc en URSS. La jeune fille, étudiante et sportive (habillée par Stepanova), se rit d'eux et préfère s'adonner à la course à pied et à la natation plutôt que de céder aux sirènes de la richesse bourgeoise qu'on lui fait miroiter. Le burlesque et la comédie soviétiques s'appuient constamment sur les performances physiques des acteurs.

L'HOMME À LA CAMÉRA (CHELOVEK S KINO-APPARATOM) (February 11)

URSS | 1929 | 80' | muet i-t russe | documentaire de Dziga Vertov | ⑩(14) | 35mm

Le film manifeste du *Ciné-Œil*, de la «vie à l'improviste» en même temps qu'une mise en jeu de l'appareil cinématographique (caméra et montage) au sein même du film. On suit un opérateur de prise de vue (Mikhaïl Kaufman) dans une ville (faite à la fois d'Odessa et de Moscou) du matin au soir, se mêlant à la vie des gens. Une séquence de 10 minutes est consacrée aux activités de culture physique et aux sports qui, en même temps qu'elle documente cet aspect de la vie soviétique – épanouissement des corps, plaisirs collectifs –, propose de les filmer de manière neuve, multipliant les angles, les trucages optiques (ralenti, arrêt, diffraction) et les constructions de montage en créant une dynamique générale.

PRINTEMPS (LA JOIE DE VIVRE / VESNOY) (February 17)

URSS | 1929 | 60' | v.o. s-t fr. | documentaire de Mikhaïl Kaufman | ⑫(14) | ec

Après avoir tourné avec son frère Dziga Vertov L'HOMME À LA CAMÉRA où il figure l'opérateur au travail, Mikhaïl Kaufman réalise lui-même PRINTEMPS à Kiev. Ciné-poème, ce film exalte le retour du printemps après le long hiver russe: la nature se réveille, la glace fond, les hommes sortent de l'engourdissement et se remettent au travail. Expression unanimiste d'un élan général qui mêle joie, jeu, sensualité. Moins porté à l'analogie homme-machine que Vertov, dix bonnes minutes, condensant tout un ensemble de valeurs humaines, sociales et culturelles de l'URSS d'alors.

SEULE (ODNA) (February 7, 25)

URSS | 1931 | 82' | sonore i-t russe (s-t fr.) | de Leonid Trauberg et G. Kozintsev | avec Elena Kouzmina, Piotr Sobolevski, Sergeï Guerassimov | ⑫(12) | 35mm

Une étudiante qui vient d'obtenir son diplôme d'institutrice (Elena Kouzmina) se lève le matin pleine d'entrain, laisse les bruits de la rue entrer dans sa cuisine tandis qu'elle fait sa culture physique matinale.

Puis elle prend, non sans avoir hésité, le poste qu'on lui assigne dans le lointain Altaï où elle rencontrera bien des difficultés en heurtant le conservatisme des coutumes locales, en particulier la discrimination que la tradition villageoise perpétue à l'endroit des filles et des femmes. L'un des premiers films sonores soviétiques bénéficiant d'une musique de Chostakovitch qui se combine avec les bruits de klaxon, réveil, cris, etc.

LE VIEUX JOCKEY (STARYY NAEZDNIK) (February 5, 14, 25)

URSS | 1940 | 82' | v.o. s-t fr. | de Boris Barnet | avec Ivan Skouratov, Alexandra Denissova, Sergeï Blinnikov | ⑫  
(14) | 35mm

En dehors de son prologue où l'on assiste à une démonstration festive de saut en parachute dans une fête de village, tout le film est situé dans le monde des courses de chevaux au trot attelé, avec les jockeys et les parieurs. La rivalité entre jeunes et moins jeunes jockeys bat son plein et Barnet et ses scénaristes, Nikolai Erdman et Mikhaïl Volpine, renversent avec ironie le culte de la jeunesse et du nouveau en promouvant une figure de vieil homme qui ne «détèle» pas. De même qu'ils font la satire d'un président de kolkhoze où l'on élève des chevaux et qui n'a d'yeux que pour les automobiles. Le film se termine par une réplique étonnante entre deux jockeys rivaux se serrant la main: «Alors désormais ce sera la guerre entre nous...». La Seconde Guerre Mondiale était alors prête d'éclater et le film fut retiré du circuit jusque dans les années 1950.

UN JEUNE HOMME SÉVÈRE (STROGUI IOUNOCHA) (February 6, 19, 28)

URSS | 1974 | 101' | v.o. s-t fr. | de Abram Room | avec Dmitri Dorliac, Olga Jizneva, Iouri Youriev | ⑫(14) | 35mm

L'épouse d'un médecin renommé qui jouit d'une vie confortable s'ennuie dans une ville balnéaire. Elle tombe amoureuse d'un jeune athlète qui s'entraîne dans le stade voisin et lui rend visite au grand dam de son époux. Un imaginaire conventionnel associant l'athlète aux éphèbes de l'Antiquité, aux auriges et aux discoboles témoigne des mutations que connaît la représentation du sport en URSS au milieu des années 1930, en particulier au sein de la nouvelle bourgeoisie. L'ironie du réalisateur qui juxtapose une frise des portraits de Marx, Engels, Lénine, Staline à la statuaire néo-antique dans un vestiaire, le chaos que sème l'athlète dans une soirée mondaine vaudront au film d'être interdit après une brève sortie.

### **series**

- *Pour une histoire permanente du cinéma: 1964 (since 2006)*

En 2006, la Cinémathèque suisse débute un cycle destiné à présenter «Une histoire du cinéma en 300 films». Mais bien vite, le chiffre de 300 s'est révélé insuffisant. Et ce programme est devenu une «Histoire permanente du cinéma», destinée à offrir au public, année après année, une sélection des

œuvres qui ont marqué le septième art. Etablie par le grand cinéophile Bernard Uhlmann, ancien directeur adjoint de notre institution, cette sélection (forcément subjective) réunit des films choisis pour leur importance historique, culturelle ou artistique. Des œuvres particulièrement représentatives d'un auteur, d'une grande star, d'un courant, d'un genre, d'une mode ou d'un style. Un choix par force imparfait et peut-être arbitraire, mais qui permet l'approche concrète d'un art ayant marqué le XXe siècle et les mentalités de manière indélébile. C'est enfin l'occasion rêvée de remonter de grands classiques, de susciter des (re)découvertes ou de rafraîchir salutairement les mémoires.

Sauf exception, rendez-vous avec ce cycle les dimanches soir et lundis après-midi (reprises). La programmation est parfois tributaire de la disponibilité et de l'état des copies

Palmarès 1964

Festival international du film de Berlin - Ours d'or: SUSUZ YAZ de Ismail Metin et David E. Durston

Festival international du film de Cannes - Palme d'or: LES PARAPLUIES DE CHERBOURG de Jacques Demy

Festival international du film de Locarno - Voile d'or: L'AS DE PIQUE (CERNY PETR) de Milos Forman

Mostra de Venise - Lion d'or: IL DESERTO ROSSO (LE DÉSERT ROUGE) de Michelangelo Antonioni

Program of films February 2014:

LA FEMME DES SABLES (SUNA NO ONNA) (February 2-3)

Japon | 1964 | 1h50 | version: originale | sous-titres: FR/DE | Salle: Cinématographe

Réalisateur(s): Hiroshi Teshigahara | Acteur(s): Eiji Okada, Kyoko Kishida, Hiroko Ito

Age légal: 16 ans (16 ans)

Un entomologiste se retrouve prisonnier d'un gouffre au milieu des dunes en compagnie d'une jeune veuve chargée de déblayer le sable qui menace le village avoisinant. Pour obtenir de la nourriture, il doit l'aider à écoper...

Fable philosophique déroutante, LA FEMME DES SABLES est une œuvre marquante de la nouvelle vague japonaise. «Entre Sisyphe et Adam et Eve, les héros-insectes sont confrontés à la révolte, la fatigue, la soumission, l'étouffement, la perte d'identité, l'obligation de fournir un travail imbécile, la procréation, la folie. (...) En adaptant le roman de Kobo Abe, Teshigahara alterne le réalisme le plus brutal et le fantastique le plus étrange et parvient à distiller la sensation physique du piège, du temps qui passe, de la raison qui s'égare» (*Jean-Luc Douin, Télérama*)

35mm

IL DESERTO ROSSO (9-10 February)

Italie, France | 1964 | 1h53 | version: originale | sous-titres: FR/DE | Salle: Cinématographe

Réalisateur(s): Michelangelo Antonioni | Acteur(s): Richard Harris, Monica Vitti, Carlo Chionetti

Age légal: 12 ans (16 ans)

Une jeune bourgeoise, apparemment comblée, succombe à la névrose. Elle tente de se suicider et prend un amant en guise de palliatif...

Dans un milieu qui nous est familier, la société de consommation, Antonioni filme l'incommunicabilité, la déshumanisation de nos vies, l'agression d'un monde saturé de matérialité. «On voit ainsi se préciser le dessein de l'auteur et le raisonnement à rebours par lequel il remonte aux sources mêmes de l'échec: on le prévoit avant qu'il ne soit consommé. (...) Si L'ECLIPSE a été défini comme un poème de l'ennui, LE DÉSERT ROUGE en est un de l'angoisse. Après une seule étreinte, la première et la dernière, tous les espoirs des amants s'envolent, s'évanouissent dans une sorte d'angoisse cosmique: l'amour est impossible.» (*Roger Boussinot, L'Encyclopédie du cinéma*)

35mm

NIGHT OF THE IGUANA (February 16-17)

États-Unis | 1964 | 1h57 | version: originale | sous-titres: FR/DE | Salle: Cinématographe

Réalisateur(s): John Huston | Acteur(s): Richard Burton, Ava Gardner, Deborah Kerr

Age légal: 12 ans (14 ans)

Un pasteur défroqué et alcoolique (Richard Burton) guide un groupe de touristes américaines au Mexique et les conduit dans un hôtel mal famé...

«John Huston s'est servi de la pièce de Tennessee Williams pour faire vivre une bande de personnages picaresques comme il les aime, à la recherche de leur dignité et leur équilibre, trouvant après mille détours une certaine réussite humaine au sein même de leur échec et de leur incomplétude. Sans s'en rendre compte, tous les personnages agissent les uns contre les autres d'une manière en général positive. (...) [Le cinéaste] exprime dans LA NUIT DE L'IGUANE son thème permanent – grandeur et dérision de la condition humaine – mais il le fait ici avec une ironie narquoise et bienveillante» (*Jacques Lourcelles, Dictionnaire du cinéma - Les Films*)

35mm

LE MANUSCRIT TROUVÉ À SARAGOSSE (REKOPIS ZNALEZIONY W SARAGOSSE) (February 23-24)

Pologne | 1964 | 3h01 | version: originale | sous-titres: FR | Salle: Cinématographe

Réalisateur(s): Wojciech Has | Acteur(s): Zbigniew Cybulski, Beata Tyszkiewicz, Elzbieta Czyzewska

Age légal: 16 ans (16 ans)

Adaptation du roman éponyme de l'écrivain polonais Jan Potocki. «Le héros a pour principale mission de susciter, de la part des personnages auxquels le heurtent les hasards de sa destinée, le récit de leur propre existence. Existences picaresques à leur tour, dont les héros, en proie à mille péripéties et amours, se sont heurtés à des personnages qui leur ont raconté leur vie. (...)

Rapide, plein de fantaisie, le film provoque un vertige léger. On ne sait plus si l'on se trouve dans le troisième ou le quatrième tiroir – dans une biographie incluse dans une des biographies de la biographie. Non qu'on se sente égaré: Ariane de ce labyrinthe, Has ne nous laisse pas perdre le fil. De temps à autre, brusquement, il revisse à toute vitesse toutes ses matriochkas» (J.-L. Bozy, *Le Nouvel Observateur*, 1966)

35mm

- *De La 1ère à la Cinémathèque: Travelling*

*Travelling* vous emmène dans l'histoire des tournages de films cultes. La petite histoire des grands films vous est racontée entre anecdotes, archives et extraits. Dans notre projecteur sonore, ces mêmes films révèlent leur propre récit et nous permettent d'accueillir, dans notre cinéma radiophonique, tous les acteurs du septième art.

Program of films February 2014:

THE FRENCH CONNECTION (February 2, 8)

États-Unis | 1971 | 1h44 | version: originale | sous-titres: FR | Salle: Cinématographe

Réalisateur(s): William Friedkin | Acteur(s): Gene Hackman, Fernando Rey, Roy Scheider

Age légal: 16 ans (16 ans)

Deux policiers new-yorkais remontent la filière qui leur permettra de démanteler un réseau de trafic de drogue aux racines françaises...

THE FRENCH CONNECTION est fondé sur des faits réels survenus en 1962, lorsque 50kg d'héroïne furent saisis par Eddie Egan et Sonny Grosso, qui ont été associés au film comme conseillers techniques. Le cinéaste William Friedkin et son scénariste Ernest Tidyman exploitent toutes les possibilités dramatiques de leur récit, rythmé par la superbe musique de Don Ellis. Ils accordent notamment une attention particulière au choix des décors dans les scènes d'action: l'étonnante poursuite entre une voiture et le métro aérien est un morceau d'anthologie qui fera école. Une réussite majeure saluée par trois oscars, et qui doit aussi beaucoup à ses comédiens, dont Gene Hackman. (DC)

BLADE RUNNER, *director's cut* (February 9, 15)

États-Unis | 1979-1982 | 1h56 | version: originale | sous-titres: FR/DE | Salle: Cinématographe

Réalisateur(s): Ridley Scott | Acteur(s): Harrison Ford, Daryl Hannah, Rutger Hauer

Age légal: 14 ans (14 ans)

Dans la mégapole cauchemardesque et surpeuplée qu'est Los Angeles en 2019, le détective privé Deckard est chargé de traquer, puis de neutraliser les derniers androïdes de type Nexus – répliques plus que parfaites des humains – qui ont échappé à leur élimination voulue par le gouvernement...

Un thriller futuriste aux décors envoûtants et aux questions métaphysiques dérangementes, présenté ici dans sa version director's cut. D'après un roman de Philip K. Dick, qui en résume ainsi l'enjeu: «Deckard se déshumanise à mesure qu'il pourchasse et extermine les 'répliquants'. Inversement, ceux-ci nous paraissent de plus en plus humains. Finalement, Deckard doit s'interroger sur son activité. Quelle différence y a-t-il, fondamentalement, entre les 'répliquants' et lui? Et s'il n'y en a pas, qui est-il?»  
35mm

LOLITA (February 16, 22)

USA | 1962 | 151' | v.o. s-t fr./all. | de Stanley Kubrick | avec James Mason, Shelley Winters, Sue Lyon | ⑭(16) | 35mm

Dans le New Hampshire, Humbert, professeur de littérature française, loue une chambre pour l'été chez une veuve et sa séduisante fille, Lolita... «Qui se rendait compte, en 1962, que Kubrick perçait déjà sous Kubrick? Echappé de SPARTACUS, il s'expatriait en Angleterre pour tourner LOLITA à l'abri de la censure américaine. Nabokov avait collaboré lui-même à l'adaptation de son roman. Mais les critiques furent sévères. (...) Par sa bouffonnerie scandaleuse, son érotisme tragique, ses conflits entre raison et passion, sa rigueur analytique ou son goût des travestissements, ce film n'annonce pas seulement ORANGE MÉCANIQUE ou BARRY LYNDON. C'est déjà un chef-d'œuvre – et sûrement l'un des Kubrick les plus noirs, les plus désespérément lucides» (*Frédéric Vitoux, Le Nouvel Observateur, 1984*).

QUAI DES BRUMES (February 23)

France | 1938 | 88' | de Marcel Carné | avec Jean Gabin, Michel Simon, Michèle Morgan | ⑫(14) | 35mm

Déserteur de la Coloniale, Jean arrive au Havre et rencontre la jeune Nelly, qui vit sous la coupe de Zabel. Il tombe amoureux, mais songe pourtant à s'embarquer pour le Venezuela... Le couple mythique Gabin-Morgan («t'as d'beaux yeux tu sais...») marqué par la fatalité du destin, dans une œuvre maîtresse dont la poésie distille un pessimisme très «prévertien» (Jacques Prévert adaptant ici MacOrlan) et le rêve d'un ailleurs où n'existeront plus l'hypocrisie, la bassesse et la veulerie. La grisaille des quais, les pavés luisant de pluie, le déserteur et le chien, Aimos rêvant d'un lit avec des draps blancs, les yeux de Michèle Morgan, l'allure inquiétante de Michel Simon, la gifle que reçoit Pierre Brasseur, tout participe de la création de ce qui deviendra vite une mythologie.

- *Carte blanche à Ruy Nogueira*

Passeur passionné, l'ancien directeur du CAC-Voltaire (Genève) présente tous les premiers mardis du mois une perle du septième art, dans le cadre de cette carte blanche inaugurée en novembre dernier.

«Depuis ma plus tendre enfance, j'associe ma passion du cinéma à mon amour de la vie. Qu'il fasse beau ou qu'il pleuve, en temps de guerre ou de paix, que le monde aille à sa perte ou qu'il se

reconstruite avec bonheur, les films ont toujours été les régulateurs de mon existence. Rien de plus naturel donc à ce que je tienne à transmettre aux autres les éléments qui constituent la clé de ma raison de vivre» (*Rui Nogueira*).

Collaborateur à des revues et ouvrages sur le cinéma, délégué de festivals et directeur du CAC-Voltaire de 1978 à 2010, Rui Nogueira a proposé dans ses salles le meilleur de l'histoire du cinéma, mêlant aux films sa propre histoire et ses nombreuses rencontres avec des cinéastes et des comédiens. En réunissant une impressionnante collection de copies – et en les mettant en circulation en Suisse – il a également contribué à diffuser partout sa perception (et sa passion) du cinéma. Nous le retrouvons désormais à la Cinémathèque suisse, une fois par mois, où il continue de partager avec le public ses (nombreux) coups de coeur.

Program of films February 2014:

THE FOUNTAINHEAD (4 February)

USA · 1949 · 113' · v.o. s-t fr./all. De King Vidor Avec Gary Cooper, Patricia Neal, Raf Vallone ⑫(14) 35mm

Présenté par Rui Nogueira

S'il y a un film qui est ma «bible» de l'être (homme ou femme) face à son métier, face à la vie, face à soi-même, c'est bien celui-ci. Un film de chevet que je recommande à tous mes amis, un film où j'aimerais être tous les personnages : l'amant, la femme, le mari... Des êtres debout, pas couchés comme la grande majorité. L'adaptation d'un magnifique roman d'Ayn Rand, grande prêtresse de l'objectivisme, qui prône un individualisme à tout prix. Un film sur l'insoumission, contre la dictature de la populace et où les personnages ne sont sensibles ni à l'argent ni au pouvoir: ils sont, somme toute, des êtres libres. Jouissif! Rand détestait le film et elle avait raison. Moi je l'adore et j'ai aussi raison... Vidor rêvait de Bogart pour le rôle principal et ne s'est

jamais remis du fait d'avoir eu Cooper à la place. (RN)

- *L'architecture à l'écran*

Un mois sur deux, la revue romande *Tracés* et le collectif Le Silo explorent les liens entre architecture et cinéma. Sur le thème de la genèse et de la fin des espaces urbains, la séance du 5 février, intitulée «Une fleur sur l'asphalte», confronte une vidéo brésilienne réalisée en 2011 pour la biennale d'urbanisme et d'architecture de Shenzhen & Hong Kong à une fiction d'Abbas Kiarostami des années 1980.

Dès février, la Maison de l'Architecture de Genève reprend le concept de cette soirée aux Cinémas du Grütli dans le cadre d'une collaboration avec la Cinémathèque suisse.

Cette séance propose d'investir l'espace qui sépare OÙ EST LA MAISON DE MON AMI?, tourné par Abbas Kiarostami en 1987 dans deux villages du nord de l'Iran, et BRASILIA, vidéo que le cinéaste brésilien

Cao Guimarães a réalisé en 2011 pour la biennale de Shenzhen & Hong Kong. Les deux films développent chacun à leur manière une réflexion sur la place de la spontanéité et de la rationalité dans les espaces urbains, sur le jeu de forces entre tradition et modernité.

La ville moderne est le contre-champ imaginaire des villages de Koker et de Pochté que filme Kiarostami. C'est un ailleurs, que l'on craint, où la transmission, la mémoire, le savoir-faire manuel et la poésie n'ont sans doute plus tout à fait leur place. Peut-on imaginer, dans une ville moderne, un chemin comme celui qu'emprunte Ahmed, un sentier en forme de «Z» comme celui que le film a tracé sur la colline qui sépare les deux villages?

Dans BRASILIA, Cao Guimarães observe la façon dont les habitants adaptent et détournent l'architecture moderniste. D'étranges chemins surgissent du jour au lendemain, là où précisément tout avait été prévu. «C'est seulement lorsque ses éléments deviennent autonomes qu'une ville dessinée et projetée devient vraiment une ville ; quand ils apprennent à parler, quand ils s'inventent une grammaire», écrit Cao Guimarães à propos de BRASILIA. «Une ville devient une ville quand la feuille qui se détache de l'arbre reconnaît le terrain sur lequel elle se pose.»

OÙ EST LA MAISON DE MON AMI? doit à la poésie de Sohrab Sepehri non seulement son titre mais aussi son esprit. Le film reproduit le délicat jeu d'ombres et de lumières présent dans les vers de Sepehri et met spécialement en valeur ces instants d'épiphanie, surgis au coin d'une rue ou au pied d'une fontaine, la nuit. De semblables moments peuvent-ils advenir dans les villes modernes? La vidéo de Cao Guimarães répond en convoquant le poème 'La Fleur et la nausée', que l'écrivain moderniste Carlos Drummond de Andrade publiait en 1945 : «Une fleur est née dans la rue! / Eloignez-vous, tramways, bus, fleuve d'acier des voitures. / Une fleur encore frêle / déjoue la police, fissure l'asphalte. / Silence, je vous prie, arrêtez vos affaires, / je jure qu'une fleur vient de naître.»

Investissons, à notre tour, cet intervalle entre un film iranien des années 1980 et une vidéo brésilienne. (*Lúcia Monteiro*)

Program of films February 2014:

'Une fleur sur l'asphalte' (5 February)

BRASILIA

Brésil | 2011 | 13' | sonore | de Cao Guimarães | (10)(10) | ec

Présenté par Lúcia Monteiro, membre du collectif Le Silo

Utopie moderniste devenue réalité, Brasilia fut inaugurée en 1960 au milieu de la savane. La ville en béton, créée dans l'espoir de déplacer le centre de l'activité politique de la côte vers l'intérieur du pays, reproduisait le contour d'un avion, prêt à propulser le développement brésilien. Dans la vidéo qu'il

réalise pour la Biennale de Shenzhen & Hong Kong, il ne s'agit pas pour Cao Guimarães de confronter le projet moderniste à son obsolescence. Alors que les contours de la ville projetée par Oscar Niemeyer et Lúcio Costa sont débordés par son occupation, le regard du réalisateur se tourne plutôt vers les solutions inventées par ses habitants et se penche sur la génération spontanée de nouveaux espaces, sur son rapport particulier avec la nature.

OÙ EST LA MAISON DE MON AMI ? (KHANE-YE DOUST KODJAST?)

Iran · 1987 · 87' · v.o. s-t fr. | de Abbas Kiarostami | avec Babek Ahmed Poor, Ahmed Ahmed Poor, Kheda Barech Defai | ⑩(12) | 35mm

A la question posée par le titre du film répondent un récit formant une boucle et une trajectoire dessinant une ligne brisée, signature du paysage et trait de composition de l'espace dans le cinéma d'Abbas Kiarostami. OÙ EST LA MAISON DE MON AMI? raconte une expérience appropriée comme il en serait d'un domaine, un voyage initiatique mis à l'échelle de l'enfance, une grande promenade. Ahmed a emporté par erreur le cahier de son ami Nématzadeh, lequel risque d'être renvoyé de l'école pour n'avoir pas fait ses devoirs du soir. Le chemin emprunté par Ahmed pour retrouver son ami n'est jamais le plus court et à l'efficacité du raccourci se voit opposé un principe de bifurcation systématique qui ajourne toujours un peu plus la réussite d'Ahmed.

- *Portraits-plans-fixes*

Tournés en cinq plans fixes, en noir et blanc, en un seul lieu, un seul jour, sans reprises ni coupures, les films *Plans-Fixes* composent une vaste collection de portraits de personnalités de Suisse romande – et quelquefois d'ailleurs – issues de divers domaines d'activité.

Le premier film a été réalisé en 1977 et chaque année une dizaine de nouveaux portraits voient le jour. L'absence de montage, un des principes de base de la collection, vise à mettre l'accent sur l'authenticité du moment et privilégie le point de vue de la personne, sujet du film, qui raconte son parcours et partage ses réflexions dans un entretien avec un(e) interlocuteur (-trice). La devise «Un visage, une voix, une vie» résume cette démarche. Dans leur ensemble, les films *Plans-Fixes* représentent ainsi un véritable panorama de la vie en Suisse du début du XXe siècle jusqu'à nos jours.

[www.plansfixes.ch](http://www.plansfixes.ch)

Program of films February 2014:

SAMUEL ROLLER-INSTITUTEUR; ALBERT JACQUARD-GÉNÉTICIEN (6 February)

SAMUEL ROLLER (INSTITUTEUR)

Suisse | 1996 | 50' | Interlocuteur Antoine Bosshard | ⑦(10) | ec

Les souvenirs d'enfance de Samuel Roller qui a grandi à La Chaux-de-Fonds sont empreints de mélancolie, de rudesse et de sévérité caractéristiques de ce pays. Au début de sa carrière universitaire, il s'intéresse à la pédagogie expérimentale, domaine qui apparaît en Suisse au début du XXe siècle grâce aux ouvrages d'Edouard Claparède. Calme et fermeté sont les qualités sur lesquelles S. Roller a fondé sa pratique pédagogique. L'enfant, cette merveille, mettra vingt ans pour parvenir à l'âge adulte. Il lui faut donc absolument un accompagnement pour parvenir au plein épanouissement de sa personnalité, une présence adulte qui le contraigne à mobiliser son énergie. En effet, pour S. Roller, les contraintes sont sources de création et donnent l'occasion à l'enfant de réaliser l'être profond, nouveau, unique, qu'il est appelé à devenir.

ALBERT JACQUARD (GÉNÉTICIEN)

Suisse | 1990 | 50' | Interlocutrice Helene Amblard | ⑦(10) | ec

Issu d'une famille jurassienne conservatrice, Albert Jacquard passe son enfance dans un milieu de propriétaires pétris de certitudes. Tout bascule à l'âge de 9 ans lorsqu'il frôle la mort dans un accident de voiture. Marqué par cet événement tragique dans lequel il perd son frère et ses grands-parents, il devient «un avaleur de vie comme d'autres sont avaleurs de sabre». Grâce à l'originalité de ses vues sur la génétique, son approche neuve de tant de questions cruciales d'aujourd'hui, le rayonnement de sa personnalité et la qualité de sa réflexion, il s'est acquis l'audience de tous ceux qui sont préoccupés par les problèmes majeurs de notre temps : démographie galopante, société d'exclusion, disproportion entre technique et éthique. Face à ces enjeux, ce scientifique de haute volée nous engage à un comportement plus responsable, si nous voulons que le monde perdure.

ALBERTO SARTORIS-ARCHITECTE + MARIO BOTTA-ARCHITECTE HUMANISTE (February 20)

ALBERTO SARTORIS-ARCHITECTE

Suisse | 1987 | 50 min. | Salle: Cinématographe

Réalisateur(s): François Neyroud, Interlocuteur Acteur(s): -

Age légal: 7 ans (10 ans)

Né à Turin, élevé à Genève et ayant vécu principalement dans le canton de Vaud, ce chantre de l'architecture rationaliste a parcouru le monde pour y donner leçons et conférences. Il a côtoyé tous les peintres, poètes et écrivains romands du moment et a formulé les lois de l'architecture moderne qui «n'aurait peut-être pas existé sans Le Corbusier, un des plus grands architectes de tous les temps». Dans ce film, il évoque ses études à l'Ecole des Beaux-Arts de Genève, l'origine de son intérêt pour l'architecture, sa période d'autoformation, le Congrès international d'architecture moderne à La Sarraz, sa pratique de l'axonométrie polychrome, ses nombreuses rencontres et influences. Tout en dénonçant

le virus du postmodernisme, il affirme que l'architecture est éternelle. Pour lui, l'art et l'architecture ne sont pas une évolution, mais une métamorphose de la pensée. (EC)

MARIO BOTTA-ARCHITECTE HUMANISTE

Suisse | 2012 | 50 min. | Salle: Cinématographe Réalisateur(s): Interlocuteur, Charles Sigel Acteur(s): -

Age légal: 7 ans (10 ans)

Le musée d'art moderne de San Francisco (MoMA), l'église du Santo Volto à Turin, la galerie Watari-Um à Tokyo, le musée Leeum-Samsung à Séoul, la fondation Martin Bodmer à Cologny et beaucoup d'autres bâtiments réalisés par Mario Botta et son bureau d'architecte à Mendrisio témoignent de la diversité et de l'envergure de son œuvre. Héritier du mouvement moderne, formé à l'université de Venise, il considère l'architecte comme un artisan qui maîtrise les matériaux, mais aussi un intellectuel qui se met en rapport avec le territoire et l'histoire. L'architecture du sacré, selon Mario Botta, livre des clés de lecture dans le traitement des concepts de base, tels que la lumière, la gravité, le seuil et la limite du mur. L'architecte est un humaniste qui cherche à réconcilier le passé et les générations futures pour créer une ville à la mesure de l'homme. (EC)

- *Trésors des archives*

Chaque deuxième mardi du mois, des œuvres restaurées à (re)découvrir. En janvier, le lancement du DVD « Neuchâtel : un canton en images (1950-70) » (programmé dans « Aussi à l'affiche », pages 46-49); en février, LES ORIGINES DE LA CONFÉDÉRATION (1924) d'Emil Harder.

Chargée par la Confédération d'assurer la préservation de l'héritage cinématographique national, la Cinémathèque suisse effectue des restaurations de films avec le soutien de Memoriav - Association pour la sauvegarde de la mémoire audiovisuelle suisse. La sélection s'établit en fonction d'une urgence technique (dégradation des supports), des caractéristiques des collections et de la représentativité des œuvres. Outre les longs métrages, on s'efforce de sauver des pans moins connus de la production suisse: documentaires, actualités, films amateurs. Mais aussi des films auxquels des Suisses ont participé, dont de nombreux reportages réalisés lors d'expéditions ou dans le cadre de missions religieuses. On s'intéresse encore à la représentation de la Suisse dans les films tournés par des équipes étrangères.

Sont présentés enfin des films d'autres pays dont le seul exemplaire connu est conservé par la Cinémathèque suisse, ainsi que des restaurations exemplaires effectuées par des institutions soeurs à l'étranger. Les projections sont précédées d'une introduction sur le film et sa restauration.

Program of films February 2014:

LES ORIGINES DE LA CONFÉDÉRATION (February 11)

muet s-t i-t fr./all. | de Emil Harder | avec Felix Orelli, Robert Kleinert, Joseph Imholz | 10(12) | 35mm

Accompagné au piano par Enrico Camponovo

LES ORIGINES DE LA CONFÉDÉRATION fut présenté à la Tonhalle de Zurich avec un accompagnement orchestral imposant, dans une durée de plus de 3 heures, relatant des faits mythologico-historiques situés entre le serment du Grütli de 1291 et la bataille de Morgarten en 1315. Le film ne nous est pas parvenu dans sa version complète, mais les principaux événements autour de Guillaume Tell ont été conservés: ils donnent une idée du projet de ce film, dont on rend compte ainsi dans la presse de l'époque : «Il faut saluer avec joie ce premier essai de mettre à l'écran l'histoire si riche et si dramatique de notre pays, dans le décor somptueux d'une nature encore inutilisée par l'art cinématographique. » (*article de la Tribune de Genève, cité dans Schweizer Cinema suisse, n° 18, 1er octobre 1924*)

• HEMU/ECAL: Ciné-concert LE LÉMAN + ALICE AU PAYS ROMAND (February 13, 2014)

Le spectacle ImaginaSon est le fruit d'une collaboration entre la Cinémathèque suisse et les filières Composition de l'HEMU (Haute école de musique de Lausanne) et Cinéma de l'ECAL (Ecole cantonale d'art de Lausanne).

Pour cette 3e édition d'ImaginaSon (le jeudi 13 février, à 20h30, à Paderewski), la Cinémathèque suisse a mis à disposition des étudiants les films LE LÉMAN (1937) de Claude Budry et ALICE AU PAYS ROMAND (1938) d'Alberto Cavalcanti. Ce dernier en particulier constitue le fil rouge du spectacle et y est décliné cinq fois: remonté, remanié, transformé par les étudiants en réalisation et mis en musique par les étudiants en composition. Ce qui a pour effet d'en détourner le sens et d'en donner plusieurs relectures, résolument inscrites au temps présent.

La musique sera interprétée en direct durant la projection par des étudiants issus des sections classique et jazz de l'HEMU. Cet ensemble comportera des cordes qui se conjugueront avec des sonorités électroniques. (Pierre Audétat (HEMU) et Thibault de Chateauvieux (ECAL))

ALICE et le procédé du Dufaycolor

Récemment restauré par la Cinémathèque suisse, ALICE AU PAYS ROMAND recourt à une petite fiction: Alice écrit un journal qui rend compte de son séjour à Lausanne durant une année, des visites à Chillon à la pratique des sports d'hiver. Entre les lignes de l'histoire, il témoigne bien de l'état d'esprit de cette période d'avant-guerre. Pour la couleur, le film utilise le procédé du Dufaycolor, aujourd'hui disparu, un système réticulaire assez complexe à restituer par la filière traditionnelle photochimique. L'enjeu de la restauration numérique 4K pour ce film était de restituer au plus près la gamme colorimétrique du

procédé original. Sa projection en numérique permet ainsi de conserver jusqu'au bout un espace de couleurs plus large que celui des pellicules photochimiques. Ce qui contribue à nous plonger dans une troublante intimité avec le passé et à créer ainsi une sorte de pont entre hier et aujourd'hui. C'est cette dualité qui est exploitée par les étudiants et que ImaginaSon nous donne à voir et à entendre.

• *Ciné-clubs UNIL-EPFL: Ouverture cycle "Parcours de vie(s)"*

Dans le cadre d'une collaboration avec le Pôle de recherche national LIVES, les ciné-clubs de l'Université de Lausanne (UNIL) et de l'École polytechnique de Lausanne (EPFL) vous convient à la première projection du cycle «Parcours de vie(s)». Une soirée inaugurale organisée en association avec la Cinémathèque suisse qui a lieu le mercredi 16 février à 20h30 au Capitole.

L'enjeu de cette collaboration avec LIVES sur ce cycle réside dans un questionnement sur la représentation du développement et de la vulnérabilité de l'individu, fictif ou réel, à travers le prisme du cinéma. Les films projetés permettront de confronter l'imaginaire filmique à la réalité et donneront lieu à des débats avec des chercheurs en sociologie et en psychologie, tout en abordant des problématiques philosophiques et historiques. Par la suite, les autres films seront projetés gratuitement sur le campus (en alternance à l'UNIL et à l'EPFL). On vous y attend nombreux!

Pour les ciné-clubs UNIL-EPFL. (Julien Rusconi et Davide Briccola)

Entrée libre. Apéritif offert en ouverture de soirée (dès 19h30)

Program of films February 2014:

MR. NOBODY (26 February)

Belgique, France, Canada, Allemagne | 2009 | 2h19 | version: originale | sous-titres: FR | Salle: Cinéma Capitole

Réalisateur(s): Jaco van Dormael | Acteur(s): Diane Kruger, Jared Leto, Sarah Polley

Age légal: 12 ans (14 ans)

Nemo (Jared Leto), dernier être humain à mourir de cause naturelle, se remémore ses passés. En effet, suite à un traumatisme émotionnel, le héros semble avoir emprunté plusieurs voies qui l'ont mené dans des lieux et existences des plus hétéroclites.

Ainsi, MR. NOBODY, film à portée métaphysique, est composé d'une multitude de fragments de vie qui s'entrelacent au sein d'un récit fluide, quoique complexe. Une œuvre d'une rare ambition qui traite frontalement de thèmes cruciaux tels que le choix, l'exil, l'amour, la mort et plus généralement le sens de existence. En outre, l'excellente musique, le casting cinq étoiles et une mise en scène virtuose font de MR. NOBODY un film passionnant au message puissant et énigmatique.

35mm

## **event**

- *avant-première* VERLIEBTE FEINDE (February 18, 2014)

Suisse, Allemagne | 2013 | 112' | v.o. s-t fr. | docu-fiction de Werner Schweizer | avec Mona Petri, Fabian Krueger, Thomas Mathys | (14)(16) | dc

Mardi 18 février, Werner Swiss Schweizer vient présenter au Capitole son nouveau long métrage VERLIEBTE FEINDE, qui met en scène l'histoire vraie d'un couple suisse hors du commun.

Une projection organisée en collaboration avec le Bureau de l'égalité du canton de Vaud.

Sortie en salles le 5 février en Suisse romande

Vernissage, lors de l'avant-première, du livre *Amours ennemies (Verliebte Feinde)* de Wilfried Meichtry, traduit par Delphine Hagenbuch et Johan Rochel, aux Editions Monographic (Sierre).

En présence de Werner Swiss Schweizer

VERLIEBTE FEINDE ou l'histoire d'un couple suisse exceptionnel formé de Peter von Roten, intellectuel catholique valaisan, et d'Iris Meyer, féministe protestante des bords du lac de Zurich. Deux fortes personnalités réunies par l'amour et par des valeurs communes: indépendance, émancipation et épanouissement à parts égales. Entre 1943 et 1950, les deux amants échangent 1300 lettres où ils discutent politique, féminisme, religion, littérature, amour, relations libres et sexualité. Ils y analysent leurs sentiments avec une franchise et une radicalité qui ne cesse de fasciner. C'est sur cet échange de lettres et sur le livre *Verliebte Feinde* de Wilfried Meichtry, publié en 2007, que repose la trame du film. Des reconstitutions de scènes, soutenues par du matériel d'archives et entremêlées de témoignages d'amis et de personnalités de l'époque, aident à broser le portrait d'une relation difficile, passionnée, mais surtout hors du commun.

Une relation radicale et inspirante

Pour beaucoup de gens, l'égalité entre hommes et femmes semble aujourd'hui évidente. L'idée de droits égaux est sur toutes les lèvres. Pourtant, au coeur du quotidien, les anciens rapports de force régissant les relations entre les sexes ont tendance à revenir s'immiscer. Tout particulièrement lorsque viennent s'ajouter aux problèmes relationnels les difficultés concrètes liées à l'éducation des enfants, à la famille, au travail.

Ainsi, à chaque relecture que je fais des lettres d'Iris et Peter von Roten, je me surprends à me redire sans cesse combien les aspirations de ce couple sont aussi actuelles qu'elles me sont familières. Ils étaient indéniablement très en avance sur leur temps et ce n'est pas seulement dans leur intimité, mais publiquement, qu'ils ont soulevé ces questions dans la Suisse d'après-guerre, encroûtée et emprisonnée dans ses traditions rurales.

Après avoir publié en 1957 son analyse provocatrice et ses thèses sur la situation des femmes en Suisse sous le titre *Femmes dans un parc pour bébés*, Iris von Roten s'est vue la cible d'une salve de critiques indignées. Pourtant, nombre de ses revendications seraient reprises par les mouvements d'émancipation des femmes des années 1970 et 1980. Il est fascinant, quelque cinquante ans après la parution de ce livre, de voir comment Iris et Peter von Roten ont vécu leur représentation idéale d'une relation émancipée. Elle demeure infiniment actuelle, radicale et inspirante.

C'est la raison pour laquelle j'ai souhaité raconter l'histoire exceptionnelle de ce couple d'époux et d'amants. Et pas seulement comme une réparation pour les outrages qu'a dû supporter Iris. Pas seulement non plus comme une redécouverte de cette grande féministe et de son mari anticonformiste. Mais parce que je suis convaincu que leurs questionnements, leurs confrontations présentent encore aujourd'hui pour tout un chacun – indépendamment de l'âge ou du sexe – un caractère existentiel et actuel. (*Werner Swiss Schweizer*)

Le livre de Wilfried Meichtry traduit

L'historien et homme de lettres Wilfried Meichtry a étudié la vie amoureuse, intellectuelle et politique du couple Iris Meyer (1917-1990) et Peter von Roten (1916-1991). Il en a tiré un livre, *Verliebte Feinde*, que Delphine Hagenbuch, spécialiste de littérature comparée, et Johan Rochel, Master en philosophie et en droit, ont traduit et qui sort aujourd'hui sous le titre *Amours ennemies* aux Editions Monographic (Sierre). Avec l'ambition de mettre à disposition des lecteurs francophones le destin croisé de deux intellectuels publics à la force de caractère hors du commun. En filigrane de leur histoire d'amour mouvementée, un pan essentiel de l'histoire suisse du 20e siècle se joue sous les yeux du lecteur. Pour présenter cet ouvrage inclassable, les feuillets avaient parlé de couple contradictoire, évoqué le féminisme et le catholicisme, l'histoire suisse et valaisanne, la métamorphoses de deux esprits indépendants et osé la comparaison avec le couple Beauvoir et Sartre. (*Stéphane Anderegg, éditeur*)

## Cineteca Nacional de México, Mexico City

### *release*

- JAZMÍN AZUL (BLUE JASMINE) (since December 4, 2013)

EUA, 2013, 98 mins | Director: Woody Allen | Guión: Woody Allen | F en C.: Javier Aguirresarobe | Edición: Alisa Lepselter | Con: Cate Blanchett (Jasmine), Alec Baldwin (Hal), Sally Hawkins (Ginger), Louis C.K. (Al), Peter Sarsgaard (Dwight), Michael Stuhlbarg (doctor Flicker), Max Casella (Eddie) | Productor: Letty Aronson, Stephen Tenenbaum y Edward Walson | Distribuidora: Zima Entertainment | Clasificación: B

Después de que toda su vida parece desmoronarse, una mujer, acostumbrada a una vida lujosa y despreocupada en Nueva York, debe mudarse al modesto departamento de su hermana en San Francisco, luchando por reiniciar de nuevo. Pero el proceso no será nada fácil. La película número 46 en la filmografía de Woody Allen retrata de forma trágica la devastación existencial de una protagonista muy en deuda con los personajes demandantes de amor y expulsados de un paraíso perdido al estilo de Tennessee Williams, encarnada magistralmente por Cate Blanchett.

- EN LA NIEBLA (V TUMANE) (since December 20, 2013)

Alemania-Rusia-Letonia-Bielorrusia-Países Bajos, 2012, 127 mins | Director: Serguéi Loznitsa | Guión: Serguéi Loznitsa, basado en la novela homónima de Vasil Bykov | F en C.: Oleg Mutu | Edición: Danielius Kokanauskis | Con: Vladímir Svirski (Sushenia), Vladislav Abashin (Búrov), Serguéi Kólesov (Vóitik), Vlad Ivanov (Grossmeier) | Productor: Heino Deckert | Distribuidora: Cineteca Nacional | Clasificación: B

La ocupación nazi de Bielorrusia, en la antigua Unión Soviética, tuvo una fuerte resistencia de parte de los locales. Tras el descarrilamiento intencional de un tren, Sushenia, un empleado de ferrocarriles inocente, es arrestado junto con el grupo de saboteadores. El militar alemán a cargo del asunto lo deja libre, pero ahorca a todos los demás presos. Entonces corren rumores de que Sushenia es un traidor y los partisanos Búrov y Vóitik vienen del bosque por él. Mientras se lo llevan para fusilarlo son emboscados y Sushenia en vez de escapar se queda a ayudar a su ex verdugo herido...

- GLORIA (since December 27, 2013)

Chile-España., 2012, 110 mins | Director: Sebastián Lelio | Guión: Sebastián Lelio y Gonzalo Maza | F en C.: Benjamín Echazarreta | Edición: Soledad Salfate y Sebastián Lelio | Con: Paulina García (Gloria), Sergio Hernández (Rodolfo), Diego Fontecilla (Pedro), Fabiola Zamora (Ana), Coca Guazzini (Luz), Hugo Moraga (Hugo), Alejandro Goic (Gabriel), Liliana García (Flavia), Antonia Santa María (María), Luz Jiménez (Nana), Marcial Tagle (Marcial) | Productor: Juan de Dios Larraín, Pablo Larraín, Sebastián Lelio y Gonzalo Maza | Distribuidora: Canana | Clasificación: B

Gloria tiene 58 años pero aún se siente como una mujer joven. Para llenar el vacío de su vida diaria, por las noches busca el amor en fiestas para solteros que sólo la conducen a extraviarse en aventuras sin demasiado sentido. Este frágil equilibrio cambia cuando conoce a Rodolfo, un hombre de 65 años, recién separado. Inician una relación a la que ella se entrega sin importar el destino cruel que pueda ponerse en frente. Gloria deberá encontrar una nueva fuerza interna para darse cuenta de que la vida tiene muchos comienzos.

- DE TAL PADRE, TAL HIJO (SOSHITE CHICHI NI NARU) (since January 3, 2014)

Japón., 2013, 120 mins | Director: Hirokazu Kore-eda | Guión: Hirokazu Kore-eda | F en C.: Mikiya Takimoto | Música: Shin Yasui | Edición: Hirokazu Kore-eda | Con: Masaharu Fukuyama, Y?ko Maki, Jun Kunimura, Machiko Ono, Kirin Kiki, Isao Natsuyagi, Lily Franky | Productor: Kaoru Matsuzaki | Distribuidora: ND Mantarraya | Clasificación: A

Ryoata, un arquitecto obsesionado por el éxito profesional y el dinero, forma con su joven esposa y su hijo de seis años una familia ideal. Todas las certezas de su vida perfecta se esfuman cuando del hospital donde nació su hijo le informan que dos bebés fueron cambiados al momento de nacer: el niño que crió no es el suyo, y su hijo biológico ha crecido en un ambiente más modesto. Ahora Ryoata debe tomar una decisión irrevocable.

- LOS COLORES DEL DESTINO: UPSTREAM COLOR (UPSTREAM COLOR) (since January 3, 2014)

EUA, 2013, 96 mins | Director: Shane Carruth | Guión: Shane Carruth | F en C.: Shane Carruth | Edición: Shane Carruth y David Lowery | Con: Amy Seimetz (Kris), Shane Carruth (Jeff), Andrew Sensenig (el vendedor), Thiago Martins (ladrón), Andreon Watson (Peter), Ashton Miramontes (Lucas) | Productor: Meredith Burke, Shame Carruth, Scott Douglass, Casey Gooden, Brent Goodman, Toby Halbrook y Ben LeClair | Clasificación: B

Un hombre y una mujer son atraídos uno al otro, enredados en el ciclo de vida de un organismo sin edad. La identidad se convierte en una ilusión mientras luchas por ensamblar los fragmentos sueltos de vidas destrozadas.

- DIARIO DE FRANCIA (JOURNAL DE FRANCE) (since January 10, 2014)

Francia, 2009 [sic; is actually 2012] 100 mins | Director: Claudine Nougaret y Raymond Depardon | Guión: Claudine Nougaret y Raymond Depardon. Raymond Depardon | Edición: Simon Jacquet | Con: Testimonios de Raymond Depardon y Claudine Nougaret | Productor: Claudine Nougaret | Clasificación: B

Raymond Depardon dedicó cuatro años a tomar imágenes de amplio formato por todo el territorio francés para una exposición en la Biblioteca Nacional de Francia. En ese periodo Claudine Nougaret revisó y redescubrió pietaje desconocido del acervo de su marido: sus primeros pasos con la cámara, sus reportajes alrededor de todo el mundo para la televisión, pedacitos de sus recuerdos y de eventos de la

segunda mitad del siglo XX. Con estos dos extremos construyen una película que contrasta el amor con el devenir de la historia.

- AMOR ÍNDIGO (L'ÉCUME DES JOURS) (since January 17, 2014)

Francia, 2013, 125 mins | Director: Michel Gondry | Guión: Michel Gondry y Luc Bossi, basados en la novela *La espuma de los días* de Boris Vian. Christophe Beaucarne | Música: Étienne Charry | Edición: Marie-Charlotte Moreau | Con: Romain Duris (Colin), Audrey Tautou (Chloé), Gad Elmaleh (Chick), Omar Sy (Nicolas), Aïssa Maïga (Alise) y Charlotte Lebon (Isis) | Productor: Luc Bossi, Genevieve Lemal y Xavier Castano | Distribuidora: Caníbal | Clasificación: B-15

La nueva película de Michel Gondry narra la romántica y mágica historia de Chloe, una mujer que sufre de una enfermedad poco común, causada por un lirio que crece en sus pulmones. Su enamorado, un ingenioso inventor llamado Colin (Romain Duris) hará hasta lo imposible por encontrar la cura. Basada en la obra maestra de Boris Vian, *La espuma de los días (L'écume des jours)*.

- LA ESPOSA PROMETIDA (LEMALE ET HA'HALAL) (since January 17, 2014)

Israel, 2012, 90 mins | Director: Rama Burshtein | Guión: Rama Burshtein | F en C.: Asaf Sudri | Música: Yitzhak Azulay | Edición: Sharon Elovic | Con: Hadas Yaron (Shira Mendelman), Yiftach Klein (Yohai), Renana Raz (Esther), Ido Samuel (Yossi), Irit Sheleg (Rivka), Yael Tal (Shifi), Razia Israely (tía Hanna) | Productor: Assaf Amir | Clasificación: B

Shira es una joven perteneciente a una familia judía ortodoxa residente en Tel Aviv, Israel. Próxima a contraer nupcias con el chico de sus sueños, la inesperada muerte de su hermana mayor al dar a luz cambia radicalmente sus planes, pues su familia propone casarla con su cuñado viudo. Representante de Israel en los premios Óscar, ganadora de siete premios de la Academia del Cine Israelí y de la Copa Volpi a la mejor actriz en Venecia, la opera prima de Rama Burshtein es el emotivo retrato de una joven que se convierte en mujer al enfrentar sus propias decisiones.

- LORE (since January 17, 2014)

Alemania-Australia, 2012, 109 mins | Director: Cate Shortland | Guión: Robin Mukherjee y Cate Shortland, basados en la novela 'The Dark Room' de Rachel Seiffert | F en C.: Adam Arkapaw | Música: Max Richter | Edición: Veronika Jenet | Con: Saskia Rosendahl (Lore), Kai Malina (Thomas), Nele Trebs (Liesel), Ursina Lardi (Mutti), Hans-Jochen Wagner (Vati), Mika Seidel (Jürgen), André Frid (Gunter), Eva-Maria Hagen (Omi) | Productor: Karsten Stöter, Liz Watts, Paul Welsh y Benny Dreschel | Distribuidora: Cineteca Nacional | Clasificación: B-15

Alemania, 1945. Después de que sus padres nazis cayeran presos, Lore deberá conducir a sus hermanos menores hasta la casa de su abuela, a través de una nación devastada por la guerra. En medio del caos encuentra a Thomas, un misterioso refugiado judío que hará añicos su frágil realidad con sentimientos

que van del odio al deseo. Para sobrevivir tendrá que confiar en alguien a quien le enseñaron a odiar y hacer frente a la oscuridad dentro de sí misma.

- **BALADA DE UN HOMBRE COMÚN (INSIDE LLEWYN DAVIS)** (since January 24, 2014)

EUA-Francia, 2013, 105 mins | Director: Ethan y Joel Coen | Guión: Ethan y Joel Coen | F en C.: Bruno Delbonnel | Edición: Roderick Jaynes | Con: Oscar Isaac (Llewyn Davis), Carey Mulligan (Jean), Justin Timberlake (Jim), Ethan Phillips (Mitch Gorfein), Garrett Hedlund (Johnny Five), John Goodman (Roland Turner) | Productor: Ethan y Joel Coen y Scott Rudin | Clasificación: B

La vida de un joven cantante de folk en el universo de Greenwich Village en 1961. Llewyn Davis está en una encrucijada. Con su guitarra a cuestas acurrucado contra el frío de un invierno implacable en Nueva York, el joven lucha por ganarse la vida como músico y hace frente a obstáculos que parecen insuperables—comenzando por aquellos creados por él mismo—. Sobrevive gracias a la ayuda de sus amigos o de desconocidos a cambio de pequeños trabajos. De los cafés del Village a un club desierto de Chicago, sus desventuras lo llevan a una audición para el gigante de la música Bud Grossman, antes de volver al lugar de donde viene.

- **estreno ELLA (HER)** (from February 1, 2014)

Estados Unidos, 2013, 126 mins | Director: Spike Jonze | Guión: Spike Jonze | F en C.: Hoyte Van Hoytema | Música: Owen Pallett | Edición: Jeff Buchanan y Eric Zumbrunnen | Con: Joaquin Phoenix (Theodore Twombly), Rooney Mara (Catherine), Scarlett Johansson (Samantha), Amy Adams (Amy). Productor: Chelsea Barnard, Megan Ellison y Spike Jonze | Distribuidora: Sony International | Clasificación: B

En un futuro no muy lejano Theodore, un escritor solitario, adquiere un moderno sistema operativo diseñado para satisfacer todas las necesidades del usuario. Para sorpresa de Theodore este iniciará una relación sentimental con dicho sistema operativo. Esta historia poco convencional mezcla ciencia-ficción y romance, en un relato que explora la naturaleza del amor y las formas en que la tecnología al mismo tiempo nos aísla y nos conecta a todos.

[see for a more detailed plot summary: *Programa mensual*, no. 364, at:

[http://issuu.com/cinetecanacional/docs/pmfebrero2014\\_\\_2\\_](http://issuu.com/cinetecanacional/docs/pmfebrero2014__2_), pp. 6-7]

- **estreno UN AMOR APASIONADO (ANGÈLE ET TONY)** (from February 7, 2014)

Francia, 2010, 87 mins | Director: Alix Delaporte | F en C.: Claire Mathon | Música: Mathieu Maestracci | Edición: Louise Decelle | Con: Clotilde Hesme (Angèle), Grégory Gadebois (Tony), Evelyne Didi (Myriam), Jérôme Hugué (Ryan), Antoine Couleau (Yohan), Patrick Descamps (abuelo de Yohan), Lola Dueñas (Anabel) | Productor: Hélène Cases | Distribuidora: Alhaville Cinema | Clasificación: B

Después de salir de la cárcel donde cumplía una condena por su implicación en un accidente que acabó con la vida de su marido, Angèle llega a un pequeño puerto pesquero en Normandía para comenzar una

nueva vida mientras intenta recuperar a su hijo, que vive con sus abuelos paternos. Cuando es contratada por Tony, un frío y duro pescador, se crea entre ellos un vínculo afectivo provocado por la soledad y la necesidad de afecto.

[see for a more detailed plot summary: *Programa mensual*, no. 364, at:

[http://issuu.com/cinetecanacional/docs/pmfebrero2014\\_\\_2\\_](http://issuu.com/cinetecanacional/docs/pmfebrero2014__2_), pp. 8-9]

- *estreno* LA VIDA DE ADÈLE (LA VIE D'ADÈLE) (from February 14, 2014)

Francia-Bélgica-España, 2013, 179 mins.) Director: Abdellatif Kechiche | Guión: Abdellatif Kechiche y Ghalya Lacroix, basado en el cómic 'Le bleu est une couleur chaude' de Julie Maroh | F en C.: Sofian El Fani | Edición: Albertine Lastera, Camille Toubkis, Jean-Marie Lengellé y Ghalya Lacroix | Con: Léa Seydoux (Emma), Adèle Exarchopoulos (Adèle), Salim Kechiouche (Samir), Mona Walravens (Lise), Jérémie Laheurte (Thomas) | Productor: Olivier Thery Lapiney, Laurence Clerc | Distribuidora: ND Mantarraya | Clasificación: C

En medio de las dudas de la adolescencia, Adèle tiene 15 años y sabe que las chicas salen con los chicos. Su vida cambia para siempre cuando conoce a Emma, una mujer joven de cabello azul, que le permitirá descubrir el deseo y afirmarse como mujer adulta. En frente de los otros, Adèle crece, se busca, se pierde y se encuentra. Todo ello bajo la atenta mirada de los que le rodean.

[see for more detailed plot summary: *Programa mensual*, no. 364, at:

[http://issuu.com/cinetecanacional/docs/pmfebrero2014\\_\\_2\\_](http://issuu.com/cinetecanacional/docs/pmfebrero2014__2_), pp. 10-11]

- 12 AÑOS ESCLAVO (12 YEARS A SLAVE) (from February 21, 2014)

Estados Unidos-Reino Unido, 2013, 134' | Director: Steve McQueen | Guión: John Ridley, inspirado en el libro de memorias 12 años de esclavitud, de Solomon Northup | F en C: Sean Bobbitt | M Hans Zimmer | E: Joe Walker | Con: Chiwetel Ejiofor (Solomon Northup), Micael Fassbender (Edwin Epps), Paul Giannatti (Freeman), Benedict Cumberbatch (Ford), Paul Dano (Tibeats), Brad Pitt (Bass), Lupita Nyong'o (Patsey) | CP: Regency Entertainment, Plan B Entertainment, River Road Entertainment, Film 4, New Regency Pictures | Prod: Arnon Milchan, Brad Pitt y Steve McQueen

Un músico es narcotizado, secuestrado y vendido a unos traficantes de personas. El cineasta británico Steve McQueen usa sus considerables habilidades en el cine para encadenarnos a este hombre. Entonces nos arroja, a él y a nosotros, en una despiadada cámara de los horrores que sería inimaginable si no definiera, de hecho, el tráfico de esclavos en los Estados-Unidos.

Así es. 12 AÑOS ESCLAVO inicia su historia en 1841, cuando Solomon Northup (interpretado por el actor británico Chiwetel Ejiofor), un violinista negro que vive libremente en Nueva York con su esposa e hijos, es engañado para aceptar un trabajo en Washington, D.C., en donde será finalmente entregado en la esclavitud en el sur profundo de Norteamérica. Las memorias de Solomon Northup se publicaron en 1853, es decir, ocho años antes de la Guerra Civil Estadounidense. ¿Historia antigua? Steve McQueen, un

artista conceptual nacido en Londres con antepasados provenientes de las Indias Occidentales, no lo piensa así.

El impacto cinematográfico de McQueen aplasta cualquier visión falsamente humanista sobre el asunto planteada antes por el cine de Hollywood. En colaboración con el escritor afroamericano John Ridley, el cineasta hace imposible entender la esclavitud desde el confort de la pantalla chica, como sucedió con la exitosa miniserie RAÍCES (1977). Olviden a los esclavos como ornamentos del melodrama sureño en LO QUE EL VIENTO SE LLEVÓ (1939) o como parte de una sátira tarantinesca DJANGO SIN CADENAS (2012). Con su descarnada visión sobre la condición humana en una de sus peores facetas, McQueen consigue renovar la fe en el poder del cine para estremecer. Porque 12 AÑOS ESCLAVO no es una película que solamente se ve. Es un filme que se sangra al compartir su inmediatez, a través de heridas que nunca sanarán el todo.

McQueen, siguiendo al camino trazado por sus anteriores largometrajes, HAMBRE (2008), sobre la huelga de hambre que Bobby Sands y otros militantes del Ejército Republicano Irlandés llevaron a cabo para ser considerados presos políticos y no terroristas, y SHAME. DESEOS CULPABLES (2011), sobre la adicción al sexo, filma en largas tomas que desafían la noción del montaje frenético. En este caso, es estilo no pudo ser más acertado. Porque acompañamos a Solomon en cada paso de su martirio. Las torturas a las que es sometido son descritas con sumo detalle por McQueen, quien retrata la vida en las plantaciones casi en tiempo real. Como espectadores, no queda otra opción que acompañar a nuestro héroe en su dolor, respirando casi a su mismo ritmo.

La nostalgia tranquilizadora no significa nada para Steve McQueen, para quien el racismo sigue anidado en el seno mismo de una sociedad globalizada y políticamente correcta. El realizador presenta a los seres humanos como esclavos sin remedio en una película que no puede olvidarse en un rincón así como así. Lo que tenemos frente a nosotros es un clásico moderno.

*Fragmentos de un texto de Peter Travers (Rolling Stone, Estados Unidos, 17 de octubre 2013). Trad. José Antonio Valdés Peña*

• *estreno* PARAÍSO: AMOR (PARADIES: LIEBE) (from February 21, 2014)

Austria-Alemania-Francia, 2012, 120' | D: Ulrich Seidl | G: Ulrich Seidl, Veronika Franz | F en C: Wolfgang Thaler, Ed Lachman | E: Christof Schertenleib | Con: Margarethe Tiesel (Teresa), Peter Kazungu (Munga), Inge Maux (amiga de Teresa), Dunja Sowinetz (turista), Gabriel Mwarua (Gabriel), Carlos Mkutano (Salama) | CP: Ulrich Seidl Film, Tat Film, Parisienne de Production, Österreichisches Filminstitut, Filmfonds Wien, ARTE France | Prod: Philippe Bober, Christine Ruppert, Ulrich Seidl | Dist: ND Mantarraya / Interior 13

«Siempre me dije que cuando envejeciera pagaría a hombres jóvenes para que me amaran; nunca pensé que esto llegaría tan rápido.» Esta frase la pronuncia una de las protagonistas de la cinta francesa

BIENVENIDAS AL PARAÍSO (VERS LE SUD, 2005), de Laurent Cantet, una radiografía muy lograda del turismo sexual femenino a finales de los años 70 en Haití. Esa misma exploración temática la lleva a cabo hoy el realizador austriaco Ulrich Seidl (DÍAS PERROS, 2001; IMPORT/EXPORT, 2007) en PARAÍSO: AMOR, primer capítulo de una trilogía sobre algunas de las obsesiones y miserias morales que detecta en la sociedad contemporánea, a partir de las experiencias de tres mujeres en una misma familia austriaca.

En su filmografía, Seidl ha combinado de manera astuta un notable trabajo como documentalista (AMOR ANIMAL, 1995; JESÚS, TÚ QUE TODO LO SABES, 2003) con ficciones descarnadas, aparentemente frías, no exentas sin embargo de emotividad, que son el complemento idóneo de sus exploraciones cáusticas. Uno puede perfectamente imaginar el documental que habría podido ser PARAÍSO: AMOR, de no haber elegido el director concentrar su atención en un personaje complejo y vulnerable, como Teresa (estupenda Margarethe Tiesel), una mujer de 50 años que, un tanto fatagida de su rutinaria vida en Austria y de sus desencuentros con su hermana y con su hija, decide tomar unas vacaciones en las playas de Kenia.

A diferencia de lo que muestra el francés Laurent Cantet en la cinta mencionada, la mirada de Seidl es, desde las primeras escenas, inclemente en su exposición de las flaquezas humanas. La exhibición sin fardos ni pudores de una desnudez femenina marchita por la edad, agobiada en algunos casos por la obesidad, torpe en su menguanda capacidad de seducción, se mantiene en el filo del voyerismo y el sarcasmo fácil. La imagen de los cuerpos de matronas salaces en busca de placeres carnales en playas africanas, recostadas todas en fila sobre las tumbonas, con esculturales sementales negros como mercancías en subasta, no posee precisamente sutileza y derriba de inmediato cualquier impulso de seducción de ambas partes. Es un mercado abierto de la carne, donde triunfa la tiranía del poder adquisitivo sobre una masculinidad menesterosa, cuyos atributos viriles son una moneda de cambio siempre devaluada. En el conveniente intercambio de roles que permite este comercio sexual en territorios exóticos, el hombre se vuelve objeto de consume voraz, y la mujer madura puede a su gusto volverlo mercancía, consumirlo y desecharlo, humillarlo o ignorarlo, con una actitud de superioridad moral desdeñosa. Ulrich Seidl exhibe sin miramientos esta lógica de un racismo vergonzante que disfraza de fascinación por la belleza primitiva, lo que sólo es privilegio de clase y narcicismo satisfecho.

Teresa asiste perturbada primero, fascinada y cómplice después, a una ronda de transacciones mercantiles entre la lozana piel africana y una carne occidental vencida y avejentada. Una festejo de las matronas en cuarto de hotel incluye la explotación abierta de un africano casi adolescente, contratado como *stripper* y desechado luego por no satisfacer los estándares establecidos por el morbo insaciable. La desazón de Teresa crece a medida de que el negocio de la carne la vuelve más consciente aún de la

decadencia irrefrenable de su propio cuerpo, y la crisis estalla cuando en lugar del rechazo físico que ella pudiera enfrentar con las armas de su poder adquisitivo, se topa con la tristeza infinita que su suerte inspira a un mesero que se resiste al comercio. Una tristeza que en definitiva no puede ser ya negociable. Una dura observación social, sin concesiones, por uno de los realizadores más brillantes del cine europea actual.

*Carlos Bonfil, La Jornada, ciudad de México, 2 de diciembre de 2012*

• MATAR EXTRAÑOS (KILLING STRANGERS) (from February 28, 2014)

[also shown in retrospective *Sumeria*, February 22, 27, 2014]

México-Dinamarca, 2013, 63' | D, G y E: Nicolás Pereda y Jacob Secher Schulsinger | F en C: Miguel Tovar | M: Bo Rande | Prod: Sandra Gómez, Maximiliano Cruz, Nicolás Pereda y Jacob Secher Schulsinger | Dist: Interior 13 Cine

Los primeros cinco minutos de MATAR EXTRAÑOS son formidables: una mujer postula una concepción moderna de la historia y de la revolución, y el discreto saber de los agentes en la experiencia revolucionaria. Quienes están escribiendo la historia podrán imaginar su derrotero y proyectar fantasías personales y colectivas, pero siempre deben aprender a convivir con lo incierto y indeterminado. A continuación, un hombre mira fijamente a cámara repitiendo la tesis de la mujer. Luego, algunos planos generales sobre unos edificios propios de un escenario pretérito, que remiten tanto al *western* como a la reconstrucción de México en 1910, se intercalan con los interiores de una casa de nuestro tiempo.

La repetición será un patrón del filme (como en todo el cine de Pereda); la representación (teatral y política) como operación intelectual y dramática, un dilema a resolver; la discontinuidad y continuidad entre distintos tiempos históricos, una inquietud pragmática.

La belleza de la abstracción es aquí un absoluto y un método de investigación. Los discursos toman posesión de los actores y cada acción constituye una hipótesis. Tres campesinos caminan por las montañas en búsqueda de un lugar jamás nombrado pero fundamental. Tal vez estén listos para unirse a alguna fuerza revolucionaria, aunque el líder de la expedición, un tal Torres, quizás los esté engañando. Después vemos un posible *casting* para una película en el que varios hombres parecen canalizar a los tres campesinos. Repetirán los parlamentos y cavilarán, en ocasiones, sobre el sentido de la revolución. Es una ida y vuelta constante, una dialéctica que va de las panorámicas de la historia a los planos generales y medios del ensayo, aunque habrá un giro humorístico en el que los dos tiempos se comunicarán por teléfono.

El título del filme permanecerá como un acertijo, un gran fuera de campo, pues la racionalidad de la violencia se puede intuir en un *western* (a propósito de un mito fundacional) e intentar explicar en una teoría política, pero nunca será del todo ni representable ni justificable.

*Roger Koza, Festival Internacional de Cine de la UNAM (FICUNAM)*

- METÉORA (from February 28, 2014)

Alemania-Grecia, 2012, 82' | D y F en C: Spiros Stathoulopoulos | G: Spiros Stathoulopoulos y Asimakis Alfa Pagidas | M: Ullrich Scheideler | E: George Cragg | Con: Theo Alexander (monje Theodoros), Tamila Koulieva (monja Urania) | CP: Polyplanity Productions, Essential Filmproduktion, ZDF/ARTE | Prod: Philippe Bober, Susanne Marian, Asimakis Alfa Pagidas, Spiros Stathoulopoulos, Theo Alexander y Yolanda Markopoulou | PC: Cineteca Nacional

Viajó al monte Athos no sólo para robar algunas perspectivas del increíble paisaje de Meteora, en Grecia, sino para obtener un vistazo fugaz de la vida en un monasterio, incluso discutió con uno de los monjes para comprender lo que quería comunicar a través de su segunda película. De esa forma el director greco-colombiano Spiros Stathoulopoulos concluyó que el público necesitaba saber que los monjes caen y se vuelven a levantar cada día, como todo mundo lo hace. Sin embargo, realizó un filme donde el silencio es oro y la inocencia es divina, incluso cuando el personaje principal se enamora y se deja llevar como un niño, convirtiendo a su amada en su único Dios verdadero.

Como las tres montañas que dominan la vista en Meteora, tanto en la realidad como a través de un retablo religioso que se transforma durante del filme, la superficie de la historia yace sobre rocas y carne, divina perfección y debilidades humanas mostradas entre imágenes capturadas en alta definición y hermosas secuencias de animación que nos llevan entre los planos de la realidad al exterior y lo que ocurre al interior del protagonista.

La historia de METEORA es un simple: un monje y una monja de dos monasterios vecinos, se enamoran y se ven obligados a escoger entre Dios y ellos mismos, sin embargo, en manos de Spiros Stathoulopoulos el relato se transforma en un descenso hacia el interior de una persona a través de los impactantes recintos construidos por monjes ortodoxos del siglo XIV.

La devoción divina se encuentra con el deseo innato, una perspectiva que ya fue mostrada por Luis Buñuel en SIMÓN DEL DESIERTO (1965) y Martin Scorsese en LA ÚLTIMA TENTACIÓN DE CRISTO (1988), pero en el caso de METEORA las acciones evidentes sobre rutinas en el monasterio, los rituales diarios, el voto de castidad y la lujuria se diluyen ante las animaciones de estilo bizantino—vagas y sutiles—, donde claramente se prefiere el simbolismo a través de la narración. Lo que inicialmente vemos como iconografía religiosa se convierte en una historia de amor a lo divino, el espacio suspendido entre el cielo y la tierra.

Dividida en pequeños capítulos, METEORA no es un espacio para juzgar, está más interesada en infiltrarse en la mente y el alma de los personajes, buscando el balance entre la realidad y la ficción. En la película los íconos religiosos se convierten en un retablo que se mueve ante nuestros ojos, son

elementos que exponen al alma y sustituyen a los diálogos que podrían explicarnos lo que sucede con el monje (Theo Alexander) y la monja (Tamila Koulieva) después de cada encuentro.

El filme es atemporal, como una historia sacada de un pintura religiosa con el ritmo de un poema. METEORA definitivamente tiene una cadencia interna que bordea lo hipnótico, deja la impresión de un susurro, o incluso de una oración en la que no descubrimos señales divinas, sino rasgos humanos.

*Fragments de un texto de Karina Cabrera, Icónica, versión digital (iconica.cinetecanacional.net)*

### **retrospective**

- *Cine brasileño* (January 9 – March 2, 2014)

En unos pocos meses Brasil estará en el centro de las miradas del mundo, cuando dé comienzo la celebración del Campeonato Mundial de Fútbol. Adelantándonos a los festejos, este mes Brasil estará presente en el Foro al aire libre con ocho películas de producción reciente, cuatro documentales y cuatro ficciones. A partir de jueves 9 de enero.

*[from: Programa mensual:]*

La segunda parte de la muestra de cine brasileño iniciada en enero con una gran asistencia de público, continúa este mes con otras siete películas, cinco de ficción y dos documentales. Salvo una de ellas, LA CASA DE ALICIA, ya exhibida por la Cineteca, las demás son prácticamente desconocidas en México y giran en torno a asuntos muy variados, que van desde una historia ambientada en el siglo XVI, durante la colonización (DESMUNDO), a la crisis existencial de un payaso (EL PAYASO), la nueva vida de una anciana viuda (GIRIMUNHO) o el viaje de una pareja accidental a través de Uruguay, en la coproducción POR EL CAMINO. Los documentales, por su parte, muestran el sueño de jóvenes marginales de pertenecer a la Brigada Paracaidista de Ejército (PQD) y un curioso retrato de SANTIAGO, quien por años fue el mayordomo de la familia del cineasta João Moreira Salles. La muestra se presenta con el apoyo del Centro Cultural Brasil México y la Embejada de Brasil en México.

Program of films screened in February 2014:

EL PAYASO (O PALHAÇO) (February 8, 14)

Brasil, 2011, 88' | D: Selton Mello | G: Selton Mello y Marcello Vindicato | F en C: Adrian Tejido | M: Plinio Profeta | E: Selton Mello y Marília Moraes | Con: Selton Mello (Benjamim / Pangaré), Paulo José (Valdarnar / Puro Sangre), Larissa Manoela (Guilhermina), Giselle Motta (Lola), Teuda Bara (Dona Zaira) | CP: Bananeira Filmes-Globo Filmes | Prod: Vânia Catani

Puro Sangre y Pangaré, padre e hijo, son los payasos de un circo trashumante que recorre el estado de Minas Gerais, divirtiéndose al público con sus números. Sin embargo, luego de un sueño, Pangaré siente que perdió la gracia, se sume en una profunda crisis existencial y decide abandonar el grupo para buscar

su propio camino. Segundo largometraje dirigido por Selton Mello, actor con larga carrera en el cine y la televisión brasileños.

PQD (February 9, 15)

Brasil, 2007, 90 mins. Director: Guilherme Coelho | Guión: Guilherme Coelho, Nathaniel Leclery y Marcia Watzl | F en C.: Alberto Bellezia | Edición: Marcia Watzl | Productor: Guilherme Coelho, Mariana Ferraz, Nathaniel Leclery y Mauricio Ramos

PQD es la historia de un grupo de jóvenes de la periferia de Rio de Janeiro que intentan ingresar a la Brigada Paracaidista del Ejército de Brasil. A lo largo de casi dos años, el equipo de filmación siguió a setenta jóvenes, centrándose sobre todo en Thiago, Max, Jhoseph, Lucente, Washington, Abraão, Ednir, Jorge, Elton y Silva, muchachos de origen humilde que desean tener un empleo que les permita mejores condiciones de vida, seguridad, estabilidad, así como un ascenso social y profesional al trabajar en el ejército.

DESMUNDO (February 13, 16)

Brasil, 2002, 101 mins. Director: Alain Fresnot | Guión: Sabina Anzuategui, Alain Fresnot y Anna Muylaert, sobre la novela de Ana Miranda | F en C.: Pedro Farkas | Música: John Neschling | Edición: Junior Carone, Alain Fresnot y Mayalu Oliveira | Con: Simone Spoladore (Oribela), Osmar Prado (Francisco de Albuquerque), Caco Ciocler (Ximeno Dias), Berta Zemel (Dona Branca), Beatriz Segall (Doña Brites) | Productor: Alain Fresnot y Van Fresnot

En la segunda mitad del siglo XVI, Portugal enviaba jóvenes huérfanas a Brasil, para evitar que los colonizadores formaran familias y tuvieran hijos con indígenas. Antes de ser enviadas a América, la mayor parte de esas huérfanas vivían en conventos y esperaban ser religiosas. Desmundo, basada en la novela de Ana Miranda, cuenta la historia de una de estas chicas, Oribela, y su relación con Francisco de Albuquerque, el propietario de una plantación de azúcar, mucho mayor que ella

LA CASA DE ALICIA (A CASA DE ALICE) (February 20)

Brasil, 2007, 92 mins Director: Chico Teixeira | Guión: Chico Teixeira, Julio Pessoa, Sabina Anzuategui y Marcelo Gomes | F en C.: Mauro Pinheiro Jr. | Edición: Vânia Debs | Con: Carla Ribas (Alice), Vinicius Zinn (Lucas), Ricardo Vilaça (Edinho), Felipe Massuia (Junior), Berta Zemel (doña Jacira), Zécarlos Machado (Lindomar) | Productor: Superfilmes, Patrick Leblanc, Zita Carvalhosa | Distribuidora: Cineteca Nacional | Clasificación: B

Retrato innovador e inteligente de una familia brasileña de clase media, conformada por Alice, su madre, su marido y sus tres hijos. Alice es buena chica, pero la ocasión de traicionar le revela otras traiciones que no sospechaba. Primer largometraje de ficción del documentalista brasileño Chico Teixeira.

POR EL CAMINO (ALEM DA ESTRADA) (February 21, 28)

Brasil-Uruguay, 2010, 85 mins. Director: Charly Braun | Guión: Charly Braun y Felipe Sholl | F en C.: Bruno Alzaga y Pablo Ramos | Edición: Charly Braun y Fernando Coster | Con: Esteban Feune de Colombi (Santiago), Jill Mulleady (Juliette), Guilhermina Guinle | Productor: Charly Braun y Patrick Siaretta

Santiago es un argentino que llega a Uruguay en busca de un terreno que heredó de sus padres. En Montevideo, se relaciona accidentalmente con Juliette, una joven belga que anda en busca de un viejo amor. Juntos, Santiago y Juliette se lanzarán en un viaje hacia el norte del país, donde conocerán lugares y personas, mientras van descubriendo un destino que desconocen.

SANTIAGO (February 22)

Brasil, 2007, 80 mins. Director: João Moreira Salles | Guión: João Moreira Salles | F en C.: Walter Carvalho y Alberto Bellezia | Edición: Eduardo Escorel y Livia Serpa | Productor: Raquel Zangrandi y Mauricio Ramos

En 1992, João Moreira Salles comenzó a filmar un documental sobre Santiago, quien había sido mayordomo de sus padres desde su niñez. En su momento, la película quedó inconclusa. Sin embargo, 13 años después, el cineasta revisó el material que había filmado y con esas imágenes elaboró una película sobre aquel hombre singular y extravagante, quien para ese tiempo ya había muerto.

GIRIMUNHO (February 23, 27)

Brasil-España-Alemania, 2011, 90 mins. Director: Helvécio Marins Jr. y Clarissa Campolina | Guión: Felipe Braganca, basado en una historia original de Helvécio Marins Jr. | F en C.: Ivo Lopes Araújo | Edición: Marina Meliande | Con: Maria Sebastiana Martins Alvaro y Maria da Conceição Gomes de Moura | Productor: Sara Silveira, Luana Melgaco, Luis Miñarro, Paulo de Carvalho y Gudula Meinzolt

Girimunho cuenta la historia de Bastu, una mujer 81 años de edad que vive en un pueblo del interior de Brasil, y que después de la muerte de su marido trata de encontrar su nueva vida. Partiendo de una ciudad real y su gente, la película explora su universo rico e imaginario, poético y mágico para hablar sobre las relaciones humanas, que apunta a la coexistencia de tradiciones y la vida contemporánea, la realidad y el sueño, la vida y la muerte, disolviendo los límites entre estos conceptos.

• *World cinema project. Historias olvidadas por el cine* (January 31–February 21, 2014)

Rescatar el cine que se encuentra en riesgo y crear conciencia en las instancias a quienes compete preservar al cine como patrimonio cultural han sido objetivos que para al cineasta italoamericano Martin Scorsese se han convertido en una forma de extender su gran amor hacia el séptimo arte.

Lo que comenzó enfocándose en el rescate del cine norteamericano más tarde se convirtió en una sólida tabla de salvación para otras cinematografías con menos recursos y sobre todo para las películas olvidadas por el tiempo. Sobre lo que Scorsese cimentó durante los años noventa, nació la World Cinema Foundation.

Los esfuerzos de la World Cinema Foundation se han centrado en el cine de países en vías de desarrollo (en un abanico geográfico que comienza en Latinoamérica para extenderse hasta Europa del Este, el Medio Oriente y Asia Central) que carecen de la infraestructura necesaria para la preservación de su identidad cinematográfica. Aportando los elementos tecnológicos y el oficio de los especialistas en la materia provenientes de algunas de los mejores laboratorios de restauración digital, como el de L'Im[m]agine Ritrovata de la Cinemateca de Boloña, ya un buen puñado de películas olvidadas han sido rescatadas de las inclemencias del paso del tiempo, siendo restauradas mediante las más novedosas técnicas de escaneo digital, limpieza cuadro por cuadro y remasterización de sus bandas sonoras para preservar dichas cintas tanto en soportes digitales como en nuevos internegativos en 35mm, es hasta el momento el formato más imperecedero de todos.

Para la World Cinema Foundation, ninguna película es más pequeña o menos importante que otra. No importa de dónde provenga, si se pierde para siempre, el patrimonio fílmico mundial se empobrece.

Hasta el año 2103, 21 películas han sido “adoptadas” por la fundación y presentadas en funciones especiales en los festivales de cine más importantes del mundo entero. El presente ciclo es tan solo una muestra de algunos de sus logros más importantes.

*José Antonio Valdés Peña, Cineteca Nacional*

Program of films screened in February 2014:

TRANCES (EL HAL) (February 4)

Marruecos, 1981, 87' | D, F en C y G: Ahmed El Maanouni | M: Nass El Ghiwane | E: Jean-Claude Bonfanti | Con: Grupo musical Nass El Ghiwane | CP: OHRA, SOGEAV | Prod: Izza Génini

Las labores de la World Cinema Foundation comenzaron en 2007 recuperando esta ‘docuficción’ en la cual el grupo marroquí Nass El Ghiwane realiza una gira por África y Europa, reflexionando a través de la música sobre la esperanza pese a la situación social de su país. El negativo del filme en 16 mm y su banda sonora fueron digitalmente restaurados. Fue en 1981 que Martin Scorsese descubrió esta cinta por la televisión y en algunas ocasiones ha afirmado que la música del grupo inspiró algunos conceptos de LA ÚLTIMA TENTACIÓN DE CRISTO.

REDES (February 1, 7)

México, 1934, 65' | D: Fred Zinnemann y Emilio Gómez Muriel | G: Emilio Gómez Muriel, Fred Zinnemann y Henwar Rodakiewicz, sobre un argumento de Agustín Velázquez Chávez y Paul Strand | F en B/N: Paul Strand | M: Silvestre Revueltas | E: Emilio Gómez Muriel y Gunter Von Fritsch | Con: Silvio Hernández (Miro), David Valle González (don Anselmo, el acaparador), Antonio Lara (El zurdo), Miguel Figueroa (Miguel), Rafael Hinojosa (el candidato), Felipe Rojas (Mingo) | CP: Secretaria de Educación Pública (SEP)

Un pescador organiza un revuelta en contra de un explotador de su gremio. Lo que en un principio sería un ensayo fotográfico sobre México por parte de Paul Strand, se convirtió en un filme de denuncia social, interpretado por pescadores auténticos de Veracruz y enmarcado por la poderosa música de Silvestre Revueltas. La restauración del filme, llevada a cabo en 2009 en los laboratorios de L'Imagine Ritrovato de la Cinemateca de Boloña, fue posible gracias a materiales resguardados por la Fimoteca de la UNAM.

KALPANA (February 2, 8)

India, 1948, 155' | D: Uday Shankar | G: Uday Shankar y Amritlal Nagar | F en B/N: K. Ramnoth | M: música tradicional de la India | E: N.K. Gopal | Con: Uday Shankar (Udyan/escritor), Amala Uday Shankar (Uma), Lakshmi Kanta (Kamini), G.V. Subarao (maestro de dibujo), Brijio Behari Banerji (padre de Uma) | CP: Uday Shankar Productions | Prod.: Uday Shankar

Cinta en la cual la danza constituye el lenguaje narrativo primordial, fue el único largometraje del bailarín y coreógrafo Uday Shankar. La película, que fue un fracaso en su momento, es ahora un clásico recuperado del cine de la India. El filme fue restaurado en 2012 por la World Cinema Foundation en el laboratorio de L'Im[m]agine Ritrovato de la Cinemateca de Boloña, tras un complejo proceso de reconstrucción y digitalización de los únicos elementos existentes en la Cineteca Nacional de la India.

LA MOMIA (AL MOMIA) (February 2, 8)

Egipto, 1969, 103' | D y G: Shadi Abdel Salam | F en C: Abdel Aziz Fahmi | M: Mario Nascimbene | E: Kamal Abou El Ella | Con: Ahmed Marei (Wannis), Ahmed Hegazi (hermano), Zouzou Hamdi El Hakim (madre), Nadia Loft (Zeena) | CP: Egyptian General Cinema Organization

El presente y el pasado, la veneración y la urgencia de vencer a la muerte convergen en esta joya del cine egipcio que narra un escándalo de saqueo arqueológico en el siglo XIX. Difícil de ver desde de los años setenta, la película fue descubierta por Martin Scorsese y restaurada en los laboratorios de L'Imagine Ritrovato de la Cinemateca de Boloña, con apoyo del Centro de Cine Egipto de Giza, en 2009.

TOUKI BOUKI (February 4, 9)

Senegal, 1973, 88' | D y G: Djibril Diop Mambéti | F en C: Pap Samba Sow y Georges Bracher | M: Aminata Fall, Mado Robin y Joséphine Baker | E: Siro Asteni | Con: Magaye Niang (Mory), Aminata Fall (Tante Oumy), Ousseynou Diop (Charlie) | CP: Cinegrit

Cinta pionera en retratar la realidad a la que se enfrentan los migrantes senegaleses que cruzan el estrecho de Gibraltar en busca de una mejor vida, la vigencia de su tema sigue siendo relevante. Restaurada en 2008 en los laboratorios de L'Imagine Ritrovato de la Cinemateca de Boloña, este labor pudo realizarse gracias a negativos originales preservados en París.

MANILA EN LA GARRAS DE LA LUZ (MAYNILA SA MGA KUKO NG LIWANAG) (February 5, 9)

Filipinas, 1975, 124' | D: Lino Brocka | G: Clodualdo del Mundo, inspirado e una novela de Edgardo M. Reyes | F en C: Miguel de León | M: Max Jocson | E: Edgardo Jarlego e Ike Jarlego Jr. | Con: Hilda Koronel (Ligaya Paraiso), Rafael Roco (Julio Madiaga), Lou Salvador Jr. (Atong), Joonee Gamboa (Omeng), Tommy Abuel (Pol) | Prod: Severino Manotok y Miguel de León

Este filme sobre dos amantes malditos, filmado en las calles de Manila, tan doloroso en su realismo como romántico en su acercamiento al melodrama, es considerado el mejor en la historia del cine de Filipinas. Su restauración, concluida en 2013, fue posible gracias a la recuperación de los negativos originales ubicados en las bóvedas del British Film Institute desde los años ochenta. Dichos materiales fueron digitalizados y la recuperación del color original supervisada por el cinefotógrafo Miguel de León.

VENGANZA (MEST) (February 5, 11)

Unión Soviética, 1989, 96' | D: Ermek Shinarbaev | G: Anatoli Kim | F en C: Sergei Kosmanev | M: Vladislav Shute | E: Polina Stein | Con: Alexandre Pan (Sungu, el poeta), Oleg Li (King-Monk), Valentin Te (novicia), Lubove Germanova (Elza), Rasim Jakibaev (Tsai) | CP: Kazakhfilm Studios | Prod: Habibur Rahman Khan

Un niño es criado para vengarse de un maestro que asesinó a su hermano. Considerado uno de los filmes más relevantes de la 'Nueva Ola' del cine Kazajistán a fines de los años ochenta, su argumento se desarrolla en medio de la marginación a la cual la comunidad coreana en la Unión Soviética fue condenada en tiempos de Stalin. La restauración del filme se basó en los materiales originales de imagen y sonido aportados por el Archivo Fílmico de Kazajistán, bajo la supervisión del propio Shinarbaev.

LÍMITE (LIMITE) (February 6)

Brasil, 1931, 120' | D, G, E y Prod: Mário Peixoto | F en B/N: Edgar Brazil | M: fragmentos musicales de Serguéi Prokófiev, Ígor Stravinsky, Claude Debussy y Erik Satie; dirección musical de Brutus Pedreira | Con: Olga Breno (mujer #1), Taciana Rei (mujer #2), Carmen Santos (la prostituta), Mário Peixoto (hombre en el cementerio), Brutus Pedreira (pianista), Edgar Brazil (hombre que duerme en el cine) | CP: Cinédia

Considerado el mejor filme del cine brasileño, éste es el único largometraje realizado por el poeta Mário Peixoto, quien demuestra en las delirantes imágenes y la experimentación narrativa de la cinta gran influencia de las vanguardias cinematográficas europeas de los años veinte. Admirada por cineastas como Serguéi Eisenstein, la cinta se restauró en 2007 en las laboratorias de L'Immagine Ritrovato de la Cinemateca de Boloña con la colaboración de la Cinemateca Brasileña y el cineasta Walter Salles.

OBJETO MISTERIOSO A MEDIODÍA (DOKFAH NAI MEU MAAN) (February 6, 12)

Tailandia, 2000, 88 mins. Director: Apichatpong Weersethakul | Guión: La gente de Bangkok | F en B/N: Prasong Klimborron y Apichatpong Weersethakul | Edición: Mingmongkol Sonakul y Apichatpong Weersethakul | Con: Somsri Pinyopol, Duangjai Hiransri, To Hanudomlapr, Kannikar Narong, pobladores de Bangkok | Productor: Gridthiya Gaweewong y Mingmongkol Sonakul | Clasificación: B

Un filme orquestado bajo la lógica de los 'suspiros chinos' o los 'cadáveres exquisitos' del surrealismo francés, en el cual un fragmento de una historia lleva a otra y así hasta el infinito, cuyo argumento se improvisó con la participación de los propios habitantes de Bangkok. El negativo original del filme en 16 mm se perdió, quedando solamente un duplicado de 35 mm ubicado en el Museo Austríaco de Cine. Bajo la supervisión del propio Weersethakul, la restauración del filme se completó en 2013.

Ciclo presentado gracias al apoyo de World Cinema Project, en colaboración con el Festival Ambulante 2014

• *Dictator's cut* (February 7-13, 2014)

Ambulante. Gira de Documentales 2014 presenta en la Cineteca Nacional la sección *Dictator's Cut*, dedicada a los derechos humanos y la libertad de expresión, así como a distintas problemáticas vinculadas a la censura. En cartelera del 7 al 13 de febrero.

Program of films screened in February 2014:

PUSSY RIOT. UNA PLEGARIA PUNK (POKAZATEL'NYI PROTSESS: ISTORIYA PUSSY RIOT) (February 8)

Rusia-Reino Unido, 2013, 88' | D y G: Mike Lerner, Maxim Pozdorovkin | F en C: Antony Butts | E: Simon Barker, Esteban Uyarra | CP: Roast Beef Productions | Prod: Mike Lerner, Maxim Pozdorovkin y Havana Marking

En febrero de 2012, la popular banda rusa de rock punk feminista Pussy Riot realizó una 'plegaria punk' en el altar de la catedral de Moscú. El acto, que se convirtió en un videoclip musical, provocó la detención de varias de sus miembros y el inicio que resonó en todo el mundo. Siguiendo las circunstancias del proceso penal, Mike Lerner y Maxim Pozdorovkin develan cómo este grupo de jóvenes han pasado de ser activistas políticos a íconos internacionales de resistencia.

QUE ARDA EL FUEGO (LET THE FIRE BURN) (February 9)

Estados Unidos, 2013, 95' | D y G: Jason Osder | E: Nels Bangerter | CP: Zeitgeist Films | Prod: Jason Osder y Andrew Herwitz

El mayo de 1985, la policía de Filadelfia arrojó varias libras de explosivos sobre un conjunto de casas tornadas por el grupo radical MOVE, parte del movimiento de la 'Teología de la Liberación Negra'. El fuego que resultó no fue combatido a tiempo a pesar de la presencia de los bomberos, provocando la muerte de varias personas. A través de materiales de archivo, el director Jason Osder reflexiona sobre la intolerancia y los prejuicios de una sociedad profundamente racista.

### LA PLAZA (AL MIDAN) (February 11)

Egipto-Estados Unidos, 2013, 108' | D y G: Jehane Noujaim | F en C: Muhammed Hamdy, Ahmed Hassan, Jehane Noujaim, Cressida Trew | E: Christopher de la Torre, Mohamed E-Menesterly, Karim Fanous, Pedro Kos | CP: Roast Beef Productions, Noujaim Films | Prod'Karim Amer

La revolución egipcia ha sido un tema en boga en los últimos tres años. A través de las noticias sólo obtenemos un rápido vistazo de las sangrientas batallas, las elecciones o las multitudes marchando. LA PLAZA, una inmersión en uno de los movimientos sociales más grandes de nuestros días, nos transporta al intenso drama emocional y las historias que están detrás de la información de los medios masivos.

### DESPUÉS DE TILLER (AFTER TILLER) (February 12)

Estados Unidos, 2013, 85' | D y Prod: Martha Shane y Lana Wilson | G: Greg O'Toole, Martha Shane y Lana Wilson | F en C: Hillary Spera | E: Greg O'Toole | CP: Candescent Films, International Documentary Association, Pare Lorentz Documentary Fund

DESPUÉS DE TILLER explora un tema altamente controversial: los abortos en el tercer trimestre del embarazo practicados por el doctor George Tiller antes de su asesinato en 2009. El procedimiento es ahora llevado a cabo sólo por cuatro médicos en Estados Unidos, todos ex colegas de Tiller, quienes arriesgan sus vidas al servicio de las necesidades de sus pacientes. Martha Shane y Lana Wilson ofrecen una visión provocadora y apasionada sobre uno de los tópicos más incendiarios de nuestros días.

### A LA SOMBRA DEL SOL (IN THE SHADOW OF THE SUN) (February 12)

Reino Unido, 2012, 88 mins | Director: Harry Freeland | Música: Samuel Sim | Edición: Ollie Huddleston | Productor: Harry Freeland

En Tanzania los brujos se han encargado de difundir la creencia de que las partes del cuerpo de un albino atraen riqueza y fortuna. Señalados en sus comunidades como "fantasmas blancos" o "diablos", la superstición sobre ellos se ha incrementado tanto que ahora temen por sus vidas. Filmada durante seis años, A la sombra del sol cuenta la historia de Vedastus y Josephat, dos albinos que intentan cumplir sus sueños pese al miedo y a los prejuicios en aquel país.

Función con la presencia del director Harry Freeland.

Visita: Ambulante Gira de Documentales

### AMO DEL UNIVERSO (MASTER OF THE UNIVERSE) (February 13)

Alemania-Austria, 2013, 90 mins | Director: Marc Bauder | Guión: Marc Bauder | F en C.: Börres Weiffenbach | Música: Rune Schweitzer y Hansjörg Weißbrich | Edición: B. Fleischmann | Productor: Marc Bauder, Nikolaus Geyrhalter, Markus Glaser, Michael Kitzberger y Wolfgang Widerhofer

Rainer Voss fue uno de los inversionistas más importantes de Alemania; obtenía millones de euros en ganancias al día. En un banco vacío en la zona financiera de Frankfurt, este hombre nos lleva al interior

de un mundo casi religioso, megalómano y aterrador. Con esta entrevista y una investigación minuciosa, el director Marc Bauder revela el desconocido lado psicológico de la crisis financiera.

LA IMAGEN AUSENTE (L'IMAGE MANQUANTE) (February 13)

Francia-Camboya, 2013, 95 mins | Director: Rithy Panh | Guión: Rithy Panh | F en C.: Prum Mesa | Música: Marc Marder | Edición: Rithy Panh y Marie-Christine Rougerie | Productor: Catherine Dussart

Durante el régimen comunista de Pol Pot en Camboya, miles de personas fueron despojadas de sus tierras y forzadas a trabajar en los campos agrícolas. La dictadura ejecutó y torturó a cualquiera que pareciera sospechoso de sedición. La familia del director Rithy Panh, quien escapó a los once años del país, fue desaparecida. Para contar esta historia, Panh buscó imágenes de este periodo atroz, pero no encontró nada, así que creó "imágenes ausentes" usando figuras de plastilina y dioramas.

• *FICUNAM Retrospectiva Otar Iosseliani* (February 27–March 9, 2014)

«Lo que entregasen tuya. Lo que retienes está perdido», dice un proverbio georgiano. «Todo lo que acontece en mi cine tiene que ver con la debilidad humana poseer», dice Otar Iosseliani. «Y esto lleva a pensar en valores reales, como los sentimientos, que tienden a desaparecer». Se podría añadir que en su obra el realizador también habla sobre la desaparición de las culturas, de la solidaridad, del altruismo y hasta de la sensualidad. Sus filmes son tragicomedias con un agudo sentido del humor, imaginaria desbordante y diálogos escasos.

Nacido en 1934 en Tiflis, la capital de Georgia, Otar Iosseliani cursó estudios de matemáticas y música antes de conocer al mítico cineasta Alexander Dovzhenko y cursar la carrera de realización en la Escuela de Cine de Moscú. Su película de graduación, *ABRIL* (1961), una mordaz visión de la pequeña burguesía, siempre ansiosa por poseer, fue prohibida por las autoridades soviéticas. Esta cinta, además de ser un sincero homenaje al cómico francés Jacques Tati, deja de manifiesto muchas de las características más importantes de su cine. Como casi toda su obra, *ABRIL* carece de comentario o diálogos abundantes. Para Iosseliani las palabras no deben determinar la acción ni contener información importante. En su cine, lo esencial se revela por la expresión facial de sus personajes, sus gestos y sobre todo la forma en que reaccionan ante la adversidad. Después de la prohibición de la cinta, Iosseliani trabajó como pescador, marinero y empleado de una planta de acero, experiencias reflejadas en su cortometraje *FUNDIDORA* (1964).

Si primer largometraje, *HOJARASCA* (1966), es acerca de un joven cuya ingenuidad y alta moral lo llevan a enfrentarse a corruptos compañeros de trabajo que adulteran botellas de vino. En sus siguientes cintas su lenguaje fílmico alcanzó nuevas alturas. *HABÍA UNA VEZ UN PÁJARO CANTOR* (1970) y *PASTORELA* (1975)

son filmes contemplativos, “cuyo ritmo corresponde a la forma en que la vida misma fluye”, dice Iosseliani.

En 1982, el director emigró a Francia debido a la prohibición para filmar que impusieron sobre él las autoridades soviéticas. Sin embargo, en el exilio, el cineasta se enfrentó a otro tipo de censura: el desinterés del público europeo, moldeado por el frenesí de Hollywood.

Realizador de una docena de filmes en países tan distintos como Senegal, Francia e Italia, Otar Iosseliani considera a todas sus obras como georgianas.

Fragmentos de un texto publicado en Arsenal Cinema ([www.arsenal-berlin.de](http://www.arsenal-berlin.de)) Berlín, marzo de 2012; trad. José Antonio Valdés Peña

Program of films screened in February 2014:

CHANTRAPAS (February 28)

Francia-Georgia, 2010, 122' | D y G: Otar Iosseliani | F en C: Lionel Cousin y Julie Grünbaum | M: Djardji Blantchivadze | E: Emmanuelle Legendre, Otar Iosseliani | Con: Dato Tarielashvili, Tamuna Karumidze, Fanny Gonin, Givi Sarchimelidze, Pierre Étaix, Bulle Ogier, Bogdan Stupka | CP: Centro Nacional de Cinematografía de Georgia, Sota Cinema Group, Grise Productions, Sanguko Films, Orange Cinéma Series | Prod: Martine Marignac y Maurice Tinchant

Un cineasta georgiano, renuente a acatar las exigencias que la burocracia del aparato oficial de cine y la censura le imponen, decide marcharse a Francia, donde se encontrará con nuevas dificultades. En su filme más reciente y también más autobiográfico, Iosseliani se vale de un realizador como personaje para reflexionar sobre el exilio, la libertad artística y los difíciles intereses que surgen entre los artistas y el poder.

• *Sumario* (February 20-March , 2014)

Program of films screened in February 2014:

ROSARIO (February 20, 26)

México, 2013, 70' | D y Prod: Shula Erenberg | G: Natalia Bruschstein, Shula Erenberg | F en C: Marc Bellver, Luis Damián, Shula Erenberg, Ernesto Pardo, Carlos Rossini | M: Matías Barberis, Rodrigo Garubay | E: Natalia Bruschstein | CP: Bias Producción, FOPROCINE

ROSARIO, es el retrato de vida de una mujer que sufrió la desaparición de su hijo en 1975, en la ciudad de Monterey, y desde ese momento su vida cambió. Se transformó en una incansable luchadora que ha ido de la búsqueda de su hija desaparecida a asumir un proyecto dedicado a la defensa de los derechos humanos en México.

DOMAR EL TIEMPO (February 20, 26)

México, 2013, 75' | D, G y Prod: Ángel Estrada Soto | F en C: Ángel Estrada Soto y David Vilalvazo | M: Luis Maguregui Ramírez | E: David Vilalvazo | CP: Liminal Films, IMCINE-CONACULTA

Desde las profundidades del norte de México, esta es la historia de los vaqueros, un oficio que se extingue al igual que la fuerza de aquellos que con nostalgia ven condenada a desaparecer la forma de vida que durante generaciones se fue enseñando de padres a hijos. Sin embargo, las esperanzas seguirán puestas en que su estilo de vida continúe de alguna manera.

EL TERCER SENDERO (February 21)

México-Estados Unidos, 2013, 62' | D, G, F en C, E: Jimmy Cohen | M: Adrián Terrazas, Banda Tierra de Fe, Chichimecas Jonás, Luis Hernández, Mary Carmen Camarena | Prod: Erik Majzner

EL TERCER SENDERO es un filme no narrativo que explora las fronteras entre el espectáculo y la vida, la realidad y el reflejo, el trabajo y el ocio, y lo cotidiano y lo mítico. Mediante diversos personajes, paisajes y escenarios podemos encontrar al abandono que deja el progreso y los procesos creativos que surgen de ello.

EL CUARTO DESNUDO (February 21)

México, 2013, 67' | D y G: Nuria Ibáñez | F en C: Lucrecia Gutiérrez Maupomé | Prod: Cristina Velasco y Nuria Ibáñez

Una única locación: un consultorio. Los protagonistas: niños y adolescentes; en segundo plano: afligidos. EL CUARTO DESNUDO escudriña en los traumas y pesadillas de un extracto generacional de la clase media mexicana a través del cine directo y la observación. En el segundo largometraje documental de Nuria Ibáñez, la cámara se mimetiza con la austera decoración al interior de un consultorio de psiquiatría infantil en un hospital del Distrito Federal.

ELEVADOR (February 22, 27)

México, 2013, 73' | D y G: Adrián Ortiz Maciel | F en C: Hatuey Viveros Lavielle | M: Carlo Ayhllón | E: Natalia Bruscheinstein y Adrián Ortiz Maciel | CP: Sardina Films, Aldea Cine, FONCA, Beca Cuauhtémoc Moctezuma | Prod: Adrián Ortiz Maciel y Hatuey Viveros Lavielle

En el interior de los elevadores transcurre fugazmente la vida del multifamiliar más antiguo de América Latina: el multifamiliar Miguel Alemán. En la pequeña caja de metal se apretujan los cuerpos y las historias ante la mirada de los ascensoristas. Ellos, pacientes conocedores de la historia viva de los edificios, son espectadores, guardianes y confidentes.

BERING, EQUILIBRIO Y RESISTENCIA (February 23)

México, 2013, 84' | D: Lourdes Grobet | G: Lourdes Grobet y Montserrat Larqué | F en C: Xavier Grobet | M: Juan Cristóbal Pérez Grobet | E: Andrés Eichelmann | CP: Catalonia Cine, IMCINE-CONACULTA | Prod: Ramiro Ruíz

Este documental retrata la vida de los habitantes del estrecho de Bering, siguiendo de cerca a un grupo de personajes que viven en esta mítica parte del mundo. La película ahonda en los aspectos fundamentales de su vida cotidiana, su sentido de pertenencia, el contraste entre sus tradiciones y el mundo moderno, y la lucha por la supervivencia cultural.

MITOTE (February 23)

México, 2012, 53' | D, G, F en C, E, Prod: Eugenio Polkovsky | M: No Problem Studio BA | CP: Tecolote Films

Invocaciones místicas de un chamán, protestas de electricistas en huelga de hambre y una multitud eufórica de fanáticos de fútbol chocan en el Zócalo, plaza central de México y zona de un antiguo templo ceremonial azteca. El *mitote* (caos celebración en náhuatl) transforma la plaza en un campo de batalla, donde el culto a nuevas deidades publicitarias, festejos nacionalistas y los restos de las culturas prehispánicas revelan el rostro de un país enfurecido.

CARMITA (25, 28 February)

México-Argentina, 2013, 80' | D y G: Laura Amelia Guzmán y Israel Cárdenas | F en C: Laura Amelia Guzmán | E:

Israel Cárdena | CP: Aurora Dominicana | Prod: Benjamín Domenech, Israel Cárdena y Laura Amelia Guzmán

Los directores Laura Amelia Guzmán y Israel Cárdenas se encontraban trabajando en la grabación de un videoclip cuando encontraron la historia para su tercera película. A principios de la década de los cincuenta, Carmen Ignarra salió de Cuba para convertirse en una estrella de Hollywood; sin embargo, su carrera fue coartado por los celos de su esposo. Hoy Carmita, quien cuenta su propia historia a los cineastas, sobrevive en una casa semiabandonada, que ha sido para ella como una jaula de oro.

EL HOMBRE DETRÁS DE LA MÁSCARA (February 25, 28)

México, 2013, 90' | D y G: Damián Aguilar, Dariela Ludlow y Gabriela Obregón | M: Esperanza de Velasco, Josefa de

Velasco y Arturo Vázquez-Vela | E: Francisco X. Rivera | Prod: Carlos Taibo, Laura Pino y Gabriela Obregón

El 70° aniversario del natalicio del Santo y el debut de su hijo como luchador marcan el punto de partida para que el Hijo del Santos nos permita entrar a su historia, a una herencia que va más allá del ring y que, a través de recuerdos y archivos personales, nos acerca a su infancia con un padre que tenía doble identidad, al descubrimiento del héroe en casa y a los motivos para querer dar continuidad a este legado.

• *Día de la Academia: Los que se fueron* (26 February, 2014)

Durante cada ceremonia de la entrega de los premios Ariel a lo mejor del cine mexicano se ha establecido la costumbre de dedicar un momento a aquellas personas que fallecieron durante el año y que con su talento actoral o su conocimiento técnico contribuyeron al enriquecimiento de nuestra cinematografía. La emoción de las asistentes ante las imágenes de todos ellos se manifiesta con una prolongada y sentida ovación. Son instantes de una conmovedora intensidad. Cada año muchos

compañeros del medio nos abandonan y a veces el olvido se impone sobre el recuerdo a pesar de que quedan las películas como testimonio de su trabajo.

La Academia Mexicana de Artes y Ciencias Cinematográficas hace un pequeño homenaje a tres actores desaparecidos en 2013, Amparo Rivelles, Enrique Rivalde y Miguel Ángel Ferriz, con la exhibición de tres películas estelarizadas por ellos, *EL ESQUELETO DE SEÑORA MORALES* (1959), de Rogelio A. González; *LAS VISITACIONES DEL DIABLO* (1968) de Alberto Isaac y *LOS INDOLENTES* (1977), de José Estrada.

A partir de un guión de Luis Alcoriza que adapta una novela del escritor [i]nglés Arthur Machen, *EL ESQUELETO DE SEÑORA MORALES* es una de las mejores comedias de humor negra que se han filmado en nuestro país. *LAS VISITACIONES DEL DIABLO* es una adaptación de la novela homónima de Emilio Carbillado realizado como parte de una necesaria renovación generacional que se inicia a mediados de la década de los sesenta, y *LOS INDOLENTES*, filmada a partir de un guión de Rubén Torres, es un relato desencantado y áspero sobre las consecuencias de la reforma agraria cardenista en el seno de una adinerada familia en decadencia, y se cuenta entre las mejores de su realizador Albert Isaac.

Amparo Rivelles, Enrique Rivalde y Miguel Ángel Ferriz forman parte de nuestra memoria fílmica y perdurarán a través del prodigio de la imagen cinematográfica.

Juan Antonio de la Riva

Program of films screened:

*LAS VISITACIONES DEL DIABLO* (February 26)

México, 1967, 95' | D y G: Albert Isaac, inspirado en la novela homónima de Emilio Carbillado | F en C: Agustín Jiménez | M: Joaquín Gutiérrez Heras | E: Carlos Savage | Con: Ignacio López Tarso (Félix Estrella), Enrique Lizalde (Lisardo), Gloria Marín (Arminda), Pilar Pellicer (Paloma), Daniela Rosen (Ángela), Emma Roldán (Toña), Angelina Peláez (Egas Ramírez) | CP: Masari Films | Prod: Antonio Matouk, César Santos Galindo y Alfredo Ripstein Jr.

Inspirado en un novela de Emilio Carbillado, el primer largometraje industrial de Alberto Isaac, después de su participación en el I Concurso de Cine Experimental con su *opera prima*, *EN ESTE PUEBLO NO HAY LADRONES* (1964), narra las vicisitudes de un ingeniero que se hospeda en la casa de un familiar donde ocurren extraños sucesos nocturnos. Ignacio López Tarso y Enrique Lizalde, fallecido en el año 2013, encabezan el reparto de esta cinta de misterio sobrenatural con tintes de crítica social.

*LOS INDOLENTES* (February 26)

México, 1977, 95' | D: José Estrada | G: Hugo Arguelles, José Estrada y Rubén Torres | F en C: Miguel Garzón | M: Joaquín Gutiérrez Heras | E: Francisco Chiu | Con: Miguel Ángel Ferriz (Rosendo Castrejón), Rita Macedo (Inés Alday), Raquel Olmedo (Josefa), Isabela Corona (doña Amarinda Alday), Ana Martín (Rosa), Rafael Banquells (borracho), Agustín Silva (Román) | CP: CONACITE 2 | Prod: Luz María Rojas

Víctima de las reformas agrarias impulsadas por el gobierno cardenista, la familia Alday vice encerrada en los despojos de lo que fuese su casona porfiriana. Mientras las mujeres de la casa se resisten a aceptar su realidad, anhelando al pasado, el joven Rosendo busca su lugar en el mundo para sobrevivir a tan asfixiante entorno. El actor Miguel Ángel Ferriz, fallecido en 2013, encabeza el reparto de este demoledor retrato de una clase social renuente su propia extinción.

EL ESQUELETO DE SEÑORA MORALES (February 26)

México, 1959, 92' | D: Rogelio González | G: Luis Alcoriza, inspirado en la novela *El misterio de Islington* de Arthur Machen | F en B/N: Víctor Herrera | M: Raúl Lavista | E: Jorge Bustos | Con: Arturo de Córdova (doctor Pablo Morales), Amparo Rivelles (Gloria), Elda Peralta (señorita Castro), Guillermo Orea (profesor), Luis Aragón (Elodio), Rosenda Monteros (Meche), Mercedes Pascual (Lourditas) < Angelines Fernández (Clara) | CP: Alfa Films | Prod: Sergio Kogan

Arturo de Córdova protagoniza esta comedia negra sobre un taxidermista pueblerino cuyo anhelo son siempre sofocados por su mujer, cuyas múltiples manías han hecho de su matrimonio una pesadilla. Un golpe de suerte la brindará la oportunidad de ser feliz. Las actuaciones de De Córdova y Amparo Rivelles, fallecida en 2013, el humor macabro del guión de Luis Alcoriza y la buena mano de Rogelio González, hacen de esta cinta uno de los mejores ejemplos del humor negro en el cine mexicano.

### ***event/retrospective***

- *Alan Berliner en México. Retrospectiva, seminario* (February 14-18, 2014)

La capacidad de Alan Berliner para combinar el cine experimental, el documental, el cine ensayo y la mirada popular ha hecho de él uno de los cineastas independientes más aclamados de la actualidad.

The *New York Times* describió el trabajo de Berliner como «poderoso y agri dulce, lleno de contradicciones, innovador en su técnica cinematográfica, impredecible en sus estructuras... Alan Berliner demuestra el poder de las bellas artes para transformar la vida».

Por todo lo anterior, el Festival Internacional de Cine Documental de la Ciudad de México (DocsDF) y la Cineteca Nacional, con el apoyo de la Academia Mexicana de Artes y Ciencias Cinematográficas (AMACC), la Cátedra Ingmar Bergman y Ambulante 2014, organizan en conjunto del 14 al 18 de febrero de 2014 una retrospectiva y seminario, impartido por este reconocido autor.

- See more at: <http://www.docsdof.org/alan-berliner/#sthash.gQSYF8c8.dpuf>

Seminario

Sin duda, contar con el contacto directo con los creadores, es uno de los mejores regalos que un festival puede dar a su público, por ello, a casi un año de haber invitado a Alan Berliner a venir a México, este compromiso se hace realidad.

Durante cinco días, este realizador, reconocido por su gran talento y originalidad por acercarse a un mundo íntimo y familiar, por su capacidad de tejer historias a partir de cientos de fragmentos fílmicos en cada una de sus películas, haciendo de cada una de ellas auténticos collages audiovisuales, compartirá con el público su pasión por la creación cinematográfica.

Para acompañar y enriquecer la retrospectiva, Alan Berliner ofrecerá en este seminario compuesto de dos sesiones un recorrido de su trabajo en dos sentidos: la motivación y espíritu que mueve su trabajo, así como su experiencia con el trabajo de materiales de archivo, fruto de una vida dedicada a conservar la memoria propia, familiar y la de otros.

Lunes 17 y martes 18 de febrero 2014 | 16:00 a 18:30 Cineteca Nacional

- See more at: <http://www.docsdof.org/alan-berliner/#sthash.gQSYF8c8.dpuf>

El Festival Internacional de Cine Documental de la Ciudad de México (DocSDf) y la Cineteca Nacional, organizan en conjunto del 14 al 18 de febrero una retrospectiva dedicada al documentalista Alan Berliner, quien estará presente en todas las funciones. Para enriquecer y acompañar esta retrospectiva, Berliner ofrecerá un seminario el lunes 17 y martes 18 de febrero.

[from *Programa mensual*]: La apreciación del espacio que habitan los recuerdos, sin importar si son propios o ajenos, requiere de una sensibilidad profunda y un gran sentido de la responsabilidad. Recabar ideas, sentimientos, historias y momentos escondidos en la ruleta frenética de la vida contemporánea, suena desde esa perspectiva, un trabajo indicado para aquellos nostálgicos que se abstraen en espacios académicos o en la sombra de su intimidad solitaria.

Sin embargo, es a través del lenguaje intrincado y particularmente público del cine que un neoyorquino de raíces judías encuentra la manera de excavar y extraer lo más profundo de sí: la historia familiar como línea de partida para la comprensión de la multiculturalidad que da identidad a su círculo más cercano: la impaciente lucha contra los fantasmas que ahogan la personalidad y la memoria colectiva de su padre; o una revisión fílmica de su pasión por desvelar los secretos que hacían de su abuelo un personaje ajeno a sus hijos y esposa, pero notable ante el mundo externo.

Alan Berliner es un gran manejador del lenguaje cinematográfico; juguetón, agradable, abigarrado y a veces dramático, entrega en cada filme un pedazo de su ser para ser desmembrado por el espectador, e impulsa a la reflexión de la génesis multicultural y multiétnica de su país. A través de su pasión por las películas caseras antiguas nos traslada al origen de la intención del primer cinematógrafo: mantener en la memoria acontecimientos que para alguien, sin importar quien, son importantes.

Maestro del montaje y el uso de la diégesis, Berliner nos muestra que para indagar en la realización cinematográfica no es necesario salir de casa, pues a veces las historias y reflexiones más profundas se encuentran alojadas allí mismo.

Con la intención de que el público mexicano pueda disfrutar de sus trabajos más representativos y enriquecerse con los conocimientos y experiencia de este gran realizador, del 15 al 18 de febrero en la Cineteca Nacional, el Festival Internacional del Cine Documental de la Ciudad de México (DOCSDF), en colaboración con Ambulante, organiza una retrospectiva y un seminario—impartido por el propio Alan Berliner—sobre su obra.

*Rodolfo Castillo Morales, Coordinador de programación (DocsDF)*

Program of films screened in February 2014:

EL SONIDO MÁS DULCE (THE SWEETEST SOUND) (February 14)

EUA, 2001, 60 mins. Director: Alan Berliner | Guión: Alan Berliner | F en C.: Richard Dallett | Edición: Alan Berliner  
El cineasta originario de Nueva York, se cuestiona acerca del significado de un nombre, la influencia que puede tener en la vida de quien lo porta y las posibilidades para que éste se repita en cualquier parte del mundo. Tras una interesante investigación enmarcada por una hilarante narración, Berliner emprende un experimento y cita a los "Alan Berliner" localizables por Internet para descubrir cuáles son los misterios que encierra.

FUNCIÓN INAUGURAL: viernes 14 de de febrero, 19:30 horas, Sala9. Con la presencia del director Alan Berliner

Retrospectiva presentada por el Festival Internacional de Cine Documental de la Ciudad de México (9o. DocsDF)

NO ES ASUNTO DE NADIE (NOBODY'S BUSINESS) (February 15)

EUA, 1996, 60 mins. Director: Alan Berliner | Guión: Alan Berliner | F en C.: Alan Berliner | Productor: Alan Berliner  
¿A quién le importa Oscar Berliner? Es uno de los primeros cuestionamientos que sirve al reconocido cineasta independiente Alan Berliner para argumentar que «la vida de cada uno tiene algo especial». No es asunto de nadie es una semblanza sobre su historia familiar expuesta de forma divertida, irónica y honesta, y estructurada a partir de una entrevista a su padre.

Función con la presencia del director Alan Berliner.

Retrospectiva presentada por el Festival Internacional de Cine Documental de la Ciudad de México (9o. DocsDF)

COMPLETAMENTE DESPIERTO (WIDE AWAKE) (February 16)

EUA, 2006, 79 mins. Director: Alan Berliner | Guión: Alan Berliner | F en C.: Ian Vollmer | Edición: Alan Berliner | Productor: Lisa Heller

El insomnio es el tema del quinto documental de Berliner, nominado al Gran Premio del Jurado en el Festival de Cine de Sundance en 2006. A través de una cuidada estructura narrativa, el neoyorkino atrapa al espectador en su propia frustración cuando es tiempo de ir a la cama. Un ensayo donde se conjugan imágenes de archivo y experiencias propias montadas con ritmo y precisión.

Función con la presencia del director Alan Berliner.

Retrospectiva presentada por el Festival Internacional de Cine Documental de la Ciudad de México (9o. DocsDF)

EL ALBUM FAMILIAR (THE FAMILY ALBUM) (February 17)

EUA, 1986, 60 mins. Director: Alan Berliner | Guión: Alan Berliner | F en C.: Alan Berliner | Productor: Alan Berliner

Un retrato universal e íntimo de la familia estadounidense, con los conflictos y contradicciones subyacentes a las tradiciones y la cultura del pueblo norteamericano. Estructurada desde del nacimiento hasta la muerte, esta opera prima documental y experimental de Berliner fue realizada sin guiones, con una vasta colección de películas caseras de 16 mm filmadas entre 1920 y 1950.

Función con la presencia del director Alan Berliner.

Retrospectiva presentada por el Festival Internacional de Cine Documental de la Ciudad de México (9o. DocsDF)

EXTRAÑA ÍNTIMO (INTIMATE STRANGER) (February 18)

EUA, 1991, 60 mins. Director: Alan Berliner | Guión: Alan Berliner | F en C.: Alan Berliner | Productor: Alan Berliner

Parte de la historia de Estados Unidos es develada a través de la vida de Joseph Cassuto, el abuelo materno del director Alan Berliner, quien emprende una búsqueda exhaustiva para conocer más acerca de este personaje, desconocido para él y su familia. A través de un trabajo completamente independiente, Berliner retrata a un judío palestino, amante de la cultura asiática, quien tras la Segunda Guerra Mundial abandonó a su esposa e hijos para perseguir sus sueños.

Función con la presencia del director Alan Berliner

Retrospectiva presentada por el Festival Internacional de Cine Documental de la Ciudad de México (9o. DocsDF)

## Deutsches Filminstitut Filmmuseum, Frankfurt

### *permanent exhibition*

#### • *Filmisches Sehen + Filmisches Erzählen*

##### Themen & Inhalte

Auf zwei Stockwerken und rund 800 Quadratmetern präsentiert sich unsere neue Dauerausstellung: Spannende Exponate, bedienbare Modelle historischer Apparaturen, interaktive Stationen und große Filmprojektionen laden Sie ein, das bewegte Bild zu erkunden und machen die Faszination des Mediums Film erfahrbar.

##### 'Filmisches Sehen'

Der erste Teil der Dauerausstellung im 1. Obergeschoss des Museums befasst sich mit der großen Vielfalt visueller Medien des 18. und 19. Jahrhunderts sowie mit der Erfindung des Films. Die Frage, wie filmische Wahrnehmung funktioniert und aus welchen Traditionen sie sich speist, wird anhand der Vor- und Frühgeschichte des Films erläutert. Die Ausstellung gliedert sich in die Themen Schaulust, Bewegung, Aufnahme, Projektion, Laufbild und Kino.

#### *1. Obergeschoss - Schaulust, Bewegung, Aufnahme, Projektion, Laufbild, Kino*

##### Schaulust

In diesem Bereich werden historische Apparaturen vorgestellt, die mit der Lust am Schauen und der Täuschung der Wahrnehmung spielen, wie etwa Guckkästen, Anamorphosen und Kaleidoskope. Sie sind eingeladen, anhand von Modellen die Funktionsweise der Apparate nachzuvollziehen: Mit Spiegeln werden die verzerrten Bilder der Anamorphosen entschlüsselt, ein Blick in den Guckkasten verrät, wie sich Transparentbilder verwandeln und durch geschickte Lenkung des Lichts aus einer Tag- eine Nachtansicht entsteht.

##### Bewegung

Mit Lebensrad, Wandertrommel und Daumenkino wurden schon lange vor der Entstehung des Films bewegte Bilder erzeugt. Anhand dieser Geräte wird erläutert, warum Menschen in einer Folge von unbewegten Einzelbildern eine fortlaufende Bewegung erkennen. Hier können Sie auch selbst mit einer Wandertrommel oder mit Daumenkinos die Bilder zum Laufen bringen.

##### Aufnahme

Die Camera Obscura gilt als erste Vorrichtung, die es ermöglichte, ein Abbild der Realität zu erzeugen. Das Faszinierende an diesem Vorgang können Sie bei uns hautnah erfahren. Mit der Erfindung der Fotografie wurde es schließlich möglich, ein Bild auch dauerhaft zu fixieren.

## Projektion

Hier thematisieren wir die Erzeugung von Bildern aus Licht und stellen die Laterna Magica als bedeutendstes Projektionsmedium des 18. und 19. Jahrhunderts vor. Ein restauriertes, mehr als 200 Jahre altes handbemaltes Exemplar und eine digitale Projektion historischer Laternenbilder sind die Höhepunkte in diesem Teil der Dauerausstellung. Werden Sie selbst Vorführer.

## Laufbild

Hier thematisieren wir die letzten Jahre bevor sich der Film etablierte und stellen Ihnen die verschiedenen Erfinderpersönlichkeiten wie Etienne-Jules Marey oder die Brüder Lumière sowie ihre Experimente zur Erzeugung von Laufbildern vor. Dem originalen Cinématographe Lumière ist ein Nachbau zur Seite gestellt, an dem Sie die Raffinesse dieses ersten funktionstüchtigen Filmprojektors nachvollziehen können.

## Kino

Höhepunkt und Abschluss des ersten Teils der Dauerausstellung bildet ein kleines Kino, das in zwei kurzen Programmen den Einfallsreichtum und die visuelle Vielfalt des frühen Films präsentiert. Wir zeigen Ihnen hier nicht nur bekannte Klassiker, wie die Filme der Brüder Lumière, sondern auch Raritäten und Kuriositäten aus den Archiven, die sonst kaum den Weg in die Öffentlichkeit finden: darunter der erste in Frankfurt am Main aufgenommene Film.

## ‘Filmisches Erzählen’

Dieser Ausstellungsteil im 2. Obergeschoss des Museums widmet sich den Prinzipien und Mitteln filmischen Erzählens anhand der Themen: Bild, Ton, Montage und Schauspiel. Kernaussage ist, dass die Wirkung eines Films nicht nur davon abhängt, was er zeigt, sondern wie er es zeigt.

## *2. Obergeschoss - Schauspiel, Ton, Bild und Montage*

### Der Filmraum

Zentrale Anlaufstelle im 2. Stock ist der Filmraum, eine Filminstallation, die auf vier großen Leinwänden eine Collage aus Filmausschnitten präsentiert. Die Installation führt die Vielfalt filmischer Gestaltungsmittel vor Augen, macht sie sinnlich erfahrbar und stimmt emotional auf die Inhalte der Ausstellung ein.

### Projektionen in HD

Die Möglichkeit, mit modernster Projektionstechnik Filmausschnitte auf großen Leinwänden in HD-Qualität zu zeigen, spielt für die Konzeption der Dauerausstellung eine bedeutende Rolle. Eine vergleichbare Projektionsqualität war noch vor wenigen Jahren nur mit 35mm-Projektoren erreichbar, die allerdings immer der Bedienung durch einen Vorführer bedürfen und damit für den Dauerbetrieb

eines Museums ungeeignet sind. Die digitale Projektionstechnik erlaubt es nun, großformatig gezeigte Filmausschnitte als wichtiges Exponat in die Dauerausstellung zu integrieren. Die hier gezeigten Ausschnitte wurden eigens für die Präsentation von 35mm-Filmkopien hoch auflösend digitalisiert.

#### Schauspiel

Hier geht es um Kostüm und Maske sowie um Mimik, Gestik und Körpersprache als wichtige Wirkungsebenen des filmischen Erzählens. Wie stark die Kleidung eine Figur prägt, zeigt die Gegenüberstellung eines von Romy Schneider in LUDWIG II (IT/FR/DE 1972, R: Luchino Visconti) getragenen Kleides mit einem Stuntkostüm aus ALIEN (USA/GB 1979, R: Ridley Scott). Signierte Starpostkarten machen deutlich, dass die Wahrnehmung eines Schauspielers nicht nur von seinen Rollen, sondern auch von seinem Image abhängig ist.

#### Ton

Wir zeigen Ihnen, wie Geräusche die Aufmerksamkeit des Zuschauers lenken oder einen Handlungsort erst real erscheinen lassen, und wie Musik das Filmgeschehen kommentiert oder emotional auflädt. Neben der originalen Blechtrommel aus dem gleichnamigen Film von Volker Schlöndorff (DE 1979) stellen wir hier auch einen Notendruck zu METROPOLIS (DE 1927, R: Fritz Lang) aus. Wir laden Sie ein, an interaktiven Medienstationen zu experimentieren: Sehen Sie zum Beispiel, wie sich die Wirkung von Filmszenen verändert, wenn Sie sie mit unterschiedlicher Musik hinterlegen.

#### Bild

Wie bestimmte Kameraperspektiven oder Lichtsetzungen die erzählte Geschichte lenken und wie Filmarchitektur oder Trickverfahren fiktionale Schauplätze glaubhaft erscheinen lassen, erfahren Sie hier. Zu sehen sind unter anderem die Kamera, mit der Wolfgang Petersens DAS BOOT (DE 1981) gefilmt wurde, und ein Szenenbildentwurf zu GONE WITH THE WIND (USA 1939, R: Victor Fleming). Erleben Sie unterschiedliche Stimmungen in unserem Lichtstudio oder durchstreifen Sie in der Greenscreen-Passage fiktionale Welten.

#### Montage

Hier finden Sie unter anderem ein originales Storyboard zur berühmten Duschszene in PSYCHO (USA 1960, R: Alfred Hitchcock). Es veranschaulicht, wie durch das Zusammenfügen unterschiedlicher Einstellungen eine Geschichte erzählt werden kann, die nie explizit gezeigt wird. Die essenzielle Rolle der Montage für das filmische Erzählen können Sie auch praktisch erleben, indem Sie etwa die Reihenfolge der Einstellungen einer Szene verändern.

### **temporary exhibition**

- *Fassbinder – Jetzt. Film und Videokunst* (October 30, 2013-June 1, 2014)

*Fassbinder – JETZT. Film und Videokunst* heißt die Sonderausstellung, die bis zum 1. Juni 2014 im Deutschen Filmmuseum zu sehen ist. Im Kino vervollständigt eine umfangreiche Retrospektive die Schau – mit Filmen Fassbinders sowie von Regisseuren, die er beeinflusst hat. Im Februar sind unter anderem *ANGST ESSEN SEELE AUF* (BRD 1973), *HÄNDLER DER VIER JAHRESZEITEN* (BRD 1972) und *MARTHA* (BRD 1973) zu sehen.

Ausschnitte aus den Filmen Rainer Werner Fassbinders verdeutlichen in der Ausstellung seine Themen und ästhetischen Verfahren; ihnen vergleichend gegenübergestellt sind die Arbeiten zeitgenössischer Videokünstler, die thematisch und ästhetisch an Fassbinders Werk anschließen. Sie greifen einzelne Motive heraus, stellen Szenen aus seinen Filmen nach und übertragen seine Themen in die Gegenwart. Der Vergleich zwischen Fassbinders Filmen und aktueller Videokunst soll Ähnlichkeiten, aber auch Unterschiede erfahrbar machen und einen neuen Blick auf beide ermöglichen.

Die Arbeiten der Künstlerinnen und Künstler zeigen, was Fassbinders aktive Zeit mit der Gegenwart verbindet, was beide aber auch unterscheidet. Übergeordnet geht es darum, wie das Kino aktuelle künstlerische Medien prägt, sowie um die Frage, inwiefern die Grenze zwischen Film- und Videokunst im digitalen Zeitalter verschwimmt. Die Ausstellung gewährt darüber hinaus Einblick in Fassbinders Schaffen und seine Persönlichkeit, sie gibt Aufschluss über seine künstlerische Haltung und Arbeitsweise: Ausschnitte aus Fernseh-Interviews sind zu sehen, Fotos von den Dreharbeiten sowie zahlreiche Originaldokumente aus dem Archiv der Rainer Werner Fassbinder Foundation Berlin, dem Kooperationspartner der Ausstellung. Es erscheint ein Katalog in deutscher und englischer Ausgabe. Die Ausstellung ist eine Kooperation mit der Rainer Werner Fassbinder Foundation, Berlin. Sie wird gefördert vom Kulturfonds Frankfurt RheinMain, der Stadt Frankfurt am Main, der Hessischen Kulturstiftung und der Art Mentor Foundation Lucerne. Weiterer Kooperationspartner ist die B3 Biennale des bewegten Bildes.

### **retrospective**

- *Fassbinder-Jetzt. Filmreihe* (October 30, 2013 – June 1, 2014)

Program of films screened in February 2014:

*ALI IM PARADIES* (February 7)

Ägypten/Deutschland | 2011 | R: Viola Shafik | 92 Min. | Blu-ray. OmeU

Für seinen Film *ANGST ESSEN SEELE AUF* (1973), der sich mutig mit dem Rassismus der Nachkriegs-BRD auseinandersetzt, bekam Fassbinder internationale Anerkennung. Der Protagonist Ali, ein arabischer

Gastarbeiter, wurde von dem Marokkaner El Hedi Ben Salem M'barek Mohammed Mustafa, Fassbinders damaligem Geliebten, gespielt, dessen zuvor unbekannte Geschichte die Regisseurin Viola Shafik mittels Interviews mit Weggefährten und Familienangehörigen sowie Archivmaterial rekonstruiert. Die teilweise überraschend unbefangenen geführten Gespräche offenbaren manches Vorurteil.

ANGST ESSEN SEELE AUF (February 9, 11)

BRD | 1973 | R: Rainer Werner Fassbinder | D: Brigitte Mira, El Hedi Ben Salem, Barbara Valentin, Irm Hermann | 93 Min. | 35 mm

In einer Bar begegnet die verwitwete Putzfrau Emmi einem etwa 20 Jahre jüngeren marokkanischen Gastarbeiter. Jeder auf seine Art einsam, finden sie schnell zusammen und heiraten. Als Emmis Kinder davon erfahren, sagen sie sich von der Mutter los, und ihr kleinbürgerliches Umfeld reagiert mit Ablehnung oder Hohn. Die äußere Situation und zunehmende Beziehungsprobleme belasten das ungleiche Paar sehr. Im Vergleich zu dem thematisch verwandten KATZELMACHER inszeniert Fassbinder hier realistischer, psychologischer, deutlich inspiriert von den Hollywood-Melodramen Douglas Sirks.

Vorfilm: ANGST ISST SEELE AUF (February 9, 11)

DE | 2002 | R: Shabaz Noshir | 13 Min.

HÄNDLER DER VIER JAHRESZEITEN (February 13-14)

BRD | 1972. R: Rainer Werner Fassbinder | D: Hans Hirschmüller, Irm Hermann, Gusti Kreissl | 89 Min. | 35mm

In der Bundesrepublik der 1950er Jahre arbeitet Hans Epp mit seiner Frau Irmgard als umherziehender Obst und Gemüsehändler, ein *marchand des quatre-saisons*, wie Fassbinder wörtlich aus dem Französischen übersetzte. Lieblosigkeit und Verrat führen zu Hans' Abstieg: In seiner Jugend wollte Hans Mechaniker werden, was seine lieblose Mutter ihm ausredete. Nach seiner Rückkehr aus der Fremdenlegion kam er mit Irmgard zusammen, weil seine große Liebe ihn ob seiner niederen Herkunft als Ehepartner abgelehnt hatte. Der in nur elf Tagen gedrehte Film wurde von der zeitgenössischen Kritik überschwänglich gelobt.

WHITY (February 16, 18)

BRD | 1970 | R: Rainer Werner Fassbinder | D: Günther Kaufmann, Hanna Schygulla, Ulli Lommel, Harry Baer | 95 Min. | 35 mm

1878 in einem von der Gutsbesitzerfamilie Nicholson bewohnten herrschaftlichen Haus: Der farbige Diener der Familie, Whity, leidet unter den Launen und Feindseligkeiten seiner Herren, lehnt aber eine Flucht mit der Prostituierten Hanna ab – bis er zum Spielball der Familienintrigen wird. Fassbinders siebter Spielfilm, der weder verliehen noch im Fernsehen gezeigt wurde, war sein bis dahin mit Abstand teuerster. Er war der erste im CinemaScope-Format und im Ausland gedrehte Fassbinder-Film. Die von

Streitigkeiten und Geldsorgen belasteten Dreharbeiten verarbeitete er fünf Monate später in **WARNUNG VOR EINER HEILIGEN NUTTE**.

**MARTHA** (February 20, 27)

BRD | 1974 | R: Rainer Werner Fassbinder | D: Margit Carstensen, Karlheinz Böhm, Gisela Fackeldey, Adrian Hoven | 112 Min. | 35mm

Die Bibliothekarin Martha Heyer unternimmt mit ihrem Vater eine Reise nach Rom, wo dieser an einem Herzinfarkt stirbt. Kurz darauf begegnet Martha einem attraktiven Unbekannten, den sie – zurück in Deutschland – zufällig wieder trifft und wenig später heiratet. Doch der charismatische Helmut Salomon offenbart schon während der Hochzeitsreise seinen Hang zu Dominanz und Sadismus und fordert von Martha völlige Ergebenheit. Die kunstvoll-überladenen Räume der bürgerlichen Wohnungen bekommen in Michael Ballhaus' Bildern eine bedrohliche Enge.

**DIE BITTEREN TRÄNEN DER PETRA VON KANT** (February 23, 25)

BRD | 1972 | Rainer Werner Fassbinder | D: Margit Carstensen, Hanna Schygulla, Irm Hermann, Katrin Schaake | 124 Min. | 35mm

Die erfolgreiche Modeschöpferin Petra von Kant lebt zusammen mit ihrer Dienerin Marlene in Bremen. Das Verhältnis der beiden ist geprägt von den ständigen Demütigungen, die Marlene erleidet. Dann verliebt sich Petra von Kant in das junge Model Karin Thimm, das zu ihr zieht. Karin wird der Beziehung jedoch schnell müde und lenkt sich durch Affären ab. 1971 fiel Fassbinders gleichnamiges Stück bei der Uraufführung im Frankfurter Theater am Turm beim Publikum durch. Doch bald nach der Premiere des Films, der seinen theatralischen Ursprung durch eine hochgradige Stilisierung betont, wurde es zu einem seiner meistgespielten Theaterwerke.

• *Kinohighlights 2013* (February 7-26, 2014)

Mit weiteren herausragenden Filmen bietet die Reihe "Kinohighlights 2013" im Februar Gelegenheit, verpasste Kino-Erlebnisse nachzuholen oder einen neugewonnenen Lieblingsfilm erneut auf der großen Leinwand zu genießen – natürlich in der Originalfassung mit Untertiteln.

Program of films:

**APRÈS MAI (DIE WILDE ZEIT)** (February 7-8)

Frankreich | 2012 | R: Olivier Assayas | D: Lola Créton, Clément Métayer, Félix Armand, Dolores Chaplin | 122 Min. | DCP | OmU

Autobiografisch gefärbt, doch ohne Nostalgie blickt Olivier Assayas auf die Zeit seiner Jugend, Anfang der 1970er Jahre: Der junge Gilles lässt sich von der Aufbruchsstimmung seiner Generation mitreißen, stürzt sich in politische Aktivitäten und verliebt sich in eine Mitstreiterin. Als er sich bald mehr für Kunst und Malerei als für Politik interessiert, gerät er in einen Zwiespalt. Subtil erzählt, mit exquisiter Musik und

genauem Blick für die Träume, Umbrüche und Widersprüche jener Zeit, ist das Werk zugleich ein Coming-of-Age-Film und eine Reflexion über Politik und Kunst.

LEVIATHAN (February 9, 12)

USA/Großbritannien/Frankreich | 2012 | R: Lucien Castaing-Taylor, Véréna Paravel | Dokumentarfilm | 87 Min. DCP | OmU

Ein ganzes Jahr verbrachten die Regisseure mit Hochseefischern aus New England auf dem Meer, um mit einem Dutzend Kameras ein Porträt der Fischereiarbeit im 21. Jahrhundert zu entwerfen. Dabei enthalten sie sich geschickt der Romantisierung. In den gleichen Gewässern, in denen Melvilles Kapitän Ahab Moby Dick jagte, fängt LEVIATHAN den Zusammenprall von Mensch, Natur und Maschine auf visuell atemberaubende Weise ein.

THE BROKEN CIRCLE BREAKDOWN (THE BROKEN CIRCLE) (February 14-15)

Belgien | 2012 | R: Felix van Groeningen | D: Veerle Baetens, Johan Heldenbergh, Nell Cattrysse | 110 Min. DCP | OmU

Als Bluegrass-Musiker Didier und Tätowiererin Elise sich begegnen, ist es Liebe auf den ersten Blick, und mit der Geburt von Tochter Maybelle scheint das Glück des unkonventionellen Paares perfekt. Doch als sie sechs Jahre alt ist, erkrankt die Kleine an Krebs – der Beginn einer Zeit voller Angst und ungeahnter Konflikte. Felix van Groeningen erzählt diese Tragödie in achronologischer Montage, die Momente von Erfüllung und Verzweiflung kunstvoll verzahnt, und verlässt sich dabei zu Recht auf die Kraft seiner Hauptdarsteller und der mitreißenden Songs. Ein Film von ungewöhnlicher emotionaler Wucht.

BLUE JASMINE (February 16, 19)

USA | 2013 | R: Woody Allen | D: Cate Blanchett, Peter Sarsgaard, Alec Baldwin, Sally Hawkins | 98 Min. | DCP | OmU

Einmal mehr beweist Woody Allen sein Gespür für die Absurditäten des Alltags, auch wenn sein Thema diesmal ein ernstes ist: Als ihre Ehe zerbricht, muss Jasmine sich vom sorglosen Upper-Class-Leben in Manhattan verabschieden und flüchtet nach Kalifornien zu ihrer Schwester. Die einfachen Verhältnisse und der Druck, nun selbst für sich zu sorgen, vertragen sich gar nicht mit ihren hohen Ansprüchen. Immer tiefer rutscht sie in die Krise. Cate Blanchett brilliert in der Rolle dieser wenig sympathischen Frau, mit der man doch mitfühlt, da der Film großmütig und scharfsinnig auf menschliche Unzulänglichkeiten blickt.

DIE ANDERE HEIMAT-CHRONIK EINER SEHNSUCHT (February 17)

Deutschland / Frankreich | 2013 | R: Edgar Reitz | D: Jan Dieter Schneider, Antonia Bill, Maximilian Scheidt | 230 Min. | DCP

Mitte des 19. Jahrhunderts herrschen in deutschen Landen Hunger und Armut unter den Menschen. Sie träumen davon, nach Amerika auszuwandern und ein neues Leben zu beginnen. Jakob ist der Sohn hart arbeitender Bauern im Hunsrück, die kaum über die Runden kommen. Um nicht jegliche Hoffnung zu verlieren, stürzt er sich auf jedes Buch, das er in die Finger bekommt, und schmiedet Pläne für ein Leben in Brasilien. Der unorthodoxe, aber sorgsam recherchierte Film *DIE ANDERE HEIMAT-CHRONIK EINER SEHNSUCHT* wurde bei seiner Uraufführung im vergangenen Sommer in Venedig von Publikum und Kritik gefeiert.

*GRAVITY* (February 21-22)

USA/Griechenland | 2013 | R: Alfonso Cuarón | D: Sandra Bullock, George Clooney | 91 Min. | DCP 3D | OF

Der ungewöhnliche Science-Fiction-Thriller vereint eine minimalistische Story mit überwältigender Optik: Ein Routine-Ausstieg aus der Raumstation wird für die Wissenschaftlerin Ryan Stone zur lebensbedrohlichen Katastrophe. Nach der Zerstörung der Station sind sie und der erfahrene Astronaut Matt Kowalski auf sich allein gestellt, ohne Kontakt zur Erde in der Unendlichkeit des Alls. Während der Sauerstoff knapp wird, entfaltet sich ein existenzialistisches Drama um das Überleben in einer hoffnungslosen Situation, eingefangen in 3D-Bildern von berauscher Schönheit, die die Schwerkraft auch für den Zuschauer aufheben.

*INSIDE LLEWYN DAVIS* (February 23, 26)

USA | 2013. R: Joel & Ethan Coen | D: Oscar Isaac, Carey Mulligan, Justin Timberlake, John Goodman | 105 Min. | DCP | OmU

New York, 1961: Obwohl die Musikszene brodeln, kann Llewyn Davis von seiner eigenen großen Karriere bisher nur träumen. Der abgebrannte Folkbarde tingelt von Club zu Club und von Gästecouch zu Gästecouch, immer auf der Suche nach der nächsten Chance auf den Durchbruch. Seine tragikomische Odyssee schildern die Coen-Brüder mit unnachahmlicher Gelassenheit – und mit einem wunderbaren Soundtrack, in dem Hauptdarsteller Oscar Isaac beweist, dass er nicht nur der ideale Schauspieler für die Rolle ist, sondern auch ein begabter Musiker.

### ***series***

- *series Lecture & Film: 'Easier than painting: die Filme von Andy Warhol'* (February 6-26, 2014)

Andy Warhol zählt zu den bedeutendsten Künstlern des 20. Jahrhunderts. Zu seinem Œuvre gehören zahlreiche Filme, die der Öffentlichkeit in den vergangenen Jahren sukzessive in restaurierten Kopien zugänglich gemacht wurden. Die Vorlesungsreihe geht der These nach, dass Warhols lange verborgen gebliebenen Filme möglicherweise der wichtigste Teil seines Werkes sind, da seine ästhetische

Konzeption generell auf den Film ausgerichtet scheint. Schon in seiner Malerei und seinen Siebdruck-Arbeiten hat Warhol immer wieder den Starkult zum Thema gemacht. Serialität und Reproduzierbarkeit der technischen Bildmedien sind von Anfang an Gegenstand seiner Kunst. Es scheint somit nur konsequent, dass Warhol 1963 anfang, Filme zu machen, und sich diesem Medium über längere Zeit hinweg fast ausschließlich widmete.

Die Bandbreite seines filmischen Schaffens reicht von fast 500 *Screen Tests* berühmter Persönlichkeiten über die frühen experimentellen Filme bis zu den von ihm produzierten Kinofilmen aus den späten 1960er und frühen 1970er Jahren. Die Ringvorlesung und Filmreihe *Easier than painting. Die Filme von Andy Warhol* ist eine interdisziplinäre Veranstaltungsreihe, die aus Filmvorführungen und Vorträgen international renommierter Wissenschaftler besteht. Die Veranstaltungsreihe wird von der Goethe-Universität gemeinsam mit dem Filmmuseum Frankfurt und in Kooperation mit der HFG Offenbach und der Städelschule unter dem Dach der hessischen Film- und Medienakademie organisiert.

Begleitend zu den Lectures zeigt das Kino des Deutschen Filmmuseums jeden Mittwoch und Samstag Werke, die Elemente des Pop im Film aufgreifen und so exemplarisch die Bandbreite des "Popkinos" in der Filmgeschichte abbilden.

"Glauben Sie, Pop Art ist...?" – "Nein."

"Wie bitte?" – "Nein."

"Glauben Sie, Pop Art ist..." – "Nein, nein. Ich glaube nicht."

(aus einem Interview mit Andy Warhol 1965)

Program of films and lectures (February 6)

*Andy Warhols Geisterwissenschaft: Über OUTER AND INNER SPACE*

Lecture von Juliane Rebentisch (Offenbach)

OUTER AND INNER SPACE ist eines von Warhols bedeutendsten Porträts. Zwei nebeneinander projizierte Filmrollen zeigen jeweils den Superstar Edie Sedgwick im Dialog mit ihrem eigenen Videobild, so dass der Zuschauer auf vier paarweise interagierende Sedgwicks blickt. OUTER AND INNER SPACE ist das Drama der Begegnung zweier Medien, Film und Video, aber auch das Drama einer Begegnung des Stars mit der unheimlichen Phantomexistenz der eigenen medialen Spur. Der Vortrag geht den hier inszenierten Spannungsverhältnissen in ihren medientheoretischen und ethischen Dimensionen nach.

Juliane Rebentisch ist Professorin für Philosophie und Ästhetik an der Hochschule für Gestaltung in Offenbach am Main und assoziiertes Mitglied des Frankfurter Instituts für Sozialforschung.

OUTER AND INNER SPACE

USA | 1965 | R: Andy Warhol | D: Edie Sedgwick | 33 Min. | 16mm Doppelprojektion | OF

OUTER AND INNER SPACE ist die erste Arbeit Warhols mit einer Doppelprojektion. Im Zentrum des Filmes steht die Warhol-Muse Edie Sedgwick. Mittels Splitscreentechniken sind gleichzeitig vier Nahaufnahmen von dem Fotomodell zu sehen und zu hören: Zweimal spricht Edie direkt zur Kamera, einmal unterhält sie sich mit einer Person außerhalb des Filmbildes, und zuletzt sieht sie sich selbst auf einem Fernsehmonitor. Warhol experimentierte dabei auch mit dem neuen Medium Video. Für seine "videotape machine", die ihm von der Firma Norelco zu Werbezwecken zur Verfügung gestellt wurde, richtete er sogar eine Party in einem stillgelegten New Yorker U-Bahn-Schacht aus.

Im Anschluss: SCREEN TEST (reel #11)

USA | 1964-66 | R: Andy Warhol | ca. 40 Min. | 16mm | Stumm

PAINTERS PAINTING—THE NEW YORK ART SCENE: 1940-1970 (8, 12 February)

USA | 1972 | R: Emile De Antonio | Dokumentarfilm | 117 Min. | 16mm | OF

Anhand zahlreicher Interviews mit prominenten Künstlern wie Andy Warhol, Jasper Johns, Willem de Kooning oder Robert Rauschenberg gibt PAINTERS PAINTING einen faszinierenden Überblick über die New Yorker Kunstszene zwischen 1940 und 1970. Vom Expressionismus bis zur Pop Art spannt Regisseur Emile De Antonio, der selbst in Warhols Film DRINK vor der Kamera stand, den Bogen in seinem Dokumentarfilm. Dabei sind die Interviews in Schwarz-Weiß gehalten, die Szenen in Museen jedoch in Farbe gedreht. Der Regisseur sagte über seinen Film: "PAINTERS PAINTING ist politischer, als er zu sein scheint. Kunst ist Macht."

BLOW UP (February 15, 19)

Großbritannien/Italien/USA | 1966 | R: Michelangelo Antonioni | D: Vanessa Redgrave, Sarah Miles, D. Hemmings | 111 Min. | 35mm | OmU

Ein junger britischer Starfotograf lebt und arbeitet gelangweilt im London der Swinging Sixties. Hier und da macht er Aufnahmen mit dekadenten Models, doch er verachtet die oberflächlichen Schönheiten. Eines Tages lichtet er beinahe zufällig ein Liebespaar in einem Park ab. Beim Entwickeln stellt er fest, dass er Zeuge eines Mordversuchs geworden sein könnte. Wenig später spürt die Frau ihn auf und fordert die Herausgabe des Films. Kann der Fotograf den Bildern und vor allem sich selbst trauen? Michelangelo Antonioni schuf mit BLOW UP einen Filmklassiker, der heute aus dem Kanon der filmischen Popkultur nicht wegzudenken ist.

BE KIND REWIND / ABGEDREHT (February 22, 26)

USA | 2008 | R: Michel Gondry | D: Jack Black, Mos Def, Mia Farrow | 102 Min. | 35mm | OmU

Michel Gondry gehört zu einer Generation von Regisseuren, die über Musikvideos zum Film kamen. In beiden Formen ist seine Handschrift unverkennbar: eine charmant- skurrile Ästhetik trifft auf abseitigen Humor und mitunter kühn konstruierte Plots. In BE KIND REWIND hütet der Angestellte Mike die Videothek

seines Chefs. Sein Freund Jerry löscht versehentlich alle VHS-Bänder, weil er sich selbst unter Hochspannung gesetzt hat. Kurzerhand drehen Mike und Jerry diverse Filme mit einfachsten Mitteln nach – und wider Erwarten blüht das Geschäft der Videothek auf. Doch dann bekommt die Filmindustrie Wind von der Sache...

- series *Was tut sich – im deutschen Film?: Gerhard Polt* (February 7-22, 2014)

In der Reihe *Was tut sich – im deutschen Film?* präsentiert das Kino des Deutschen Filmmuseums einmal im Monat ein aktuelles Werk. Im Anschluss an die Vorführung sprechen Journalisten mit den Filmemachern über das deutsche Filmgeschehen. Im Februar zeigen wir das neueste Werk des Kabarettisten Gerhard Polt, der das Publikum bereits mit seinen frühen Filmen wie *KEHRAUS* (1983) und *MAN SPRICHT DEUTSH* (1988) begeisterte. Beide Filme sind Teil einer kleinen Hommage, die im Februar als *Late Night Kultkino* zu sehen ist. Urkomisch und bissig nimmt Polt nun in *UND ÄKTSCHN!* den Finanzkapitalismus und die Filmindustrie auf die Schippe. Als Vorfilm ist der selten gezeigte Kurzfilm *SO EIN THEATER!* (1934) mit Karl Valentin und Liesl Karlstadt zu sehen.

Gerhard Polt, geboren 1942 in München, wurde durch die ARD-Serie *Fast wie im richtigen Leben* bekannt, außerdem durch zahlreiche Auftritte in Dieter Hildebrandts Kabarett-Show *Scheibenwischer*. In seinen Sketchen porträtiert der Kabarettist meist den kleinbürgerlichen Spießer, der sich in einer komplizierten Welt mit einfachen Wahrheiten zu helfen sucht. Polts filmisches Schaffen ist vielfach preisgekrönt: Er erhielt den Deutschen Filmpreis in Gold, den Ernst-Lubitsch-Preis sowie den Großen Karl-Valentin-Preis.

Program of films:

[in **series** *Late Night Kultkino*] Hommage an Gerhard Polt (February 7)

KEHRAUS

BRD | 1983 | R: Hanns Christian Müller | D: Gerhard Polt, Gisela Schneeberger, Dieter Hildebrandt | 92 Min. | 35mm

Gabelstaplerfahrer Ferdinand hat sich am Rosenmontag zahllose unnütze Versicherungspolice andrehen lassen, die er nicht bezahlen kann. Nun will er diese wieder kündigen. Allerdings herrscht in den Büros der Versicherungszentrale feuchtfröhliche Fastnachtsstimmung, und niemand fühlt sich für Ferdinands Problem zuständig. Es entwickelt sich eine so kafkaeske wie absurd-komische Odyssee durch die Korridore der Versicherung. Der Münchner Merkur schrieb: „Dieser Kinofilm zeigt den besten Polt, den es je gab!“ *KEHRAUS* wurde mit dem Deutschen Filmpreis in Gold für das Beste Drehbuch ausgezeichnet.

PLATTLN IN UMTATA-MIT DER BIERMÖSL BLOSN IN AFRIKA (February 13)

DE | 2007 | R: Peter Heller | Dokumentarfilm | 93 Min

Als im Frühjahr 2007 drei Musiker aus Bayern, die "Biermösl Blosn", mit ihren Familien nach Südafrika reisen, begeben sie sich auf ein außergewöhnliches musikalisches Abenteuer. Gewappnet mit Alphorn, Tuba und Trompeten spielen sie an Straßenecken, Nachbarschaftstreffen, in Townships und Marinestützpunkten gemeinsam mit afrikanischen Musikern – und entdecken in diesem Austausch nicht nur, dass der afrikanische Gumbo-Tanz dem Schuhplattler frappierend ähnelt. Zurück in der Heimat bringen die Biermösl Blosn, unterstützt von Gerhard Polt, den Bayern humorvoll Afrikanische Kultur näher.

HERR OBER! (February 15)

Deutschland | 1992 | R: Gerhard Polt, Fred Unger | D: Gerhard Polt, Christiane Hörbiger, Ulrike Kriener | 99 Min. | 35mm

Ernst Held, Hobby-Dichter und ehemaliger Kellner, wird von seiner wohlhabenden Gattin bei einer fremden Frau ertappt. Dass er der Dame nur seine schlichten Gedichte präsentieren wollte und die fehlende Hose auf verschütteten Tee zurückzuführen ist, tut nichts mehr zur Sache. Ernst findet sich zunächst auf der Straße und bald darauf als Kellner in der Münchner Kneipe "Goldener Löffel" wieder. Deren Besitzerin Agnes ermutigt ihn, weiter zu dichten – mit unverhofften Folgen: Ernst Held steigt vom Ober zum Medienstar auf, und die Kneipe avanciert zum In-Lokal. HERR OBER! war Gerhard Polts erste Regiearbeit.

MAN SPRICHT DEUTSH (February 22)

BRD | 1988 | R: Hanns Christian Müller | D: Gerhard Polt, Gisela Schneeberger, Dieter Hildebrandt | 84 Min. | 35mm

Es ist der letzte Urlaubstag der Familie Löffler in Italien: Vater Erwin hat das Auto diebstahlsicher in Sichtweite geparkt, der übergewichtige Sohn Heinz-Rüdiger spielt unter hysterischen Einwänden von Mutter Irmgard am verschmutzten Strand. Bei brütender Hitze, Bild-Zeitung und Staumeldungen auf Bayern 3 vollenden deutsches Bier und skurrile Strandnachbarn (Dieter Hildebrandt, Werner Schneyder) den Urlaubstraum – wären da nur nicht diese Italiener. Treffsicher und gnadenlos spöttisch karikiert Polt in MAN SPRICHT DEUTSH das Klischee deutscher Pauschaltouristen.

Vorfilm: SO EIN THEATER! (February 20)

Deutschland | 1934 | R: Carl Lamač. D: Karl Valentin, Liesl Karlstadt. 16 Min. 35mm

UND ÄKTSCHN! (February 20)

Deutschland 2014. R: Frederick | D. S. Baker. D: Gerhard Polt, Gisela Schneeberger, Maximilian Brückner | 90 Min. | DCP

Amateurfilmer Hans A. Pospiech lebt in einem kleinen Ort in Bayern und hält sich mit dem Verkauf von Weltkriegs- Nachlässen seines Vaters finanziell über Wasser. Sein schärfster Rivale um den Rang des größten Filmexperten ist der intrigante Nagy, Direktor des örtlichen Amateurfilmclubs. Der war früher Bratwurstverkäufer auf dem Bavaria-Studiogelände und brüstet sich damit, zahlreiche Stars persönlich gekannt zu haben. Als der lokale Bankdirektor Faltermeier einen Filmwettbewerb ausschreibt, sieht Pospiech seine Chance gekommen: Er will Filmgeschichte schreiben und Nagy endgültig aus dem Rennen schlagen.

Im Anschluss spricht Ulrich Sonnenschein (*epd Film*) mit Gerhard Polt

- *Klassiker & Raritäten: Ganz irdisch, ganz himmlisch – Christliche Orden im Spielfilm* (February 11-25, 2014)

In Kooperation mit dem Haus am Dom und dem Institut für Stadtgeschichte zeigt das Kino des Deutschen Filmmuseums zwei Filme der vierteiligen Reihe, die ganz unterschiedliche Darstellungen christlicher Orden im Film präsentieren. Informationen zu den weiteren Filmen unter [hausamdom-frankfurt.de](http://hausamdom-frankfurt.de)

THE MISSION (February 11)

Großbritannien | 1986 | R: Roland Joffé | D: Robert De Niro, Jeremy Irons, Liam Neeson | 126 Min. | 35mm | DF  
Pater Gabriel versucht in der Wildnis Südamerikas, auf behutsame Weise die Einheimischen zu missionieren. Der ehemalige Sklavenjäger Mendoza stößt dazu, lässt sich ebenfalls bekehren und unterstützt Gabriel fortan in seinem Vorhaben. Als die Kolonialmacht Spanien einen Teil des Dschungels an Portugal verkauft, geraten die Männer und die Mission zwischen die Fronten.

anschließend: Gespräch mit Michael Sievernich SJ, St. Georgen

DOUBT (GLAUBENSFRAGE) (February 18)

USA | 2008 | R: John Patrick Shanley | D: Meryl Streep, Philip Seymour Hoffman, Amy Adams | 104 Min. | Blu-ray | OmU

Schwester Aloysius führt mit strenger Hand eine katholische Privatschule im New York der 1960er Jahre. Der charismatische Priester Brendan Flynn ist ihr mit seinem freiheitlichen Denken ein Dorn im Auge. Der Konflikt spitzt sich zu, als der Verdacht aufkommt, der Pater missbrauche einen seiner Schüler. Die Rolle der konservativen Ordensschwester brachte Meryl Streep ihre fünfzehnte Oscar-Nominierung ein.

anschließend: Gespräch mit Schwester Beate Glania mma, PTH St. Georgen

- *Stummfilmmatinee*

Program of films screened in February 2014:

STREET ANGEL (February 23)

USA | 1928 | R: Frank Borzage | D: Janet Gaynor, Charles Farrell | 102 Min. | 35mm | Originale Tonspur (Musikfassung)

Mit Janet Gaynor und Charles Farrell drehte Frank Borzage insgesamt drei Filme. STREET ANGEL ist der zweite und vermutlich beste davon, eines der Meisterwerke dieses Romantikers unter den Hollywoodregisseuren.

Im Mittelpunkt der Handlung steht eine arme Neapolitanerin, die sich auf der Flucht vor der Polizei einem Wanderzirkus anschließt. Als sie dem Maler Gino begegnet, inspiriert sie ihn zu einem Madonnenbild. Der Film wurde überragend fotografiert von Ernest Palmer und glänzt mit allen Feinheiten, die der späte Stummfilm zu bieten hatte.

### **event**

*Kurzfilmprogramm* (February 25, 2014)

Stummfilmprogramm. Die wundervolle Welt der Dinge: Deutsche Animations- und Werbefilme. Zusammengestellt von Annette Groschke & Doris Hackbarth — Vorgestellt von Martin Loiperdinger

Während des Ersten Weltkriegs erlebte der Animationsfilm in Deutschland einen Aufschwung, besonders als Propagandafilm. Auch in der Nachkriegszeit entwickelten sich verschiedene Animationstechniken weiter – handgezeichnete, Stop-Motion- oder Silhouetten-Filme.

Bis heute sind die Namen von Oskar Fischinger, Hans Richter oder Walter Ruttmann bekannt, die Animationstechniken für ihre abstrakten Filme nutzten. Der größte Teil der Animationsfilme entstand jedoch für die Werbung: Mit originellen Einfällen bewegten diese sich über ihren eigentlichen Zweck hinaus.

Zu sehen sind unter anderem:

DER ZAHNTEUFEL

DE | 1915 | R: Harry Jaeger | Werbefilm für Zahnpasta

DER SIEGER

DE | 1922. R: Walter Ruttmann | Werbefilm für Excelsior Reifen, Hannoversche Gummiwerke

IM FILMATELIER

DE | 1927 | R: Gerda & Hedwig Otto | Werbefilm für Aspirin

KÜCHENREBELLEN

DE | 1928 | R: Pinschewer-Film AG

DIE KATASTROPHE

DE | 1930 | R: Leni Fischer | Werbefilm für Waschpulver  
mit Klavierbegleitung

in Kooperation mit das Bundesarchiv

## ***festival***

- *Africa alive* (January 30-February 6, 2014)

Im Jahr 2014 feiert Africa Alive ein rundes Jubiläum: Bereits seit 20 Jahren bringt das Festival afrikanische Filmkultur nach Frankfurt.

Neben aktuellen Filmen, die auf dem Panafrikanischen Filmfestival FESPACO in Ouagadougou und anderen internationalen Festivals gelaufen sind, gibt es in diesem Jahr einen Schwerpunkt zu afrikanischen Filmemacherinnen. Die Frauen gelten zunehmend als Hoffnungsträgerinnen des afrikanischen Kontinents. Diese Tendenz ist in der kulturellen Produktion deutlich zu bemerken, in der Literatur wie im Film. Auch auf dem FESPACO-Festival waren viele starke Frauen vertreten, sowohl als Regisseurinnen und Produzentinnen als auch durch ihre Präsenz in den verschiedenen Jurys und bei der Vergabe der Preise.

Aus dem reichhaltigen Spektrum aktueller Produktionen von engagierten Filmemacherinnen zeigen wir *YEMA* (Algerien 2012) von Djamila Sahraoui über eine Frau, deren Söhne im Algerienkrieg kämpfen, oder *POR AQUI TUDO BEM* (*ALL IS WELL*, Angola 2012) von Pocas Pascoal über zwei jugendliche Schwestern, die vor dem Bürgerkrieg in Angola nach Lissabon fliehen und sich dort allein zurechtfinden müssen. Auch mutige Dokumentarfilme stehen auf dem Programm, unter anderem der neue Film von Nadia El Fani *MÊME PAS MAL* (Tunesien/ Frankreich 2012) sowie *NOIRE ICI BLANCHE LÀ BAS* (*FOOTPRINTS OF MY OTHER*, Kongo 2012) von Claude Haffner, die ihren Film in Frankfurt persönlich vorstellt. Haffners Film erzählt die bewegende autobiografische Geschichte der Filmemacherin und thematisiert ihr Gefühl, zwischen den Kulturen zu stehen.

Das Schwerpunktthema bietet zugleich einen Rückblick auf 20 Jahre Africa Alive aus der Perspektive der Frauen. Zu sehen sind Klassiker des afrikanischen Kinos von Regisseurinnen wie Safi Faye, Sarah Maldoror, Fanta Regina Nacro, Moufida Tlatli oder Farida Benlyazid. Das umfangreiche Filmprogramm mit mehreren Gästen komplettieren eine Lesung, Podiumsdiskussionen, eine Ausstellung, Konzerte sowie ein Kinder- und Jugendprogramm.

Weitere Informationen zum Festival und seinem Programm unter [www.africa-alive-festival.de](http://www.africa-alive-festival.de)

Mit freundlicher Unterstützung Hessische Filmförderung; in Kooperation mit Institut français und La Cinémathèque Afrique Paris

Program of films screened in February 2014:

*CALYPSO ROSE: THE LIONESSE OF THE JUNGLE* (February 1)

Trinidad & Tobago/Frankreich/USA | 2011 | R: Pascale Obolo | Dokumentarfilm | 85 Min. | HDCam | engl. OF

Calypso Rose ist mit mehr als 800 aufgenommenen Songs die unbestrittene Königin der Calypso-Musik und eine unermüdliche Botschafterin für die Karibik und die Rechte der Frauen. Die Filmemacherin Pascale Obole hat sie vier Jahre lang begleitet. Das intime Portrait der Sängerin ist zugleich ein Reisefilm, der an verschiedene Orte der Erinnerung führt – zu den Inseln von Trinidad und Tobago, nach New York, Paris und in das Land ihrer Vorfahren, den Benin.

YOOLE (DAS OPFER) (February 1)

Senegal | 2011 | R: Moussa Sene Absa | Dokumentarfilm | 75 Min. | Digital. OmU

Vorfilm: ATLANTIQUES

Senegal | 2009 | R: Mati Diop

Im April 2006 trieb ein kleines Boot ziellos vor der Küste von Barbados. An Bord: die Leichen elf junger Senegalesen. Moussa Senbe Absa fragt nach den Träumen und Ambitionen dieser Männer. Anhand von Interviews mit Hinterbliebenen verbindet er die individuellen Geschichten der Toten eng mit der sozialpolitischen Situation im Senegal, die er unter Nutzung von Archivmaterial einer Parteikonferenz mit dem senegalesischen Präsidenten Abdoulaye Wade sowie von Musik und Gedichten einer protestierenden Jugend beleuchtet.

MÊME PAS MAL (NO HARM DONE) (February 1)

Tunesien/Frankreich | 2012 | R: Nadia El Fani | Dokumentarfilm | 67 Min. | Digital. OmU

Vorfilm: CAFÉ REGULAR

Ägypten/Indien | 2011 | R: Ritesh Batra

Während Nadia El Fani ihren Film LAICITÉ INCH'ALLAH drehte, kämpfte sie gegen eine Krebserkrankung. Ihren doppelten Kampf, gegen den Krebs und für ein laizistisches, demokratisches Tunesien, dokumentierte sie in MÊME PAS MAL.

POR AQUI TUDO BEM (ALL IS WELL) (February 1)

Angola/Portugal | 2011 | R: Maria Esperanca (Pocas) Pascoal | D: Willion Brandão, Vera Cruz, Cheila Lima | 94 Min. | Digital. OmU

Um dem Bürgerkrieg in Angola zu entkommen, fliehen die 16-jährige Alda und ihre Schwester 1980 nach Lissabon. Mittellos und sich selbst überlassen warten die Schwestern auf ihre Mutter, die ihnen nach Europa folgen will. Da von den angolanischen Flüchtlingen dort wenig Hilfe zu erwarten ist, müssen sie sich allein zurechtfinden

zu Gast: Pocas Pascoal

AL-KHOROUG LEL-NAHAR (COMING FORTH BY DAY) (February 2)

Ägypten/Vereinigte Arabische Emirate | 2012 | R: Hala Lotfy | D: Donia Maher, Salma Al-Najjar, Ahmed Loutfi | 96 Min. | DCP. OmU

Vorfilm: CAFÉ REGULAR

Ägypten/Indien | 2011 | R: Ritesh Batra

Soad lebt mit ihrer Familie in Kairo und pflegt ihren kranken Vater. Der Film zeigt Soads alltägliche Routine und fängt dabei sowohl ihre Frustration als auch Momente großer Zärtlichkeit ein. In den Wirren der Revolution gedreht, legt Hala Lotfy in ihrem Debüt den Fokus auf das Private und schafft einen revolutionären Film, ohne die Revolution selbst zu zeigen.

ASSISTANCE MORTELLE (TÖDLICHE HILFE) (February 2)

Haiti/Frankreich/USA/Belgien | 2013 | R: Raoul Peck | Dokumentarfilm | 99 Min. | DCP. DF

Nach dem Erdbeben in Haiti versprochen dutzende Staaten und Organisationen Unterstützung. Die Bevölkerung hoffte auf administrative Verbesserungen und neue wirtschaftliche Perspektiven. Raoul Peck begleitete den Wiederaufbau, der die Menschen letztlich tief enttäuschte.

LE PRÉSIDENT (February 2)

Kamerun/Deutschland | 2013 | R: Jean Pierre Bekolo | D: Gerard Essomba, Valery Ndongo, Valsero, Max Essouma | 62 Min. | HDCam. OmeU

LE PRÉSIDENT ist das neueste, kontrovers diskutierte Werk von Jean Pierre Bekolo, der der Kunstgattung Film große Bedeutung bei den politischen Veränderungen in Afrika beimisst: "Der Film muss sein ästhetisches und narratives Potenzial nutzen, um eine Rolle im demokratischen Prozess Afrikas zu spielen."

MOI ZAPHIRA (February 3)

Burkina Faso | 2012 | R: Apolline Traoré | D: Mariama Ouédraogo, Sita Traoré | 102 Min. | DVD. OmeU

Zaphira lebt mit ihrer Tochter in einem kleinen Dorf, das mittels Hilfsgütern versorgt wird. Sie ist unzufrieden mit ihrem Leben und wünscht sich für ihre Tochter eine bessere Zukunft. Als sie ein Modemagazin mit jungen hübschen Fotomodellen in die Hände bekommt, will sie ihrer Tochter mit allen Mitteln eine Karriere als Model ermöglichen – auch gegen deren eigenen Willen.

EMPIRE OF DUST (February 3)

Belgien | 2011. R: Bram Van Paesschen | Dokumentarfilm | 81 Min. | DigiBeta. | chin.-frz.-swahili OmeU

Lao Yang ist für die Logistik eines großen Straßensanierungsprojektes zuständig, doch die Belieferung durch die kongolesische Verwaltung ist ins Stocken geraten. Gemeinsam mit dem Dolmetscher Eddy versucht er, mit den kongolesischen Gesellschaften zu verhandeln.

KADDU BEYKAT / NACHRICHTEN AUS DEM DORF (February 4)

Senegal | 1975 | R: Safi Faye | D: M. Gueye, A. Faye | 95 Min | OmU (wolof)

Vorfilm: MONANGAMBEE

Algerien | 1969 | R: Sarah Maldoror | 17 Min. | 16mm. OmU

Safi Faye ist die erste Frau Senegals, die Filme drehte. In *KADDU BEYKAT* (1975) schildert sie die sozialen Verhältnisse in einem senegalesischen Dorf von innen heraus. In einer sensiblen, authentischen Weise zeigt sie die Folgen der Erdnußmonokultur, die es für die Bauern unmöglich macht, in ihren Dörfern zu überleben. "Mit der Geschichte eines Jungen, der in die Stadt zieht, weil er zu Hause im Dorf keine Beschäftigung findet(...), soll auf die Bedeutung der Landwirtschaft im Entwicklungsprozeß Afrikas aufmerksam gemacht werden." (*Safi Faye*)

Zu Gast: Safi Faye

*VIRGEM MARGARIDA* (February 4)

Mosambik | 2012 | R: Licinio Azevedo | D: Iva Mugalela, Sumeia Maculava, Ermelinda Cimela | 90 Min. | DCP. OmU

Mosambik 1975: In den Straßen von Maputo werden Prostituierte „eingesammelt“ und in ein Lager gebracht, unter ihnen fälschlicherweise die junge Margarida. In einem harten Trainingsprogramm sollen die Frauen im "revolutionären Geist" umerzogen werden. Nach einiger Zeit beginnen die Frauen, sich gegen die Unterdrückung unter dem Deckmantel sozialistischer Ideologie zu wehren.

*MOLOCH TROPICAL* (February 5)

Haiti/Frankreich | 2009 | R: Raoul Peck | D: Zinedine Soualem, Sonia Rolland, Mireille Metellus | 107 Min. | Digital. OmU

Ein Präsident bereitet sich auf einen Staatsakt vor, zu dem Würdenträger und zahlreiche Staatsgäste erwartet werden. Doch als der Festtag gekommen ist, ist über Nacht eine Rebellion ausgebrochen, die den gesamten Staat erfasst hat und die Gäste zur Absage zwingt.

*NOIRE ICI, BLANCHE LÀ-BAS (FOOTPRINTS OF MY OTHER)* (5 February)

Frankreich/Südafrika | 2011 | R: Claude Haffner | Dokumentarfilm | 52 Min. Blu-ray. OmeU

Claude Haffner, Tochter einer Kongolesin und eines Franzosen, erzählt ihre bewegende Geschichte und berichtet, wie es sich anfühlt, zwischen den Kulturen zu stehen. "Auf einmal war ich dort eine Fremde, fremd in meiner eigenen Familie, fremd in der Kultur, fremd in der Geschichte." (Claude Haffner in einem Interview)

zu Gast: Claude Haffner

*Kurzfilmprogramm* (February 6)

*UNE FEMME POUR SOULEYMANE*

Senegal/Frankreich | 2001 | R: Dyana Gaye | 24 min. | OmeU

Souleymane lebt seit drei Jahren in Paris. Um mit seiner Einsamkeit zurechtzukommen, flüchtet er sich in eine Traumwelt, die für ihn immer realere Züge annimmt.

DEWNETI

Senegal/Frankreich | 2006 | R: Dyana Gaye | 15 Min. | OmeU

Der siebenjährige Ousmane muss sich seinen Lebensunterhalt durch Betteln auf den Straßen Dakars verdienen. Er träumt von einem besseren Leben und hat eine Idee: Er möchte einen Brief an den Weihnachtsmann schreiben.

SAINT LOUIS BLUES / UN TRANSPORT EN COMMUN

Senegal/Frankreich | 2009 | R: Dyana Gaye | 48 Min. | OmeU

Am Busbahnhof in Dakar begegnen sich sechs Passagiere, unter ihnen Souki, die zur Beerdigung ihres Vaters fährt, Malick und französische Touristinnen. Ihre gemeinsame Taxifahrt ist als musikalische Komödie inszeniert.

[N.B. the entire festival runs through February 23, but at other venues]

## Filmoteca de Catalunya, Barcelona

### *temporary exhibition*

- *Jacinto Esteva, a l'ombra de l'últim arbre* (February 20-June 15, 2014)

Jacinto Esteva va ser un dels fundadors de l'Escola de Barcelona. Quan s'acusava els membres d'aquest grup de ser fills de papà i esnobs, ell n'era el paradigma. Alguns dels seus col·legues van fer carrera al cinema comercial (Aranda i Suárez), d'altres es van mantenir fermes en la radicalitat (Nunes) o han gaudit d'un merescut reconeixement tardà (Jordà i Portabella).

La iconoclasta obra cinematogràfica d'Esteva, en canvi, va ser una flamarada en un context molt més ampli que també incloïa la pintura, l'arquitectura, la poesia o, fins i tot, els safaris. Ara és el moment de reivindicar aquest creador polifacètic amb una retrospectiva completa dels seus films, evidentment, però també amb una exposició antològica, *A l'ombra de l'últim arbre*, que convida a seguir-ne els itineraris pel fil de la navalla.

Jacinto Esteva Grewe (1936-1985) pintava amb pinzells massa cars; s'ho podia permetre, i el seu esperit creatiu, cada cop més volcànic, el va impulsar a saltar del cubisme a l'arquitectura d'alguns edificis avantguardistes. En el cinema va trobar-hi un instrument de denúncia política, però com que el franquisme no deixava fer VICTOR HUGO, es va decantar per MALLARMÉ en el si de l'Escola de Barcelona. Des del realisme de NOTES SUR L'ÉMIGRATION i, fins i tot, de LEJOS DE LOS ÁRBOLES, va saltar a la poètica de DANTE NO ES ÚNICAMENTE SEVERO, DESPUÉS DEL DILUVIO O METAMORFOSIS. Però el cinema, com l'arquitectura, li quedava petit i encarcerat. A l'Àfrica, en canvi, va descobrir els paisatges infinits, el risc de la caça major o la llibertat en el seu estat més pur.

De la mà de la seva filla Dària, una exposició antològica segueix tot aquest itinerari torrencial fins arribar "a l'ombra del darrer arbre", allà on Esteva hauria volgut que el trobessin abans que l'Àfrica fos colonitzada. El cinema també hi serà present, evidentment, però tindrà el seu espai exclusiu en una retrospectiva completa que inclou peces procedents del nostre Centre de Conservació i l'exhibició de diverses filmacions inèdites. Esteva va morir massa d'hora, però la seva vida intensa i apassionada mereix un reconeixement.

### *retrospective*

- *1714: història i identitats* (August 10, 2013–September 11, 2014)

Què passava al món mentre les tropes de Felip V assetjaven Barcelona des de l'estiu de 1713 al de 1714? Quines són les variants que es deriven del concepte d'identitat en totes les seves accepcions? La

Filmoteca de Catalunya se suma a la commemoració del tricentenari amb un cicle basat en aquests dos eixos i que es perllongarà fins al setembre de 2014.

Arrenquem amb una irònica reconstrucció històrica de la França prerevolucionària (RIDICULE) i una no menys paradoxal crònica de Palestina (THE TIME THAT REMAINS). Un western de John Ford, una versió actualitzada de L'ÚLTIM DELS MOHICANS, una comèdia britànica, LES AVENTURES D'UNA DONA PIRATA, un documental sobre el cop d'estat a Xile o el retrat d'una reina basca a l'edat mitjana donen pistes sobre la varietat i l'eclecticisme d'aquest cicle que conjuga entreteniment i reflexió, memòria històrica i perspectives de futur.

Program of films screened in February 2014:

Sessió doble: A CICATRIZ BRANCA i APUNTAMENTOS PARA UN FILME (February 1, 5)

La cara i la creu de la mateixa pel·lícula: APUNTAMENTOS PARA UN FILME sorgeix d'A CICATRIZ BRANCA com un complement imprescindible a aquesta darrer film, un relat sobre la història més aviat oculta de les milers de dones que van emigrar des de Galícia fins a l'Amèrica Llatina a principis del segle XX.

A CICATRIZ BRANCA

Margarita Ledo Andión . 2012 . VOSE . 92'

APUNTAMENTOS PARA UN FILME

Margarita Ledo Andión . 2012 . VOSE . 48'

LA HORA DE LOS HORNOS: NOTAS Y TESTIMONIOS SOBRE EL NEOCOLONIALISMO, LA VIOLENCIA Y LA LIBERACIÓN (February 4, 9, 2014)

Fernando E. Solanas, Octavio Getino . 1968 . VE . 248'

Un dels documentals polítics més importants i innovadors de la història. El film està dividit en tres parts ('Neocolonialismo y violencia', 'Acto para la liberación' i 'Violencia y liberación') i mostra la dependència econòmica, social i cultural de l'Argentina, alhora que ofereix pautes sobre com superar-la.

"Bomba, pamflet, film-riu, discurs inflammat, reflexió didàctica d'un militant, 'brulot' revolucionari. El film de Solanas és una arma explosiva... una arma i un instrument. A LA HORA DE LOS HORNOS, tot s'adreça a un sol objectiu: forçar l'espectador a reflexionar i a aprofundir en el seu pensament. I encara més quan es tracta de treure'l de la seva posició d'espectador còmode per comprometre'l amb l'acció revolucionària" (*Gilles Jacob*)

THE JAZZ SINGER (February 7, 16)

¡THE JAZZ SINGER! va ser tot un èxit i va donar a conèixer el cinema sonor al gran públic, tot i que un any abans, la mateixa Warner ja havia utilitzat el sistema sincronitzat de reproducció sonora Vitaphone en el film DON JUAN, també signat per Alan Crosland.

Basada en una obra teatral de Broadway estrenada el 1925, narra la història d'un apassionat del jazz, membre d'una família jueva ultraortodoxa, que s'enfronta amb el seu pare ja que aquest no vol que s'aparti de la religió.

CAPITÀ ESCALABORNS (February 12, 15)

Carlos Benpar . 1990 . VC . 123'

L'any 1715, poc després de la caiguda de Cardona davant les tropes de Felip V i de la mort dels seus pares, el petit Joan abandona la ciutat per dirigir-se a la costa i complir l'últim desig de la seva mare: ha d'anar a Begur a trobar-hi un home anomenat CAPITÀ ESCALABORNS i entregar-li el mapa d'un tresor que han de buscar junts.

El viatge serà molt accidentat, sobretot quan coneix el contrabandista Borni. Un film d'aventures romàntiques i un homenatge als clàssics dels anys daurats del cinema que reconstrueix un període de la història de Catalunya poques vegades vist a la pantalla.

ÉS QUAN DORMO QUE HI VEIG CLAR (February 14, 19)

Jordi Cadena . 1988 . VC . 90'

Després de l'èxit de LA SENYORA, Jordi Cadena va recuperar aquest vell projecte sobre la figura del poeta català Josep Vicenç Foix i va crear una ficció que, en realitat, és un vehicle per endinsar-se en la personalitat i l'obra d'aquest poeta, mort el 1987. Un homenatge pòstum i un film molt personal, amb música de Carles Santos i la veu en off de Juanjo Puigcorbé.

• *Els millors films de l'any* (December 6, 2013-February 28, 2014)

Cada any, pels volts del gener, a la Filmoteca programem les millors pel·lícules de l'any anterior. La llista de films "escollits" s'elabora a partir dels vots dels crítics de cinc revistes especialitzades.

Per compromisos d'exhibició comercial, al principi d'any també recuperem els títols que van quedar pendents del 2012.

Program of films February 2014:

AMOUR (February 1-2)

Michael Haneke . 2012 . VOSE . 127'

Un matrimoni ancià de París—pambdós professors jubilats de música clàssica i amb una filla que viu a Londres—encaren l'ocàs de la seva vida en comú quan ella pateix un atac de feridura.

El film més humanista i insòlitàment tendre de Haneke capta el drama i la cruïlla de la vida en tota la seva magnitud i naturalisme. Una història senzilla, terroríficament propera i familiar, que va arrasar en tots els premis a què era candidata, entre els quals, el de millor film europeu, la Palma d'Or de Cannes i l'Oscar i el Globus d'Or al millor film de parla no anglesa.

V TUMANE (February 2, 7)

Sergei Loznitsa . 2012 . VOSE . 127'

Durant la Segona Guerra Mundial, un partisà de la resistència bielorussa és acusat de col·laboracionisme amb l'enemic. El motiu: un oficial nazi decideix alliberar-lo mentre afusella tots els seus companys.

El film, guardonat amb el premi FIPRESCI de la crítica al festival de Cannes, adapta la novel·la homònima de Vasili Bykov sobre la degradació moral que produeix la guerra entre els qui la pateixen.

THE MASTER (February 5, 9)

Paul Thomas Anderson . 2012 . VOSE . 143'

El darrer geni del cinema nord-americà, Paul Thomas Anderson, fa una radiografia brillant de l'Amèrica de la postguerra a partir del retrat de la creació d'una organització religiosa, inspirada directament en l'Església de la Cienciologia

“Una immersió sostinguda en una sèrie d'atmosferes lentes i hipnòtiques, una pel·lícula imponent que, sorprenentment—i en ocasions de manera exasperant—defuig d'acomodar-se a les expectatives” (*Justin Chang*)

ZERO DARK THIRTY (February 7, 14)

Kathryn Bigelow . 2012 . VOSE . 157'

Crònica de la llarga operació militar portada a terme per la CIA per localitzar i matar el cap de l'organització terrorista Al-Qaida, Bin Laden.

El film, rodat a la manera d'un reportatge periodístic, va reobrir el debat sobre la utilització de la tortura per obtenir informació. “Bigelow reconstrueix el malson sempre ajornat d'un poble. I ho fa entre el soroll, la fúria i el geni d'una seqüència enfebrada. Una experiència cinematogràfica demolidora i perfectament física” (*Luis Martínez*).

MUD (February 8-9)

Jeff Nichols . 2012 . VOSE . 130'

En una illa del Mississippí, dos nois descobreixen un fugitiu anomenat Mud. Ha matat un home per protegir l'amor de la seva vida, i ara s'amaga de la policia i de la família de la víctima.

El director de TAKE SHELTER construeix aquest conte modern que remet directament a l'univers de Mark Twain i a les seves aventures infantils. “L'escriptura, del mateix Nichols, és pura cadència de tendresa, desolació i ràbia, un catàleg de la imperfecció humana. I els protagonistes i secundaris, enlluernadors” (*Javier Ocaña*)

DJANGO UNCHAINED (February 13, 16)

Quentin Tarantino . 2012 . VOSE . 165'

Un caçarecompenses alemany que segueix la pista d'uns assassins li promet a l'esclau negre Django que el deixarà en llibertat si l'ajuda a atrapar-los. Django ho accepta amb la intenció d'anar a buscar després la seva esposa, una esclava que viu a la plantació d'un terratinent.

“És al mateix temps un spaghetti western de síntesi i una impugnació de l'imaginari d'un western americà entestat a amagar sota la catifa qualsevol referència a l'esclavitud". (Jordi Costa)

TABU (February 13, 19)

Miguel Gomes . 2012 . VOSE . 118'

TABU és la història d'una vella senyora temperamental, de la seva criada capverdiana i de la seva veïna lliurada a causes socials.

Després de la mort de la primera, les altres dues s'assabenten d'un episodi del seu passat: una història d'amor i crim ambientada en una Àfrica que podria haver sortit d'una novel·la d'aventures. Per evocar la sensació de record i de memòria, Gomes va rodar la història en blanc i negre i sense diàlegs, però amb els actors movent els llavis, fet que genera un efecte fantasmagòric. Premi Alfred Bauer a la innovació artística i Premi de la Crítica (FIPRESCI) al darrer festival de Berlín.

DA-REUN NA-RA-E-SEO (February 14, 18)

Hong Sang-soo . 2012 . VOSE . 89'

Hong Sang-soo és un expert a retratar les subtils de les relacions humanes—una mica a la manera d'Eric Rohmer—i té una forta tendència a explorar les variacions sobre un mateix esquema. També ho fa en aquest film sobre una noia francesa que comença a escriure un guió de cinema, protagonitzat per tres dones anomenades Anne, en una ciutat costanera de Corea.

“Mentre teixeix amb delicadesa fils narratius de dolor, gelosia, frustració i luxúria, Hong Sang-soo fa un diagnòstic encertat d'una modalitat d'ésser humà socialment matusser, sexualment frustrat i incapaç d'aprendre dels seus errors” (*Nando Salvà*)

ANNA KARENINA (February 15, 23)

Joe Wright . 2012 . VOSE . 129'

Anna Karenina és una dona de l'alta societat russa del segle XIX que s'enamora d'un jove oficial pel qui abandonarà el seu espòs i el seu fill. La de Joe Wright és la darrera adaptació de la novel·la de Lev Tolstoi.

“A ANNA KARENINA no només hi ha artificio. Hi ha també, i en dosis generoses, passió, melodrama d'alta temperatura i, sobretot, personatges creïbles, emocionants, carregats de raons i superlativament interpretats. Keira Knightley, una altra vegada gran dama del cinema d'època, s'endú la palma per la importància del personatge titular, però Wright els ha mimat a tots, tots tenen el seu gran moment

emotiu. No hi ha academicisme a ANNA KARENINA, ni afectació. Tot flueix amb força, temperament i solidesa cinematogràfica” (*Jordi Batlle Caminal*)

GLORIA (February 20-21)

Sebastián Lelio . 2012 . VE . 110'

La Gloria té 58 anys i està sola a la vida. Per compensar el buit, omple els seus dies d'activitats i, a les nits, busca l'amor en el món de les festes per a solters adults, on tan sols hi troba aventures sense gaire sentit. Aquesta fràgil felicitat en què viu canvia quan coneix en Rodolfo.

“Aquest retrat femení es dibuixa sense cap condescendència i eludeix qualsevol temptació al sentimentalisme i, malgrat tot, genera una adhesió immediata de l'espectador” (*Sergi Sánchez*)

BEFORE MIDNIGHT (February 22, 28)

Richard Linklater . 2013 . VOSE . 109'

El film tanca (de moment) el que per ara és la trilogia romàntica més celebrada de la història del cinema. BEFORE MIDNIGHT reprèn, aquesta vegada a Grècia, les vides de Celine i Jesse nou anys després de la seva segona trobada.

“Aquesta pel·lícula és diferent de les precedents. La primera parlava d'un amor a primera vista i, la segona, de reviuire aquell amor. Tots dos són conceptes molt romàntics. Ara hem volgut aprofundir en la misteriosa manera que l'amor té de redefinir-se” (*Richard Linklater*)

• *Comèdia popular, un gènere a definir* (December 12, 2013 - March 31, 2014)

Hi ha moltes menes de comèdia: la romàntica, l'esbojarrada, “a la italiana”, l’“espanyolada”, la minimalista, la d'humor negre, la de telèfons blancs, la rosa...

Bé, i també hi ha la comèdia popular. En què consisteix? Diguem que és una comèdia que té un protagonisme col·lectiu o coral, més enllà de la parelleta o el triangle; que té una certa capacitat per retratar l'època, i que sap dir coses importants amb lleugeresa i sense posar-hi l'èmfasi. A vegades l'acció transcorre en un sol dia i altres cops necessita trenta o quaranta anys per fer-nos veure com hem canviat.

Sovint les comèdies populars tenen una dimensió generacional, i algun cop la seva dimensió plural cal trobar-la en la feina o en el que retraten uns herois que es pensen absoluts. Sigui com sigui, la comèdia popular és comèdia, i el més important de tot és que ens fa riure o somriure. Volem, però, que darrere l'exercici dels músculs zigomàtics hi hagi també una major interconnexió de les neurones. Volem riure i reflexionar.

Program of films screened in February 2014:

KIND HEARTS AND CORONETS (February 1, 7)

Robert Hamer . 1949 . VOSC . 106'

Partint de la consideració de l'assassinat com un art, el film de Hamer narra la vida criminal de Louis d'Ascoyne Mazzini, un aristòcrata rebutjat per la seva família, en forma de memòries relatades des de la presó.

Una comèdia "made in Ealing" en què Alec Guinness es llueix amb vuit papers diferents que li serveixen per fer una sàtira devastadora de la hipocresia d'una societat extremadament jerarquitzada. Estrenada amb el títol d'OCHO SENTENCIAS DE MUERTE.

HISTORIAS DE LA RADIO (February 2, 6)

José Luis Sáenz de Heredia . 1955 . VE . 95'

Deliciosa comèdia, de gran èxit en el moment de l'estrena, que mostrava els temps heroics de la ràdio espanyola, quan representava el punt de cohesió més important –si no l'únic– de la societat.

Desenvolupa, bàsicament, tres històries que tenen en comú la participació ciutadana en concursos radiofònics populars. Nou anys més tard, Sáenz de Heredia va utilitzar una fórmula similar amb HISTORIAS DE LA TELEVISIÓN.

FORREST GUMP (February 6, 8)

Robert Zemeckis . 1994 . VOSE . 142'

Un home amb importants deficiències intel·lectuals i físiques acaba triomfant en tot allò que es proposa gràcies a la seva bona voluntat i perseverança.

Aquest gran èxit comercial dels anys noranta també és un recorregut per la història moderna dels EUA, i s'ha convertit en el film sobre l'autosuperació per antonomàsia. És una pel·lícula pensada per arribar a les grans masses i calculada hàbilment pel seu guionista Eric Roth i el seu director Robert Zemeckis, que en fan l'exemple ideal i políticament correcte del somni americà.

PASSPORT TO PIMLICO (February 11, 15)

Henry Cornelius . 1949 . VOSC . 84'

L'explosió en un barri de Londres d'una bomba caiguda en els temps de la Segona Guerra Mundial descobreix uns documents que certifiquen que la zona pertany a França.

La incredulitat inicial dóna pas a un incontenible orgull autonomista de divertides conseqüències. La situació s'estira fins al límit, però sense deixar de banda la racionalitat, fet que provoca situacions hilarants potenciades per la gran actuació de tots els seus intèrprets.

¿QUÉ HACE UNA CHICA COMO TÚ EN UN SITIO COMO ÉSTE? (February 12, 22)

Fernando Colomo . 1978 . VE . 95'

Una mestressa de casa s'enamora d'un cantant de rock. Aquesta és la premissa de la qual parteix el segon treball –després de TIGRES DE PAPEL—de Fernando Colomo.

Un clar exponent de la “comèdia madrilenya” en què Colomo juga amb diferents gèneres: del realisme al gènere policíac, passant pel fantàstic i la comèdia. “Volíem destacar d'aquella campanya de denúncia sistemàtica de l'ordre públic, amb enyorances evidents de temps passats i, alhora, denunciar la hipocresia del concepte tradicional de família” (*Fernando Colomo*)

FOUR WEDDINGS AND A FUNERAL (February 13, 23)

Mike Newell . 1994 . VOSE . 117'

“La pel·lícula és una vida de final feliç que acaba amb allò de “van menjar perdius” després d'advertir-nos que no tots van ser feliços” (*Edmon Roch*)

“CUATRO BODAS Y UN FUNERAL és un film optimista des del seu escepticisme, amb una bona construcció de gags i sense moure's de l'església, amb un bon càsting d'actors i situacions” (*Edmon Roch*)

IL VEDOVO (February 14, 16)

Dino Risi . 1959 . VOSE . 112'

Alberto Sordi, en el millor moment de la seva carrera, interpreta un home carregat d'iniciativa però amb mala sort en els negocis.

El seu únic èxit ha estat casar-se amb una dona rica i intel·ligent. Però ella, cansada de finançar els seus projectes, decideix tancar-li l'aixeta. És aleshores quan comença a pensar a heretar la fortuna de la seva esposa...

LE GOÛT DES AUTRES (February 27-28)

Agnès Jaoui . 2000 . VOSE . 112'

Una de les millors comèdies del cinema contemporani és l'opera prima de la fins aleshores actriu i guionista Agnès Jaoui. Un retrat coral magnífic protagonitzat per un grup de persones de diferents estrats socials i educació que intenten relacionar-se sense gaire èxit.

“Una reflexió enginyosa i sociològicament astuta sobre l'atracció dels pols oposats, amb un microcosmos social dens que la pel·lícula, molt ben interpretada, examina amb percepció i humor” (*Stephen Holden*)

• *Orson Welles inèdit* (February 12-13, 2014)

El 1938, tres anys abans de l'estrena de CITIZEN KANE, Orson Welles va rodar uns pròlegs per als tres actes de la comèdia teatral TOO MUCH JOHNSON. Aquest material va romandre inèdit fins a la seva recuperació per la Cineteca del Friuli i la seva restauració per la George Eastman House, estrenada a les darreres jornades de Cinema mut de Pordenone, a Itàlia.

Ara ens plau presentar aquestes imatges en una sessió única que comptarà amb una presentació d'Esteve Riambau i l'acompanyament musical de Joan Pineda.

La trajectòria de TOO MUCH JOHNSON posa en relleu la importància de les tasques d'investigació, conservació i restauració del patrimoni cinematogràfic que duen a terme les filmoteques.

Amb la col·laboració de la Cineteca de Friuli

Program of films screened:

Sessió doble (February 12)

TOO MUCH JOHNSON

Orson Welles | 1938 | Int.: Joseph Cotten, Virginia Nicholson, Edgar Barrier, Arlene Francis | EUA | muda, amb r tols in catal  | 67' | Projecti  en Betacam digital

Un dels grans endeveniments cinematogr fics del 2013  s la troballa d'aquest material que Orson Welles va rodar anys abans de l'estrena de CITIZEN KANE i que es creia perdut des que el 1970 es va incendiar la casa que Welles tenia a Madrid. S n imatges mudes, en un muntatge en brut, pensades per projectar-se tot acompanyant l'obra de teatre hom nima de William Gilette.

THE HEARTS OF AGE

Orson Welles, William Vance | 1934 | Int.: Orson Welles, Virginia Nicholson, William Vance | EUA | muda | 6' | Projecti  en Betacam digital

El primer film dirigit per Orson Welles, un curtmetratge amateur, est  influenciat per cinema d'avant-guardia i ja mostra la tend ncia del geni –que aleshores tenia 19 anys- a caracteritzar-se amb uns quants anys de m s a sobre. “Tan sols era una broma. Volia fer una par dia del primer film de Jean Cocteau, LA SANG D'UN POETA. Aix   s tot. La v rem filmar en dues hores, per divers , un diumenge per ta larda. No t  cap sentit.” (*Orson Welles*)

Presentaci  i comentaris a c rrec d'Esteve Riambau i acompanyament musical del mestre Joan Pineda, que interpretar  al piano la partitura original de Paul Bowles.

ORSON WELLES I JO (ME AND ORSON WELLES) (February 12)

*Richard Linklater* | 2008 | Int.: Zac Efron, Christian McKay, Ben Chaplin, Claire Danes, Zoe Kazan | Gran Bretanya-EUA | VOSC | 114' | Projecti  en Blue-ray

Broadway, novembre de 1937. El jove Richard Samuels es presenta a un c sting al Teatre Mercury per a la producci  de *Juli C sar*. Orson Welles  s el responsable del muntatge del drama shakesperian. L'adaptaci  de la novel·la de Robert Kaplow no s'havia estrenat al nostre pa s i ajuda a entendre al geni d'abans de CITIZEN KANE.

• *Retrospectiva Jacinto Esteva (20-27 February)*

Sessió especial, inclou la projecció de:

NOTES SOBRE L'EMIGRACIÓ-ESPANYA 1960 (NOTES SUR L'ÉMIGRATION—ESPAGNE 1960) (February 20)

Jacinto Esteva, Paolo Brunatto | 1962 | Catalunya | VOSC | 19' | projecció en HDcam

El primer film de Jacinto Esteva, en col·laboració amb Paolo Brunatto, sobre l'emigració espanyola a Suïssa. Segrestat i manipulat pel franquisme, aquest documental ha estat recuperat recentment per la Filmoteca de Catalunya.

La sessió inclou la projecció d'una seqüència inèdita de l'enterrament de la *bailloara* Carmen Amaya, que va ser descartada del muntatge fin al de LEJOS DE LOS ÁRBOLES (Jacinto Esteva, 1965-1970). També es projectarà una escena de la inacabada MOZAMBIQUE (1970), rodada en el primer dels viatges de Jacinto Estava a l'Àfrica. Ambdós materials formen part de la nostra col·lecció filmica.

[**event**] Taula rodona amb Joan Amorós, Daria Esteva i Serena Vergano. Sessió gratuïta.

LEJOS DE LOS ÁRBOLES (February 21)

Jacinto Esteva | 1965-1970 | Catalunya | VE | 101' | projecció en HDcam

“Potser el film de l'època de l'Escola de Barcelona que més es mereix passar a la història és aquest documental, gestat durant anys i que va partir molts problemes de censura. S'hi citaven des de la filmació sense edulcorar de customs rurals aberrants, fins a una mirada no gens complaent sobre la fauna humana d'un antre anomenat Copacabana.” (*Jaume Figueras*)

Sessió triple (February 22):

CIRCLES

Ricard Bofill | 1966 | Int.: Serena Vergano, Salvador Clotas | Catalunya | VE | 23'

Aquest curt de l'arquitecte Ricard Bofill; està considerat la peça més experimental dels primers anys de l'Escola de Barcelona. Inicialment havia de formar part d'un film d'episodis en què també participarien Jacinto Esteva, Poaquim Pordà i Pere Portabella.

NO COMPTEU AMB ELS DITS

Pere Portabella | 1967 | Int.: Mario Cabré | Catalunya | VC | 26'

Una lectura diferent del cinema publicitari. La visió de Portabella i del poeta Joan Brossa reflecteix els suggeriments que pot generar en l'espectador et fet de relacionar imatges i coses que, aparentment, estan aïllades i no tenen res en comú.

DANTE NO ES ÚNICAMENTE SEVERO

Jacinto Esteva, Joaquim Jordà | 1967 | Int.: Serena Vergano, Romy, Enrique Irazoqui, Joaquim Jordà | Espanya | VE | 75'

Un dels llargmetratges més representatius de l'Escola de Barcelona, una reflexió impecable sobre la societat del moment i la buidor de les paraules. El projecte inicial incloïa els episodis filmats del Ricardo Bofill i Pere Portabella.

CADA VEZ QUE... (February 23)

Carles Duran | 1967 | Int.: Serena Vergano, Daniel Martín, Irma Walling, Luis Ciges, Joaquim Jordà, Alicia Tomás | Catalunya | VE | 88'

Dos joves es dequiquen a la publicitat. Arriba a Barcelona la Serena, una alta executiva d'una casa de modes de Roma. Produït per Jacinto Esteva el realitzat pel seu amic Carles Duran, CADA VEZ QUE... es un film emblemàtic de l'Escola de Barcelona (el títol està extret de la frase de Simone de Beauvoir "cada cop que estic enamorada crec que és per sempre") amb influències evidents de la Nouvelle Vague i de la moda pop de la dècada dels seixanta.

DESPUÉS DEL DILUVIO (February 25)

Jacinto Esteva | 1970 | Int.: Mijanou Bardot, Francisco Rabal, Luis Ciges, Francisco Viader, Romy | Catalunya | VE | 101' | Projectió el Blue-ray

La visió de un paisatge cremat de la Costa Brava, la relació apassionada i violenta entre una dona i dos homos voluntàriament apartats de la civilització, i l'afecció per les armes són el punt de partida que va inspirar el director per rodar aquesta obra apocalíptica amb un títol de ressonàncies bíbliques. El film, potenciat per la música de Joan Manuel Serrat i la fotografia de Joan Amorós, porta impresos els singulars trets poètics d'Esteva.

• *Goran Paskaljević, un gran director modest* (February 21 - March 30, 2014)

Els films de Goran Paskaljević (Belgrad, 1947) han estat presentats a festivals com els de Cannes, Venècia, Berlín, Sant Sebastià o Toronto, i han estat mostrats a les filmoteques més exigents.

Tant li fa; Paskaljević continua sent un autor mal conegut, en part perquè ell mateix procura relativitzar la importància i el valor de la seva feina. No podia ser d'altra manera quan la seva filmografia—trenta documentals i setze llargmetratges de ficció—ens proposa una galeria de perdedors i marginats.

La trajectòria de Paskaljević comença a Praga, s'ha desenvolupat sobretot a la desapareguda Iugoslàvia i ara segueix a Sèrbia, però també ha conegut un parèntesi americà breu, un incís prudent per allunyar-se de la follia guerrera que va incendiar els Balcans no fa gaires anys. El seu cinema reconcilia Vittorio de Sica i Andrei Tarkovski, que precisament mostrava als seus alumnes una seqüència d'un film de Paskaljević per explicar que era impossible començar millor una pel·lícula. Ara Paskaljević viatja a

Barcelona per presentar-nos el seu darrer treball, tot just estrenat a Berlín, i nosaltres aprofitem l'oportunitat per saber més coses del seu cinema.

Amb la col·laboració de: Wanda visión

Program of films screened in February 2014:

KAD SVANE DAN (AL NACER EL DÍA) (February 21)

Goran Paskaljević | 2012 | VOSE | 78'

Després del seu pas per la Berlinale 2014, Goran Paskaljević visita la Filmoteca per presentar-nos el seu darrer film: KAD SVANE DAN, l'emotiva història d'un personatge que troba un motiu per seguir viu, per seguir lluitant.

Presentació a càrrec de Goran Paskaljević

BURE BARUTA (February 22, 28)

Goran Paskaljević . 1998 . VOSE . 100'

Belgrad, la nit en què es van signar els acords de Dayton. Una nit durant la qual els camins de la "gent normal" s'encreuen en un ambient tragicòmic que arriba a l'absurd.

"Com a iugoslau descendent de serbis, he sentit la necessitat d'escenificar l'estat d'ànim de la meva pròpia nació, que viu diàriament sota el fuet d'un llarg embargament que afecta principalment els pobres" (Goran Paskaljević). Premi de la crítica al festival de Venècia i millor film europeu del 1998.

TUDJA AMERIKA (February 23, 25)

Goran Paskaljević . 1995 . VOSE . 92'

Estats Units, anys noranta. Crònica sobre la immigració a Nova York.

El montenegrí Bayo, que viu a Brooklyn, ha aconseguit una feina al restaurant d'un immigrant espanyol que té problemes amb la seva mare i amb les dones en general. Mentrestant, la família de Bayo decideix embarcar-se en un vaixell de càrrega amb destí a Nova York. Una sàtira social que va obtenir l'Espiga d'Or al festival de Valladolid.

### **series**

- *Clàssics d'ahir i de demà* (February 19, 2012 – July 1, 2014)

Sovint els grans clàssics, abans de ser-ho, van suposar una ruptura. I moltes vegades encara conserven part d'aquest valors «rupturistes». El cinema ha volgut tenir «acadèmia» abans de tenir normes, de la mateixa manera que és un llenguatge sense llengua.

Per això, perquè els valors són fluctuants però existeixen, hem creat la secció Clàssics d'ahir i de demà, per als films que són referència i els que creiem que ho esdevindran.

Program of films screened in February 2014:

TWELVE O'CLOCK HIGH (February 1-2)

Henry King . 1949 . VOSE . 132'

Un clàssic del cinema bèl·lic que ens presenta un Gregory Peck més líder que mai, encarregat d'aixecar la moral a l'esquadró d'aviació que comanda durant els bombardejos estratègics sobre l'Alemanya nazi.

Els autèntics protagonistes de la contesa consideren el film—un dels primers a plasmar els efectes psicològics de la guerra sobre els soldats—com la producció més precisa i real de Hollywood sobre la Segona Guerra Mundial.

THE GUNFIGHTER (February 5, 15)

Henry King . 1950 . VOSE . 88'

“Un western seminal”. Aquesta afirmació de Phil Hardy en la seva enciclopèdia del gènere fa palesa la importància històrica de THE GUNFIGHTER, un film que retrata l'envelliment d'un heroi que vol retrobar la vida normal i ha de fer front a les provocacions d'una joventut delerosa de glòria. Un altre dels papers essencials de Gregory Peck.

THE BLACK SWAN (February 15, 18)

Henry King . 1942 . VOSE . 85'

Tyrone Power és un pirata valent. Un dia, un dels seus homes de confiança és elegit governador. Aleshores Power coneix la filla de l'antic governador, se n'enamora i decideix canviar de vida. Un clàssic de la Fox, rodat en aquell Technicolor que va permetre a Leon Shamroy guanyar l'Oscar en la categoria de fotografia en color. La novella original és de Rafael Sabatini.

TENDER IS THE NIGHT (February 19, 22)

Henry King . 1961 . VOSE . 142'

Finals dels anys vint del segle passat. El doctor Richard, un prestigiós psiquiatra que treballa en una coneguda clínica mental suïssa, comença a tractar l'atractiva Nicole Warren, una noia americana de classe alta que pateix greus trastorns emocionals. Adaptació de la novella de Francis Scott Fitzgerald.

• *Avui documental* (February 23, 2012 - July 1, 2014)

El documental és fill de la naturalesa mateixa de la imatge cinematogràfica. Quasi podríem dir-ne que n'és fill natural. Per això, cada setmana *Avui documental* ens recordarà aquesta relació privilegiada entre el cinema i la realitat.

Program of films screened in February 2014:

DE OCCULTA PHILOSOPHIA, amb presentació a càrrec de Daniel V. Villamediana (February 25)

Daniel V. Villamediana 2012 | Catalunya | VE | 72' | projecció en Betacam digital

La trobada entre un director i un dels millor grups espanyols de música barroca, La Reverencia, dirigit pel clavecinista Andrés Alberto Gómes, Una pel·lícula que enregistra la lluita del cinema per capturar aquelles notes que moren davant nostre utilitzant el so en directe i una única càmera. DE OCCULTA PHILOSOPHIA també és un treball sobre el procés de creació de la música, des de la construcció de l'instrument i els assajos, fins a la posada en escena de les peces que el grup assaja a Liétor, un poble de Conca les esglésies del qual tenen una acústica única a Espanya gràcies a la seva peculiar orografia.

*Agraïment: Daniel V. Villamediana*

AL FINAL DE LA VIDA, amb presentació a càrrec de Carlos Benpar (February 26)

Carlos Benpar | 1993-2008 | Catalunya | VE | 103' | projecció en Betacam digital

El 26 de febrer de 1964, Victoria i el seu fill Carlos Benpar van veure junts EL PROCESO, d'Orson Welles. El noi es va sentir tan fascinat pel film –que també projectem aquest mes- que va decidir dedicar-se al cinema. Des d'aleshores, cada 26 de febrer –fins que ella va morir el 1993-, mare i fill tenien una cita fixa amb el genial malson rodat per Welles. Gairebé quinze anys després, Benpar va muntar les imatges que va rodar el 1993 amb Victorina quan ja sabia que li quedaven només sis mesos de vida. AL FINAL DE LA VIDA és un emotiu homenatge del cineasta, a la seva mare. Un tribut que, tret de casos excepcionals, només es projecta el dia 26 de febrer de cada any. *Agraïment: Carlos Benpar*

• *Disseny, càmera, acció!* (October 3, 2013 - June 27, 2014)

Encetem una col·laboració amb el DHUB-Museu del Disseny de Barcelona que inclourà, tots els primers dijous de mes, una projecció lligada a una expressió o disciplina artística o industrial precedida d'una introducció a càrrec d'un expert.

Amb la col·laboració de: Museu del Disseny de Barcelona

Program of films screened in February 2014:

TURUMBA (February 6)

Kidlat Tahimik . 1981 . VOSC . 95'

Dissenyador, docent, comissari d'exposicions... Uli Marchsteiner és un dels noms més rellevants del disseny industrial. Avui ens presenta TURUMBA, un film que contraposa la producció artesanal i la producció industrial massiva, i que ens pot permetre reflexionar sobre l'explotació laboral de milers de treballadors en països pobres.

La història de TURUMBA té lloc en un petit poblet de les Filipines, on el festival que dóna nom al títol és una ocasió perquè totes les famílies facin figuretes de paper maixé.

El film, narrat a través dels ulls del fill d'un artesà, ens mostra les tradicions i els costums que envolten el festival i després segueix el procés pel qual una família compleix amb l'encàrrec de produir

25.000 gossos salsitxes de joguina destinats als Jocs Olímpics de Munich de 1972. Una pel·lícula sobre el neocolonialisme modern que gira entorn del materialisme i la fascinació que la modernització exerceix sobre l'home.

Presentació a càrrec d'Uli Marchsteiner

- *Educar a aprendre* (October 3, 2013 - June 30, 2014)

Cada primer dijous de mes projectarem una pel·lícula sobre la història de l'educació, sobre diverses qüestions pedagògiques o sobre la situació educativa a diversos indrets del món. Les sessions inclouran una presentació a càrrec d'especialistes.

L'objectiu del cicle, coorganitzat amb l'Associació de Mestres Rosa Sensat, és mostrar com el cinema ha representat l'educació i afavorir el debat sobre aquestes temàtiques.

Amb la col·laboració de: Rosa Sensat

Program of films screened in February 2014:

IF... (February 6, 14)

Lindsay Anderson . 1968 . VOSE . 111'

Jaume, pedagog, escriptor i mestre, ens presenta IF..., un film polèmic, sens dubte inspirat en la rebellia dels moviments contraculturals dels anys seixanta i amb un punt de partida provocador: "què passaria si matéssim els nostres mestres?"

Premiat a Cannes el 1969 amb la Palma d'Or, aquest film pren el títol d'un poema de Rudyard Kipling i és un ferotge al·legat contra el sistema educatiu britànic. És una obra realitzada oportunament per mostrar el malestar vigent d'aquells anys i que va coincidir amb els moviments estudiantils del maig del 68. "Una pel·lícula anarquista en l'esperit que tracta, de fet, sobre l'instint de llibertat i sobre l'agressivitat i la violència enteses com a resultat d'un sistema jeràrquic i repressiu." (J. E. Lahosa)

Presentació a càrrec de Jaume Cella el dijous 6

- *Per amor a l'art* (October 12, 2013 - May 27, 2014)

L'èxit de la primera edició de *Per amor a l'art: cinema i pintura*, el cicle que coorganitzem amb el Museu Nacional d'Art de Catalunya, ha provocat que aquest curs reprenem la iniciativa amb el mateix format: una projecció d'un film que relacioni el món del cinema i de l'art precedida d'una introducció a càrrec d'un expert. Cada dimarts, a les 17h.

En total, es projectaran 30 pel·lícules que posen el focus en el món de l'art, des de prismes molt diferents.

Amb un ampli ventall temàtic i cronològic —de 1924 a 2012—, al programa trobareu films d'alguns dels grans directors de la història del cinema, pel·lícules per reflexionar sobre el sentit de l'obra d'art o sobre el procés creatiu, i d'altres que us submergiran en les vides d'artistes universals.

Tots els dimarts del curs acadèmic, les projeccions aniran precedides d'una presentació a càrrec d'un especialista. Posteriorment, els films es tornaran a projectar per a tot el públic que no pugui assistir-hi els dimarts, però ja sense presentació. La primera sessió, en què projectem *L'artiste et son modèle* (El artista y la modelo), de Fernando Trueba, serà al MNAC. Després, *Per amor a l'art* continua a la Filmoteca.

Amb la col·laboració de: Museo nacional d'art de Catalunya

Program of films screened in February 2014:

THE PICTURE OF DORIAN GRAY (February 1)

En el cinema els retrats sovint són els d'un difunt. El cinema simbolitza la narració, la llibertat, el canvi. En aquest film, tot apareix invertit. La professora Rosa Gutiérrez ens presenta aquesta adaptació canònica del text de Wilde.

Gray, com Faust, es manté sempre jove. En canvi, el seu retrat recull l'envelliment i la depravació del protagonista. El director Lewin Allen [sic] barreja magistralment el cinema romàntic amb el fantàstic, alhora que empra el suggeriment per angoixar l'espectador i crear una atmosfera inquietant. La pel·lícula se sol considerar la millor versió cinematogràfica de la corrossiva novella d'Oscar Wilde.

DIE STILLE VOR BACH (EL SILENCI ABANS DE BACH), amb presentació a càrrec de Pere Portabella el dimarts 4 (February 4, 8)

EL SILENCI ABANS DE BACH . 2007 . VOSE . 105'

Bach i la seva època, però també la seva capacitat per a seguir sent modern avui. Un film de Pere Portabella -que ens el presenta- i amb una important aportació de Carles Santos.

EL SILENCI ABANS DE BACH és una aproximació a la música i a les disciplines i els oficis que l'envolten a través de l'obra de Johann Sebastian Bach. Una mirada sobre les profundes relacions dramàtiques que existeixen entre la imatge i la música, de manera que no es concep aquesta última com una simple subratllada subsidiària de la imatge, sinó com un subjecte paritari del relat. El film, per tant, parteix d'una estructura musical prèvia.

La banda sonora es nodreix d'obres de Bach, de dues sonates de Mendelssohn i d'un estudi de Ligety, que creen una volta arquitectònica sota la qual transcorre la història de la pel·lícula: un passeig pels segles XVIII, XIX i XX de la mà de Bach.

Presentació a càrrec de Pere Portabella el dimarts 4

BARRY LYNDON, amb presentació a càrrec de Joana Raja el dimarts 11 (February 11, 18)

Stanley Kubrick . 1975 . VOSE . 184'

Un bon exemple de film pictòric. El cineasta utilitza com a referents els paisatgistes britànics Gainsborough i Constable per mostrar el camp que travessa i on lluita el seu heroi i busca en Hogarth i Reynolds els models per a certs personatges. Joana Raja, de l'equip de Programació de la Filmoteca de Catalunya, ens presenta el film.

Partint de la novella escrita per William Thackeray, Kubrick va elaborar un film de caràcter històric que combinava magistralment aventures, romanticisme i drama, i en què perfilava una aguda reflexió sobre l'arribisme social, un tema perfectament vigent avui dia. I ho va fer posant bellesa a dojo en cadascun dels fotogrames. La seva reconstrucció minuciosa del segle XVIII és un regal per a tots els sentits: els paisatges s'inspiren en les pintures dels britànics Gainsborough i Constable i, els personatges, en les de Hogarth i Reynolds.

Presentació a càrrec de Joana Raja el dimarts 11

- THE AGONY AND THE ECSTASY, amb presentació el dimarts 25 (February 25)

Carol Reed | 1964 | Int.: Charlton Heston, Rex Harrison, Diane Cilento | Gran Bretanya | VOSE | 138' | projecció en DVD

Superproducció que reconstrueix la vida de Miquel Àngel, centrant-se sobretot en les seves relacions amb el papa Juli II. El personatge està pensat a la mida de Charlton Heston, en el seu millor moment de cara a la taquilla. El film, que adapta la novel·la d'Irving Stone, es beneficia de l'esplèndida fotografia de Leon Shamroy i de l'ús del format Todd-AO per visualitzar la Capella Sixtina en tota la seva grandesa.

Presentador a confirmar

- L'ESCAC a la Filmo (October 31, 2013 - June 26, 2014)

De nou, amb l'inici del curs acadèmic 2013-2014, L'ESCAC i la Filmoteca programaran una sessió mensual a la sala Chomón. Aquesta sessió inclourà la projecció d'un film i un diàleg posterior entre algun dels seus responsables tècnics i/o artístics i el públic assistent.

Amb la col·laboració de: Escola Superior de Cinema i Audiovisuals de Catalunya

Program of films screened in February 2014:

LOS ILUSOS (February 20)

Jonás Trueba | 2013 | VE | 93'

L'últim Trueba a fer-se un lloc a les pantalles cinematogràfiques espanyoles és Jonás, fill de Fernando i nebot de David. Després d'estrenar-se en el llargmetratge amb Todas las canciones hablan de mí, ara visita la Filmoteca per presentar-nos el seu segon film, LOS ILUSOS.

Abans de llançar-se a la direcció, però, també havia exercit de guionista, de bloguer, d'escriptor... En tot cas, més que "dependre" de la seva cinèfila estirp, Jonás Trueba demostra que el cinema pot estar impregnat als gens.

"Una pel·lícula sobre el desig de fer cinema, o sobre el que fan alguns cineastes quan no fan cinema; sobre la pèrdua de temps i el temps perdut; sobre converses, borratxeres, àpats i rutines; sobre els passeigs a la sortida del cinema; sobre estar enamorat; sobre estar sol i estar amb amics, construint futurs records per a una pel·lícula futura" (*FilmAffinity*)

presentació a càrrec de Jonás Trueba

• *Aula de cinema* (February 5-27)

*Aula de cinema* és una invitació als estudiants de diverses universitats catalanes- UB, UAB, UPF, URL-, als estudiants de l'escola de cinema Bande à Part, de l'Elisava, i al públic no universitari per redescobrir la història del sèpte en 30 sessions.

program of films screened in February:

THE PIRATE (EL PIRATA) (February 5, 8)

Vincente Minnelli | 1948 | Int.: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Reginald Owen | EUA | VOSE | 102'

En una illa del Carib, una noia romàntica viu a cavall entre el proper casament amb un home poderós a qui no estima i l'amor platònic que sent per la figura d'un pirata llegendari. Un còmic ambulat s'aprofita d'aquesta situació. Amb un to decididament artificial, un ritme trepidant, la fotogradia acolorida de Harry Stradling i la música de Cole Porter, el film és una de les obres mestres del musical.

Presentació a càrrec de Josep Lluís i Falcó (UB) el dimecres 5

LETTER FROM AN UNKNOWN WOMAN (12, 16 February)

Max Ophuls | 1948 | Int.: Joan Fontaine, Louis Jourdan, Mady Christians, Marcel Journet | EUA | VOSE | 85' | projecció en DCP

A les portes de la mort, una dona escriu una carta al home que ha estimat tota la vida i pel qual ho ha sacrificat tot. En el seu segon film als Estats Units, Ophuls intenta a recuperar l'atmosfera enyorada de la Viena de l'inici de segle i aconsegueix un melodrama sublim. "Ophuls va convertir el memorable relat curt de Stefan Zweig en unes imatges desesperadament romàntiques que respectaven i potenciaven la bellesa del text" (*Jaume Figueras*)

Presentació a càrrec de Lluís Aller (Bande à Part Escola de Cinema) el dimecres 12

THE NIGHT OF THE HUNTER (LA NOCHE DEL CAZADOR) (19, 28 February)

Charles Laughton | 1955 | Int.: Robert Mitchum, Shelley Winters, Lillian Gish, Evelyn Varden | EUA | VOSE | 93'

Un evacació dels contes de fades *comme il faut*: hi ha nens en perill, un ogre i una fada que els protegeix. És un films d'arrels d'expressionistes, amb un conjunt d'imatges d'una força que el cinema americà ha ofert en comptades ocasions. Les interpretacions són antològiques, començant per la de l'ogre que interpreta Mitchum (qui no en recorda les mans, amb les paraules "amor" i "odi" escrites als dits?). La incomprensió per part de la crítica va fer que Charles Laughton no és tornes a posar mai més darrere la càmera. Avui dia està considerada una obra mestra absoluta.

Presentació a càrrec d'Alan Salvadó (UPF) el dimcres 19

THE FAR COUNTRY (TIERRAS LEJANAS) (26-27 February)

Anthony Mann | 1955 | Int.: James Stewart, Ruth Roman, Walter Brennan, Corinne Calvet | EUA | VOSE | 95'

Dos *cowboys* arriben amb el seu bestiar a una localitat dominada per un cacic brutal. Escrit per Borden Chase, THE FAR COUNTRY té tots els ingredients del *western* dels cinquanta: profunditat psicològica, conflictes resolts mitjançant les armes però sense obviar l'ètica, i un contrast entre la dimensió individual del protagonista i l'entorn social. A més, el fet de traslladar les càmeres a Alaska augmenta l'espectacularitat del Technicolor, però també potencia una trama que ens descobreix el procés d'un home per integrar en el seu individualisme el descobriment dels altres.

Presentació a càrrec de Lluís Allier (Bande à Part Escola de Cinema) el dimecres 26

• *Fantasmagories del desig* (January 23 - June 30, 2014)

La popularització de la psicoanàlisi i dels conceptes que porta aparellats va enriquir, al seu dia, l'imaginari cinematogràfic, com ho evidencien films com SPELLBOUND (Alfred Hitchcock, 1945) o SECRET BEYOND THE DOOR (Fritz Lang, 1947). Però són els mateixos films i nosaltres mateixos els qui podem trobar-nos estirats al divan. Les pel·lícules tenen el seu subconscient, i nosaltres hi projectem desigs—fantasmes— que no sempre sabem o volem explicar. És un affaire de desig.

Amb la col·laboració de: Espai Freud

Program of films screened in February 2014:

FELICIA'S JOURNEY, amb presentació a càrrec de Mercè Coll el dijous 27 (February 27-28)

Atom Egoyan | 1998 | VOSE | 116'

A FELICIA'S JOURNEY, una noia coneix un cuiner estrany, obsessionat per les receptes que la seva mare va deixar filmades en vídeo. "Egoyan esgarrija progressivament l'espectador submergint-lo en aquesta història desassossegant, que sembla una malèvola i irònica recreació del personatge hitchcockià de Norman Bates" (Lluís Bonet Mojica)

Mercè Coll és professora d'Història del cinema italià a la UB, catedràtica de Filosofia de Secundària i investigadora del Centre Dona i Literatura. Ha impartit diversos seminaris sobre "Cinema i psicoanàlisi" i avui ens presenta FELICIA'S JOURNEY.

*Agraïment: Filmoteca Española*

- *L'Espai com a protagonista* (February 20 – June 20, 2014)

Iniciem una nova col·laboració amb l'Arquinfad, l'associació interdisciplinària de disseny del Foment de les Arts Decoratives. En aquesta ocasió, intentarem esbrinar, a través d'una presentació mensual a càrrec d'experts i el visionament de diverses pel·lícules, com l'espai –i també el buit–, l'arquitectura i el paisatgisme poden ser el veritable eix vertebrador d'un film.

THE MAN WHO SHOT LIBERTY VALANCE, amb presentació a càrrec d'Antoni de Moragas el dijous 20 in series (February 20-21)

John Ford | 1962 | Int: James Stewart, John Wayne, Vera Miles, Lee Marvin, Edmond O'Brien, Andy Devine, Woody Strode. John Qualen | EUA | VOSE | 123'

Un senador americà arriba al poblet on va viure de jove per assistir a l'enterrament d'un home aparentment gens important. Ford reflexiona a l'entorn de la inevitable civilització d'un món, el de l'antic Oest que ell- com diu un dels seus personatges- prefereix recordar en el seu vessant més llegendari. Poètic i nostàlgic, amb clara vocació de testament cinematogràfic, el film serveix també perquè Ford afronti la fi d'una manera de fer i entendre el cinema.

Antoni de Moragas i Spà és professor de projectes a l'Escola d'Arquitectura de Barcelona des del 1972, i ha obtingut diversos premis d'arquitectura i interiorisme, entre els quals el FAD i el premi Ciutat de Barcelona d'Arquitectura. Ha estat preseident d'Arquinfad i és professor convidat a les Escoles d'Arquitectura de Budapest, Buenos Aires i Roma.

### **event**

- *session especial Dansa al cinema*, amb presentació a càrrec de Pep Ramis, María Muñoz i els ballarins i ballarines de la companyia Mal Pelo

COS A L'AIRE, PEUS A TERRE (February 4, 2014)

Núria Font | 2013 | Catalunya | VO | 53' | projecció en Blue-ray

Amb motiu de la presentació al Mercat de les Flors de l'última creació de la companyia Mal Pelo, *L'esperança de vida d'una llebre*, projectem un documental bastit per Núria Font sobre la base de la seva llarga col·laboració amb els coreògrafs i ballarins.

Mal Pelo, companyia resident del centre de dansa i moviment de Montjuïc i impulsora del centre de creació *L'animal a l'esquena*, a Celrà, va néixer el 1989 de la mà de María Muñoz i Pep Ramis, i des dels seus començaments ha basat el seu treball en una recerca constant de llenguatges.

Amb la col·laboració de: Mercat de les Flors Dansa i Moviment; Associació Nu2's

- *session especial Homenatge a Joan Colom*, amb presentació a càrrec de David Balsells (February 11, 2014)

SENSE TÍTOL

Joan Colom . 1960 . S/D . 30'

EL ALEGRE PARALELO

Enric Ripoll i Freixes, Josep Maria Ramon . 1963 . VE . 35'

“Jo faig el carrer. Amb les meves fotografies, jo busco ser una espècie de notari d'una època”. Aquesta frase de Joan Colom (Barcelona, 1921) simbolitza perfectament el cor i l'esperit de la seva obra, que ara es pot veure en una gran exposició retrospectiva al MNAC.

Colom és un dels fotògrafs catalans més importants de la segona meitat del segle XX, un dels grans renovadors de la fotografia de postguerra i, sense pretendre-ho, va ser el pioner del fotoperiodisme al nostre país. Ara teniu l'oportunitat de revisar-ne la única incursió al món del cinema, justament situada al Raval.

Presentació a càrrec de David Balsells, comissari de l'exposició 'Jo faig el carrer. Joan Colom, fotografies 1957-2010' al MNAC

- *session especial Cineastas en Acción* (February 21, 2014)

Cineastas en Acción és una ONG que fomenta l'intercanvi cultural entre l'Àfrica i Europa a través del cinema, promovent campanyes de sensibilització a Espanya i projectes d'educació i de formació al continent africà.

En aquesta sessió projectem EL CUADERNO DE FOTOGRAFÍA DE JULES MATAR (Alberto Casares, 2012. Espanya. VOSE. 30'. Projectió en DVD) i la correspondència fílmica entre una escola de Manzanares El Real (Madrid) i una de Malabo (Guinea Equatorial): VIDEOCARTAS LOS ABETOS (Federica Romeo, 2013, Espanya. VE. 14'. Projectió en DVD) i VIDEOCARTAS MALABO (Federica Romeo, 2013. Espanya. VE. 15'. Projectió en DVD).

Sessió gratuïta amb presentació a càrrec d'un representant de Cineastas en Acción.

Amb la col·laboració de: Cineastas en Acción

- *session especial* Carlos Benpar i THE TRIAL: 50 anys de cinema (February 26, 2014)

#### THE TRIAL (EL PROCESO)

Orson Welles | 1962 | Int: Anthony Perkins, Jeanne Moreau, Romy Schneider, Elsa Martinelli, Orson Welles | RFA-Itàlia-França | VOSE | 118' | projecció en DCP

Una pel·lícula escrita, dirigida i muntada per Welles, una adaptació del famós text de Kafka en què la mà del genial cineasta s'exhibeix amb tota la seva fastuositat: plans-seqüència antològics, angles expressionistes i primers plans d'una expressivitat enorme. Encara que no tots els "wellesians" la van rebre amb entusiasme, la comunió entre els mons d'Orson i de Franz és, sens dubte, fascinant.

Presentació a càrrec de Carlos Benpar

### ***festival***

- *Future shorts*

Program of films (February 7-8, 2014):

Cada trimestre, la mostra internacional de curtmetratges *Future Shorts* arriba puntual a les nostres sales. Les sessions trimestrals inclouen films premiats a diversos festivals de curtmetratges d'arreu del món.

#### Winter Session

Acollim una nova sessió del festival de curtmetratges Future Shorts, que se celebra de manera simultània a més de tres-centes ciutats de noranta països.

#### THAT I'M FALLING?

Eduardo Williams | 2013 | Int.: Nahuel Perez Biscayart, Rachid Youcef, Nicole Payen | França | VOSE | 15' | projecció en DVD

Un jove que busca una petita llavor vermella emergeix del subsòl, on passa el temps amb els seus amics. Tots comencen un llarg viatge digestiu. Entre d'altres, el film va participar a la Quinzena dels Realitzadors de Cannes 2013 i als festivals de curtmetratges de Belo Horizonte, Riga i Lille del mateix any

#### OUT OF REACH

Jakub Stozek | 2011 | Polònia | VOSE | 30' | projecció en DVD

Jove i tossudes, les germanes Karolina i Natalia saben que el seu pare ne se'n pot fer càrrec, però també que buscar la seva mare, desapareguda de manera misteriosa, segurament seria pitjor. En aquesta premiada pel·lícula, que va rebre una menció d'honor al festival de Sundance, Stozek segueix les noies fins que troben la seva mare.

#### BLIND SPOT

Johanna Bessière, Nicolas Chauvelot, Olivier Clerf | 2007 | França | VOSE | 3' | projecció en DVD

Un lladre entra en una petita botiga per cometre-hi un atracament, però hi troba una dona gran amb problemes de vista que intenta comprar. Un film d'animació fet per sis alumnes de l'Ecole de l'Image de Gobelins, França, que va ser seleccionat pel festival de Cannes 2008.

#### RABBITLAND

Ana Nedeljkovic, Nicola Majdak | 2012 | Sèrbia | VOSE | 7' | projecció en DVD

RABBITLAND és la democràcia "perfecta": els seus habitants són feliços, no els pot passar res, estan el cim de l'evolució; no tenen cervell. Passen el seu temps votant en les eleccions que se celebren cada dia, i sempre escullen els mateixos representants. Són tan feliços que fa por... Menció especial del jurat al festival de Sarajevo.

#### THE DATE

Jenni Toivoniemi | 2012 | Int.: Anna Paavilainen, Päivi Mäkinen, Oskari Joutsen | Finlàndia | VOSE | 7' | projecció en DVD

La masculinitat d'en Tino es posa a prova quan ha d'organitzar una cita per al seu gat semental. Premi del jurat al festival de Sundance i menció especial del jurat jove a la Berlinale 2013.

#### BUZKASHI BOYS

Sam French | 2011 | Int.: Jawanmard Paiz, Fawad Mohammadai | Afghanistan | VOSE | 27' | projecció en DVD

Rodat a Kabul, BUZKASHI BOYS narra el pas a l'edat adulta de dos joves amics. Els dos lluiten per fer realitat els seus somnis en un bellíssim país devastat per la guerra en què l'esport nacional és *el buzkashi*- una versió violenta del polo en què la pilota és una cabra morta. Un film guanyador de diversos premis en festivals de curtmetratges i nominat a l'Oscar 2013 en la mateixa categoria.

## Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome

### *retrospective*

- *Omaggio ad Ashgar Farhadi* (February 1-2, 2014)

Rassegna itinerante a cura della Cineteca di Bologna

Le trovate cinematografiche e i meccanismi narrativi, le sfumature utilizzate per tratteggiare le azioni o inazioni dei personaggi fanno pensare che Farhadi abbia da tempo accettato la sfida lanciata dal suo paese ad artisti e cineasti: come far passare un ritratto complesso dell'Iran facendo finta che tutto in superficie sia chiaro e definito? Nei suoi film, la freccia della modernità è perturbata e rallentata da impedimenti legati a una "tradizione" che sembra non voler cedere il passo. Ogni film presuppone alla fonte questo problema, spesso irrisolvibile.

Program of films:

FIREWORKS WEDNESDAY (CHAHARSHANBE-SOORI) (February 1)

ore 17.00 | 2006, 102' Versione originale con sottotitoli in italiano

«Fuochi d'artificio in terra iraniana. Si festeggia così l'ultimo mercoledì dell'anno persiano, detto anche Nawruz, giusto in tempo per aprire all'arrivo della primavera. Splendore cromatico in cielo? Sarà, anche se in terra le cose appaiono un po' più complicate. C'è una ragazza promessa sposa e una famiglia in crisi (causa tradimenti) da cui lei si reca come donna delle pulizie. Ne esce un ritratto di famiglia piuttosto complesso, urticante e assai poco ben augurante.» (*Censi*)

BEAUTIFUL CITY (SHAH-RE ZIBA) (February 1)

ore 19.00 | 2004, 101' Versione originale con sottotitoli in italiano

«Farhadi conosce *La comédie humaine*? Ha mai letto Balzac? Ancora sedicenne, A'la ha ucciso la sua ragazza. Ora che di anni ne ha diciotto viene trasferito dal carcere dei minori a un vero e proprio penitenziario. Deve scontare una condanna a morte. Il padre della vittima può commutare la pena in carcere a vita, col suo perdono. Ma attende dal padre di A'la un risarcimento in denaro, che l'uomo non può pagare...» (*Censi*)

DANCING IN THE DUST di Asghar Farhadi (RAGHS DAR GHOBAR) (February 1)

ore 21.00 | 2003, 95' Versione originale con sottotitoli in italiano

«Capita che sorgano improvvisi dilemmi etici e morali (insomma, religiosi): debbo per forza divorziare dalla donna che ho sposato solo perché la famiglia e la società non accettano il fatto che sua madre fosse una prostituta? Questo aut aut imposto dalla famiglia crea una serie di situazioni e meccanismi al limite della comicità involontaria: ad esempio restituire la somma di denaro che l'uomo aveva avuto in prestito

per il matrimonio. Alla fine, decide di lasciare la città. Si ritrova nel deserto, insieme a un uomo che passa il tempo estraendo veleno dai serpenti.» *(Censi)*

IL PASSATO (LE PASSÉ) (February 2)

ore 17.00 | 2013, 130'

«È un capolavoro senza aggettivi. Farhadi, autore di A PROPOSITO DI ELLY e del magnifico UNA SEPARAZIONE, è definitivamente uno dei grandi del cinema contemporaneo. Soprattutto è, per acclamazione, il miglior sceneggiatore su piazza. La precisione, il ritmo e la profondità dei suoi copioni lasciano stupefatti. [...] Farhadi compone un thriller dei sentimenti in cui ogni sequenza, ogni dialogo contengono una sorpresa. I suoi film sembrano drammi di Bergman diretti da Hitchcock. È quasi un miracolo che esista un regista così.» *(Crespi)*

UNA SEPARAZIONE (JODAEIYE NADER AZ SIMIN) (February 2)

ore 19.20 | 2011, 123'

«Il film più maturo di colui che viene indicato come il più rilevante cineasta iraniano contemporaneo, vincitore alla Berlinale del 2011. Un film che colpisce, prima di tutto, per una nuova grana stilistica, per complessità narrativa, per limpidezza formale: e per il racconto vivido e senza sconti di un conflitto familiare che incrocia (senza mai farsene didascalia) lo spirito del tempo del suo paese. A Teheran, una moglie vuole andarsene all'estero per garantire alla figlia migliori possibilità, un marito vuole restare per non abbandonare il padre malato di Alzheimer. La separazione ci sarà, e poi le sue intricate conseguenze. Farhadi orchestra la storia tra la densità del visivo e del non detto, di interni domestici carichi di tensione, di porte aperte e chiuse.» *(Paola Cristalli)*

ABOUT ELLY di Asghar Farhadi (DARBAREYE ELLY) (February 2)

ore 21.30 | 2009, 119'

«Dimenticate le lande desolate, le campagne e la terra arida di molto cinema iraniano. Dimenticate anche i neorealismi (con o senza biciclette). Sembra incredibile, ma c'è un regista iraniano che ha il coraggio di filmare dei Suv, un gruppo di amici benestanti, che potremmo definire borghesi (?). Farhadi filma il mare, e lo fa da dio. Innesca una storia angosciante, palpitante, che sotto la superficie nasconde ossessioni, dogmi religiosi e una morale secolare difficile da emendare. Leone d'Argento al Festival di Berlino nel 2009.» *(Censi)*

• *Fratelli nel cinema* (February 8-9, 2014)

Le prime due giornate di questa serie sono dedicati ai fratelli Camerini, Mario e Augusto, e ai fratelli Risi, Dino e Nelo (la prima generazione, a cui seguirà quella di Marco e Claudio).

«L'invenzione del cinematografo è legata al nome di due fratelli: Auguste e Louis Lumière. Da allora, nella storia del cinema, sono stati tanti i fratelli che, in collaborazione o in competizione, si sono dedicati a questo mestiere. Il cinema, si sa, è una malattia contagiosa che si diffonde spesso all'interno delle famiglie. I mestieri del cinema sono tanti e, in certi settori, si sono formate nel tempo vere e proprie dinastie di artigiani e professionisti. Questo aspetto, che caratterizza in maniera particolare il cinema italiano, rimasto, sostanzialmente, un cinema artigianale, è al centro della presente rassegna con cui ci si propone di mettere a confronto opere legate ai nomi di fratelli o sorelle, per comprendere meglio il peso che i rapporti umani, personali e familiari, hanno avuto nello sviluppo e nella qualità del nostro cinema.» (*Amedeo Fago*)

I primi due appuntamenti sono dedicati ai fratelli Camerini, Mario e Augusto, e ai fratelli Risi, Dino e Nelo (la prima generazione, a cui seguirà quella di Marco e Claudio).

Rassegna a cura di Amedeo Fago

IL SIGNOR MAX (February 8)

ore 17.30 | di Mario Camerini (1937, 86')

«Un giovane ha dovuto interrompere gli studi liceali per ereditare il commercio paterno, che consiste nella gestione di una edicola di giornali. L'edicola è redditizia e il giovane si può permettere ogni anno un bel viaggetto. In uno di questi, preso com'è dal fascino del mondo aristocratico, approfitta del biglietto gratuito di prima classe su di un piroscafo, che un suo compagno di scuola gli procura, e passa qualche giorno a bordo in compagnia di alcuni rappresentanti del bel mondo.» (*www.cinematografo.it*)

Per gentile concessione di *Ripley's Film* - Ingresso gratuito

ULISSE (February 8)

ore 19.00 | di Mario Camerini (1954, 104')

Mentre ad Itaca Penelope tiene a bada i Proci, attendendo col figlio Telemaco il ritorno del marito, Ulisse si sveglia sulla spiaggia dell'isola dei Feaci, incontra Nausicaa e, ritrovata la memoria, rievoca le sue peripezie. Il re Alcinoò gli dà una nave per tornare ad Itaca... Con Kirk Douglas, Silvana Mangano, Anthony Quinn.

CENTO DI QUESTI GIORNI (February 8)

ore 21.00 | di Augusto Camerini (1933, 65')

«Pur di non deludere il centenario conte zio i cugini Marina e Guglielmo decidono di fingersi fidanzati per prendere parte alla festa di compleanno dell'illustre parente» (*www.cinematografo.it*). «È un lavoro che fa onore all'intelligenza di Mario Camerini e di Mario Soldati [rispettivamente, sceneggiatore e sceneggiatore, n.d.r.]. Certe sceneggiature (sic!) di interni rustici, di episodi agresti di panorami presi in

prospettiva o di scorcio dall'alto, certe crudezze veriste (l'episodio della banda, per esempio e delle bimbe del villaggio belle e bruttine) indicano che l'idea del cinematografo senza stucco e senza arte di palcoscenico sta trovando anche in Italia delle realizzazioni di bella e promettente efficacia.» (*Guglielmina Setti*) Supervisione alla regia di Mario Camerini.

Per gentile concessione di Ripley's Film - Ingresso gratuito

IL GIOVEDÌ (February 9)

ore 17.00 | di Dino Risi (1964, 105')

«Dino Versino, separato dalla moglie, ogni giovedì incontra il figlioletto Robertino, col quale vive l'intera giornata nella speranza di "conquistarlo" e mostrarsi importante ai suoi occhi. Ma le circostanze e la fondamentale lontananza dei due, non fanno che acuire il loro distacco» (Poppi-Pecorari). «Voglio molto bene a Il giovedì, un filmetto che non ha avuto fortuna. Eppure Chiari era giusto, ma c'era qualcosa di strano tra Chiari e il cinematografo. È uno dei misteri del cinema: un attore che piace moltissimo a tre dimensioni e poi invece sullo schermo non passa.» (*Risi*)

ANIMA PERSA (February 9)

ore 19.00 | di Dino Risi (1976, 102')

«Un thriller all'antica, che evoca aure putrescenti (Venezia!) e utilizza vecchi arnesi del giallo (topi, cigolii, ragnatele...) per rinfrescare il mito del dottor Jekyll e ripetere il gioco della doppia e tripla verità. Se preferite, un Dino Risi che sterzando dalla commedia satirica al film del terrore confida, in fraterna emulazione, al DIARIO D'UNO SCHIZOFRENICO la sua seconda nascita. [...] Sceneggiato da Bernardino Zapponi e Dino Risi, il romanzo di Giovanni Arpino che ispira il film non è tutto riconoscibile (l'azione è trasferita da Torino a Venezia e una figura è nuova di zecca), ma questo importa meno dello sforzo che Risi ha compiuto per staccarsi dai suoi modi brillanti ancor più di quanto già fece con PROFUMO DI DONNA e per continuare su una tastiera diversa la sua critica sociale. Sforzo sincero e meritorio.» (*Grazzini*)

DIARIO DI UNO SCHIZOFRENICO (February 9)

ore 21.00 | di Nelo Risi (1968, 108')

«La storia è centrata su tre donne: una madre ancora giovane, piacente, egoista e fatua, che ha respinto la figlia come un ingombro quando è venuta al mondo [...] e non ha voluto o potuto allattarla; una figlia che sin dalla primissima infanzia soffre del mancato amore materno [...] fino al punto che perderà la ragione; un'analista, donna sulla cinquantina dotata di una straordinaria carità umana, che lotta in due direzioni: contro la famiglia e contro il mondo accademico che non crede alla bontà del suo esperimento. Tre personalità distinte: l'isterica, la dissociata, la scientifica. Un triangolo di odio - delirio - amore,

direbbe il soffierto pubblicitario. Un film non psicologico ma analitico, con un lato sperimentale da non sottovalutare.» (Risi)

- *In ricordo di Emidio Greco* (February 11-13, 2014)

Pochi film in quasi quarant'anni di attività. Parallelamente tantissimi programmi culturali, documentari, inchieste per la televisione. Con un comune denominatore: la passione per la letteratura.

L'universo di Emidio Greco si nutre di grandi passioni (cinefile e letterarie) che la macchina da presa restituisce filtrate da profonde riflessioni sull'uomo. Greco si guarda (e ci guarda) dentro scavando in altri luoghi e in altri tempi, in zone sospese in cui la ragione vacilla e bisogna cercare una possibile verità. Fra tante. Un cinema solo apparentemente lontano dalla realtà e dal presente, in verità un cinema, che interrogandosi e facendo propri i dubbi dell'uomo moderno, si confronta con i limiti di una società che ha smarrito i valori in cui Greco crede.

Program of films:

DIRITTI DEL PUBBLICO (February 11)

ore 17.00 | di Emidio Greco (1965, 7')

Esercitazione al Csc. Una giovane coppia, costretta a convivere con familiari vari, cerca di ritagliarsi momenti di intimità...

a seguire UNO DUE E TRE (February 11)

di Emidio Greco (1966, 27')

Saggio di diploma al Csc. Divisa tra due uomini (Claudio Trionfi e Oddo Bracci) che vorrebbero ingabbiarla in un amore borghese e rispettabile, Delia Boccardo si concede all'uno e all'altro, poi li abbandona al loro destino: "Conservatevi bene", dando un calcio alle loro convenzioni, alla loro onorabilità, ai loro modi, al loro abbigliamento, alle loro facce, superate, inespressive, anacronistiche. Vuote. Irrompe il nuovo. Il giovane regista duetta con Godard e conclude alla Truffaut.

a seguire L'INVENZIONE DI MOREL (February 11)

di Emidio Greco (1974, 111')

Un naufrago (Giulio Brogi) approda in un'isola abitata da strani personaggi, attraverso i quali un folle inventore, Morel (John Steiner), ha dato forma ai suoi desideri grazie a una macchina che consente di riprodurre le persone assicurandone l'immortalità. «*Il labirintico*, affascinante romanzo (1940) dell'argentino Adolfo Bioy-Casares è diventato un film elegante, gelido, un po' prolisso con contributi tecnici di prim'ordine» (Morandini). Film unico nel panorama del cinema italiano, in cui l'esotismo si sposa con il mistero dando vita a una profonda riflessione sul senso della vita (e della morte).

EHRENGARD (February 11)

ore 19.30 | di Emidio Greco (1982, 94')

In un'immaginaria Principato, l'ancella Ehrengard difende strenuamente la sua verginità dagli assalti del pittore Cazotte. «La trascrizione del modello letterario è intensa, fedele e raffinata. Costretto al poverismo, il regista, che ha scritto il copione con Enrico Filippini, ha voluto almeno che fosse elegante. Forse ci sono troppi indugi a suon di musica sugli affreschi della villa, ma il kammerspiel è suadente e le immagini rispecchiano con proprietà il raffinato teorema della Blixen: un episodio di casanovismo mentale» (Kezich). Presentato al Festival di Venezia 1982, non viene distribuito per il fallimento della Gaumont Italia, che l'aveva acquistato, e solo nel 1986 esce marginalmente nelle sale.

UN CASO D'INCOSCIENZA (February 11)

ore 21.15 | di Emidio Greco (1984, 132')

Nel 1932 un industriale svedese si suicida. Un giornalista cerca di scoprire la verità. Presentato al Festival di Venezia 1984 nella sezione "Film per la Tv", riceve ottime critiche, ma non viene distribuito nelle sale e mandato in onda in seconda serata. Con Erland Josephson, Brigitte Fossey, Rüdiger Vogler, John Steiner, Claudio Cassinelli.

UNA STORIA SEMPLICE (February 12)

ore 17.00 | di Emidio Greco (1991, 96')

In una città della Sicilia nord-orientale un ex diplomatico viene trovato morto con un colpo di pistola alla testa e un misterioso messaggio su un foglio: «Ho trovato». Il brigadiere Lepri è il solo a non credere alla tesi del suicidio. Dal romanzo omonimo di Leonardo Sciascia, con Ricky Tognazzi, Gian Maria Volonté, Ennio Fantastichini, Massimo Ghini.

MILONGA (February 12)

ore 19.00 | di Emidio Greco (1998, 86')

A Roma viene uccisa una star televisiva, gli assassini hanno perso un walkman con inciso un tango e un turista americano ha filmato casualmente la scena del delitto. Un commissario un po' speciale indaga sul caso, assistito da un'agente di polizia innamorata di lui. Con Giancarlo Giannini, Claudia Pandolfi, Carlo Cecchi.

IL CONSIGLIO D'EGITTO (February 12)

ore 20.45 | di Emidio Greco (2002, 138')

Nel dicembre del 1782 una tempesta fa naufragare sulle coste siciliane la nave dell'ambasciatore del Marocco. Poiché nessuno conosce l'arabo, viene chiamato a fare da interprete l'abate Vella, un maltese di umili origine, il quale coglie l'occasione per far credere che un manoscritto arabo conservato nell'isola

sia il fondamentale testo storico-politico IL CONSIGLIO D'EGITTO. Dal romanzo omonimo di Leonardo Sciascia, con Silvio Orlando, Tommaso Ragno, Renato Carpentieri.

L'UOMO PRIVATO (February 13)

ore 17.00 | di Emidio Greco (2007, 100')

«Abbiamo visto piacenti signore (Vanessa Gravina, Mia Benedetta, Mariangela D'Abbraccio) discettare di coma e ripicche, affari e carriera, con linguaggio forbito e straniato ma stranamente rivelatore. Ci siamo visti recapitare una serie di acide "cartoline" dall'Italia di oggi, morbida e feroce, arcaica e postmoderna, malata di un'angoscia che erompe in sogni rivelatori o in convegni affollati e angosciosi come incubi. Davvero uno strano film. Ma soprattutto un film diverso.» (Ferzetti)

NOTIZIE DEGLI SCAVI (February 13)

ore 19.00 | di Emidio Greco (2010, 90')

«Bella idea quella di Emidio Greco di portare sullo schermo uno dei pochissimi (tre in tutto) racconti pubblicati da Franco Lucentini senza l'inseparabile Carlo Fruttero, dove il tema è quello di una reclusione più o meno volontaria. [...] La difficoltà maggiore di questo adattamento realizzato con finezza in spirito di fedeltà era trovare l'interprete giusto. Ambra è una marchesa convincente e sono buone tutte le partecipazioni, ma Giuseppe Battiston è semplicemente straordinario per il modo in cui riesce a rendere accattivante e umano un personaggio che resta chiuso nel suo mistero.» (Levantesi)

NIENTE DA VEDERE NIENTE DA NASCONDERE (February 13)

ore 21.00 | di Emidio Greco (1978, 60')

Un documentario sull'artista Alighiero Boetti, girato in parte nel Museo d'arte contemporanea di Basilea in occasione di una mostra antologica e in parte nel suo studio a Trastevere. Greco conduce lo spettatore nel mistero dei meccanismi creativi dell'artista, dall'Arte povera al dialogo con l'Oriente. «In Niente da vedere c'è, nascosta e perciò invisibile (a prima vista), una delle più struggenti immagini di Roma: la più lancinante della Roma degli anni Settanta, quella che tutto escludeva e che sempre tutto abbraccia.»

(Cordelli)

Ingresso gratuito

• *(In)visibile italiano: fuori dal '77* (February 14, 2014)

Prima della rassegna sul '77 si propongono tre film (in)visibili che si sottraggono al clima politico e sociale di quel fatidico anno per calarsi nel fiume della Storia.

Program of films:

UN CUORE SEMPLICE

ore 17.00 | di Giorgio Ferrara (1977, 105')

«La storia di UN CUORE SEMPLICE è semplicemente il racconto di una vita oscura, quella di una povera ragazza di campagna, devota senza esaltazione e tenera come un pane fresco. Essa ama successivamente un uomo, i figli della padrona, un nipote, poi il suo pappagallo.» (Ferrara). «Nel passaggio sullo schermo, la materia narrativa si atteggia in forme eleganti e composte, che denotano la lezione di Visconti (Giorgio Ferrara ha lavorato più volte al suo fianco) e inoltre una discrezione, un pudore insoliti in un giovane al suo debutto. [...] Il film si affida [...], in larga misura, all'interpretazione di Adriana Asti, impegnatissima nel ricreare un personaggio così difficile nella sua semplicità.» (Savioli)

#### LE DUE ORFANELLE

ore 19.00 | di Leopoldo Savona (1977, 90')

Ennesima versione del celeberrimo dramma teatrale di Eugène Cormon e Adolphe d'Ennery pubblicato nel 1874, il film ebbe distribuzione limitatissima. Due ragazze arrivano a Parigi per migliorare la propria vita. Una è cieca e cerca la guarigione dalla sua infermità, l'altra viene invece rapita da un marchese senza scrupoli. Ultimo film di Leopoldo Savona è un austero feuilleton in costume fuori tempo massimo interpretato da Isabella Savona, Patrizia Gori, Evelyn Stewart e musiche di Stelvio Cipriani.

#### LA LUNGA STRADA SENZA POLVERE

ore 21.00 | di Sergio Tau (1977, 106')

«Il bel Danubio blu poeticamente ribattezzato LA LUNGA STRADA SENZA POLVERE è il protagonista dell'omonimo film di Sergio Tau [...]. Tau - pensiamo - ha inteso comporre un film di suggestioni storiche [...]. È partito da una finzione narrativa, immaginando due personaggi-simbolo (un capitano alle soglie della pensione e della morte e un giovanotto agghindato con foggia ottocentesca, una "memoria" emergente dal passato) che risalgono il fiume su un vecchio rimorchiatore dal mar Nero fino a Ratisbona in Baviera. [...] Il film è molto suggestivo. Ma pretende, e se li merita anche, spettatori attenti: perché ha un tempo di narrazione volutamente lento e un simbolismo di non semplice lettura.» (Foglietti)

• *Italia '77: ultimo atto?* (February 20-28, 2014)

La rassegna presenta una serie di film noti e meno noti che condensano istanze e drammatiche del '77 italiano

«Quale orizzonte in cui si condensano istanze e direttrici drammaticamente in opposizione, il '77 rappresenta in Italia una stagione profondamente problematica. I film del e sul '77 sembrano tutti insistere su tale dimensione non riconciliata che tuttavia rappresenta anche la forza, l'energia vitale di un periodo particolarmente degno di interesse non solo dal punto di vista storico-politico, ma anche sul piano culturale e artistico. Parafrasando il titolo di un tardo, misconosciuto "poliziottesco" di Massimo Pirri (ITALIA: ULTIMO ATTO?), uscito proprio in quell'anno, la rassegna presenta una serie di film noti e meno

noti in cui, diversamente da quanto accade, nello stesso periodo, nell'ambito della sperimentazione audiovisiva (cui si prevede di dedicare una seconda "puntata" della retrospettiva), il ricatto di una cronaca dominata dalla violenza sembra ostacolare la liberazione dei flussi creativi fondati sull'ironia e sulla leggerezza (con alcune eccezioni), favorendo comunque la produzione di testi particolarmente preziosi per ricostruire lo "spirito" di un cruciale momento di transizione nella storia italiana.» (*Christian Uva*)

Rassegna a cura di Christian Uva

Program of films:

ITALIA: ULTIMO ATTO? (February 20)

ore 17.00 | di Massimo Pirri (1977, 90')

«Uno dei primi film che, nel contesto del tardo poliziottesco, ha guardato frontalmente ad un argomento considerato tabù per gran parte degli autori dell'epoca. Secondo il regista Massimo Pirri i terroristi rossi non sono più semplici comparse e neanche i "cattivi" di turno, bensì diventano i veri e propri protagonisti della vicenda. Un anno prima che le BR arrivino a colpire con Moro il "cuore dello Stato", il film racconta la storia di tre estremisti di sinistra che preparano e realizzano il piano di uccidere il Ministro degli Interni, innescando una reazione a catena che ha come conseguenza l'esplosione di una vera e propria guerra civile.» (*Uva*)

FORZA ITALIA! (February 20)

ore 19.00 | di Roberto Faenza (1977, 105')

«Alle elezioni del 1975 la sinistra aveva fatto un forte balzo in avanti e si respirava un'aria da fine "regime", così allora veniva sentito il periodo del dominio democristiano. Insieme a un gruppetto di cineasti e giornalisti (Marco Tullio Giordana, Marco Bocca, Antonio Padellaro e Carlo Rossella, coordinati da una donna di rara forza e intelligenza, la produttrice Elda Ferri) concepimmo l'idea di costruire un affresco sui trent'anni del potere Dc, dalle storiche elezioni del 1948 sino ai giorni nostri (di allora). Cominciammo a scrivere una sceneggiatura, che era una cavalcata irriverente sul paese Italia, i suoi tic, le sue deformazioni e, soprattutto, il suo malessere politico. Dopodiché, ci mettemmo alla ricerca dei materiali, filmati, interviste, brani di repertorio, spezzoni televisivi... che potessero imbastire cinematograficamente quanto avevamo scritto nel copione. Fummo fortunati perché non solo trovammo quasi tutto ciò che avevamo immaginato, ma anche molto di più: ad esempio la famosa telefonata (talmente grottesca che ancora oggi molti credono sia stata "doppiata") in diretta tra un ministro e il presidente del consiglio, piena di scurrilità e cinismo.» (*Faenza*)

**event:** ore 21.00 Incontro moderato da Carlo Di Carlo, Paolo Mattera, Sofia Scandurra, Christian Uva, Ermanno Taviani, Vito Zaggarro

Nel corso dell'incontro verrà presentato il numero, a cura di Ermanno Taviani, 'Italia 1977: crocevia di un cambiamento' della rivista *Cinema e Storia. Rivista di studi interdisciplinari* (n. 3, 2014, Rubbettino)

a seguire IL... BELPAESE (February 20)

di Luciano Salce (1977, 116')

Dopo anni passati a lavorare su una piattaforma petrolifera nel Golfo Persico, Guido (Paolo Villaggio) torna a Milano per aprirsi un negozio con i suoi risparmi, ma troverà un'Italia completamente cambiata, invivibile, immersa in un clima di violenza e contestazione che la mano di Salce fumettizza con toni parossistici e grotteschi. Speculare a UN BORGHESE PICCOLO PICCOLO di Monicelli, la commedia plumbea di Salce è emblematica di come il cinema popolare rifletteva (su)gli anni di piombo, contribuendo a suo modo a formulare in diretta una lettura critica della società. Come sottolinea Marco Giusti, «teoricissimo».

Per gentile concessione di Fulvio Lucisano e della Italian International Film - Ingresso gratuito

UN GIORNO ALLA FINE D'OTTOBRE (February 21)

ore 17.00 | di Paolo Spinola (1977, 105')

«Un giorno alla fine d'ottobre nella Milano che doveva essere di oggi, ma che è già di ieri. Da un lato un funzionario della Montedison in crisi d'identità, che un mattino decide di sfuggire alla routine, abbandona il posto di lavoro, ordina alla segretaria di disdire tutti gli appuntamenti e se ne va a mescolarsi tra la folla. Dall'altro una studentessa universitaria, di famiglia ricca, estremista di sinistra. Terza protagonista: Milano per l'appunto, colta in un clima umido, autunnale; solcata da cortei, insanguinata da scontri fra dimostranti e polizia.» (*Cosulich*). Con Al Cliver e Annie Belle.

KLEINHOFF HOTEL (February 21)

ore 19.00 | di Carlo Lizzani (1977, 105')

Pascale, moglie francese di un architetto tedesco che lavora in Africa, è costretta, avendo perso l'aereo per Parigi, a pernottare in un albergo berlinese in cui aveva alloggiato da studentessa. Incuriosita dai rumori provenienti dalla stanza accanto scopre, spiando da una fessura, che il suo vicino è un giovane barbuto. Qualche ora dopo saprà anche, avendo ascoltato i suoi dialoghi con un'amica drogata e con un amico, che si chiama Karl, che è un terrorista incaricato di eliminare un presunto traditore...

PER QUESTA NOTTE (February 21)

ore 21.00 | di Carlo Di Carlo (1977, 98')

«La rivoluzione è fallita, il movimento popolare è stato sconfitto dai militari che, dopo una sanguinosa repressione, iniziano una spietata caccia all'uomo e Ossorio, uno dei capi dei ribelli sopravvissuti, fugge ed approda in una città sconosciuta dove egli conta di trovare un mezzo per andarsene in un altro paese, dal quale sia possibile ricominciare a lottare. [...] Il fascino che PER QUESTA NOTTE emana gli proviene da un linguaggio che ribalta in valori visivi i motivi narrativi, complicando notevolmente la possibilità di comprensione dello spettatore e [...] un allestimento che sublima nella purezza stilistico-espressiva la concretezza del supporto storico-ideologico.» *(Martini)*

BERLINGUER TI VOGLIO BENE (February 22)

ore 17.00 | di Giuseppe Bertolucci (1977, 90')

Il film è tratto dal monologo teatrale scritto da Giuseppe Bertolucci e Roberto Benigni, Cioni Mario fu Gaspare di Giulia. Il protagonista, Mario Cioni, è un giovane sottoproletario della provincia toscana, un po' naif e infantile. Legato morbosamente alla madre, è incapace di avere rapporti reali con le altre donne, e per questo subisce spesso le prese in giro e le cattiverie degli amici. «A proposito di Berlinguer ti voglio bene, [...] voglio ricordare che quel primo piccolo film aspro, romantico ed eccessivo (così "mio") può essere giustamente considerato (assieme al contiguo ECCE BOMBO di Nanni Moretti) l'atto di nascita di una generazione di nuovi comici e di un genere che è stato - per tutti gli anni Ottanta e oltre - l'asse portante della nostra disastrosa industria cinematografica.» *(Bertolucci)*

IO SONO UN AUTARCHICO (February 22)

ore 19.00 | di Nanni Moretti (1977, 98')

«Avventure e disavventure, private e pubbliche, di un gruppo di teatranti impegnati nella messinscena di uno spettacolo off in una delle tante cantine romane. Esordio nel lungometraggio in Super8, con interpreti presi tra amici e parenti non attori (il padre Luigi, il fratello Franco), di Giovanni Moretti. E fu subito un caso. Nel servirsi della satira (che implica indignazione) corretta da una lucida ironia e da una nascosta tenerezza su una struttura narrativa di taglio cabarettistico, si tira al bersaglio sul contemporaneo cinema italiano (commedia all'italiana ma anche i film politicamente impegnati), sulle velleità del sedicente teatro d'avanguardia, sulle smanie, frustrazioni, orecchiamenti, inautenticità della controcultura giovanile emersa negli anni '60 e coltivata negli anni '70. Woody Allen non è lontano.» *(Morandini)*

UN BORGHESE PICCOLO PICCOLO (February 22)

ore 21.15 | di Mario Monicelli (1977, 121')

«Giovanni Vivaldi, impiegato ministeriale prossimo alla pensione, insegue il sogno di far assumere nel suo stesso Ministero il figlio Mario, neodiplomato ragioniere, mediante la partecipazione a un concorso che

prevede 600 vincitori su 30.000 concorrenti. «Il borghese piccolo piccolo direbbe: ma io che c'entro con la violenza? Invece, c'è dentro fino al collo. Una violenza che annulla gli altri e lui stesso quando il sipario della sua mediocre rappresentazione (l'unica che sappia fare) è strappato dal colpo di pistola.» (*Sordi*). Dal romanzo omonimo di Vincenzo Cerami.

IL MOSTRO (February 23)

ore 17.00 | di Luigi Zampa (1977, 99')

«Giornalista mezzo fallito [Johnny Dorelli] cura una rubrica per un settimanale femminile con lo pseudonimo "Contessa Esmeralda". Un giorno riceve una lettera in cui gli si annuncia un assassinio. Altri ne seguono. Indagini. Non è un film realistico, è un apologo sulla violenza. Il mostro, dice L. Zampa, non è questo o quel personaggio: è la violenza nella società, nei mezzi di comunicazione di massa, nella famiglia» (*Morandini*)

PORCI CON LE ALI (February 23)

ore 19.00 | di Paolo Pietrangeli (1977, 105')

Due liceali, Rocco e Antonio, si conoscono durante una manifestazione di extraparlamentari. Si innamorano e percorrono una parte della loro adolescenza insieme. Tratto dal libro di culto di Marco Lombardo Radice e Lidia Ravera, è diretto dal cantautore Paolo Pietrangeli (sua la canzone-manifesto di una generazione Contessa). Secondo Kezich l'instant-movie arrivò paradossalmente in ritardo: «In mezzo, tra il libro e il film, c'è stato il fenomeno degli indiani metropolitani, la mobilitazione delle università e il rincrudire della guerriglia urbana. Inevitabilmente, perciò, PORCI CON LE ALI si presenta come un film su un aspetto già trasformato di una realtà mutevolissima, godibile ormai solo per la splendida fotografia di Dario Di Palma, per il commento musicale di Giovanna Marini e per la fresca partecipazione di un gruppo di ragazzi che si sono tutti doppiati da sé».

IO SONO MIA (February 23)

ore 21.00 | di Sofia Scandurra (1977, 100')

Il "film manifesto" del movimento femminista, che ha cercato di coniugare impegno militante e cinema commerciale, sia sul piano produttivo (il tentativo di realizzare una pratica femminista sul set) che su quello stilistico (il riferimento ai moduli delle commedia all'italiana), attraverso i corpi specularmente opposti di Stefania Sandrelli e Maria Schneider. Dal romanzo *Donna in guerra* di Dacia Maraini. «Il femminismo inizia dove finisce il film.» (*Scandurra*)

LA POLIZIA È SCONFITTA (February 25)

ore 17.00 | di Domenico Paolella (1977, 97')

Un delinquente senza scrupoli semina il terrore a Bologna e il commissario Grifi organizza una squadra speciale per catturarlo. Il veterano Paoella, dopo aver attraversato i generi, fa un'incursione anche nel poliziesco sfuggendo alla serialità sia per l'ambientazione (Bologna, città poco sfruttata) che per l'efferatezza del protagonista, Valli (uno spietato Vittorio Mezzogiorno), e delinea una figura di commissario di raro spessore (un bravissimo Marcel Bozzuffi). Ne risulta un film assolutamente da (ri)vedere per comprendere il clima infelice degli anni Settanta, la strategia della tensione, il problema dell'ordine pubblico e dei confini della legalità: «perfetta esemplificazione di ciò che è l'Italia secondo la copertina di *Der Spiegel*, un piatto di spaghetti con una rivoltella sopra», scrisse all'epoca Tullio Kezich.

LA BANDA VALLANZASCA (February 25)

ore 19.00 | di Mario Bianchi (1978, 99')

«Cultissimo poliziottesco a basso costo che segna il trionfo, quasi in ogni scena, delle bottiglie di whiskey J&B che fanno da sponsor non tanto occulto a tutta l'operazione. Come spiegava Giovanni Buttafava: "Il titolo non ha la minima attinenza con la vicenda del film, che è centrata sulla storia di un bandito romano, Roberto, che evade di galera, aiutato da una misteriosa Organizzazione. La solita pornografia cronachistica. L'Organizzazione accoglie Roberto e il suo amico Italo in una casa compiacente: "hanno pensato proprio a tutto", dice Roberto e prende in mano una bottiglia di J&B. Per conto dell'Organizzazione, i due rapiscono una ragazza e la tengono segregata in un appartamento isolato con un grosso televisore e un set di J&B"» (*Giusti*). Però, nel finale, il film rivela un'imprevedibile lucidità nel delineare le trame oscure che in quegli anni si celavano dietro fatti di cronaca apparentemente legati solo alle gesta di piccoli criminali.

IO HO PAURA (February 25)

ore 21.00 | di Damiano Damiani (1977, 119')

«Protagonista del film è il 'questurino' Ludovico Graziano, uno dei tanti entrati in polizia 'per fame', tipico esemplare di poliziotto pasoliniano. Il Graziano è anche un poliziotto sui generis: ha una relazione turbolenta con una bella ragazza rossa di capelli e di gusti politici, tipica esponente di quella 'buona razza' piccolo borghese, classista e figlia di papà avversata dal Pasolini 'pro-celerino'. [...] L'impianto del film di Damiani fa hitchcockianamente leva sulla classica figura dell'"innocente' capitato, suo malgrado, dentro un gioco che immancabilmente finisce per stritolarlo» (Uva). Con Gian Maria Volonté e Erland Josephson.

STATO INTERESSANTE (February 26)

ore 17.00 | di Sergio Nasca (1977, 110')

Tre episodi sull'aborto, declinati negli schemi della commedia, soprattutto nel primo episodio milanese, storia di tradimenti e esportazione di valuta in Svizzera con uno strepitoso Duilio Del Prete. Dal nord si scende al sud, nella Sicilia macchiettistica dell'onore ferito, fra intralazzi politici e panni sporchi da lavare in famiglia (Monica Guerritore e Turi Ferro incarnano la figlia ribelle e il padre politico). In mezzo, una struggente incursione in una borgata romana, dove Enrico Montesano e Adriana Asti tirano a campare: dal riso al pianto il passo è breve...

IN NOME DEL PAPA RE (February 26)

ore 19.00 | di Luigi Magni (1977, 106')

Paradossalmente IN NOME DEL PAPA RE è il film sul '77 che è mancato al cinema italiano, sulla ribellione giovanile, i rapporti padri-figli, l'uso della violenza come strumento di lotta, il conseguente disagio sociale, la strategia della tensione, e quanto altro. «Chi vuole difendere Magni, prendendo ad esempio gli animosi 'bombaroli' del 1867? Gli 'autonomi'? I cultori della P. 38? Chi è quel giudice ecclesiastico che, dopo avere scoperto, fra gli accusati, un suo figlio naturale, scopre anche la vera giustizia e si comporta e parla come farebbe oggi un aderente a 'Magistratura Democratica'?» (Morandini)

**event:** ore 21.00 Presentazione di Silvano Agosti

a seguire NEL PIÙ ALTO DEI CIELI (February 26)

di Silvano Agosti (1977, 90')

«Un gruppo di fedeli visita Roma durante l'Anno Santo, una Roma atemporale, deserta, con suoni e colori appena accennati. [...] Una panne all'ascensore che li sta portando dal pontefice produce strani effetti. Isolato dal mondo, prigioniero nell'ascensore, il gruppo è preso dal panico. Tutti dimenticano le buone maniere e finiscono col divorarsi a vicenda. [...] NEL PIÙ ALTO DEI CIELI è opera autonoma e originale. Personale è la sapiente scelta dei toni e delle luci, la rarefazione degli ambienti e il ritmo pacato dei dialoghi, l'impiego del sottofondo musicale e della Radio Vaticana, l'ironia che pervade costantemente il racconto senza mai assumere però toni farseschi» (Fegatelli)

Ingresso gratuito

VERSO SERA (February 27)

ore 17.00 | di Francesca Archibugi (1990, 99')

«Nel 1977, durante gli anni di 'piombo', Ludovico Bruschi, professore universitario in pensione e comunista 'aristocratico', vive a Roma nel suo villino ai Parioli, servito con devozione dalla domestica Elvira, quando arriva improvvisamente suo figlio Oliviero. Questi è un hippy insicuro e inconcludente, che si è appena separato dalla sua compagna Stella (andatasene con un altro), e gli chiede di occuparsi per

qualche tempo della loro figlioletta Mescalina, detta Papere, di 4 anni, la quale sostiene di avere sempre accanto a sé Papere II, il suo doppio, con la quale parla e gioca.» ([www.cinematografo.it](http://www.cinematografo.it))

LAVORARE CON LENTEZZA (February 27)

ore 19.00 | di Guido Chiesa (2003, 111')

«Ispirato a fatti realmente accaduti, il film racconta la storia di Sgualo e Pelo, due ragazzi che vivono nella periferia di Bologna, le cui vicende si intrecciano con la storica emittente Radio Alice, la radio del movimento studentesco del '76-'77.» ([www.cinematografo.it](http://www.cinematografo.it)). «Chiesa infatti si tiene alla larga dalla nostalgia ma si concede una pungente ironia (quegli anni sono così remoti che il prologo rievoca le assemblee del movimento e i relativi leaderini come se fosse una comica muta). E lavora di fino sulle facce, i gesti, gli accenti, le canzoni, i fumetti, i linguaggi della pagina, dei muri e del corpo, perché la Storia al cinema non si scrive con le astrazioni e i personaggi di *Lavorare con lentezza* hanno, tutti, una qualità elementare quanto rara nel nostro cinema così approssimativo e autoindulgente: la credibilità.» (*Ferzetti*)

ore 21.00 Incontro moderato da Christian Uva con Guido Chiesa, Renato De Maria, Emanuele D'Onofrio a seguire *PAZ!* (February 27)

di Renato De Maria (2001, 105')

«Dai diversi contesti in cui *Pazienza* li cala quali antieroi tragici all'unico territorio filmico in cui De Maria, grazie all'ausilio della tecnologia digitale, li riunisce tutti assieme, Zanardi detto 'Zanna', liceale pluriripetente, Pentothal, fumettista fuorisede e fuoricorso, e Fiabeschi, studente in fragile equilibrio tra amore, esami e un servizio militare incombente, vivono ventiquattro ore delle loro vite sgangherate, dalle quattro del mattino all'alba successiva, nella Bologna del '77.» (*Uva*)

Ingresso gratuito

L'APPUNTAMENTO (DOVE, COME, QUANDO?) (February 28)

ore 17.00 | di Giuliano Biagetti (1977, 91')

«Piccola pochade fiorentina con Renzo Montagnani al solito volenteroso oltre ogni limite. Impiegato, pensa costantemente di tradire la moglie con la sex bomb dell'ufficio, tale Adelina, interpretata da Orchidea De Santis. Ma, una volta che lei gli avrà dato l'appuntamento agognato, gliene capitano di tutti i colori.» (*Giusti*). Grande ritmo e, in controluce, un ritratto dell'Italia in cerca della normalità tra i fuochi del '77.

**event:** In ricordo di Enrico Maria Salerno

ore 19.00 Presentazione di Vittorio Salerno

a seguire *CHE NOTTE QUELLA NOTTE!* (February 28)

di Ghigo De Chiara (1977, 97')

«Maurizio, ingegnere di mezz'età, ben sistemato al servizio di un grosso affarista e speculatore, si sveglia nel cuore delle ore buie, nella sua nuova casa dall'arredamento modernissimo quanto disagiata, con un gran peso sullo stomaco» (*Savioli*). In questa insonne il protagonista (uno straordinario Turi Ferro) coinvolge la moglie (Valeria Moriconi), un medico che vive nello stesso palazzo (Adolfo Celi) e un vecchio amico (Enrico Maria Salerno). Superlativo gioco di attori in una pochade travolgente, orchestrata dall'autore Ghigo De Chiara, alla prima e ultima regia cinematografica.

**event:** ore 20.45 Incontro con Marino Masè, Renato Scarpa

a seguire R.A.F. (REPERTO ARCHEOLOGICO FILMICO) (February 28)

di Maurizio Zaccaro (1977, 14')

Programmato nel 1978 per quattro giorni all'Obraz di Milano accoppiato a STANDARD e così presentato: «Il Male, inteso come giornale satirico, evidentemente ha fatto scuola: questi giovani del Collettivo Nuovo Cinema Milanese, ci propongono l'immagine della testata senza badare all'economia. Con stile svelto e con un montaggio pulito questo breve cortometraggio tenta, senza mezze misure, la strada dell'ironia e del grottesco, con esiti non sempre controllati, ma tuttavia dignitosi».

Ingresso gratuito

a seguire STANDARD (February 28)

di Stefano Petruzzellis (1977, 79')

«Il film descrive la giornata di quattro tipi inconcludenti, raccolti in tre stanze che una donna a mezzo servizio tenta invano di rimettere in ordine. [...] Film sul nostro nulla che riempiamo di comico e violento. STANDARD segna l'esordio d'un autore da non perdere di vista» (*Grazzini*). Opera prima (e purtroppo ultima) del ventottenne Petruzzellis, diplomato al Csc, finalista al Premio Rizzoli, è il film che metaforicamente chiude gli anni Settanta precludendo al ritorno nell'alveo rassicurante dell'universo domestico, nel quale si perderà il cinema italiano del decennio successivo. Cast strepitoso: Pier Paolo Capponi, Marino Masè e Renato Scarpa sopra ogni standard...

Ingresso gratuito

### **series**

• *Cineteca Classic. Dalla Polonia con amore*

Jerzy Skolimowski (16 February, 2014)

«Poeta, etnologo, drammaturgo, sceneggiatore, oltre che regista, Skolimowski, insieme a Polanski e Borowczyk, è tra i primi a staccarsi dai canoni del "realismo socialista" fino allora imperanti nel cinema polacco e a porre le basi per la nascita della cosiddetta "terza ondata"» (*Giovanna Grignaffini*) «Lasciata la

Polonia per sfuggire alla censura, ha realizzato film in cui lo spaesamento e il confronto tra culture diverse emerge come dato creativo, nuovamente capace di rinnovare e arricchire le forme cinematografiche.» *(Daniele Dottorini)*

Program of films screened in February 2014:

MOONLIGHTING (February 16)

ore 17.00 | di Jerzy Skolimowski (1982, 97')

Tre operai polacchi e il loro caposquadra arrivano a Londra per rimettere a nuovo l'appartamento di un ricco compatriota. Le scadenze sono rigide e quando in Polonia i militari di Jaruzelski decretano la legge marziale, il caposquadra fa di tutto per nascondere la notizia ai compagni e non interrompere i lavori. Considerato il miglior film di Skolimowski girato all'estero, MOONLIGHTING (espressione inglese per indicare il lavoro nero) «è una storia semplice, raccontata con ritmo incalzante, quasi a suspense. Un film amarissimo e angosciato nel fondo, ma con risvolti di un umorismo caustico, un film politico più di tanti altri che affrontano direttamente problemi politici.» *(Morandini)*

LIGHTSHIP - LA NAVE FARO (February 16)

ore 19.00 | di Jerzy Skolimowski (1985, 88')

Al largo delle coste della Virginia (l'azione si svolge nel 1955), la nave-faro "Hatteras" svolge un compito assai delicato e importante: essa è ancorata e segnala la rotta alle navi in transito. La comanda il capitano Miller (Klaus Maria Brandauer), americano di origine tedesca, con tre o quattro uomini ai suoi ordini e a bordo con lui si trova temporaneamente il figlio diciassettenne Alex, che ha avuto qualche piccola noia con la polizia. Premio speciale della Giuria alla Mostra del Cinema di Venezia.

• *L'infanzia dei generi*

Program of films screened in February 2014:

Cinema muto con accompagnamento live: THE LODGER (February 16)

«Il ciclo del cinema muto coprì i primi trent'anni abbondanti della storia del cinema, lungo i quali l'entusiasmo pionieristico fu talmente inarrestabile ed esplosivo che le qualità e quantità di talenti, uomini e mezzi coinvolti a livello planetario si possono assimilare a sforzi quasi mitologici quali la costruzione delle piramidi o della muraglia cinese. Il fermento e la fantasia furono così accesi da far sì che si esplorassero tutte le possibilità espressive di questa nuova straordinaria arte culminando con la nascita dei generi. Questa rassegna vuole celebrare l'infanzia dei generi proponendo un capolavoro per ciascuno dei nove che abbiamo individuato. L'infanzia è una stagione della vita universalmente espressa da ingenuità e innocenza, ma nello stesso tempo votata a irrefrenabili ricerca, esplorazione, conoscenza, curiosità e sperimentazione, stagione della vita che viaggia durante i primi dieci-dodici anni. Siamo certi

che al Trevi potrà rivelarsi particolarmente intrigante scoprire un'infanzia che è durata oltre trent'anni.

Buona visione.» (Antonio Coppola)

THE LODGER (IL PENSIONANTE) February 16)

ore 20.45 | di Alfred Hitchcock, 1926, 90'

«Avevo visto un lavoro teatrale intitolato *Chi è?*, tratto dal romanzo di Belloc-Lowndes, *The lodger*.

L'azione si volge nella casa di un affittacamere e la proprietaria si chiede se il nuovo inquilino sia conosciuto come il vendicatore. Ho trattato questo soggetto in modo molto semplice, interamente dal

punto di vista della donna, la proprietaria. THE LODGER è il primo film nel quale ho messo in pratica ciò che avevo appreso in Germania. Il mio rapporto con questo film è stato del tutto istintivo; per la prima volta ho applicato il mio stile. In realtà possiamo dire che THE LODGER è il mio primo film.» (Hitchcock)

Accompagnamento musicale del M° Antonio Coppola

• *Cinema e psicoanalisi: le forme della violenza* (February 15, 2014)

La Società Psicoanalitica Italiana e il Centro Sperimentale di Cinematografia hanno avviato da alcuni anni delle iniziative comuni, tra le quali il ciclo *Cinema e psicoanalisi*, articolato con delle proiezioni mensili al Cinema Trevi. Il tema della programmazione di questa stagione è quello della violenza, argomento di drammatica attualità, che verrà affrontato da diverse prospettive: intrapsichiche, interpersonali, ma anche con uno sguardo collettivo e sociale. Gli aspetti aggressivi della nostra personalità, insieme a quelli sessuali, sono stati considerati dalla psicoanalisi elementi fondanti della nostra parte istintuale e inconscia: quando e perché tali livelli possano esprimersi in maniera violenta e distruttiva è uno dei fenomeni psichici più dibattuti. Parteciperanno agli incontri, introdotti e coordinati da Fabio Castriota, Membro Ordinario della Società Psicoanalitica Italiana, registi, critici e psicoanalisti della SPI.

Il tema del terzo appuntamento è 'Genitori violenti: il fallimento della funzione genitoriale'.

Program of films:

CUORE DI MAMMA

ore 17.00 | di Salvatore Samperi (1969, 92')

Lorenza, separata dal marito, vive con tre figli molto particolari: il primogenito, aiutato dalla sorella, annega il fratello minore, poi uccide la ragazzina asfissilandola col gas. La madre è troppo apatica per avere una qualsiasi reazione. Forse il film più sperimentale di Salvatore Samperi, con una Carla Gravina nella parte di una madre che non parla mai e un montaggio debitore del cinema di Godard.

PADRE PADRONE

ore 19.00 | di Paolo e Vittorio Taviani (1977, 113')

«Tratto da un libro autobiografico (1975) di Gavino Ledda. Pastore di Siligo (Sassari), Gavino vive fino a vent'anni con il gregge tra i monti, strappato alla scuola, separato dalla lingua, escluso dalla collettività. Durante il servizio militare in continente, studia e prende la licenza liceale. Esplode allora la ribellione contro il padre che, di fatto e per necessità, è stato lo strumento della sua separazione. [...] Pur con durezza didattiche e scorie intellettualistiche, è un film razionale e lucido che assomiglia al paesaggio sardo: ventoso e scabro, enigmatico e violento, soffuso di una luce che gli dà la nobiltà maestosa di un quadro antico. Un intenso O. Antonutti e un duttile S. Marconi nella parte di Gavino sono i protagonisti.»  
(Morandini)

**event:** ore 20.45 Incontro moderato da Fabio Castriota con Fabrizio Rocchetto

a seguire IO NON HO PAURA

di Gabriele Salvatores (2003, 110')

«Allarmante come una favola nera, teso come un thriller, curioso come un gioco, lo non ho paura, che Gabriele Salvatores ha tratto quasi fedelmente dal romanzo di Niccolò Ammaniti, è davvero un bel film: forte, ben strutturato e girato, semplice ed estremamente raffinato, con bravi interpreti bambini e non, con un forte senso della Natura, senza patetismi né moralismi. [...] I bambini non vengono eletti a simboli d'innocenza: i loro giochi sono prepotenti e crudeli quanto gli affari sporchi degli adulti; nel bambino salvifico, curiosità e spirito d'avventura sono forti quanto la bontà; quando capisce cosa stiano facendo i propri genitori, il bambino non li giudica ma disobbedisce e per contraddizione rimedia alle loro colpe.»  
(Tornabuoni)

Ingresso gratuito

• *Incontro con il Cinema Sardo a Roma* (February 18-19, 2014)

Questo mese due giornate, dedicate rispettivamente a Marisa Solinas, attrice di origini sarde, e al regista Salvatore Mereu.

Il Gremio, in occasione del suo 65° anniversario (1948-2013), continua ad organizzare con la collaborazione della FASI (Federazione delle Associazioni Sarde in Italia), della Cineteca Sarda-Società Umanitaria e della Cineteca Nazionale, una serie di proiezioni e dibattiti con attori e registi, all'interno della rassegna *Incontro con il Cinema Sardo*, presso il Cinema Trevi. La giornata del 18 febbraio è dedicata a Marisa Solinas, attrice in film, tra gli altri, di Mario Monicelli, Pier Paolo Pasolini, Bernardo Bertolucci, Jorge Grau, Vibak, Dein, Nanni Loy, Corbucci. Esperienze teatrali con Lee Strasberg, molta televisione e quasi una carriera parallela da cantante arricchiscono il suo curriculum. Il 19 febbraio film e incontro con Salvatore Mereu, uno dei principali esponenti della cinematografia sarda.

Programma a cura di Franca Farina

Ingresso gratuito per i soci de Il Gremio

Program of films:

IL PECCATO (February 18)

ore 17.00 | di Jorge Grau (1963, 106')

Durante la Verbena, festa popolare che si svolge a Barcellona, a un anno di distanza l'una dall'altra, si snodano due storie d'amore che, svolgendosi in parallelo, precipitano verso un finale drammatico... Opera prima di un documentarista cinefilo con omaggi a Fellini e Antonioni, con Umberto Orsini, Marisa Solinas, Francisco Rabal e Gian Maria Volonté. Premio per la miglior regia e premio O.C.I.C. al V Festival di Mar del Plata.

RIDERÀ! CUORE MATTO (February 18)

ore 19.00 | di Bruno Corbucci (1967, 93')

«Primo musicarello ufficiale per Little Tony. È anche il migliore, quello che lo vede alle prese con i suoi grandi successi nel periodo migliore della sua carriera. La storia lo vede figlio della coppia televisiva Campori-Marchetti (tra i protagonisti di GIOVANNA LA NONNA DEL CORSARO NERO), finito a Roma in cerca di fortuna. Vive col solito gruppo di amici, ha una fidanzata (Marisa Solinas) e sogna il successo che, puntualmente, arriverà.» (*Giusti*)

**event:** ore 20.45 Incontro introdotto da Antonio Maria Masia moderato da Alessandra Peralta con Marisa Solinas, Nino Castelnuovo, Mimmo Del Prete, Sergio M. Germani, Franco Mariotti, Adriano Mazzoletti, Milena Vukotic

segue un brindisi

a seguire *Renzo e Luciana* (February 18)

di Mario Monicelli (ep. di BOCCACCIO '70, 1961, 42')

«Una Milano indaffarata, ansiosa, convulsa: delle balere piene di giacche grigie, degli stabilimenti balneari trasformati in distese di carne, dei cinema rigurgitanti di volti ansiosi e di occhi sognanti. [...]. Renzo (Germano Giglioli) e Luciana (Marisa Solinas) sono due giovani che vogliono comprendersi in una civiltà che marcia sempre più verso l'incomprensione; la verità loro e della loro storia è di ordine poetico e "quindi" di ordine ideologico. La pacatezza con cui il regista ha mostrato il volto di una Milano industrializzata, le immagini di una civiltà antividualista, ha una forza che nessuna polemica "diretta" avrebbe avuto.» (*Miccichè*)

Ingresso gratuito

TAJABONE (February 19)

ore 17.00 | di Salvatore Mereu (2010, 67')

Adolescenze vissute in modi differenti, nei quartieri più degradati di Cagliari, dove otto compagni di scuola si ritrovano fianco a fianco ogni mattina pur vivendo esperienze molto diverse. Nato da un corso di cinema tenuto dallo stesso regista in due classi di due istituti di Cagliari, nel quartiere di Sant'Elia, l'Alagon di San Michele e quello di via Schiavazzi, il film prende forma dopo che Mereu si rende conto della qualità dei racconti proposti dagli studenti.

BELLAS MARIPOSAS (February 19)

ore 18.10 | di Salvatore Mereu (2012, 102')

«Ispirandosi a un bellissimo racconto/monologo di Sergio Atzeni, scrittore sardo prematuramente scomparso, racconta una torrida giornata d'agosto in quel di Santa Lamenera, immaginario quartiere della periferia di Cagliari. [...] È una trama che potrebbe essere un episodio di Gomorra, ma Mereu - appoggiandosi molto sulla scrittura di Atzeni - fa un'operazione diversissima: è la stessa Cate a raccontarci la propria giornata, guardando in macchina e rivolgendosi a noi spettatori, in un effetto-straniamento che fa molto Nouvelle Vague piuttosto che neo-neorealismo alla Mery per sempre. Il risultato è un film originalissimo, crudo ma qua e là fragorosamente divertente, in cui il brulicante mondo di Santa Lamenera sembra qualcosa a metà fra la Little Italy di Scorsese e lo slum di un musical di Bollywood.» *(Crespi)*

**event:** ore 20.00 Incontro introdotto da Antonio Maria Masia moderato da Alessandra Peralta con Salvatore Mereu, Goffredo Fofi, Sergio M. Germani, Bruno Roberti, Alessandro Stellino

segue un brindisi

a seguire SONETÀULA (February 19)

di Salvatore Mereu (2008, 157')

«2° film del sardo Mereu, da un romanzo - scritto nel 1962 [...] - del conterraneo Giuseppe Fiori, parlato nei dialetti logudorese e campidanese (nord-ovest e sud dell'isola) e sottotitolato in italiano. Girato in 20 mesi con 4 operatori diversi in continuità cronologica. Azione: dal 1938 ai primi anni '50. Privato del padre, ingiustamente carcerato, Zuanne, detto Sonetàula (il rumore del legno che scricchiola), 13enne pastore del Nuorese diventa, quasi senza rendersene conto, un bandito ricercato dai carabinieri che, mitra in mano, sgozza pecore, briganti, militari dell'ordine con la stessa rapida, fredda determinazione senza ottenere nulla di quel che voleva, né un amore né una vita vera. [...] Troppo "diverso" per trovare un pubblico, è un film sotto il segno di una scabra asciuttezza.» *(Morandini)*

Ingresso gratuito

## **event**

- *L'effetto del jazz. Lo Swing Club di Torino* (February 4, 2014)

- Alle 20.30 incontro moderato da Italo Moscati con Toni Bertorelli. Nel corso dell'incontro verrà presentato il libro di Toni Bertorelli *L'effetto del jazz*

«In un vicioletto buio nel cuore di una Torino ancora segnata dalle ferite dei bombardamenti, alza le saracinesche un locale stralunato: lo Swing Club. [...] Siamo nei primi anni Sessanta e in un attimo lo scantinato di via Bellezia diventa il luogo di ritrovo di una gioventù ribelle e amante della notte, unita dai suoni acidi e dissonanti del bebop. Sulla scena non sono comparsi ancora i rocchettari e i sessantottini, ma il movimento studentesco e gli operai torinesi sono già scesi ad agitare le piazze e tanti ragazzi sono attraversati dai fervori della Beat Generation. Per chi di loro è attratto dalla sperimentazione musicale, lo Swing diventa una seconda casa dove lasciarsi andare non solo all'improvvisazione ma alla libertà sessuale e all'uso di ogni tipo di stupefacente. Questa è la storia di un gruppo di amici drogati di jazz che passava le sue serate in uno scantinato fumoso di sole due stanze, dove hanno suonato dal vivo non solo i grandi nomi del jazz italiano come Enrico Rava, Tullio De Piscopo e Romano Mussolini, ma mostri sacri del jazz internazionale come Thelonius Monk, Miles Davis, Dollar Brand e Gato Barbieri» (dalla quarta di copertina del libro di Toni Bertorelli *L'effetto del jazz*, Jacobelli, 2013)

Il programma della giornata prevede tre film: *TU CHE NE DICI?* di Silvio Amadio con il grande Fred Buscaglione (nato a Torino), *7/8* di Stefano Landini, uno dei rari film italiani sul jazz, e *COUS COUS* di Umberto Spinazzola, scelto dallo stesso Toni Bertorelli, nella sua ampia filmografia.

Program of films:

*TU CHE NE DICI?*

ore 17.00 | di Silvio Amadio (1960, 90')

«Solitario ed Amedeo sono due amici che vivono miseramente di espedienti, imbrogliando il prossimo. Una volta, travestiti da religiosi, si recano nella villa di un celebre gangster, il quale, essendo gravemente ferito, si crede in fin di vita. L'idea della morte, induce il malvivente ad un atto, che vorrebbe esprimere il suo pentimento e il desiderio di riparare il male commesso: egli consegna ai due falsi sacerdoti tutto il suo avere, perché comprino una campana d'oro per la chiesa della parrocchia.» ([www.cinematografo.it](http://www.cinematografo.it))

Con la coppia Tognazzi-Vianello, ma in realtà un film costruito attorno a Fred Buscaglione, nella parte del gangster.

*7/8*

ore 19.00 | di Stefano Landini (2007, 74')

Torino, 1940: Massimo ha la passione della musica jazz ed è un discreto pianista. Segue di nascosto i gruppi musicali che eseguono sotto falso nome i brani americani proibiti dal Regime. Dopo una feroce lite con suo padre, conosce Alberto Molaieni, pianista della band di Gio' Cervi, star del jazz italiano, e inizia a studiare musica insieme a lui. Ma una notte il ragazzo viene prelevato dalle camicie nere e si ritrova con Molaieni, Cervi e altri sventurati in un carcere gestito dai fascisti. «Il jazz, "veicolo d'esotismo" e minaccia per l'italica melodia, non era tollerato: quando l'alleanza con la Germania si fece più stretta ciò che proveniva dagli Stati Uniti era deriso dalla cultura di regime; alcune disposizioni restrittive ne limitavano le possibilità d'esecuzione in pubblico.» (Landini)

ore 20.30 Incontro moderato da Italo Moscati con Toni Bertorelli

Nel corso dell'incontro verrà presentato il libro di Toni Bertorelli *L'effetto del jazz*

a seguire COUS COUS

di Umberto Spinazzola (1996, 87')

Una giovane band multietnica, i *Cous Cous*, sempre alla ricerca di un luogo dove provare e suonare. Ma il loro acid jazz non è gradito e così i *Cous Cous* vengono sistematicamente cacciati da tutto e tutti. Si trasferiscono allora presso la baracca di un fratello di Evelina, anziana ottuagenaria componente della band; questo precario locale viene però abbattuto per fare posto ad un'autostrada in costruzione. I musicisti riprendono a vagare in cerca di un altro spazio. Forse Isaia è la loro ultima speranza... «Il film è un piccolo omaggio ad uno dei maestri del Cinema che amo di più: Aki Kaurismaki. È anche un inno alla libertà della musica e di tutti i musicisti.» (Spinazzola) Con Toni Bertorelli e Philippe Leroy.

Ingresso gratuito

• *Sergio Leone. Il cinema come favola politica* (February 5, 2014)

Spettacolo, mito, favola. Se queste sono le principali coordinate all'interno delle quali la produzione filmica di Sergio Leone è stata tradizionalmente collocata, è tuttavia necessario evidenziare come tale orizzonte trovi la sua principale ragion d'essere in una corposa istanza politica articolata su più livelli. [...] Il carattere fondamentalmente astratto della sua produzione, emergente da un impiego tutto personale dei generi, costituisce in tal senso la prospettiva ideale in cui il regista inserisce riferimenti simbolici alla storia e all'attualità, mentre sul piano stilistico la continua rottura dei moduli classici e la costante necessità di rivoluzionare la forma appaiono mossi, pur all'interno di una concezione spettacolare e industriale della settima arte, da una volontà tutta autoriale di fare film politicamente» (dalla quarta di copertina del libro di Christian Uva *Sergio Leone. Il cinema come favola politica*, Ente dello Spettacolo, 2013)

Program of films:

GIÙ LA TESTA

ore 17.00 | di Sergio Leone (1971, 157')

«L'ultimo western diretto da Sergio Leone, anzi, come diceva lo stesso regista "più correttamente è un avventuroso ambientato all'epoca della rivoluzione messicana". [...] Apre una grande citazione di Mao, del resto i tempi sono quelli, del post '68 non solo europeo [...]. La storia si svolge durante la rivoluzione messicana del 1913. Sulla carrozza che trasporta ricchi borghesi, Juan Miranda, un bandito confusamente legato alla rivoluzione, li deruba visto che hanno parlato male dei messicani. Incrocia un terrorista dell'Ira [...], Sean Mallory detto John, e tra i due nasce una specie di società rivoluzionaria fatta di vera amicizia e dinamite ancora più vera. Assieme decidono di assaltare la banca di Mesa Verde. Ma lì non c'è più una banca, ma una prigione per politici.» (*Giusti*)

• ore 20.45 Incontro moderato da Sergio Bassetti con Oreste De Fornari, Luca Verdone, Christian Uva. Nel corso dell'incontro verrà presentato il libro di Christian Uva *Sergio Leone. Il cinema come favola politica*.

a seguire MARION, ARTISTA DI CAFFÈ-CONCERTO

di Roberto Roberti (1920, 49')

Una canzonettista di caffè concerto muore lasciando al mondo una figlioletta, Marion, che ella ebbe da una avventura galante. Anche Marion diventa attrice di caffè concerto, ma un'attrice celebre, una stella. Un giorno si innamora di un giovane poeta. Ma dopo un periodo di felicità, il poeta abbandona Marion per sposare la figlia del suo editore. Marion si ammala di tisi...

Ingresso gratuito

• *La voce e il cinema: Arnoldo Foà attore cinematografico* (February 6, 2014)

Si è spento sabato 11 gennaio a Roma un grande protagonista della cultura italiana del Novecento: Arnoldo Foà. Attore di cinema, tv e teatro, artista poliedrico si è dedicato anche alla pittura, alla poesia e alla scultura. Sua la voce che, nel 1945, ha dato l'annuncio della fine della Seconda guerra mondiale. Si è voluto ricordarlo non solo con la proiezione di due film (*GENTE DI ROMA*, 2003, di Ettore Scola, con il quale vinse il Nastro d'Argento, e *I CENTO CAVALIERI*, 1964, di Vittorio Cottafavi), ma anche con la presentazione di un volume di recente pubblicazione (*La voce e il cinema: Arnoldo Foà attore cinematografico* di Alessandro Ticozzi) e con il documentario *ALMENO IO FO...À* (2007) diretto da Alan Bacchelli e Lorenzo Degl'Innocenti.

Program of films:

GENTE DI ROMA

ore 17.00 | di Ettore Scola (2003, 93')

Una giornata qualunque nella città eterna. Tanti piccoli frammenti di vita si susseguono in una carrellata di personaggi attraverso le storie dei quali, dalla tragedia alla commedia, Scola ci racconta la sua amata Roma. «In GENTE DI ROMA, [...], egli è un anziano padre che al tavolo di un ristorante si confronta col figlio che vuole mandarlo all'ospizio: una situazione tipica del cinema del grande regista irpino [...] nella quale l'anziano impreca contro camerieri e clienti, s'abbuffa di matriciana e fritto di cervello, ricorda quanto scompiglio ha portato in famiglia, si perde nei ricordi fino alla commozione, senza riuscire però a smuovere però il figlio.» (Ticozzi)

I CENTO CAVALIERI

ore 18.45 | di Vittorio Cottafavi (1964, 121')

«In Spagna intorno all'anno 1000 un gruppo di cavalieri musulmani, guidati da uno sceicco, occupano pacificamente un villaggio della Castiglia, ma presto rivelano le loro vere intenzioni: assoggettarne gli abitanti che, però, abbandonate le case, si organizzano e, sotto la guida di un frate esperto in imprese militari, scacciano gli invasori. Straordinario e sfortunato tentativo di trasformare dall'interno un film di genere storico-avventuroso per farne, all'insegna di B. Brecht, una vivace e colorita parabola sulla guerra, il potere, il colonialismo, la lotta partigiana ricca di allusioni al presente. Godibilissimo per ritmo, sagace disegno dei personaggi (con un eccellente A. Foà), belle invenzioni figurative, fu un insuccesso commerciale. Ultimo film di Cottafavi per il cinema.» (Morandini)

• Per gentile concessione della *Movietime* - Ingresso gratuito

ore 21.00 Incontro moderato da Italo Moscaticon, Anna Procaccini Foà, Orsetta Foà, Alessandro Ticozzi. Nel corso dell'incontro verrà presentato il volume di Alessandro Ticozzi *La voce e il cinema: Arnoldo Foà attore cinematografico* (Edizioni Sensoinverso, 2014).

a seguire ALMENO IO FO...À

di Alan Bacchelli, Lorenzo Degl'Innocenti (2007, 58')

Il documentario nasce dall'idea di Lorenzo Degl'Innocenti e Alan Bacchelli di raccontare per immagini la vita di una delle anime artistiche più significative della cultura italiana del Novecento e riunire in un unico film le varie sfaccettature di questo grande attore-autore, anche attraverso una serie di interviste ad Arnoldo Foà e a molte delle persone che con lui hanno condiviso un tratto della sua strada artistica (Ettore Scola, Moni Ovadia, Alessandro D'Alatri, Giada Desideri, tra gli altri).

Ingresso gratuito

• *Carlo Rambaldi, il mago* (February 7, 2014)

Carlo Rambaldi non è solo il "mago" degli effetti speciali, tre volte premio Oscar e papà di personaggi cult come KING KONG, ALIEN e E.T. L'EXTRATERRESTRE. Carlo Rambaldi è un artista che ha fatto della propria arte una ricerca continua, ossessionata, verso un'idea: è il movimento che crea emozione. Dai promettenti inizi come pittore e scultore agli studi sull'animazione di pupazzi, ai "trucchi" per il cinema, prima in Italia e poi a Hollywood, Carlo ridefinisce in modo netto e originale il fantastico mondo degli "effetti speciali visuali", ai quali conferisce un'artigianalità e un genio tipicamente italiani, quasi rinascimentali. Le sue sculture meccaniche non sono opere computerizzate, ma veri e propri esseri cibernetici, all'interno dei quali batte un cuore umano, quello del suo creatore, capace di divertire e commuovere intere generazioni per molti anni a venire.

Program of films:

KING KONG 2

ore 17.00 | di John Guillermin (1986, 105')

Abbattuto dall'aviazione americana nel precedente film del 1976, KING KONG viene salvato da un gruppo di scienziati che gli innesta un enorme cuore di plastica. L'operazione riesce grazie anche al sangue donato da una femmina della sua stessa specie. Fuggiti sui monti per paura di essere divisi, i due animali sono braccati. Effetti speciali di Carlo Rambaldi.

E.T. L'EXTRA-TERRESTRE

ore 19.00 | di Steven Spielberg (1982, 115')

«Un bambino di dieci anni, Elliott (Thomas) trova un extraterrestre abbandonato sulla Terra dai suoi simili e lo nasconde in casa sottraendolo alla curiosità di un gruppo di scienziati per poi aiutarlo a riunirsi con i suoi, tornato a riprenderlo. Uno dei film che ha incassato di più in tutta la storia del cinema, perfettamente in equilibrio tra messaggio d'amore [...] e commozone melodrammatica [...]. Molto del successo del film è dovuto alla simpatia che ispira istintivamente il personaggio dell'extraterrestre, disegnato e costruito da Carlo Rambaldi (e fatto muovere in alcune scene, da un nano nascosto al suo interno), la cui battuta "*E.T. telefono casa*" è ormai entrata nel patrimonio linguistico comune.»  
(Mereghetti)

ore 21.00 Incontro moderato da Alfredo Baldi con Victor Rambaldi

Nel corso dell'incontro verrà presentato il volume di Victor Rambaldi, *Carlo Rambaldi. Una vita straordinaria* (Rubettino, 2013).

a seguire DUNE

di David Lynch (1984, 137')

«Nell'anno 10191 l'Imperatore delle Galassie destina il desertico pianeta Dune - abitato dal popolo dei Fremen e ambito dai rapaci Hakkonen perché vi si trova la "spezia", alimento che conferisce poteri preternaturali - alla famiglia degli Atreides. Paul, ultimo erede con la madre Ramallo, insegna ai Fremen l'arte del combattimento per opporsi agli Hakkonen. Per 40 milioni di dollari, ispirandosi a un romanzo di Frank Herbert, Lynch ha fatto un film fantastico d'autore, farraginoso, squilibrato, qua e là enigmatico nello sviluppo della vicenda, talvolta geniale. Pittoresca galleria di personaggi. Memorabili i vermoni di Carlo Rambaldi e la fotografia di Freddie Francis.» *(Morandini)*

## Hong Kong Film Archive

### *temporary exhibition*

- *Down Memory Lane: movie theatres of the olden days* (December 6, 2013–March 2, 2014) Venue: Exhibition Hall, Hong Kong Film Archive

Transforming the exhibition hall into an old theatre, Hong Kong Film Archive here presents *Down Memory Lane: movie theatres of the olden days* to all movie lovers. The exhibition showcases a wide range of precious theatre relics, such as photos, handbills, movie tickets, and objects used by theatre staff in the yesteryears. The archive has also invited distinguished movie poster artist Mr. Chow Keung out of retirement to redraw 6 traditional posters for showing at the exhibition. We hope all the old and young cinephiles are able to immerse into the nostalgia and have a taste of the lost sentiments.

### *retrospective*

- *Transcending space and time: early cinematic experience of Hong Kong* (January 4-March 23, 2014)

[from press release December 2013 at: [http://www.lcsd.gov.hk/en/ppr\\_release\\_det.php?id=6572](http://www.lcsd.gov.hk/en/ppr_release_det.php?id=6572)]:

“The Hong Kong Film Archive (HKFA)'s new programme *Transcending space and time—early cinematic experience of Hong Kong*, set to commence next month, will not only showcase some of the HKFA's most valuable archival treasures of early Hong Kong cinema but also bring about interaction between the past and the present through close analysis of these films.

Treasures held by the HKFA include "The Edison Shorts" (1898), the oldest reel of film currently preserved by the archive; pre-war footage of Hong Kong and additional moving images shot during the fall of Hong Kong donated by Miss Dolores Wang; *A TRIP THROUGH CHINA* (1917), shot by the Russian-American businessman Benjamin Brodsky between 1915 and 16; and more. In recent years, the HKFA has been working hard to recover from various countries films and documentaries produced between the 1930s and the 1950s in an effort to paint a more complete picture of Hong Kong's cinema history.

The *Transcending space and time—early cinematic experience of Hong Kong* programme, which will be held from January 4 to March 23, comprises four major focuses: ‘Cityscape in early moving images’, with screenings of the HKFA's most valuable treasures; ‘Pioneer filmmaker Hou Yao’, a retrospective on a versatile film artist; ‘Re-discovering pioneering females in early Chinese cinema’, commemorating forgotten female filmmakers from the early years; and ‘Grandview's cross-border productions’, featuring films produced by Hong Kong's Grandview Film Company when it shifted

production to the United States from 1939 to 1948. Some of the screenings will be accompanied by post-screening talks.

The HKFA will also organise four free seminars on January 11, February 8, March 8 and March 23 with Grace Ng, Winnie Fu, Law Kar, Lau Yam, S Louisa Wei, Frank Bren, Yau Ching and Professor Gregory Yee Mark as speakers to discuss different topics. The seminars entitled 'Michael Rogge and his Hong Kong of the 1950s' and 'Hou Yao and his films' will be conducted in Cantonese; 'Pioneering female filmmakers in Hong Kong and overseas' will be conducted in Cantonese and English; and 'Rediscovery of THE CURSE OF QUON GWON (1916)' will be conducted in English. In addition to the screenings and seminars, three electronic programme brochures will be published online to enhance the audience's understanding of Hong Kong early cinema."

Program of films screened in February 2014:

Pioneer Filmmaker Hou Yao

Hou Yao (1898?-1942) was one of the most unique and versatile film artists in Chinese and Hong Kong cinema history. He spent his life pursuing art, politics and national pride, drifting along in the chaotic wave of history. One of the earliest Chinese filmmakers and a renowned intellectual during the Republic era, Hou started his career as a playwright before going into film in the 1920's. Later that decade, Hou briefly left the film world and entered politics as a secret operative against the Japanese invaders. He began writing political theories and novels after moving to Southern China. Many of his works condemned Japan for its conspiracies to invade China and encouraged the Chinese to fight for world peace. Hou moved to Hong Kong in the 1930's and began directing Cantonese-language films, including anti-Japanese films, military propaganda and even popular folklore dramas. Later, Hou moved further south with his lover Wan Hoi-ling, making Malay-language films in Singapore and Malaysia. Unfortunately, he was killed by the Japanese military when it invaded and occupied Singapore. As part of Chinese cinema's first generation and one of the first Chinese filmmakers to move south, Hou witnessed the transition from silent films to talkies. His works blended local traditions with western romanticism, creating a unique view of the world that was equally artistic and critical.

INCIDENT IN THE PACIFIC (February 8, 21)

Dir/ Scr/ Orig Story: Hou Yao Prod: Shao Zuiweng | Prod Co.: Tianyi | Cast: Lee Yi-nin, Luo Pinchao, Chan Tintung, Lau Hark-suen, Tsi-hau Tsat, Hou Yao | 1938 | B&W | DCP | Cantonese | 115min

In Hong Kong, Hou Yao directed numerous Cantonese-language films in the 1930's. Based on his own novel—originally serialized on a local newspaper—this war drama chronicles a love story in the midst of the Japanese invasion of northeastern China. Written before the Pacific War broke out, the story

correctly theorized that Japan would extend the war to the United States, as well as China's role in defeating Fascism. However, Hou was not able to carry the novel's intricate politics or war sequences to the film adaptation, instead focusing on building dramatic tension through his characters, from Luo Pinchao's patriotic hero to Lee Yi-nin's wartime spy. Hou also co-stars in the film as a man who can readily handle both a pen and a gun—one representing Hou's past and the other representing his ideal. The original epic story has been condensed to be set solely in northeastern China, with Hou's crew effectively recreating the picturesque view of the mountains in northeastern China, making this a more visually striking film than a usual military propaganda film. The Hong Kong Film Archive newly acquired a nitrate copy of the film from the US and scanned the film digitally for this screening.

WAY DOWN WEST (February 9, 22)

double bill with A POET FROM THE SEA

Dir/ Scr: Hou Yao | Cinematographer: Liang Linguang, Lai Man-wai | Art Director: Hu Jingrong | Pro Co.: China Sun (Shanghai) | Cast: Lam Cho-cho, Lee Dan-dan, Ge Cijiang | 1927 | B&W tinted | DCP | Silent with Chi Intertitles, Eng Subtitles | 56min (incomplete)

Live music accompaniment: Kung Chi-shing & Shane Aspegren

Based on the Wang Shifu's classic stage play, WAY DOWN WEST leaves the theatrical setting completely for real locations throughout the Southern China region. The cinematography by Liang Linguang and Lai Man-wai is also impressive, using natural lighting for indoor scenes and bringing out the beauty of the sets with brilliant use of space. Using slick editing techniques such as superimposition, Hou managed to create battle scenes that are both fierce and exciting. The dream sequence in which hero Zhang Sheng flies on a giant brush pen to save his lover shows that Hou even has a talent for fantasy. Achieving a balance between entertainment, imagination and skillful storytelling, WAY DOWN WEST is a must-see highlight of 1920's Chinese cinema. The Hong Kong Film Archive has undertaken the challenge of replacing the French intertitles of the film print by Chinese dialogues found in the film brochure. We are showing a digital version of the reconstructed film.

A POET FROM THE SEA (February 9, 22)

Double bill with WAY DOWN WEST

Dir/ Scr: Hou Yao | Cinematographer: Liang Linguang | Pro Co.: China Sun (Shanghai) | Cast: Hou Yao, Lam Cho-cho, Lee Dan-dan | 1927 | B&W tinted | 35mm | Silent with Chi & Eng Intertitles | 23min (incomplete)

Live music accompaniment: Kung Chi-shing & Shane Aspegren

After joining Lai Man-wai's China Sun Company in Shanghai, Hou Yao began shaping a unique directorial style for himself. In A Poet from the Sea, Hou stars as a poet who flees the city to live in isolation on a deserted island. After the poet loses his sight, he sails towards the sunset with his lover, searching for a

new peaceful home to call their own. Hou channeled the internal dilemma he experienced during the Warlords era in his performance as the crazed poet, a man who turns to an extreme choice to escape the chaos in his life. This is the story of a man who only has the heart for art and literature, a devotion that is beyond any political or nationalist belief. Several years ago, a print of the film was discovered in Italy. Containing only the basic structure of the story, the surviving footage reveals gorgeous shots of the coast near Stanley, offering us a rare view of the city in the 1920's, as well as a small peek at the city as a cultural melting pot in that era.

Screening courtesy of Cineteca di Bologna

THE PEARL NECKLACE (February 23)

Dir: C.Y.Lee (aka Li Zeyuan) | Scr: Hou Yao | Cinematographer: Cheng Peilin | Prod Co.: Great Wall | Cast: Harding Loue, June Liu, Gee Fung-mei, Liu Chi-chun | 1926 | B&W | DCP | Silent with Chi & Eng Intertitles | 107min

Music composed & performed live by: Robert Ellis-Geiger

Produced as a “problem drama” by production company Great Wall, this drama penned by Hou Yao loosely based his heartrending drama on Guy de Maupassant’s *The necklace* (1884). In addition to changing the central object from a diamond necklace to a pearl necklace, Hou also added a significant amount of plot details not in the original short story: The husband’s character has been greatly expanded, and we even get to discover who stole the necklace. Director C.Y. Lee makes impressive use of parallel editing, moving between multiple perspectives to show the tense pursuit of the missing necklace. Some may find the ending—a cautionary lesson about materialism and the illusion of pride it brings—too didactic for a contemporary audience, but it is an important lesson that is still very relevant to urbanites in modern China.

Screening courtesy of the China Film Archive

• *Double happiness comes galloping in* (January 25–February 14, 2014)

Lunar New Year films are a long-standing staple of Hong Kong cinema. These films are usually comedies aimed at entertaining audiences during the holiday. The *Double happiness* programme showcases four Lunar New Year films from different time periods. In addition to the difference in cast and production companies, each film also reflects the difference in societal and family values across generations. With this programme, audiences can have a good laugh while appreciating the changes in the city and its people over the years.

Program of films screened in February 2014:

LOVINGLY YOURS (February 7)

Dirs: Yuen Yang-an, Wu Jingping, George Shen | Scr: Liang Shen, He Bingyan | Cast: Mao Mei, Kwan Shan, Yu Wanfei, Bao Fong | 1959 | B&W | D Beta | Mandarin | 86min

A decade after the People's Republic of China was established, the new left-wing patriotic movement began to take root in Hong Kong. Produced by a left-leaning production company, this family comedy tells a typical star-crossed lovers story about two young people who can't be together due to the girl's family's obsession with family traditions. Like the revolutionary spirit that drove the left-wing movement, the film encourages the older generation to embrace progressive thoughts. Interestingly, this left-wing film also features influences of western culture, infusing elements of theatre and ballet in the dream sequences that give the film a modern and youthful touch.

#### A HOUSE OF HAPPINESS (February 2)

Dir / Scr: Lo Yu-kei | Cast: Law Kim-long, Chan Ho-kau, Leung Sing-po, Hui Ying-sau, Kwan Hoi-shan | 1964 | B&W | D Beta | Cantonese / 100min

Leung Sing-po takes on dual roles in this boisterous comedy, playing both a dope with a short-term memory problem and a troublemaking thief. Recently released from a stint in prison, the unrepentant thief returns to his old ways by planning to rob a businessman's savings. However, his uncanny resemblance to the dope leads to a series of misunderstandings and mistaken identities. The comedy master shows why he is in a class of his own, filling his performance(s) with subtle actions that tickle the audience without going over-the-top. The film may not feature any grand sets and the plot doesn't even make much sense, but seeing the two Leungs and co-stars Kwan Hoi-shan and Law Kim-long's onscreen feud are more than worth the price of admission.

#### MY FAMILY (February 14)

Dir: Raymond Fung | Scr: Clifton Ko | Cast: Richard Ng Yiu-hon, Fung Bo-bo, David Lui | 1986 | Colour | D Beta | Cantonese | Chi & Eng Subtitles | 85min

We see the times have truly changed with this Lunar New Year comedy by renowned writer Clifton Ko and D&B Films. Instead of issues surrounding marriage and social inequality in the working class, we now follow a happy middle-class family and the problems that each family member encounters. Patriarch Dr. Ng (Richard Ng) is frugal and petty, but his wife (Fung Bobo) is the polar opposite and often spoils their three children. While the three children distress over love and romance, Mrs. Ng decides to venture out of her mundane housewife life and take up stage acting. Fung breaks out of the housewife cliché and creates a new modern image for women, while the younger characters have become more independent and clever. The film also reflects the modernisation of Hong Kong society in general, as it shifts from a city of hardworking laborers to a glamorous metropolis whose emerging middle-class can live in a comfortable lifestyle.

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- *A myriad of charm-in commemoration of Hung Sin Nui* (February 15–March 23, 2014)

Named after the glamorous female warrior of Tang Dynasty literature, Cantonese Opera artist Hung Sin Nui (1927-2013) has lived a life that is nothing short of legendary.

On the eve of World War II, ten-year-old Kwong Kin-lim took up the stage name Siu Yin Hung and became a disciple of her aunt, Cantonese Opera performer Ho Fu-lin. At the age of 13, opera star Leng Siu-fung changed that stage name to Hung Sin Nui. To escape the fires of war, Hung roamed across the country with opera troupes and slowly honed her craft to become a real opera performer. In the process, she met and eventually married Cantonese Opera staple Ma Si-tsang. The pair became the opera world's star couple upon their return to Hong Kong after the war.

In 1947, Hung Sin Nui—known as a major opera star at only the age of 20—took up screen acting in the films *UNFORGETTABLE LOVE* and *I'M CRAZY ABOUT YOU*. Off the stage, Hung had a youthful beauty that made her a natural born movie star. Whether she's playing a modern woman, the wretched wench or a dutiful wife, Hung exuded the aura of a gentle, virtuous woman who also has the will to stand up to any obstacle in her way. Her moving performances created some of the most unforgettable moments in classic Cantonese cinema.

In 1955, Hung accompanied Ma Si-tsang back to Mainland China to lead the Guangdong Opera Troupe, promoting and evolving the art of Cantonese Opera. Despite suffering political persecution during the Cultural Revolution, Hung eventually returned to the opera world. Nicknamed the Red Bean of the South, Hung was able to elevate Cantonese Opera from a local folk tradition to an important traditional art form recognized by the government.

In 1985, Hung received the Outstanding Artist Award from the Asia Society's Center of Performing Arts and an Outstanding Artist Award from the United Nations, in addition to other recognitions in the years that followed. In 1998, the Guangzhou city government established the Hung Sin Nui Art Center in Hung's honor.

Hung has lived a life filled with ups and downs, but her strong will carried her through tough times and made her a legend in the world of arts. Although Hung Sin Nui passed away on Dec 8, 2013 in Guangzhou, her name will live on forever in history.

Program of films screened in February 2014:

*THE JUDGE GOES TO PIECES* (February 15)

Dir: Yeung Kung-leong | Orig Story: Ma Si-tsang | Co-starring: Ma Si-tsang, Lee Lan | 1948 | B&W | D Beta | Cantonese | 96min

Based on a classic Beijing Opera piece and adapted as Cantonese opera by Ma Si-tsang himself, *THE JUDGE GOES TO PIECES* is a period comedy that features the odd couple that is Ma Si-tsang and Hung Sin Nui. To help a woman who has been framed for the murder of her husband, the capable ex-attorney Sung Sai-kit, under his wife's urge, agrees to come out of retirement to fight for her case. The film features Hung's art of singing at its height, and with plenty of smart and well-timed dialogue from the ever-quarreling couple. Remade by Johnnie To as *JUSTICE MY FOOT* (1992) featuring Stephen Chow and Anita Mui.

*POOR MOTHER* (February 16)

Dir: Moon Kwan (aka Kwan Man-ching) | Org Story: Au-yeung Tin | Scr: Chiu Wai | Co-starring: Ng Cho-fan, Wong Man-lei, Yung Siu-yi, Yee Chau-shui | 1951 | B&W | D Beta | Cantonese | 110min

Hung (Hung Sin Nui) is sold off by her brother as a concubine to a businessman. While carrying her husband's child, Hung is bullied by the first wife, forcing her to flee. After giving up her newborn child, Hung lives out the rest of her life as a nanny in a rich family. In the course of a single film, Hung has to embody three personas: a shy young girl, a bullied concubine and a humble servant. But Hung maneuvers through all three of them at ease to create a sincere performance. In one scene, we see Hung the servant standing like a mournful sculpture, carrying her master's baby while tearfully longing for the child she left behind. That image alone can move any viewer to tears.

### ***series***

- *100 must-see Hong Kong movies* (October 2011–March 23, 2014)

*100 must See Hong Kong movies* has received very positive response from local and overseas since its launch in Oct 2011, and the Hong Kong Film Archive has succeeded in expanding its audience to a younger and more diverse mass as a result of collaborating with the Broadway Cinematheque. Entering a brand new calendar year, both venues are committed to another round of showcase[s] to encourage new perspectives in appreciating Hong Kong Cinema. To make the programme more focus[ed], we are condensing the film screenings to a quarterly showcase, while Broadway Cinematheque shall maintain their twice-monthly schedule.

[from the online program brochure] There are many good movies in the history of Hong Kong. Most citizens of the SAR are aware that we have a rich cinematic heritage, with one of the most prolific film industries in the world that has produced a body of wonderful films throughout the years. Yet, this rich tradition remains largely unrecognized, even ignored. Old movies, especially those made before the fabled Golden Age of the 1980s, are considered irrelevant, poorly made and, perhaps worst, boring.

*100 must-see Hong Kong movies* aims at changing that misguided perception. It is a screening programme presented by the Hong Kong Film Archive, designed to let viewers experience some of the best movies made in Hong Kong.

The films in the programme represent Hong Kong cinema from its early years to the end of the 20<sup>th</sup> century. The turn of the century was used as cut-off point for several reasons. This provides some historical distance to the selection process. Also, movies are the dominant art form of the last century and Hong Kong films in this century have experienced a development very different from that of the last.

The titles were chosen by a panel of experts well-versed in the history of Hong Kong cinema. They are Sam Ho, Programmer of the HKFA; Po Fung, HKFA Research Officer; Wong Ain-ling, former HKFA Research Officer and renowned writer; Law Kar, former HKFA Programmer and film researcher; Li Cheuk-to, Artistic Director of the Hong Kong International Film Festival; and Shu Kei, Dean of the School of Film & Television, the Hong Kong Academy for Performing Arts.

Films were selected mostly on artistic grounds but in some instances for their historical significance. As the programme title indicates, these are films that must be seen. Availability is therefore another selection criterion. The idea of “must see” loses meaning if the films cannot be seen. As such, all of the titles on the list are, as far as we can determine, available for screening.

Cinema, despite its ready capacity for entertainment, is an art form. And among all the art form practiced in Hong Kong, film undeniably has the most profound impact on the rest of the world. Our cinema has enjoyed widespread global success and, even more importantly, inspired much imitation, which, of course, is the best form of flattery. It is therefore paramount that the people of Hong Kong should have a better understanding and appreciation of our cinema’s amazing accomplishments.

Program of films screened in February 2014::

A TRIP THROUGH CHINA (February 8)

Dir: Benjamin Brodsky | 1917 | B&W | D Beta | Silent | English Intertitles and Chi Subtitles | 82min

Live music accompaniment: Wong Yan-kwai and friends

Benjamin Brodsky was a Russian-born American who made frequent trips to Asia in early 20th century, conveying American cinema to Asia and vice versa. He was also the initiator that assisted the first generation of Hong Kong Cinema to produce films of its own. Brodsky made use of his travelling opportunities to shoot documentaries in a number of cities he visited. A TRIP THROUGH CHINA was shot over a period of ten years, recording phenomenon in different cities of China, including landscapes of Beijing, Tianjin, Shanghai and Hong Kong. Both Brodsky’s images and his scripting of intertitles reveal his

narrative skills and sense of humour. The film was released publicly in America and received favourable reviews.

Screening Courtesy of the Taipei Film Archive

Post-screening talk with Law Kar

ORPHAN ISLAND PARADISE (February 9, 23)

Dir / Scr: Cai Chusheng | Orig Story: Zhao Yingcai | Prod Co: The Grandland | Cast: Li Lili, Lee Ching, Jiang Ming, Li Jingbo, Hong Hong | 1939 | B&W | DCP | Mandarin | Chi & Eng Subtitles | 107min

A prolific filmmaker in the 1930's and 40's, director Cai Chusheng produced several films that broke box office records in China before directing his first production for Hong Kong's Grandland Company. Set in the orphaned land that is Shanghai during the Sino-Japanese War, this powerful drama depicts the struggles of the people living in this unique land, including a dance girl (Li Lili), traitors working with the Japanese, a group of patriotic underground workers and other characters from the grassroots. Going back and forth between the story of the dance girl and the planning of the uprising, Cai steadily builds the dramatic tension until its explosive finale.

Screening courtesy of t[h]e China Film Archive

Post-screening talk with Grace Ng

SCENES OF YAN'AN (aka ON THE NORTHWEST LINE) (February 15)

Dirs / Scr: Lam Tsong, Tsui Tin-cheung | 1938 | B&W | D Beta | Silent | 14min

Live music accompaniment: Wong Yan-kwai and friends

Double bill with *A PAGE OF HISTORY*

SCENES OF YAN'AN (aka ON THE NORTHWEST LINE) is the first film in which Hong Kong film makers were authorised to shoot in the headquarters of the Chinese Communists. The crew from Hong Kong entered Yan'an via Hankou and Xi'an with assistance from the Hankou Eighth Route Army. They recorded scenes of Mao Zedong and Zhu De commanding and training troops in Xi'an. The film also covered the life of people in Lu Xun Art Academy and Shanbei Public School. Despite being a short film, this is an important record of Yan'an as the capital of Communist Revolution. It also reflects the patriotism of Lin Cang, Xu Tianxiang and Jin Kun, who were part of the young production crew. The film was not screened publicly until June 1941. This film was donated to the Hong Kong Film Archive by Ms. Dolores Wang, daughter of the deceased Mr. Wang Man-chi, who once risked his life to preserve it.

*A PAGE OF HISTORY* (February 15)

Prod / Ed: Lai Man-wai | Pho: Lai Man-wai, Lo Wing-cheung, Liang Linguang | 1941 | B&W | D Beta | Mandarin | Chi & Eng Subtitles | 34min (incomplete)

This invaluable documentary shot by Lai Man-wai shows Dr. Sun Yat-sen leading the Chinese revolution in the 1920s, climaxing in the Northern Expedition, an attempt to rid China of its warlords and unify the country. The deteriorated version of the film had been kept by Lai's descendants until the 1970s. After a restoration effort, 34 minutes of footage was salvaged, only to be lost later. It was rediscovered by Lai's sixth son Lai Shek and donated to the Hong Kong Film Archive. For this new print, some shots have been replaced by better quality images discovered in recent years.

Post-screening talk with Lai Shek

ROAR OF THE PEOPLE (February 16)

Dir: Tang Xiaodan | Scr: Lee Fung | Prod Co: Grandview | Cast: Cheung Ying, Fung Fung, Ng Wui, Wong Ang, Tso Tat-wah | 1941 | B&W | D Beta | Cantonese | Chi & Eng Subtitles | 117min

In 1934, director Tang Xiaodan moved to Hong Kong and directed a series of socially conscious films about the darkest corners of society. Produced by the Grandview Company, Tang's rousing wartime drama is set in Hong Kong during the Sino-Japanese war, when people fled to Hong Kong from Mainland China to escape the fires of war. The poor are forced to starve on the street, while the rich continue to thrive. One evil businessman in particular bullies the workers and conspires with Kuomintang officers to sell tungsten wire to the enemy. When they finally realize the severity of the businessman's crimes, the workers decide to fight back. Cheung Ying is especially charismatic as the workers' leader, providing the civilized middle ground between the outraged workers and the greedy businessman.

Post-screening talk with Matthew Cheng

SORROWS OF THE FORBIDDEN CITY (February 22)

Dir: Zhu Shilin | Orig Story / Scr: Yao Ke's play Sorrows of the Qing Court | Prod Co: Yung Hwa | Cast: Zhou Xuan, Shu Shi, Hong Bo | 1948 | B&W | DCP | Mandarin | Chi & Eng Subtitles | 95min

Set in the twilight of the Qing Dynasty, this period saga chronicles the 15-year political turmoil between the Guangxu Emperor, Consort Zhen and the Empress Dowager. It covers major events such as the Hundred Days Reform, Yuen Shi-kai's betrayal and the Boxer Rebellion, ending with Guangxu's detainment. While the feud between Guangxu and the Empress affects an entire nation, writer Yao Ke recognises that it's also a family conflict—suggesting a parallel between political and family feuds. Zhu Shilin's film had a wide release in the 1950's, attracting strong praise inside and outside China. However, it was later condemned as treasonous in the 1960's. The film's regrettable historical background is somewhat similar to the fate of Consort Zhen; caught between the dual dilemma of national and family struggle, she becomes a victim of persecution after planting the seeds for reforms.

Screening Courtesy of the China Film Archive

Post-screening talk with Joyce Yang

- *Yu Lai-zhen, queen of the art of Dan* (January 3-February 28) in series *Morning matinee* (since June 4, 2010)

[general series information] Before there was television, before there were DVDs, before there was YouTube, there were matinees. Theaters offered previously released films at reduced prices, Chinese productions in the morning, foreign films in the late afternoon. It was a win-win situation—audiences got to enjoy a theater experience at a discount, often with much relished air conditioning, and the film industry generated additional profit from its products.

The Hong Kong Film Archive is re-staging that experience in the new series, *Morning Matinee*. Starting in June, a different film from our past will be presented on the mornings of the first and third Friday of every month, the first offering a four-pack of Cantonese films from the 1950s, 60s and 70s.

[about the February 2014 program] Known as the "Queen of the Art of Dan", Yu Lai-zhen (1923-2004) worked in the Hong Kong arts world for more than three decades. Before the war, Yu performed on stage in Cantonese Opera shows. She began acting in films in 1947, working with many renowned actors, directors and scriptwriters. In 1959, Yu formed Lai Si Films Limited with her husband Lee Siu-wan. With Lee serving as writer and Yu as the star, the pair produced many Cantonese Opera-films with supernatural elements. Emphasising vocals and martial arts as selling points, these films also used innovative cinematographic and editing techniques, as well as special effects to create their fantastic supernatural elements. Under [sic] the context of Hong Kong Cantonese Opera and film history, these films reflected Hong Kong's unique societal, economical and political environment of the 1950's and 60's. Furthermore, they were the Cantonese opera world's way of opening up and keeping up with the times. At the same time, these films also epitomized Yu's career strategy of going against the audiences' expectation of the beautiful Dan, never hesitating to put her looks aside to play unattractive characters on stage and in films. Her sacrifice of her beautiful looks was key in the realisation of these films' supernatural approach.

2014 marks the 10th anniversary of Yu Lai-zhen's death. This retrospective serves as both a tribute to her work and a showcase of Lai Si's films. The films all feature Lee Siu-wan as writer or producer and three of Lai-zhen's most frequent collaborators: Directors Wong Hok-sing, Fung Chi-kong and Chu Kea. Covering genres such as Cantonese opera films, martial arts films and contemporary dramas, these films offer a diverse look at the work of the "Queen of the Art of Dan".

Yu Lai-zhen's Morning Matinee programme is guest-curated by Winnie Chan

Program of films screened in February 2014:

RIOT IN THE IMPERIAL PALACE (February 7)

Dir: Fung Chi-kong Scr: Lee Siu-wan | Co-starring: Lam Kar-sing, Sek Yin-tsi, Yam Bing-yee | 1960 | B&W | D Beta | Cantonese | 89min

The “Qiao Kung” (foot-binding technique) is Yu Lai-zhen’s signature martial arts move, especially in her seven “foot-binding heroine” genre films. Her character i[s] Sister Thirteen in RIOT IN THE TEMPLE (1960) and this film is the most memorable in the genre. A continuation of RIOT IN THE TEMPLE, this installment follows Sister Thirteen as she takes vengeance for her father’s death by infiltrating the murderer’s household. Here, the “Qiao Kung” move is not just for martial arts spectacle. Not only is it integral to the plot’s progression, it is also used to identify Sister Thirteen’s own gender identity when she isn’t in a fight. When Sister Thirteen is arranged to be married at the end of the film, she even uses her most lethal weapon to kicks up a large boulder to blockade the doors symbolising her reluctance in coping with the traditional female identity of an obedient wife.

THE MAID WHO LED AN EXPEDITION TO CONQUER THE WEST (February 14)

Dir: Wong Hok-sing | Scr: Lee Siu-wan | Co-starring: Sun Ma Si-tsang, Sek Yin-tsi, Lam Kar-sing | 1959 | B&W | D Beta | Cantonese | 100min

Three brothers of the famous Yang clan (Sun Ma Si-tsang, Sek Yin-tsi, Lam Kar-sing) lose in a border scuffle against soldiers from the Western Liao. Fortunately, the Yang clan has a secret weapon: Young servant girl Liu Kam-fa (Yu Lai-zhen) is actually a powerful martial artist who is also an expert at magical spells. Not only does she avenge the three Yang brothers, she also leads the Song army to the enemy’s lair, defeating demons with her magical powers. However, Kamfa chooses beauty over kingdom, asking the emperor to arrange a marriage between her and the eldest of the Yang men. From action to fantasy to romantic comedy, this genre-twisting delight is being screened on Valentine’s Day as a sincere blessing from us to you and your beloved!

PRINCE TAILONE (February 21)

Dir: Chu Kea | Scr: Lee Siu-wan | Co-starring: Yam Kim-fai, Leung Sing-po, Lam Kar-sing, Lee Hong-kum, Fung Bo-bo | 1961 | Colour | D Beta | Cantonese | 96 min

Life has become more difficult than ever as war and famine plagues a nation. Left alone after her husband (Yam Kim-fai) went off to war, Wang Bo-shan (Yu Lai-zhen) hears the hungry cries of her adopted son Tailone (Fung Bo-bo). With no food left, Bo-shan can only feed him a piece of her flesh cut off from her own arm. However, Bo-shan is at a loss when Tailone asks for more meat the following day. At this moment, the Heavenly Mother of the Black Steed Mountain appears and presents Bo-shan with a divine pill that gives her the ability to regenerate her flesh infinitely. From then on, Bo-shan is able to

feed Tailone with meat everyday. This Cantonese opera film presents an extreme type of maternal love that is as twisted as it is oddly touching.

A PRETENDED GHOST (February 28)

Dir: Chu Kea Scr: Lee Siu-wan | Co-starring: Yam Kim-fai, Wong Hok-sing, Poon Yat On | 1961 | B&W | D Beta | Cantonese | 91min

Yu Lai-zhen's image as the headless woman in *THE HEADLESS EMPRESS BEARS A SON* (1957), *MAGIC HEAD OF THE PRINCESS* (1960) and *RIOT IN THE PALACE* (1961) made her a screen icon with audiences at the time. Yu once again plays the headless woman in this supernatural drama, wife of a businessman (Yam Kim-fai), who is brutally murdered after the son of a local government official (Wong Hok-sing) fails in an attempt to rape her. After her death, the ghost of the murdered woman returns to haunt the town every night, eventually scaring the murderer into confessing his crimes. In addition to Yu's haunting performance, the film also utilizes groundbreaking special effects (at least considered so at the time) to create the terrifying image of Yu's severed head.

- *Digitally restored gems from China* (February 2-April 6) in series *Restored treasures*. (since April 2, 2010)

[*general series information*] There is a wonderful bonus to watching a restored film. We are not only engaged by the work itself but are also filled with the pleasure of knowing and the joy of appreciation—knowing that we would otherwise be either watching a damaged version of the film or even totally denied of it, appreciating the work done by the conservationists and our good fortune to be watching the film's glory reinstated.

And for film archives, presenting restored films to the public is always a wonderful occasion. For preserving our cinematic heritage is a primary goal of archives and restoring films ravaged by time is an integral part of that goal.

It is with great joy that the Hong Kong Film Archive is presenting the new series, *Restored Treasures*, featuring films from all over the world that had enjoyed different forms of restoration. We kicked off the series earlier this year in collaboration with the Hong Kong International Film Festival to present the classics *METROPOLIS* (1927) and *CONFUCIUS* (1940). The program will continue by screening a restored film the first Sunday of every month, featuring a mix of works from Hong Kong and abroad.

[program notes for February 2-April 6] The Hong Kong Film Archive and China Film Archive (CFA) have been working closely over the years. Many of our screenings were made possible by the generosity of the CFA, who offered prints, film stills and other important materials. Recently, the Technique Division of the CFA has acquired state-of-the-art equipment for digital restoration. In just a few short years, the CFA

has already restored over 200 films, many of them priceless prints of early classics. For the latest program, we have chosen four restored treasures from the early days of Chinese cinema: early short film *LABOR'S LOVE* (1922), special effects-laden action adventure *RED HEROINE* (1929), Fei Mu's critically revered *SPRING IN A SMALL TOWN* (1948) and the once-condemned *CAPTAIN GUAN* (1951). These films coincide with the *Transcending time and space* and *100 must-see Hong Kong movies* programs in order to inspire further dialogues between Mainland China and Hong Kong.

- Prints Courtesy of: China Film Archive, China Film Art Research Center

Program screened in February 2014:

*LABOR'S LOVE* (February 2)

double bill with *RED HEROINE*

Dir: Zhang Shichuan | Scr: Zheng Zhengqiu | Pho: Zhang Weitao | Cast: Zheng Zhegu, Yu Ying, Zheng Zhengqiu | 1922 | B&W | DCP | Silent | Chi & Eng Intertitles | 22min

Live music accompaniment: Kung Chi-shing and Shane Aspegren

The earliest completed Chinese film that still exists today, this 22-minute short is a simple love story between a carpenter-turned- fruit vendor and the doctor's daughter who lives across the street. To get the approval of the girl's father, the fruit vendor has to help the doctor's clinic thrive again. Bringing together director Zhang Shichuan's taste for comedy and writer Zheng Zhengqiu's talent for drama, the film is a light comedy with a relevant social message. Despite being made in the early days of cinema, Zhang displays mature skills in pacing and shot composition. Zheng Zhegu gives a playful, likable star performance as the carpenter, and screenwriter Zheng is also amusingly over-the-top in his role as the doctor. Featuring the digitally restored version.

- Screening Courtesy of the China Film Archive
- Post-screening talk with May Ng

*RED HEROINE* (February 2)

double bill with *LABOR'S LOVE*

Dir: Wen Yimin | Pho: Lincoln Yao | Cast: Van Shih Bong, Wang Chuqin, Zhu Shaoquan, Zhao Taishan | 1929 | B&W /|DCP | Silent | Chi & Eng Intertitles | 100min

Live music accompaniment: Kung Chi-shing and Shane Aspegren

In the chaos of war, a young girl is nearly assaulted by an evil general. However, a quirky old warrior saves her in the nick of time. Aspiring to do good and get revenge on the general, the girl becomes the old man's disciple. *RED HEROINE* starts off as a typical martial arts heroine origin story, but director Wen Yimin inserts a digressive romantic subplot and fills the film with splendid, but oddly suggestive imageries that stretch the limits of what is usually allowed in silent film from the 1920's. As the ordinary

small town girl who transforms into a martial arts heroine, Van Shih Bong gives a commanding performance that shows off her star power. To enhance the look of the Red Heroine, Van even request the film reels be dyed in red—a daring attempt at color in the black-and-white era. Featuring the digitally restored version.

Screening Courtesy of the China Film Archive

Post-screening talk with May Ng

**event**

- *Seminar Hou Yao and his films* (February 8), free seminar on the occasion of the screenings in the retrospective program *Transcending space and time: early cinematic experience of Hong Kong*. Conducted in Cantonese.

- *Seminar 'Digital restoration strategies of China Film Archive'* (February 23, 2014)

Venue: Cinema, Hong Kong Film Archive

Speakers: Zuo Ying (Deputy Director of Technique Division, China Film Archive),

Wang Zheng (Deputy Manager of Technique Department, China Film Archive)

Date & Time: 23.2.2014 (Sun) 4:30pm

Conducted in Mandarin and Cantonese

## Irish Film Institute, Dublin

### • *release*

12 YEARS A SLAVE (January 10 – February 6, 2014)

Born and living a free man in New York, Solomon Northup (an outstanding Chiwetel Ejiofor) is abducted to New Orleans, where he is sold into slavery, his freedom, identity, and life taken from him. He becomes the property of the relatively benign William Ford (Benedict Cumberbatch) until a near-lynching at the hands of a jealous overseer results in him being passed to Edwin Epps (Michael Fassbender at his most chilling). Epps is a violent drunkard who believes unquestioningly in the righteousness of slavery, and is also obsessed with slave girl Patsey (a breakout performance from Lupita Nyong'o), much to the displeasure of his wife.

Director Steve McQueen, no stranger to challenging material (HUNGER, SHAME), has created a work of immense power, a harrowing, unflinching examination of one of the greatest crimes against humanity, featuring a superb cast and indelible imagery. *(Notes by Kevin Coyne)*

Join us for this month's FREE Afternoon Talk, Historical Responses to 12 YEARS A SLAVE, on Thursday, February 6th at 16.00.

Steve McQueen. 134 minutes, U.S.A., 2013, Colour, D-Cinema

AUGUST: OSAGE COUNTY (January 24 – February 20, 2014)

Directed by John Wells (THE COMPANY MEN) and adapted by Tracy Letts from his own Pulitzer Prize winning play, AUGUST: OSAGE COUNTY explores the complex relationships between the Weston family. After Beverly Weston (a brief, touching performance from Sam Shepard) goes missing his extended family reunite to support his wife Violet (Meryl Streep), a domineering recluse prone to pill-popping and irrational outbursts. This dramatic event ultimately brings tensions and secrets to the fore, and slowly the delicate ties that bind the family together begin to unravel.

Letts' script performs a tricky balance between the blackly comedic and the quietly devastating and the cast, which includes Julia Roberts, Ewan McGregor and Benedict Cumberbatch, more than do the material justice. But it's Streep, in a performance that elicits sympathy and revulsion in equal measure, who astounds as the damaged, spiteful matriarch, delivering devastating put-downs with gusto. *(Notes by Niall Macpherson)*

130 minutes, U.S.A., 2013, Colour, D-Cinema

INSIDE LLEWYN DAVIS (January 24 – February 20, 2014)

Greenwich Village, 1961: Llewyn Davis (Oscar Isaac) is a struggling musician relying on the kindness of others during a New York winter, sleeping on couches and playing irregular gigs when he can persuade bar owners he won't offend the paying customers. Penniless and embittered, he trudges the streets with a guitar strapped to his back and the unwanted burden of a friend's cat he has unwittingly let escape. His tense relationship with harmonising duo John (Justin Timberlake) and Jean (Carey Mulligan), and an experience with gnarly jazz hipster Roland Turner (John Goodman), give Llewyn cause to think he'll be better off joining the Merchant Navy than pursuing his dreams of greatness.

Inspired by Dave Van Ronk's memoir *The mayor of MacDougal Street*, the latest film from the Coen brothers evocatively depicts New York's folk scene before Dylan went electric with affection, insight and wit.

This film will feature as part of February's FREE film club meeting, The Critical Take, on Monday February 24th at 18.30. This club is open to all so please join us to chat about this film and more! Simply collect your free ticket at the IFI Box Office

105 minutes, U.S.A., 2013, Colour, D-Cinema

JOURNAL DE FRANCE (January 31 – February 6, 2014)

Raymond Depardon is a renowned French filmmaker and photographer who has been documenting world events for more than 50 years, a national treasure who is little known beyond the country's borders. Filmed during six years on the road when Depardon was travelling through France's various regions in a camper van, photographing cafés, factories, forests and highways in a search for the essence of the country that appears to be disappearing, JOURNAL DE FRANCE looks back to shine a light on how significant his body of work is.

Assembled by his long-time partner and collaborator Claudine Nougaret from, she says, "footage in his basement", Depardon's portraits include those of politicians and petty criminals, paparazzi and war zones, Jean-Luc Godard and Nelson Mandela. While Depardon remains somewhat aloof from proceedings, his work is celebrated as brilliant and vital.

★★★★ *The Irish Times* ★★★★★ *The Guardian*

100 minutes, France, 2012, Colour, D-Cinema

OUT OF THE FURNACE (January 31 – February 13, 2014)

It's 2008, and as Obama's election plays out on TV, Russell Baze (Christian Bale) struggles to make ends meet working in the steel town of Braddock, Pennsylvania. His elderly father is ill and bedridden, while his brother Rodney (Casey Affleck) has joined the army to escape the inevitability of working at the mill, enduring multiple tours of Iraq. Russell's love for Lena (Zoe Saldana) keeps him grounded, but as events

spiral out of his control, he is forced to take action when he witnesses Rodney return from war with a self-destructive bent that brings him in contact with the malevolent Harlan DeGroat (a truly chilling turn from Woody Harrelson).

Willem Defoe [sic], Forrest Whitaker and Sam Shepard complete a mouth-watering ensemble cast. Scott Cooper's follow up to *CRAZY HEART*, shot "entirely and proudly" on 35mm film, is an emotive blue collar drama with affirming echoes of 1970s post-Vietnam Hollywood cinema.

★★★★ RTE TEN ★★★★★ Entertainment.ie

97 minutes, U.S.A., 2013, Colour, D-Cinema

DALLAS BUYERS CLUB (February 7-27, 2014)

Matthew McConaughey's impressive career renaissance continues in this biopic of Ron Woodroof, a Texan rodeo cowboy pronounced HIV-positive in 1985, when such a diagnosis was practically a death sentence. Ostracised by family and friends, homophobic heterosexual Woodroof becomes an adept student of potentially life-prolonging medications, not all of which have been government-approved.

Although initially hostile on meeting Rayon (Jared Leto), a similarly afflicted transgender woman, he sees a business opportunity, and so the 'Dallas Buyers Club' is born, with Ron supplying the drugs and Rayon the clients. Eventually, their activities are noticed by the authorities, and the club threatened. McConaughey's commitment to the role, including extreme weight loss, has been well documented, and he is outstanding throughout, keeping the audience on the side of a sometimes unlikeable character; however, plaudits are also due to Jared Leto for his equally committed turn. *(Notes by Kevin Coyne)*

★★★★★ *The Guardian* ★★★★★ *The Irish Times* ★★★★★ *Irish Independent* ★★★★★ 1/2 RTÉ  
*Ten*

LIFT TO THE SCAFFOLD [ASCENSEUR POUR L'ÉCHAFAUD], Louis Malle; IFI Classic (February 7-13, 2014)

IFI CLASSIC EXCLUSIVELY AT THE IFI

Louis Malle was just 24 years old when he set about making his first feature film. He was aiming high. With a desire to emulate Hitchcock and Bresson, he also wanted to depict a youthful, modern Paris distinguishable from previous screen representations and managed to persuade Miles Davis to contribute a score. The result was *LIFT TO THE SCAFFOLD*, a ground-breaking debut that ushered in the Nouvelle Vague, made Jeanne Moreau an international star, and stands now as one of the finest examples of film noir ever made.

It's the story of how a planned perfect murder goes wrong. Julien Tavernier (Maurice Ronet) kills his lover's husband, only to get trapped in a lift on his way to retrieving an incriminating piece of evidence from the crime scene. While a couple of teenage joyriders take a fancy to Julien's car, his lover

Florence (Moreau) paces the streets of Paris, not knowing what has happened to him. *(Notes by Michael Hayden)*

★★★★★ The Guardian ★★★★★ The Irish Times

This film will feature as part of February's FREE film club meeting, The Critical Take, on Monday February 24th at 18.30. This club is open to all so please join us to chat about this film and more! Simply collect your free ticket at the IFI Box Office.

92 minutes, France, 1958, Black and White, D-Cinema

ONLY LOVERS LEFT ALIVE (February 14, 21-28, 2014)

Join us on February 14th at 20.30 for an alternative St. Valentines Day experience as the IFI hosts a special preview screening of ONLY LOVERS LEFT ALIVE. The film opens on February 21st.

Adam (Tom Hiddleston) is an underground musician living in self-imposed exile in desolate Detroit, making music that he doesn't want anyone to hear while surrounding himself with vintage guitars, recording equipment and vinyl records. Depressed at the state of the world and the limits of the human imagination, he is a cause for concern for his estranged lover Eve (Tilda Swinton), who travels from Tangiers to be by his side. It emerges that their love affair has endured for centuries, that they have witnessed societies rise and fall, and that they fear for the modern world. When Eve's wild, mischievous sister Eva (Mia Wasikowska) makes an unwelcome appearance, the couple become ever more anxious.

Jim Jarmusch's keenly awaited new film is a literate, haunting and achingly romantic vampire movie that plays with conventions while embracing the essential existential heart of the genre.

ST. VALENTINE'S FILM PREVIEW + TWO-COURSE MEAL OFFER!

\*\*\*SORRY, THIS OFFER HAS SOLD OUT! PREVIEW FILM TICKETS ARE STILL AVAILABLE TO BUY\*\*\*

Why not make an evening of it on and avail of our St. Valentine's Day special menu for just €22 per person when you see the preview of ONLY LOVERS LEFT ALIVE!\*

Choose one from each course:

Starters

Warm Caramelised Onion Tart with Goats Cheese, Roast Walnuts Endive, Serrano Ham & Roasted Pear Salad, Balsamic Dressing Meatballs, Melted Mozzarella, San Marzarno Tomato Sauce & Grilled Sourdough

Mains

Confit Duck Leg, Colcannon, Butternut Squash, Merlot Jus Roasted Salmon Fillet, Olive Oil Mash, Grilled Peppers, Sundried Tomato Pesto Baked Vegetable Burrito, Herb Rice, Homemade Guacamole, Chunky Tomato & Coriander Salsa

- PLEASE NOTE THAT COMBINED MEAL & TICKETS CANNOT BE BOOKED ONLINE. See below for details on how to book these special tickets!

- MEAL DEAL BOOKING DETAILS: For the €22 Meal Deal + Only Lovers Left Alive ticket you must purchase a special combined ticket and reserve a table at the IFI Café Bar by emailing Sharon Corrigan (scorrigan@irishfilm.ie) with your daytime phone number, preferred table booking time and party number by 5pm on Friday, February 14th. You will then be contacted to confirm your reservation and process the full payment for both the film ticket(s) and meal deal(s).

For the €15.95 Valentine's Meal Deal (with no screening ticket) table reservation is strongly advised.

123 minutes, U.K.-Germany-France-Cyprus-U.S.A., 2013, Colour, D-Cinema

BASTARDS (LES SALAUDS) (February 14-20, 2014)

EXCLUSIVELY AT THE IFI

Ship's captain Marco (Vincent Lindon) is recalled urgently to Paris to find his sister Sandra (Julie Bataille) in a desperate state. Her husband has died, the family business has failed, and her daughter Justine (Lola Créton) is in hospital. The shady, powerful businessman Edouard Laporte (Michel Subor) is implicated as the cause of Sandra's problems, and Marco begins surveillance of the man, taking up residence in the building where Laporte's mistress (Chiara Mastroianni) and her son are living. This leads Marco to become entangled in a web of sinister secrets and lies that threaten to engulf him.

With frequent collaborators Tindersticks providing a wonderful, affecting score, the latest film from Claire Denis (BEAU TRAVAIL, 35 SHOTS OF RUM) carries an essence of classic film noir, yet it is something more elusive, a mannered, elliptical and intriguing drama wrought with tension and emotion. (*Notes by Michael Hayden*)

FRENCH FILM CLUB. There will be a Club screening of this film on February 19th at 20.40. Tickets €7 for IFI and Alliance Française members. Please request at the IFI Box Office.

83 minutes, France-Germany, 2013, Colour, D-Cinema

HER (February 14-27, 2014)

Spike Jonze's existential take on relationships is perhaps one of the most oddly romantic films ever made. Theodore (Joaquin Phoenix) spends his days at work writing love letters on behalf of others while living a solitary existence at home. Life changes dramatically after installing a new operating system onto his computer. This 'OS' has personality, empathy, and the ability to develop emotionally.

Theodore finds himself falling for her, and she him. As time passes and the initial excitement of their romance subsides, the problems associated with more conventional relationships come to the fore, albeit in a unique way. It's to the credit of writer/director Jonze, Phoenix and Scarlett Johansson (giving a

wonderfully rounded voice-only performance), that the relationship is not only convincing, but genuinely touching. Complex, quirky and hugely intelligent, *HER* might just be Spike Jonze's finest film to date.

*(Notes by Niall Macpherson)*

★★★★★ *The Irish Times* ★★★★★ *Irish Independent* ★★★★★ *Movies.ie* ★★★★★  
*Entertainment.ie*

IFI IRISH SHORT These screenings will be preceded by the IFB-funded short, *ON DEPARTURE*, by Eoin Duffy. A poignant and heartfelt animation which attempts to express a personal journey centred around the loss of the filmmaker's younger brother. (5 mins, Ireland, 2012)

This film will feature as part of February's FREE film club meeting, The Critical Take, on Monday February 24th at 18.30. This club is open to all so please join us to chat about this film and more! Simply collect your free ticket at the IFI Box Office.

126 minutes, U.S.A., 2013, Colour, D-Cinema

STRANGER BY THE LAKE (February 21-27, 2014)

During one summer, Franck frequents a secluded lakeside beach, a gay cruising haunt surrounded by woodlands into which the men go to have sex. Franck is horny and sexually adventurous, yet he strikes up a friendship with Henri, an overweight observer who claims to have no interest in what the gays are up to, he just prefers the relative calm of the beach, away from the happy heteros on the other side of the lake. Franck's head is turned when he sees Michel, a moustachioed hunk in tight trunks. When Franck learns that Michel is as dangerous as he is good-looking, the attraction only intensifies.

Winner of the best director prize in the *Un Certain Regard* section at Cannes 2013, Alain Guiraudie describes *STRANGER BY THE LAKE* as a "naturalist thriller", which is as valid a label as any for this sexually explicit, provocative and wry film that defiantly refuses easy categorisation. *(Notes by Michael Hayden)*

L'INCONNU DU LAC. 100 minutes, France, 2013, Colour, D-Cinema

THE GODFATHER PART II, Francis Ford Coppola; IFI Classic (February 21-23, 26, 2014)

IFI CLASSIC EXCLUSIVELY AT THE IFI

Both prequel and sequel to *THE GODFATHER*, Francis Ford Coppola's masterpiece of American film returns to cinema screens in a new restoration. Parallel narratives follow Michael Corleone (Al Pacino), now Don of the family, and his father Vito (Robert De Niro), arriving in America as a young immigrant. Following the murder of his family by a local Mafia chieftain, nine-year-old Vito flees Sicily for New York, where, in time, he becomes involved in criminal activity, eventually known throughout the community as a man to

be respected and feared. Michael must contend with a failing marriage, unhappy siblings, and 'business problems' that threaten his life.

Dazzling in its depth and complexity, the film provides an embarrassment of riches from a cast and crew at their creative peaks, from cinematographer Gordon Willis to Pacino, De Niro, and, of course, Coppola. *(Notes by Kevin Coyne)*

202 minutes, U.S.A., 1974, Colour, D-Cinema

FUNNY FACE, Stanley Donen; IFI Classic (February 28, 2014)

IFI CLASSIC EXCLUSIVELY AT THE IFI

This film opens on February 28th. Tickets will go on sale on Monday, February 24th

Taking little more than its title and a handful of songs from the original 1927 Broadway production, Stanley Donen's FUNNY FACE stars Audrey Hepburn in her first musical as booklover Jo. Discovered by fashion magazine editor Maggie Prescott (Kay Thomas) and photographer Dick Avery (Fred Astaire), Jo initially refuses their overtures, but eventually takes them up on their offer of a photo shoot in Paris so that she can attend a series of lectures given by a famed philosopher. While there, her bohemian pursuits clash with her employers' demands in a situation complicated by the attraction between her and Dick.

Singing her own vocals (unlike in MY FAIR LADY), Hepburn is arguably at her most beautiful and charming in FUNNY FACE, while Astaire, although nearing the end of his musical career, displays his usual agility and grace. *(Notes by Kevin Coyne)*

103 minutes, U.S.A., 1957, Colour, D-Cinema

NYMPH()MANIAC, VOLUME I & VOLUME II (from February 28, 2014)

Joe (Charlotte Gainsbourg) is lying bloodied and beaten in an alley. Her body is discovered by Seligman (Stellan Skarsgård), a literate, learned bachelor living a monkish existence. Seligman takes the woman in and tends to her wounds. In return Joe tells him the story of her life as a self-diagnosed nymphomaniac, measuring out the trysts and travails of her sexual odyssey in enigmatically titled chapters.

It should come as no surprise to hear that Lars von Trier's eagerly anticipated epic is provocative, a tantalising and teasing film, complex and intellectually challenging, while containing a delectable strain of knowing, pitch black humour. An extraordinary cast, including Shia LaBeouff, Christian Slater, Jamie Bell, Willem Dafoe and Uma Thurman, all make bold and striking appearances, though British actress Stacy Martin is a revelation as the young Joe. *(Notes by Michael Hayden)*

★★★★ *The Irish Times*

This film is presented in two volumes with normal ticket prices applicable to each.

Both NYMPH()MANIAC, VOLS. I & II will feature as part of March's Free film club meeting, The Critical Take, on Monday, March 24<sup>th</sup> at 18.30.

VOL. I, 118', Denmark-Germany-France-Belgium-UK, 2013,m colour, D-cinema

VOL. II, 123', Denmark-Germany-France-Belgium-UK, 2013,m colour, D-cinema

• **retrospective**

*Sex&drugs&rock&roll* (February 1-27, 2014)

The IFI is on to the second of three months of seasons dedicated to excess, presenting examples of how cinema has taken on sex, drugs and rock`n`roll. The films in February deal with the highs and lows of drugs.

On accepting her Golden Globe award for her performance in Woody Allen's BLUE JASMINE recently, Cate Blanchett chose to thank her agent for "plying me with vodka in the same way that Judy Garland was probably plied with barbiturates". Given that Garland died from an overdose of barbiturates, it was an uneasy gag to make, but then Hollywood's relationship with drugs has often been uneasy. It wasn't even a subject that was thought suitable to be addressed in film until Otto Preminger's THE MAN WITH THE GOLDEN ARM made the Motion Picture Association of America reconsider their production code, which was changed to allow movies that addressed drugs, along with kidnapping, abortion and prostitution to be given their seal for release. This at a time when the studio system was in place, which indulged stars with whatever they wanted and covered up drug busts. Have things changed so much? Film stars remain protected while the celebrity press fulfil the role of old style scandal sheets, and Hollywood films referencing drugs are most likely to be earnest crime dramas or dumb stoner comedies.

This season is made up of films mostly from outside of Hollywood, from pioneers of American independent cinema, from world filmmakers with social concerns who sought to show the effect drug scenes were having on the youth in their countries, and from British mavericks. There's a stoner comedy and crime drama here too, two classics of their respective genres. We present them so that they might stimulate and excite, challenge perceptions and alter minds. A bad experience at the multiplex can be depressing, deadening, perplexing, a real downer. Let the IFI be your pusher in February. We got the good stuff right here.

*Introduction by Michael Hayden. Notes on individual films as credited.*

Program of films:

ALTERED STATES (February 1)

Based on a novel by Paddy Chayefsky (*NETWORK*), Ken Russell's *ALTERED STATES* stars William Hurt in his feature debut as psychology professor Edward Jessup, who uses himself as guinea pig for a series of experiments on states of consciousness. Combining a newly discovered and incredibly potent hallucinogen with sensory deprivation has the unexpected side-effect of also transforming his physical state, causing him to devolve into Man's earliest state, to the horror of his loving wife Emily (Blair Brown). The hallucinatory scenes are as genuinely surreal as one would expect from Russell, juxtaposing moments of beauty with terrifying imagery for an unforgettable experience. *(Notes by Kevin Coyne)*

Ken Russell 102 minutes, U.S.A., 1980, Colour, 35mm

PERFORMANCE (February 3)

Sex, drugs and rock'n'roll are all referenced to great effect in Cammell and Roeg's doppelgänger masterpiece, an orgy of ideas that imagines the lawless worlds of a violent criminal and a decadent showman feeding off each other with explosive results.

Lines are constantly blurred: between right and wrong, masculine and feminine, new and old. . . it all makes for an engrossing and disconcerting trip. James Fox plays the sadistic gangster Chas, drawn into the orbit of jaded rocker Turner, played knowingly by Mick Jagger. The pair are perfectly cast. *(Notes by Michael Hayden)*

Douglas Cammell, Nicholas Roeg 105 minutes, U.K., 1970, Colour, 35mm

THE TRIP (February 8)

Having to deal with a failing marriage and professional dissatisfaction, Paul Groves (Peter Fonda) is an uptight television commercial director whose life is at a crossroads. His friend John (Bruce Dern) is convinced the answer to Paul's problems has just three letters: LSD. The drug takes Paul on a journey he will never forget.

*THE TRIP*, ground-breaking in depicting drug use from the perspective of the user, took a non-judgemental tone that chimed with the time in which it was made, and carried authority in that the main players (Corman, Fonda, writer Jack Nicholson) all had experience with the drug culture of the period. None of this carried great weight with censors around the world and the film was frequently repressed. Here is a rare chance to see the film in the cinema. *(Notes by Michael Hayden)*

Roger Corman. 85 minutes, U.S.A., 1967, Colour, Digibeta

UP IN SMOKE (February 9)

Cheech and Chong created the template for all future stoner comedies with this, their first film. Tommy Chong is wannabe drummer 'Man' Stoner, who leaves home rather than deal with his parents' ultimatum of a regular job or military school. Picked up hitch-hiking by Pedro de Pacas (Cheech Marin), these kindred spirits are soon skinning up. However, a shortage of grass leads them unknowingly into a smuggling plot, pursued by zealous sergeant Stedenko (Stacy Keach).

More a series of sketches than a coherently plotted film, UP IN SMOKE showcases the easy-going and amusing repartee between its heroes. *(Notes by Kevin Coyne)*

Lou Adler. 85 minutes, U.S.A, 1978, Colour, 35mm

SCARFACE (February 15)

Arguably the highlight of director Brian De Palma's career, his remake of Howard Hawks' 1932 film has become a pop culture touchstone for its portrayal of criminal kingpins, due in no small part to Oliver Stone's endlessly quotable script. Al Pacino, in one of his most iconic roles, is Tony Montana, a Cuban refugee in Miami who builds a multi-million dollar drug empire largely through the ruthless use of extreme violence.

Although heavily criticised on release, it has since gained a large following, and the central character has become an aspirational ideal for many other fictitious drug lords. *(Notes by Kevin Coyne)*

Brian De Palma. 170 minutes, U.S.A., 1983, Colour, D-Cinema

FEAR AND LOATHING IN LAS VEGAS (February 16)

Hunter S. Thompson's notorious account of his drug-fuelled sprees in Las Vegas with his attorney was thinly veiled as fiction: in Terry Gilliam's film, Johnny Depp's portrayal of central character Raoul Duke abandons such pretence in favour of a straight imitation.

Perhaps only a director with Gilliam's visual flair could have done the book justice. The film is a wild and anarchic ride, filled with vivid imagery and using different palettes and manipulation of the medium itself to distinguish between the effects of the many drugs the duo snort, smoke, swallow, and inhale. *(Notes by Kevin Coyne)*

Terry Gilliam. 118 minutes, U.S.A., 1998, Colour, D-Cinema

THE CONNECTION (February 23)

Shirley Clarke's debut feature, an adaptation of Jack Gelber's controversial play, portrays a group of drug addicts, some of them jazz musicians, waiting for their dealer in a New York loft apartment while a filmmaker circles them, keen on documenting an imagined scene.

The beat dialogue and jazz score may be of the film's period, though Clarke has had a huge, if largely unheralded, influence on American independent cinema, and was ahead of her time in her attempts to mix documentary and narrative techniques. *(Notes by Michael Hayden)*

Shirley Clarke. 110 minutes, U.S.A., 1962, Black and White, D-Cinema

CHRISTIANE F. (February 26)

Despite its setting in a very particular time and place, Uli Edel's unflinching portrait of a young girl getting drawn deeper into Berlin's drug scene of the 1970s still carries deep resonance, in part because the issues it addresses remain so relevant.

Based on the autobiographical book transcribed from interviews with the real Christiane F. given to *Stern* journalists in 1978, the film depicts a teenage David Bowie fan's descent into desperate drug addiction. Bowie's presence in the film, along with the great soundtrack he provided, afforded the film immediate cult status, while the natural performances of the young, untrained cast, and particularly Natja Brunckhorst in the title role, are remarkable. *(Notes by Michael Hayden)*

CHRISTIANE F.—WIR KINDER VOM BAHNHOF ZOO. Ulrich Edel . 138 minutes, West Germany, 1981, Subtitled, Colour, 35mm  
THE MAN WITH THE GOLDEN ARM (February 27)

Preminger's adaptation of Nelson Algren's 1949 novel broke taboos in its depiction of drug addiction, and led directly to a change in how films were certified in America.

Frank Sinatra gets one of his weightiest film roles as Frankie Machine, a junkie card shark trying to go straight and make a career as a jazz trumpeter after a spell in jail and rehab. His noble ambitions are hampered by local gamblers and his disabled wife (Eleanor Parker). *(Notes by Michael Hayden)*

Restored by the Academy Film Archive with funding from the Film Foundation and the Hollywood Foreign Press Association.

Otto Preminger. 119 minutes, U.S.A., 1955, Black and White, 35mm

• *William Klein* (February 14-20, 2014)

IFI & JDIFF: WILLIAM KLEIN

William Klein's career has spanned over 60 years. After studying painting with Léger in post-war Paris, he was spotted by *American Vogue* and returned to his birthplace, New York, where he established himself as an influential fashion photographer and street documentarian. He remains one of the giants of 20th-century photography.

Klein attributes the opportunity to begin making films to his association with people like Chris Marker and Alain Resnais. Since the 1960s he has made many feature films, documentaries and commercials. Imaginative, influential, anarchic and controversial, his subjects cover areas as diverse as

Algerian folklore, Eldridge Cleaver, Muhammad Ali, Little Richard, Hollywood, the French Open and the French fashion world. Through his use of critique and satire he creates an audacious mode that infuses his fictional films with an expressionistic and unorthodox style of parody and social burlesque.

James Armstrong, Lecturer in Visual Culture, NCAD

Program of films:

MESSIAH (February 14)

Klein visually interprets Handel's *Messiah*—with its tale of Christ's birth, crucifixion, and ascension—as performed by numerous international choruses including the Dallas Police Choir, the Sugarland Prison choir, a drug rehab choir in Harlem and the Lavender Light Gay and Lesbian Interracial Choir.

Klein's impressionistic visualisation takes the viewer (and listener) all over the world and includes female boxers at the Taj Mahal Las Vegas; Promise Keepers in Detroit's Superdome; a Paris Christmas party for the homeless; wealthy arts patrons attired for Houston's annual Hair Ball; and a Danish woman in a Bastille tattoo parlour having her belly covered in religious scenes. *(Notes by James Armstrong)*

135 minutes, U.S.A., 1999, 35mm

THE MODEL COUPLE (February 17)

The growing presence of celebrity culture, media-surveillance and televisual hyper-reality seems to dominate Klein's fictional worlds. In *THE MODEL COUPLE*, the television set is a motif through which the characters watch themselves and are observed and manipulated by others.

The French Ministry of the Future chooses a couple to inhabit a prototype living space. The experiment will determine what is needed for the French citizen of the future. Under constant televised surveillance, two psycho-sociologists subject the couple to various behavioural and emotional tests that are broadcast to the television viewing audience. As the audience loses interest, the experiment descends into farce and anarchy. *(Notes by James Armstrong)*

- Tickets €11. This film is part of a focus on the work of William Klein (February 14th - 20th) with the Jameson Dublin International Film Festival. There will also be two Reel Art screenings at the IFI on February 18th and 19th (bookings only through JDIFF on 01 687 7974 or visit [www.jdiff.com](http://www.jdiff.com)). (Note: free list suspended.)

101', USA, 1977, 35mm

WHO ARE YOU, POLLY MAGGOO? (February 20)

**event:** William Klein will attend this screening and take part in a Q&A hosted by James Armstrong, Lecturer in Visual Culture, NCAD.

William Klein worked for *Vogue* magazine for over a decade and the fashion industry is a central motif in many of his films. In this, his first feature film, he creates an art house parody positioned somewhere between the mockumentary and the moralistic fairytale. Using Cinderella as an extended metaphor, Klein satirises Parisian high fashion and haute couture while perceptively commenting on the popular culture of the 1960s.

Shot in high-contrast black-and-white cinematography and edited in a frenetic style, the film holds a mirror to celebrity and fashion and pre-visualises contemporary society's obsession with the transitory nature of media and celebrity, and remains one of William Klein's best-known films. (*Film notes by James Armstrong*)

- Tickets €11. This film is part of a focus on the work of William Klein (February 14th - 20th) with the Jameson Dublin International Film Festival. There will also be two Reel Art screenings at the IFI on February 18th and 19th (bookings only through JDIFF on 01 687 7974 or visit [www.jdiff.com](http://www.jdiff.com)). (Note: free list suspended.)

97 minutes, U.S.A., 1977, 35mm

- **series**

*Arrive at lunchtime*: Double bill (February 2014)

Join us for FREE lunchtime screenings of films from the IFI Irish Film Archive. Simply collect your tickets at the IFI Box Office. As it is February our fancy lightly turns to thoughts of love...

PROGRAMME 1:

LEARNING TO LOVE

Young couples and their tutors speak frankly about wedding night expectations, love, sex and friendship in a Radharc documentary about pre-marriage courses which provides remarkable insights into the expectations of a generation.

FILM INFO: 26 minutes, 1974, Radharc

PROGRAMME 2:

THREE KISSES

This Oscar-nominated drama follows a promising young Cork hurler as he falls in love with the game and with a lively young camogie player from the school down the road.

FILM INFO: 10 minutes, 1955, Black and White

FALL INTO HALF-ANGEL

Róisín Loughrey's exquisite short documentary explores the relationship between two trapeze artists and the intense physical and emotional trust that flows between them.

FILM INFO: 7 minutes, 2003, Black and White

These screenings take place at lunchtime on Saturdays. Please check at the IFI Box Office or here for times. Programme 1 and Programme 2 screen separately on Mondays and Wednesdays throughout February also.

*Ireland on Sunday*: BABYGIRL (February 2)

*Ireland on Sunday* is our monthly showcase for new Irish film.

Producer David Collins will be present at the screening.

BABYGIRL, the second feature from Armagh-born writer-director Macdara Vallely, revisits the world of troubled teens which he first explored in PEACEFIRE (2010). Set in the Bronx, BABYGIRL is an unsettling drama about a Puerto Rican teenager (Yainis Ynoa) who finds herself the subject of unwanted attention from her mother's latest boyfriend (Flaco Navaja). She sets up a trap to expose Victor for the predator that he is... but the plan backfires. Vallely and Ynoa have created a compelling drama about a tough but sensitive young woman who is determined not to be a victim but to take control of her own destiny.

Winner of Best Irish Feature at Jameson Dublin International Film Festival 2013.

83 minutes, Ireland-U.S.A., 2013

*From the vaults*: I WAS HAPPY HERE (February 12)

Cass (Sarah Miles), escapes from an arid marriage in London to her home village in Co. Clare where little has changed since she left. The rekindling of passion with her old sweetheart (Sean Caffrey) is complicated by the arrival of her husband Matthew (Julian Glover) and the disapproval of hotel proprietor and barkeeper (Cyril Cusack and Marie Keane).

Lively scenes of emigrant life in 1960s London and stunning images of Co. Clare landscapes combine in this memorable tale of romance and melancholy, the second in the Edna O'Brien 'trilogy' directed by Desmond Davis (THE GIRL WITH GREEN EYES and THE COUNTRY GIRLS).

91 minutes, U.K., 1965, Black and White

*IFI & Experimental Film Club*: FREE RADICALS—A HISTORY OF EXPERIMENTAL FILMS (February 12)

Director Pip Chodorov will be present to introduce and discuss his film.

"The artists and poets of cinema since before World War I have always been free radicals, crazy about filmmaking and pushing the art form in radical new directions" *Pip Chodorov*

This feature-length documentary provides a vivid, eye-opening, and appropriately personal introduction to one of the most important, yet perpetually marginalised, realms of filmmaking: avant-garde cinema. It features rare and intimate interviews with key figures (including Stan Brakhage, Jonas Mekas, Peter Kubelka) and excerpts from some rarely screened masterworks.

Pip Chodorov can be considered among the most knowledgeable and passionate celebrators of the avant-garde and we are delighted that he will be present to introduce and discuss his film.

82 minutes, France, 2012, D-Cinema

*IFI Family*: THE RETURN OF THE PINK PANTHER (February 23)

Here's a chance to introduce young film fans to the madcap, hilarious and slapstick world of Peter Sellers in his role as the bungling Inspector Clouseau in the fourth film in the series, (Sellers' third, following THE PINK PANTHER and SHOT IN THE DARK).

When the Pink Panther diamond is stolen from the museum, Clouseau is promoted to lead the investigation much to the dismay of his superior, Chief Inspector Charles Dreyfus. As the main suspect, Sir Charles Litton is determined to find out who really is responsible and sends his wife to distract Clouseau. Revolving doors, parrots, kung fu, vacuum cleaners and a host of other items prevent Clouseau succeeding and reminds us why the early *Panther* films are regarded as comedy classics.

Tickets: €4.80 per person, €14.40 family ticket (2 adults + 2 children/1 adult + 3 children)

113 minutes, U.K., 1975

*Feast your eyes*: DAISIES (February 26)

Our monthly gastronomic feature followed by a meal in the IFI Café Bar

Dedicated 'to those whose sole source of indignation is a messed-up trifle', DAISIES is one of the most enduring, radical and inventive films to emerge from the Czech New Wave. Focus rests almost exclusively on the antics of Marie I and Marie II who use their voracious consumption of food to undermine the status quo. Apart from unruly, lavish meals out paid for by older men, who they then abandon and ignore, the girls snack on watermelon in their apartment or venture out to wreak havoc, which they do most effectively when they stumble upon an unattended feast in a dilapidated factory.

Our menu for this month's event is as follows:

- \* Breast of chicken, Mushroom ragout & Mash, Smoked Bacon sauce
- \* Grilled Trout, Warm Potato, Beetroot & Gherkin Salad, Salas Verde
- \* Roast Butternut Squash with Lentil Casserole

This screening includes the short film WINTER PIZZA by Aoife McElwain and Mark Duggan of [www.forkful.tv](http://www.forkful.tv)  
[now: <http://forkful.tv/forkful-7-winter-pizza/>]

Tickets €20.

Věra Chytilová. 73 minutes, Czechoslovakia, 1966, Colour and Black and White, DVD

*Wild strawberries*: PROMISED LAND, Gus van Sant (February 26, 28)

*Wild Strawberries* is our bi-monthly film club for over 55s. Matt Damon is slick energy salesman Steve Butler who, with his sidekick Sue Thomason (Frances McDormand), sets out to persuade McKinley locals to sell up their land for fracking—the controversial method of extracting gas from underneath the land.

What he expects to be a matter of easy persuasion becomes a Samson-and-Goliath struggle of small town versus corporate greed. A thought-provoking drama that has relevance for communities across Ireland today.

€3.85 including regular tea/coffee before the screening. *Wild Strawberries* is our film club for over 55s. If you are lucky enough to look younger, please don't take offence if we ask your age.

106 minutes, U.S.A.-U.A.E., 2012

*Evening course Heroic gestures* (4 February–11 March, 2014)

A six-week evening course on the hero in film.

The representation of heroic figures has preoccupied artists as far back as ancient Greece. Shakespeare offered a gamut of heroes and villains, poetry featured the romantic lover. Early cinema identified the villainous bank robber, then the cowboy of the western genre and, later, the blockbuster action hero. All of these depictions reflect identifiable heroic—or anti-heroic—qualities that befit the protagonists' particular circumstance.

The biopic of the late Nelson Mandela, *MANDELA: LONG WALK TO FREEDOM*, offers a contemporary cinematic reference point for an examination of the concept of heroism on screen. This evening course, featuring a full screening and follow-up discussion each week led by film specialists, will examine a range of filmic heroes, both male and female, in situations of politics, drama, war and counterculture.

Program of films screened in February:

*MALCOLM X* (February 4)

Assassinated in 1965 at the age of 39, Malcolm X remains an iconic figure in African-American identity politics. Spike Lee's biopic is less inflammatory than expected but is a gripping account. • (102 minutes, U.S.A.-Japan, 1992, Biography/Drama/History)

Dr. Harvey O'Brien, who has written extensively on the action hero, will consider Denzel Washington's towering performance as the controversial yet iconic figure and how Lee's patient storytelling allows meaning to emerge with more nuance than the somewhat ham-fisted ending (featuring a cameo from Nelson Mandela) suggests.

This event is taking place as part of the IFI Evening Course, Heroic Gestures (February 4th - March 11th). Full course price: €60 (€55 concessions), including tea/coffee. Please book your place by calling Sharon Corrigan on 01 679 5744 or emailing [scorrigan@irishfilm.ie](mailto:scorrigan@irishfilm.ie) (Individual tickets for films on this Course are not available.)

Please note that the start time for this film will be 18.00 and not as stated in the February printed programme. The other films in the course will start at 18.30.

200 minutes, U.S.A.-Japan, 1992, Biography/Drama/History

BERNADETTE: NOTES ON A POLITICAL JOURNEY (February 11)

Combining interviews with archive footage, writer, broadcaster and filmmaker Lelia Doolan's film offers an unapologetic interpretation of the life of Bernadette Devlin-McAliskey, the controversial yet often forgotten public figure of the Troubles.

In her presentation, Doolan will talk about heroic behaviour, drawing on the work of Lord Raglan. She will explore how our own desire for political myth and legend informs our viewing and interpretation of this major contributor to 20th century Irish politics.

88 minutes, Ireland, 2011, Documentary

BROTHER (BRAT) (February 18)

The release in 2013 of a state-funded film about Soviet cosmonaut Yuri Gagarin reflects the desire for new heroes for modern Russia and contrasts with the gangster-dominated cinema of the Yeltsin era. During this time, the villain-as-hero was rewarded for committing crimes. BROTHER was a huge domestic hit and featured a former soldier, Danila Bagrov, who embarks on life as a hitman.

In his talk, Dr. Justin Doherty (TCD) will look at the social, cultural and political context in which such a hero was defined in contrast to those of classic Russian cinema.

96 minutes, Russia, 1997, Crime/Drama

PINK FLAMINGOS (February 25)

See "the filthiest people alive" in this cult film by the incorrigible king of trash, John Waters. Featuring the late drag artist Divine, the film appeared at the tail end of the U.S. counterculture. With scenes still to shock, the film's sheer exuberance and deadpan humour conceal the fact of its valid commentary on society's obsession with celebrity and fame.

Divine as hero? Or simply trash? James Armstrong (NCAD) will speak about the 1970s U.S. avant-garde and the emergence of oppositional heroes in the films of Waters and others including Warhol/Paul Morrissey.

93 minutes, U.S.A., 1972, Comedy/Crime/Horror

• **event**

*One night stand: NYMPHOMANIAC, VOLUME I & VOLUME II* (February 22)

The IFI is delighted to present a preview of NYMPH()MANIAC (Volumes I & II) on February 22nd at 18.00 which will include a transmission live from the Curzon Chelsea cinema in London with members of the cast (Stellan Skarsgard, Stacey Martin and Sophie Kennedy-Clark) introducing each volume, followed by a post-screening Q&A.

Running time: Volume I: 1:58 & Volume II: 2:03 | Certificate: 18 TBC

Approx timings\*:

6.15pm – Cast introduction to Volume I

6.20pm – VOLUME I BEGINS

8.20pm – Intermission

8.30pm – Cast introduction to Volume II

8.35pm – VOLUME II BEGINS

10.35pm – Q&A with cast

11.00pm – EVENT ENDS

Joe (Charlotte Gainsbourg) is lying bloodied and beaten in an alley. Her body is discovered by Seligman (Stellan Skarsgård), a literate, learned bachelor living a monkish existence. Seligman takes the woman in and tends to her wounds. In return Joe tells him the story of her life as a self-diagnosed nymphomaniac, measuring out the trysts and travails of her sexual odyssey in enigmatically titled chapters.

It should come as no surprise to hear that Lars von Trier's eagerly anticipated epic is provocative, a tantalising and teasing film, complex and intellectually challenging while containing a detectable strand of knowing, pitch black humour. An extraordinary cast, including Shia LaBeouf, Christian Slater, Jamie Bell, Willem Dafoe and Uma Thurman, all make bold and striking appearances, though British actress Stacy Martin is a revelation as the young Joe.

\*All the above timings are subject to change.

Volume I: 118 minutes, Volume II: 123 minutes, Denmark-Germany-France-Belgium-U.K., 2013, Colour

• **festival**

*Reel Art* (February 18-19, 2014)

Reel Art is an Arts Council scheme designed to provide film artists with a unique opportunity to make highly creative, imaginative and experimental documentaries on an artistic theme. Operated in

association with Filmbase and the Jameson Dublin International Film Festival, Reel Art will support two films with a grant of €70-80,000 per project. Reel Art films will be premiered at the Jameson Dublin International Film Festival in 2016.

Program of films:

THE DEVIL'S POOLS: MADNESS, MELANCHOLIA AND THE ARTIST (18 February)

Is there a connection between creativity and madness? Does being creative involve a risk of madness or is madness a prerequisite for creativity?

This unusual documentary addresses the long-held public belief in a connection between madness and artistic creativity, combining a dramatised section with interviews with artists, researchers and academics. These interwoven strands contrast the chaos and torment of mental collapse with the careful rationality of psychiatric research and the views of working artists.

Interviewees include Dr. Simon Kyaga from the Karolinska Institutet in Stockholm, Professor Patricia Waugh of Durham University, the playwright Frank McGuinness and the poet Paul Muldoon.

*(Notes by Cecily Brennan)*

Screening as part of the Reel Art programme at the Jameson Dublin International Film Festival 2014.

Tickets €11. Tickets for this event are only available to buy through JDIFF. Please telephone: 01 687 7974 or visit the website at [www.jdiff.com](http://www.jdiff.com)

There is also an IFI & JDIFF collaboration presenting the work of William Klein from February 14th to 20th.

35 minutes, Ireland, 2013

A VISION: A LIFE OF W.B. YEATS (February 19)

The life and work of W.B. Yeats holds a particular place in hearts and imaginations across the world. This film is a response to that vast body of work—a visual and avowedly experimental ‘film-poem’. Using solely the words of Yeats, we attempted to take the viewer on a cinematic journey into his extraordinary imagination—an unconventional biography of sorts.

Yet, beyond the poet’s popular profile and his cultural tourist caché, little is really known of his complex life, despite having articulated it so completely, so creatively. In so many ways, Yeats dreamt up his life. He fashioned his own majestic screenplay and we are – endlessly – the beneficiaries. *(Notes by Alan Gilsenan)*

Screening as part of the Reel Art programme at the Jameson Dublin International Film Festival 2014.

Tickets €11. Tickets for this event are only available to buy through JDIFF. Please telephone: 01 687 7974 or visit the website at [www.jdiff.com](http://www.jdiff.com)

There is also an IFI & JDIFF collaboration presenting the work of William Klein from February 14th to 20th.

75 minutes, Ireland, 2013

## Jerusalem Cinematheque-Israel Film Archive

*films marked \* are treated here as releases, even though they were announced as being part of New Films and New Cinema. However, the retrospective format for new films seems self-contradictory*

### **one-off**

- BURNING BUSH (February 1, 2014)

Czech Republic (2013) 240' Agnieszka Holland Cast: Tatiana Pauhofova, Jaroslava Pokorna, Petr Stach Czech language, Hebrew & English translation

This three-part mini-series created for HBO, based on real characters and events, is a haunting drama focusing on the personal sacrifice of a Prague history student, Jan Palach, who set himself on fire in protest against the Soviet occupation of Czechoslovakia in 1969.

- THE ESCAPE (February 2, 2014)

Israel (2013) 74' Meni Elias Prod.: Tal Barda, Micha Shagrir Ph.: Meni Elias Hebrew, German, Italian & English language, Hebrew translation

Eight young Israelis—among them an Arab girl, a Russian girl, a religious settler, a native Israeli, and the daughter of foreign workers—set out to follow the paths of escape of thousands of Holocaust survivors from Europe at the end of WWII. The young Israeli men and women, from all ends of the social, cultural, and religious spectrum, went on a journey of thousands of kilometers, through forests, snowy mountains, rivers, tracing the paths of those survivors who would do anything to reach the other side of the Mediterranean Ocean and the land of Israel.

For the young people, the journey, both physical and emotional, is made up of moments of laughter and tears, at the end of which they have a better sense of themselves and of the society in which they live.

- ALBUM 61 (February 2, 12, 2014)

Israel (2013) 70' Halil Efrat Hebrew, English & Russian language, Hebrew translation

Director Halil Efrat (an average chess player), sets out in the footsteps of the fascinating character of Boris Gelfand, the first Israeli to compete for the title of World Chess Champion. From the age of 6, he was raised to be a chess champion. His father devoted most of his time to his son's chess skills, setting a demanding daily schedule and obsessively documenting every event in the child's life. This is a film about parental choices and the dilemma of whether to dictate for one's child the way to self-fulfillment.

- GISI (February 4, 2014)

Jerusalem premiere

USA-Israel-Czech Republic-Slovakia (2014) 62' Natasha Dudinski Slovak, Czech, Hebrew & English language, Hebrew & English translation

Gisi Fleischmann believed she could stop the Holocaust if only she succeeded to raise enough money. Through the dialogue between film and theater, past and present, facts and imagination, Gisi tells the tragic, yet inspiring story of a woman who helped to save thousands but couldn't save herself.

supported by Embassy of the Slovak Republic in Tel Aviv, Czech Centre, Embassy of the Czech Republic in Tel Aviv

- *Preview screening*: OPERATION SUNFLOWER (February 6, 2014)

Israel (2014) 105' Avraham Kushnir Cast: Yehoram Gaon, Tzufit Grant Hebrew language, English, Hebrew translation

The 1960s. The Iranians are a "push of the button" away from launching missiles at Israel. Racing against time, the head of the Mossad and a key scientist have been recruited to develop the nuclear option for Israel. There is no connection between events in the film and real events.

- HAPPINESS WRAPPED IN A BLANKET (February 6, 2014)

Israel (2013) 55' Yosi Artzi Cast: Kais Nashif, Hila Vidor, Lucy Aharish, Moris Cohen Hebrew, Arabic language, Hebrew translation

Bashir returns home after a long night of working, only to find his partner Karin holding a baby. "We are a family now", she says. After it is announced that the baby was kidnapped, they go on the run. On the backdrop of social and political issues, a gentle love story unfolds.

- RICHARD PRYOR IN CONCERT (February 7, 2014)

USA (1979) 78' English language

Brilliant, vulgar, cynical and irreverent, Richard Pryor ignores every possible taboo and blasts into sex, race and death.

- PLAY MISTY FOR ME (February 9, 2014)

USA (1971) 102' Clint Eastwood English language

A late night radio D.J. is stalked by a homicidal fan. Eastwood's first film as director.

- THE LAST OF THE UNJUST (February 9, 19, 2014)

France, Austria (2013) 220' Claude Lanzmann French and German language, Hebrew, English translation

In 1975, while collecting materials to his monumental SHOAH, director Claude Lanzmann met Benjamin Murmelstein, the last president of the Theresienstadt Jewish Council, for a series of conversation that did not make it into the film. In 2012, he went back to these materials and discovered a composed hero

that had to withstand cruel and painful moral tests. Murnelstein arrived to these meetings with a unique sober and reflective perspective, completely aware of his actions and their significance. Lanzmann possesses a direct and persistent approach to the horrors and is able to translate them into a captivating and thought provoking work.

- THE RETURN + WITH VISIT TO PARENTS (February 10, 2014)

Alon Rabinovitz, graduate of Ma'aleh School of Television, Film & the Arts, will present his short film and discuss the influence of THE RETURN on his work

WITH VISIT TO PARENTS

Israel (2013) 27' Alon Rabinovitz Russian language, Hebrew, English translation

After my divorce, I decided to deal with my traumatic past and mend the shattered pieces of my family.

Will I succeed in recovering a belief in love?

THE RETURN

Russia (2003) 105' Andrei Zvyagintsev Russian language, Hebrew translation

One day, without explanation, after an absence of twelve years, the father of 15-year old Andrei and his younger brother Ivan appears. The following day, he takes the boys on a fishing trip. Emotional tensions increase as their journey continues, until the mystery behind the father begins to unravel. Winner of the Grand Prize at the 2003 Venice Film Festival

- THE CURSED – part 1 (February 10, 2014)

Israel (2013) 62' Hagai Levi Hebrew language

Hagai, a suicidal teen from a religious kibbutz, is one of those who saw Pinchas Sadeh as a prophet. He feels Sadeh can change his life, perhaps even save him. He knocks on his door with his small super-8 camera. For the next 30 years, Hagai documents Sadeh's life.

- TOUS LES MATINS DU MONDE (February 11, 2014)

France (1991) 114' Alain Corneau Cast: Jean-Pierre Marielle, Gérard Depardieu, Guillaume Depardieu French language, Hebrew, English translation

Marin Marais, one of the greatest viola de gamba players and court musician of Louis XIV, reenacts in his life story and his fateful meeting with his teacher M. de Sainte Colombe. The teacher—a brilliant musician hates publicity and lives a nearly monastic life. The student—does not reject any kind of fame, and ambitiously makes his way to the king's court, all the while creating heavenly music. Baroque music, period imagery, and special lighting are present in every frame; combine this with the terrific acting and the result is one of aesthetic perfection and tremendous emotion.

- JACQUES FAITLOVICH AND THE LOST TRIBES (February 12, 2014)

France (2011) 59' Maurice Does, Sarah Does French, English language, Hebrew translation

Jacques Faitlovitch discovered the Ethiopian Jews during his first exploration, in 1904. The movie traces back the journey of an unusual character looking for the Lost Tribes.

Following the screening, a conversation with director Maurice Dorez

- *Preview screening: A PLACE IN HEAVEN* (February 12, 2014)

Israel (2013) 117' Joseph Madmony Cast: Alon Abutbul, Rotem Zisman-Cohen, Tom Graziani Hebrew language, English translation

The rise and fall of a British army general on the backdrop of the history of the State, a Hassidic tale about a man who sells his place in Heaven, and a story about stifling father-son relationship.

- *THE CURSED – part 2* (February 13, 2014)

Israel (2013) 58' Hagai Levi Hebrew

In the last two years of her life, poet Yona Wallach became a public figure. Hagai, who as a teenager met her once and was exposed to the brutality and madness that surrounded her, goes back to Wallach and documents her late self-contemplation and her love for the younger man she lived with.

- *LA CHINOISE (PORTRAITS DE PARIS)* (February 14, 2014)

France (1967) 95' Jean-Luc Godard Cast: Ann Wiazemski, Jean Pierre Leaud, Juliet Berto French language, English translation

An attack on capitalism and the USA as well as on the Soviet brand of communism. The film follows a five-member revolutionary unit living in a rented Paris flat. The film appeared one year before the student revolts of May 1968.

- *ROOM SERVICE* (February 21, 2014)

USA (1938) 78' William Seiter Cast: Groucho Marx, Chico Marx, Harpo Marx, Lucille Ball English

The Marx Brothers in a Broadway farce about destitute producers trying to keep their play afloat.

- *Preview screening: AMITIÉS SINCÈRES (TRUE FRIENDS)* (February 23, 2013)

France (2012) 104' Stéphane Archinard, François Prévôt-Leygonie Cast: Gérard Lanvin, Jean-Hugues Anglade, Ana Girardot French language, Hebrew translation

They have been the best of friends for many years, but still they all keep some secrets to themselves. But when these secrets are revealed, their male bond is put to the test. *AMITIÉS SINCÈRES* offers a portrait of developing masculinity, perfectly sketched and delivered by an exceptional cast.

- *SEVEN DAYS* (February 26, 2014)

Israel (2013) 58' Oded Raz Cast: Maya Gasner, Roni Hadar, Dima Ross Hebrew language, English translation

Sigalit and Noga, two completely opposite sisters, are forcefully reunited for their mother's Shiva in the house. Sigalit has never left and Noga never wished to return. The sisters want to abide the ceremonial protocol and peacefully complete the mourning period, but the past cannot be avoided.

- LEGEND OF THE TAIRA CLAN (February 26, 2014)

Japan (1955) 107' Kenji Mizoguchi Cast: Raizo Ichikawa, Ichijiro Oya Japanese language, English translation

Set in the 12th century, the film traces the story of a young man who is the subject of continuous humiliations until he discovers that he is a member of the royal family. A classic of Japanese cinema

- PICNIC AT HANGING ROCK (February 28, 2014)

Australia (1975) 115' Peter Weir Cast: Rachel Roberts English language, Hebrew, French translation

An eerie and moody film about three girls and their teacher who mysteriously disappear during an outing one sunny day.

### ***release***

- ENOUGH SAID\* (February 1, 3, 2014)

USA (2013) 93' Nicole Holofcener Cast: Julia Lewis-Dreyfus, James Gandolfini English language, Hebrew translation

Eva and Albert. They meet at a party, and romance blooms. They have been fine with their independence, their freedom, but the heart wants what the heart wants. Just as they start to believe that they have finally, mid-life, found their better half, the problems begin. "Feisty, funny, fizzy and deeply wise, *ENOUGH SAID* sparkles within and without, just like the rare gem that it is" (*Washington Post*)

- BLUE IS THE WARMEST COLOR\* (LA VIE D'ADELE) (February 1-3, 2014)

France (2013) 177' Abdellatif Kechiche Cast: Adele Exarchopoulos, Léa Seydoux French language, Hebrew translation

In this most stunning portrait of female maturation, the film depicts the intense relationship between two women, Adele and Emma, and the way in which this relationship maps Adele's growth from adolescence to adulthood. *BLUE IS THE WARMEST COLOR* is a portrait of romantic curiosity and lust, sexual ecstasy, and heartbreak.

- BETHLEHEM\* (February 1, 4, 6, 2014)

Israel (2013) 99' Yuval Adler Cast: Tzahi Halevi, Shhadi Maryee, Hitham Omari Hebrew & Arabic language, English translation

In this unparalleled glimpse into the dark and fascinating world of human intelligence, *BETHLEHEM* depicts the complex relationship between an Israeli Secret Service officer and his teenage Palestinian informant. A fantastic thriller that successfully translates a personal and political complexity into an effective cinematic drama.

- OMAR\* (February 1-5, 2014)

Palestine (2013) 96' Hany Abu Assad Cast: Adam Bakri, Samer Bisharat, Leem Lubani Arabic & Hebrew language, Hebrew translation

Love and war are not taken for granted in Palestine. Omar climbs over the Separation Wall and dodges bullets for Nadia's love. When an Israeli soldier is killed in a deadly act of resistance, he becomes entangled in a cat-and-mouse game. Omar's painful choices about life, love, and masculinity will leave him as torn as the Palestinian landscape.

- SWEETS\* (February 1-12, 15-19, 21-28, 2014)

Israel (2014) 132' Joseph Pitchhadze Cast: Makram Khouri, Moni Moshonov, Sarah Adler, Menashe Noy, Shmuel Vilozni, Ruth Hailovsky Hebrew, Arabic, English, Russian, French, German language, Hebrew translation

Salah, an Israeli-Arab entrepreneur, hopes to sweeten the lives of the children in the Arab sector by opening a new chain of candy stores. The Firm, an Israeli corporation headed by Klausner, controls the Israeli candy market and resents Salah for another business move—cornering the market on Turkish coffee. Klausner sees this new initiative as a real threat, not only in a business sense but also culturally and politically, an attack on Zionism itself.

Under the guise of a business struggle the story reveals moral dilemmas and cultural differences. Salah's Russian wife, his French brother-in-law, his German partner and the French lover of the German partner manifest the fact that the struggle does not take place in a vacuum but in a complex multinational reality.

- LIKE FATHER, LIKE SON\* (February 1-28, 2014)

Japan (2013) 122' Koreeda Hirokazu Cast: Masaharu Fukuyama, Machiko Ono Japanese language, English and Hebrew translation

Ryota is an ambitious architect living with his wife and young son in a gorgeous apartment overlooking Tokyo. An unexpected phone call from the hospital changes this idyllic existence. Six years earlier, their son was swapped with another baby. Meeting his biological child will show Ryota the true meaning of fatherhood. "Hirokazu has crafted a warm and lovely film that suggests the easiest thing about raising a child is embracing how complicated it can be." (*The Playlist*)

- *Preview screening* MIELE (February 2, 6-28, 2014)

Italy, France (2013) 95' Valeria Golino cast: Jasmine Trinca, Carlo Cecchi, Libero De Rienzo Italian language, Hebrew, English translation

No one knows that Irene, a regular young woman, works for a euthanasia organization. With a sense of purpose, she helps grant people their dying wish. Her life changes when she develops a relationship with a healthy man that comes to the clinic for their special treatment. Stunning cinematography, meticulous cinematic style, and fantastic performances create this precise drama.

Free entry for Members for this screening

- *Special screening* PRESENT CONTINUOUS (February 3, 8, 13, 22, 2014)

Israel (2012) 100' Aner Preminger Cast: Hagit Dasberg, Eyal Nachmias, Matan Preminger, Tamar Preminger  
Hebrew

During the 2000 Palestinian uprising, Ruti locks her house to the outside. Her family wakes up to a claustrophobic prison for an intimate and difficult weekend.

- *special screening* NOT YOUR LIFE (February 4, 5, 18, 2014)

Israel (2013) 67' Tal Shefi Hebrew & English language, Hebrew translation

Can we invent our own reality? Is there a place for a tribe of people who are not defined by nationality, race and economic status? What are the consequences of our life choices and how do they affect our relationship with our children?

- *Special screening* IN ENVELOPES (February 5, 15, 19, 2014)

Israel (2012) 50' Shelly Kling Hebrew, English language, Hebrew translation

An intimate inside look into the process of creating the dance and musical performance *Envelopes* by choreographer Keren Levi. Besides Levi, the main characters in the film are her sister Reut, a dancer and sociology student, British musician and ex-boyfriend Tom Parkinson and his twin brother Alex, a musician and a camera man. The film explores the relationship between art and life, and themes such as home, family and identity.

18/02 Screening in the presence of the director Shelly Kling

- *Preview screening* GENERATION WAR – part 1 & 2 (February 5, 8, 13, 15, 20, 22, 27, 2014) (UNSERE MÜTTER, UNSERE VÄTER)

Germany (2013) 132' Philipp Kadelbach Cast: Volker Bruch, Tom Schilling, Katharina Schuttler, Miriam Stein  
German language, Hebrew, English translation

The series will be shown in two parts, with an intermission between. (Part 1, 132 min., Part 2, 148 min.)

Berlin, 1941. They were five friends that made a promise to meet after the war ended. Brothers Wilhem and Friedhelm (soldiers ordered to the Eastern front), Charlotte (a nurse sent to the frontline), Greta (dreaming of becoming a star), and her boyfriend Victor (a Jew trying to survive). They all have ideals, dreams, loves. They all believed they would be back in time to welcome the New Year. None of them could have ever imagined that this war would change the face of history and their lives forever.

GENERATION WAR, the controversial series that has caused an uproar throughout Europe.

Free entry for Members of the preview screening on 5.2

- *Special screening* FAREWELL HERR SCHWARZ (February 5, 8, 15, 22, 2014)

Israel-Germany (2013) 96' Yael Reuveny Hebrew, German & English language, Hebrew translation

Michla and Feiv'ke Schwarz, sister and brother, could have re-met in Lodz in 1945. But they didn't. They are only the beginning. *FAREWELL HERR SCHWARZ* constructs and de-constructs a family myth and suggests a new explanation to our unexplained urge to hang onto stories.

- *THE BEST OFFER\** (February 6-8, 2014)

USA (2013) 118' Giuseppe Tornatore Cast: Geoffrey Rush , Jim Sturgess, Sylvia Hoeks English language, Hebrew translation

Virgil Oldman is an eccentric genius who can appraise art, recognize forgery, and find beauty in a realm hidden from the world. But when a mysterious woman invites him to assess the contents of an old house, Virgil's life will change forever. Giuseppe Tornatore's (*CINEMA PARADISO*) presents his first English speaking film.

- *ALL IS LOST\** (February 7-8, 10, 2014)

USA (2013) 106' J.C. Chandor Cast: Robert Redford English language, Hebrew translation

An American man must face the elements and mortality when his ship goes down at sea. A sweeping epic starring Robert Redford in a physical role that gives the film its charisma, heart, and allegorical framework.

- *Special screening* *FOOTSTEPS IN JERUSALEM: A TRIBUTE TO DAVID PERLOV* (February 8, 18, 22, 2014)

Israel (2013) 87' Creator and Curator: Renen Schorr | Dir.: David Perlov, Dan Geva, David Ofek, Nadav Lapid, Benjamin Freidenberg, Moran Ifergan, Yarden Karmin, Amichai Chasson and Elad Schwartz, Boaz Frankel and Yair Agmon, Nayef Hammoud and Yotam Kislev

A homage to director David Perlov, one of Israel's most prominent documentarians, and his landmark In Jerusalem, in which top graduates and students of the Sam Spiegel Film & Television School, Jerusalem were asked to create short films inspired by Perlov and his film.

- *THE ACT OF KILLING* (February 11-12, 2014)

UK-Denmark-Norway (2012) 115' Joshua Oppenheimer Indonesian language, Hebrew, English translation

In this chilling original film, director Joshua Oppenheimer challenges his protagonists, war criminals who participated in Indonesia's military coup, with a request: to play themselves and their victims in dramatic cinematic recreations of the atrocities they committed half a century ago. Now considered national heroes, they take great pride in fulfilling his task. They write their own scripts, using their favorite Hollywood genres to create Westerns, gangster films, and even a musical. Meanwhile Oppenheimer transforms their memories—or is it their fantasies—into cinematic illusions.

*THE ACT OF KILLING* is surely one of the best films of the year. It explores questions of ethics and the representation of truth and memory, while offering an affecting and tantalizing viewing experience.

- AUGUST: OSAGE COUNTRY\* (February 13-15, 2014)

USA (2013) 121' John Wells Cast: Meryl Streep, Julia Roberts English language, Hebrew translation

The death of a family's patriarch brings together the strong-willed female members of the family. It does not take much for tensions to bubble over and explode. Streep and Roberts are phenomenal in the roles of mother and daughter in this effective, powerful, witty, and touching film.

- *Special screening* PARADISE: LOVE (February 15, 17, 23, 28, 2014)

France-Germany-Austria (2012) 120' Ulrich Seidl Cast: Margarete Tiesel, Peter Kazungu German, English & Swahili language, English, Hebrew translation

Teresa is what is known as a "Sugar Mama", European middle-aged women who seek out African boys selling love for money. She goes from one Beach Boy to the next, never finding the paradise she is pursuing. On the beaches of Kenya love is only a business.

- OUT OF THE FURNACE\* (February 20, 22, 24, 2014)

USA (2013) 116' Scott Cooper Cast: Christian Bale, Casey Affleck English language, Hebrew translation

Rodney plans to settle his debts with some boxing matches, but something goes awry. Now, his older brother will have to take matters into his own hands. With an intense script and a sensational cast, OUT OF THE FURNACE is one of the most exceptional films of the year.

Free entry for members (20/02)

- SAVING MR. BANKS\* (February 26-28, 2014)

USA (2014) 125' John Lee Hancock Cast: Emma Thompson, Tom Hanks English language, Hebrew translation

SAVING MR. BANKS depicts the relationship between the two personas responsible for one of the greatest and most beloved films ever made, Mary Poppins, author P.L. Travers and Walt Disney. "A delicate and brilliantly acted story of overcoming the past to embrace an uncertain future" (*Empire*)

### ***retrospective***

- *Joseph Pitchhadze retrospective* (February 1-28, 2014)

Josef Pitchhadze's new film *SWEETS*, which will be screened throughout the month, is an ideal opportunity to hold a small tribute in his honor. Even with his first feature film Pichhadze stood out as a new and unique voice in the local cinema landscape. His films can be characterized by experiences of exile and estrangement, both physical and mental, and a bird's eye view over Israeli reality. Pichhadze's films are unique and intriguing. His new film *SWEETS* brings these traits seamlessly together. This program will allow us to once again recognize Pichhadze's singular path.

Program of films:

UNDER WESTERN EYES + BAD DAYS (February 6)

BAD DAYS

Israel (1992) 22' Joseph Pitchhadze Hebrew language

Lily shares her life with the obsessive and violent Mosh. When a stranger enters their lives, things are bound to change.

UNDER WESTERN EYES

Israel (1996) 95' Joseph Pitchhadze Hebrew language

A tragic-comic road movie which tells the story of Gary Razumov, a young architect living in Berlin in total detachment from his past, until sudden notification of his father's death brings him back to Israel. Upon his arrival, he discovers that he was tricked.

BESAME MUCHO (February 11)

Israel (2000) 114' Joseph Pitchhadze Cast: Moni Moshonov , Carmel Betto, Ezra Kafri Hebrew language, English translation

A modern love story laced with elements of film noir. Ten marginal characters in southern Tel Aviv are involved in the theft of a stolen Christian icon from an international crime syndicate. The cruel outcome will alter their conception of love forever.

YEAR ZERO (February 16)

Israel (2004) 131' Joseph Pitchhadze Cast: Keren Mor, Moni Moshonov Hebrew language, English translation

Several stories are interwoven. Michal unexpectedly gets pregnant. Her husband runs over a seeing-eye dog and out of guilt befriends the dog's owner. A young single mother resorts to prostitution and meets an arms dealer. An aging punk rocker enters the life of the son of the founder of the punk movement in Israel.

• *Could've, would've, should've* (February 4-25, 2014)

The American Academy Awards have been, over the years, bestowed on a series of worthy winners, in a way that fittingly defined not only the best film of the year, but also captured its cinematic and social significance. However, in the history of the Oscar, there have been several movies that, in hindsight, their loss seems surprising or shocking. At times, these were truly bizarre decisions by the Academy members; sometimes a wonderful film was overshadowed by another fantastic one. Either way, prior to this year's Academy Awards ceremony, we dedicate this modest program to a number of films that nearly won the Oscar for Best Film. These films are still most worthy of your attention.

Program of films:

HIGH NOON (February 4)

USA (1952) 85' Fred Zinnemann Cast: Gary Cooper, Grace Kelly, Thomas Mitchell English

Cecil B. Demille's THE GREATEST SHOW ON EARTH might have won the Oscar for best film in 1952, but sixty years on, Fred Zinnemann's HIGH NOON is considered the prototype for all Westerns and one of the greatest classic films of all time.

A sheriff stands alone against a group of gunslingers bent on revenge. A classic of the Western genre which brought Gary Cooper his second Oscar.

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (February 9)

UK (1964) 93' Stanley Kubrick Cast: Peter Sellers, George C. Scott, Sterling Hayden English language, Hebrew translation

It is surprising how this sharp comedy managed to get nominated for Best Film at the 1964 Oscar. It is less surprising that it lost to the heartening musical MY FAIR LADY.

Some four decades after it was first released, this dark Cold War era comedy remains the quintessential example of satire in film. The magical and brilliant combination between the directing of Stanley Kubrick and Peter Sellers's acting reminds us of why this classic work will always be enjoyable to all.

THE GREAT DICTATOR (February 14)

USA (1940) 125' Charlie Chaplin Cast: Charlie Chaplin, Paulette Godard English language, Hebrew translation

Hitchcock's REBECCA might have won the 1940 Oscar for best film, but honestly, THE GREAT DICTATOR was much more deserving.

Chaplin's satire of Nazism, in which he plays a Jewish ghetto barber and dictator Adenoid Hynkel of Tomania.

FARGO (February 16)

USA (1996) 97' Joel Coen Cast: Frances McDormand, Steve Buscemi, William H. Macy English language, Hebrew translation

Just being nominated for the Best Film should have been satisfying, but still, losing to the historical melodrama THE ENGLISH PATIENT was frustrating.

A car salesman from Minnesota tries to settle his money problems by having his wife kidnapped. He hires two thugs for the job, offering them a cut from the ransom, which he tries to force out of his rich father-in-law. But the kidnapping turns sour.... Despite its appalling elements, FARGO turned out to be one of the most wonderful gems in the Coen Brother's successful career

THE SHAWSHANK REDEMPTION (February 17)

USA (1994) 142' Frank Darabont Cast: Tim Robbins, Morgan Freeman English language, Hebrew translation

In 1995, FORREST GUMP overshadowed all its competitors including PULP FICTION, FOUR WEDDINGS AND A FUNERAL, and also THE SHAWSHANK REDEMPTION, which these days stars in many of the best films lists.

Andy, a young respectable banker, is sentenced to life imprisonment for the murder of his wife and her lover. He meets Red, also convicted for murder. The story is told by the old-timer who observes Andy through the years. A wonderful and heartfelt film.

BONNIE & CLYDE (February 18)

USA (1967) 111' Arthur Penn Cast: Warren Beatty, Faye Dunaway, Gene Hackman English language, Hebrew translation

Arthur Penn's BONNIE & CLYDE did lose the Best Film Oscar in 1967, but it was to the fantastic IN THE HEAT OF NIGHT.

The life and times of the infamous gangster couple Bonnie and Clyde.

THE RED SHOES (February 20)

UK (1948) 134' Michael Powell, Emeric Pressburger Cast: Moira Shearer, Anton Walbrook, Marius Goring English language

Losing the Oscar to Laurence Olivier's HAMLET is a great honor. Even so, *Hamlets* are in abundance, but demanding and tender melodramas about ballerinas in love are hardly ever made anymore.

Victoria Page gets the position hundreds of young ballerinas covet in the acclaimed Lermontov ballet company. Boris Lermontov predicts a bright future for Vicky as a prima ballerina and expects iron discipline and complete devotion on account of her private life. But Vicky has other plans—she falls in love with a young composer and is torn between her innocent love and Lermontov's fierce possessive hold. THE RED SHOES is one of the great dance films of all times not only due to the choreography and dance selections, but primarily, because of the directorial craft.

E.T.: THE EXTRA-TERRESTRIAL (February 22)

USA (1982) 115' Steven Spielberg Cast: Henry Thomas, Drew Barrymore, Peter Coyote

It is not clear how a fantastic film like E. T. didn't win an Oscar for best film instead of a biography about Gandhi, especially as this is probably Spielberg's best film.

Before the film, a workshop on the magic of Spielberg. (30 min.)

Steven Spielberg's masterpiece about the young boy Elliott, who one day finds an alien forgotten by his friends on earth. A brave friendship develops between the two, and Elliott decides to protect E. T. from those who want to harm him and help him return home.

TAXI DRIVER (February 25)

USA (1976) 114' Martin Scorsese Cast: Robert DeNiro, Cybill Shepherd, Jodie Foster English language, Hebrew translation

In the 1970s, harsh films such as TAXI DRIVER managed to make it into the final five of the Best Film category. This is where it stopped. In 1976, this defeat was particularly blatant, as Scorsese was robbed from the much deserved award, given to the boxing drama ROCKY.

A young Vietnam vet, finds work as a cab driver in New York. His disgust with the dregs of humanity he sees daily eventually drives him insane.

• *Tribute to Fred Kelemen* (February 20-27, 2014)

Fred Kelemen was born in West Berlin/Germany. He studied painting, music, philosophy, religious science and drama studies and worked in various theatres as a director's assistant before beginning his studies in directing and cinematography at the German Film & TV Academy Berlin (DFFB) from 1989 to 1994. He graduated from the DFFB with a diploma as a director and as a cinematographer.

For his diploma film FATE he received the 1995 German National Film Award. Since then, he has made a number of films and videos as director and collaborated as cinematographer with several film directors like Joseph Pitchhadze (SWEETS, Israel 2013), Béla Tarr (JOURNEY TO THE PLAIN, Hungary 1995; THE MAN FROM LONDON, Hungary/France/Germany 2007; THE TURIN HORSE, Hungary, France, USA, Germany 2011), Rudolf Thome (THE VISIBLE AND THE INVISIBLE, Germany 2006), Gariné Torossian (STONE, TIME, TOUCH, Canada/Armenia 2005), a.o.

Since 1995 he has worked as an associate professor and has given master classes and lectures at the following institutions: Centre of Cinematographical Studies of Catalonia (C.E.C.C.) in Barcelona/Spain, College of Fine Arts (ESBAG) in Geneva/Switzerland, Harvard University / USA, Kidderminster College / England, Latvian Cultural Academy (LKA) in Riga, University of Santiago de Chile - Department of the Arts and Sciences of Visual Medias, Thammasat University Bangkok/Thailand, German Film and TV Academy Berlin (dffb)/Germany, Tel Aviv University - Department of Film and Television/Israel, National School of Fine Arts (ENBA) Lyon/France, Film Factory Sarajevo/Bosnia-Herzegovina and at the HBK Saar in Saarbrücken, Germany. Since 2000 he has directed several plays at different theatres in Germany. Retrospectives of his work have been presented at places like the Anthology Film Archives New York, the Tate Modern London, the Hungarian National Film Theatre Budapest and at cinemathèques, film museums and film festivals worldwide.

With his film production company Kino Kombat Filmmanufactur he produced his film KRISANA/FALLEN (co-producer: Laima Freimane/Screen Vision, Latvia, 2005) and he produced or co-

produced the films *MOSKATCHKA* by Annett Schütze (co-producer: Laima Freimane/Screen Vision, Latvia, 2005) and *FRAGMENT* by Gyula Maár (producer: Béla Tarr/TTFilmműhely, Hungary, 2007) and *ROKU ROKA (HAND IN HAND)* by Jana Marsik (co-producer: Laima Freimane/Screen Visison, Latvia - Jana Marsik Gemany 2008).

Fred Kelemen is a member of the Academy of Motion Picture Arts and Sciences (AMPAS) /USA, the European Film Academy (EFA), the German Film Academy and of the European Cultural Parliament (ECP).

The retrospective is organized with the help of Goethe Institute Tel Aviv

Program of films:

*FATE* (Februar 20)

Germany (1994) 80' Cast: Valerij Fedorenko, Marc Ottiker German language, Hebrew, English translation

The paths of various characters cross during the course of one night. They speak different languages, but they are bound together by the solitary quest for happiness and deliverance. "Fred Kelemen's *FATE* is a visionary, one-of-a-kind achievement. I admire this film very much" (Susan Sontag)

*FALLEN* (February 25)

Latvia (2005) 90' Cast: Egons Dombrovskis, Nikolay Korobov Russian, Latvian language, Hebrew, English translation

One night, Matiss Zelcs notices a woman on a bridge. He ignores her and she jumps, but her body is never found. The sensation of failure and guilt changes the course of his life.

*THE TURIN HORSE* (February 26)

USA-France-Germany-Switzerland-Hungary (2011) 146' Belá Tarr Cast: Erika Bók, János Derzsi, Mihály Kormos Ricsi Hungarian language, Hebrew translation

The Hungarian winter. A carter, his horse, and his daughter. We follow their daily routine over the course of five days. Only two events disrupt the routine. One, a neighbor shows up and asks to buy a bottle of Palinka. Two, a band of gypsies passes by the house, leaving a holy book behind.... Béla Tarr presents one of the most sublime films in his magnificent filmography. This, too, is a dystopian work that takes place on the backdrop of imminent apocalypse. *THE TURIN HORSE* is not meant for those seeking to escape. If you can handle the Central European grayness, if you want a work that will remain with you for days and even months, if you are a fan of the Tarrian enigma, this is exactly the movie for you.

• *The Hitchcock 9* (February 21-March 20, 2014)

*About the Hitcock 9*

While Hitchcock is one of the most famous film directors of all time, his first 10 films—nine of which survive—are little known compared to his later work. Made from 1925 to 1929, Hitchcock's extant silents

are among the greatest achievements of early British cinema, containing the motifs and obsessions we've come to recognise as 'Hitchcockian', though most of the nine have been little-seen here, if at all.

The nine new BFI restorations include the director's very first film, *THE PLEASURE GARDEN*, and such rarities as *DOWNHILL*, *EASY VIRTUE*, *CHAMPAGNE*, and *THE FARMER'S WIFE*. The familiar Hitchcock style begins to emerge strongly in at least four of the films: *BLACKMAIL*, *THE RING*, *THE MANXMAN*, and *THE LODGER*, which the director himself dubbed "the first true Hitchcock picture" (it also features his first cameo appearance). One early Hitchcock, *THE MOUNTAIN EAGLE*, is lost.

The restoration of the 'Hitchcock 9' is the largest restoration project ever undertaken by the BFI, which holds some of the most important and earliest surviving copies of the silent Hitchcocks; the restorations also include materials sourced from other international archives. The restorations have made the films crisper and fresher than ever and uncover new layers of meaning, encouraging a deeper appreciation of the precocious genius at work.

In 2012 the British Film Institute undertook its largest restoration project to bring nine of Alfred Hitchcock's silent films back to life. Made between 1925 and 1929, they are among the greatest achievements in British silent film from one of the world's great directors. I am delighted that a partnership between the British Film Institute and the British Council has meant that the Hitchcock 9 have been seen in countries such as Brazil, South Africa and now Israel.

We have invited seven of this country's finest musicians to perform new and existing works at *Hitchcock 9* screenings in Haifa, Jerusalem and Tel Aviv. Alongside these previously unseen works we will be screening a number of Hitchcock masterpieces such as *THE 39 STEPS* and *PSYCHO* at the Cinematheques over the next few months.

I want to thank our Cinematheque partners in this project and hope you enjoy the films.

*Alan Gemmell, Director, British Council Israel*

Program of films screened in February 2014:

*EASY VIRTUE* (February 21)

UK (1927) 70' Cast: Isabel Jeans, Robin Irvine, Franklin Dyali, Ian Hunter English titles, translation Hebrew

*EASY VIRTUE* offers Hitchcock's favorite theme—'the wrong man'—judged guilty by society and forced to become an outsider. Hitchcock's imaginative play with point-of-view and flashbacks shows his impressive narrative talent.

Silent film with live musical accompaniment by Karni Postel and Tom Darom

THE PLEASURE GARDEN (February 25)

UK (1926) 90' Cast: Virginia Valli, Carmelita Geraghty, Miles Sander, James Stewart English titles, translation Hebrew

Directed when he was only 25-years-old, *THE PLEASURE GARDEN* is Hitchcock's first feature film. It tells the story of two chorus girls who work in a theatre called The Pleasure Garden and their search for passion and independence. It's a discourse on voyeurism, sexual politics and the gap between romantic dreams and reality, and exposes many of Hitchcock's obsessions: deception, black comedy, and murder.

Silent movie with live musical accompaniment by DJ Ofer Tal (Schoolmaster)

THE FARMER'S WIFE (February 27)

UK (1928) 107' Translation Hebrew

*THE FARMER'S WIFE* is a charming rustic comedy, in which a middle-aged widower decides to remarry, enlisting his faithful housekeeper to look for a suitable mate. The bumbling search of the widower reflects Hitchcock's own timidity around women. Use of long takes and party scenes featuring meticulous choreography demonstrates the director's genius.

Silent film with live music accompaniment by saxophonist Abate Brihun and pianist Omri Mor

**series**

- "*Out of the mouth of babes and sucklings hast thou ordained*" (October 6, 2013–February 24, 2014)

Program of films screened in February 2014:

PIXOTE (February 24)

Brazil (1987) 127' Hector Babenco Cast: Fernando Ramos da Silva Portuguese language, Hebrew translation  
Ten-year-old Pixote breaks out of reform school with three friends and commits more and more serious crimes. Hector Babenco (*KISS OF THE SPIDER WOMAN*) creates a movie based on the personal stories of the actors in the film. A harsh look at juvenile delinquency and on the situation of abandoned children in the streets of Brazil's impoverished neighborhoods.

- *Architecture in cinema* (October 15, 2013–March 3, 2014)

Program of films screened in February 2014:

SLUMDOG MILLIONAIRE (February 11)

UK (2008) 120' Danny Boyle Cast: Dev Patel, Freida Pinto, Anil Kapoor English & Hindi language, Hebrew translation

A Mumbai teen who grew up in the slums, becomes a contestant on the Indian version of "Who Wants To Be A Millionaire?" He is arrested under suspicion of cheating, and while being interrogated, events from his life are shown explaining why he knows the answers to the questionnaire. As always with Danny

Boyle, his camera and editing work is brilliant. The end result is a film well-deserving of the Best Film Oscar award.

- *Preview club 2013-2014* (October 18, 2013–February 21, 2014)

Program of films screened in February 2014:

PHILOMENA (21 February)

UK (2013) 98' Stephen Frears Cast: Judi Dench, Steve Coogan English language, Hebrew translation

A Catholic woman sets out on a journey with an inquisitive journalist to find the baby she gave up for adoption. With an effective script, well-disguised social criticism, and stellar performances by the two leads, PHILOMENA is one of the best films of 2013

- *Orthodox—a look from within* (October 23, 2013–April 23, 2014)

Program of films screened in February 2014:

THE WONDERS (February 19)

Israel (2013) 112' Avi Nesher Cast: Adir Miller, Ori Hitzkiah, Yehuda Levi, Yuval Scharf Hebrew language, English translation

Graffiti artist, mystery man—part conman, part modern-day prophet—along with a grumpy cyclical private investigator, and a neurotic femme fatale, embark on a nourish journey into the very heart of darkness of Jerusalem.

- *Course: Man changes the world* (October 24, 2013–March 20, 2014)

Program of films screened in February 2014:

PINA (20 February)

France-Germany (2011) 104' Wim Wenders German language, Hebrew translation

The unique and inspiring art of the great German choreographer Pina Bausch is depicted on camera and brought to life in 3D by Wim Wenders. Wenders creates poetic and fantastic images, reinventing how cinema captures dance. The result is a farewell bow worthy of the great artist.

- *Around the world—Northern lights* (October 27, 2013–April 6, 2014)

Program of films screened in February 2014:

LE HAVRE (February 2)

France, Finland (2011) 103' Aki Kaurismäki Cast: Andre Wilms, Blondin Miguel, Kati Outinen French language, Hebrew translation

Marcel Marx meets a young African refugee. Taking pity, Marcel invites the young boy into his home and vows to help him find his mother in London. LE HAVRE is a charming deadpan delight that showcases Kaurismaki's unique style, a subtle appearance by its cast, and mostly the love of mankind.

MELANCOLIA (February 16)

France-Germany-Sweden-Denmark (2011) 136' Lars Von Trier Cast: Kirsten Dunst, Charlotte Gainsbourg English language, Hebrew translation

As planet Melancholia is about to collide with Earth, two sisters approach the end of the world in very different manners. Lars von Trier devises a hypnotic cinematic reality, which wisely combines different genres in a way that speaks to both the mind and heart.

- *Stop making sense—Rock'n roll at the Cinematheque* (January 16-February 13, 2014)

Program of films screened in February 2014:

LOU REED'S BERLIN (February 13)

USA (2008) 85' Julian Schnabel English

Jealousy, anger, loss, depression, drugs-these are some of the motifs in Lou Reed's monumental album, *Berlin*. Upon release, though, the critiques were so harsh and the sales so mediocre that the planned concert tour was cancelled. Thirty-three years later, the tour finally occurred. Julian Schnabel was selected as artistic director for the performance and its official documenter.

- *Concerto 2013-2014*

Program of films screened in February 2014:

In the backyard of Hester Street: HESTER STREET (February 1)

Songs of Jewish Immigration and Early American Klezmer Music

Lecture by: Prof. Eliyahu Schleifer

Concert performed by: Eliyahu Schleifer baritone, Mikhal Shiff-Matter mezzo-soprano Aya Schleifer piano; Klezmer band: Gilad Harel clarinet, Ilya Magalnik, accordion

On the program:

The concert will present Jewish Tenement Songs of the Lower East Side from the collections of Mark Slobin and others. For the first time in this concert series, we present an authentic performance of the Klezmer music in the United States during the great immigration period.

About the film:

HESTER STREET is named after one of the main streets of the Lower East Side of Manhattan, the biggest Jewish ghetto in the world at the turn of the 20th century. Gitl, a Jewish immigrant just arrived from Russia, joins her husband Yankel in the Land of Endless Opportunities, only to discover a different person. Yankel, who now goes as "Jake," dreams of becoming a full-fledged American and ridding himself of the old-world mentality. He is ashamed of Gitl's old-world ways. Gitl, for her part, feels hurt and betrayed, but most of all she misses her beloved of yore. The debut film by director Joan Micklin Silver

(CROSSING DELANCEY) is a kind of souvenir album from the New York Jewish-immigrant experience of the beginning of the 20th century.

USA (1975) 92' Joan Micklin Silver Language: English, Yiddish, translation Hebrew

*Joseph Haydn—a man's life as a reflection of his time*: IN SEARCH OF HAYDN (February 15, 2014)

Lecture by: Dr. Ron Regev

Concert performed by: Eyal Kless violin Avigail Arad cello Ron Regev piano

On the program: Haydn - *Piano sonata in C minor, Piano sonata in E minor, Piano variations in F minor, Trio in G major ("Gypsy Trio")* for piano, violin and cello

IN SEARCH OF HAYDN

UK (2012) 108' Phil Grabsky English

Joseph Haydn was born in 1732, the third generation of a wheel-building family. To this day, he is known as the father of many of the genres and forms (the symphony, the string quartet, to name a few) that became the daily bread of composers in the 18th and 19th centuries. One of the first composers of the Classical period, in his 77 years, he saw the birth and growth of the Classical style, until it made way for Romanticism. A good friend of Mozart and a teacher of Beethoven, it is safe to say that his biography is the story of an entire era in western music. Through interviews with musicians and excerpts from Haydn's personal letters, director Phil Grabsky follows the development of Haydn's style, and the Classic style in general, from the end of the Baroque and up to the buds of the Romantic era. The film includes interpretations of Haydn's music, with performances by some of the world's greatest musicians and orchestras.

• *Part of the Met: live in HD 2013-2014*

Program of films screened in February 2014:

*Rusalka* (Dvořák) (February 8)

The great Renée Fleming returns to one of her signature roles, singing the enchanting 'Song to the Moon' in Dvořák's soulful fairy-tale opera. Tenor Piotr Beczala co-stars as the Prince, Dolora Zajick is Ježibaba, and dynamic young maestro Yannick Nézet-Séguin is on the podium.

• *Wacky film club*

Program of films screened in February 2014:

French comedies: *LE DINER DE CONS* (February 15)

France (1998) 80' Francis Véber Cast: Thierry Lhermitte, Jacques Villeret, Francis Huster French language, Hebrew translation

Each week, Pierre and his friends organize what is called a "*diner de cons*". Each one brings the dumbest guy he can find as a guest. Pierre thinks his champ-Francois Pignon-will steal the show.

THE PRODUCERS (February 22)

USA (1968) 88' Mel Brooks Cast: Zero Mostel, Gene Wilder, Dick Shawn English language, Hebrew translation

In Mel Brooks's first feature length film, a down-and-out producer schemes to stage the worst flop in Broadway history and accidentally makes a fortune in the process.

- *Under the radar*

Program of films screened in February 2014:

YOU AIN 'T SEEN NOTHIN' YET (VOUS N'AVEZ ENCORE RIEN VU) (February 16)

France (2012) 115' Alain Resnais Cast: Mathieu Amalric, Pierre Arditi French language, Hebrew translation

From beyond the grave, celebrated playwright and director Antoine d'Anthac gathers all who have appeared over the years in his play *Eurydice*. While watching a recording of the work performed by a non-professional acting company, they reminisce over their past involvement in the play. "Resnais fitfully achieves a fully emotive, self-aware form of art that realizes his lifelong search for a cinema that refracts and translates the range of human experience and "experience" alike" (Andrew Schenker, *Slant Magazine*)

Opening remarks by film critic Meir Schnitzer

- *The critics' society*

Program of films screened in February 2014:

GRAVITY (February 18, 21-22)

In cooperation with the Film Critics Forum. Once a month two film critics will discuss and analyze a film. This month, GRAVITY, chosen by the Forum as the best film of the year. In conversation: Yael Shuv, *Time Out Israel*, and Doron Fishler, *Fisheye*.

USA (2013) 90' Alfonso Cuaron Cast: George Clooney, Sandra Bullock English language, Hebrew translation

A first time astronaut and a veteran one must find a way to save themselves when a disaster leaves them stranded in space. Alfonso Cuaron masterfully orchestrates the plot twists, special effects, 3D, soundtrack, and his two lead actors to present a humane, thrilling, and captivating film that activates the mind and impacts the heart.

- *Cinema and human rights*: THE OPTIMIST AND THE BUDDHIST (February 27, 2014 - ongoing), in cooperation with the Hebrew University, Jerusalem.

Israel (2012) 50' Noam Pinchas Hebrew language, English translation

Noam, the conscience-ridden director of the film, returns to the kibbutz where he grew up to save Zack, his childhood friend who has become a reclusive handicapped refusing rehabilitation. A touching and humorous friendship between two men who try to change their lives and fight their relentless emotionally charged past.

***event***

- *The good, the bad, and the ugly* (February 20, 2014)

Idan Barkai and friends in a hilarious, personal and different show that combines standup and video footage.

Free entry for Members

## **National Film Center at the National Museum for Modern Art, Tokyo**

### ***permanent exhibition***

- *Nihon Eiga: the history of Japanese film. From the NFC non-film collection*

Japanese cinema has already had a history of over one century with two golden ages. Targeted towards diverse generations of viewers ranging from elementary school students to adults, this exhibition will survey the history through posters, still photographs, devices and equipments for filmmaking, and the personal items that belonged to noted film personalities, among others from the NFC collection.

### ***temporary exhibition***

- *Iconography of Yasujiro Ozu films (December 12, 2013-March 30, 2014)*

Commemorating the 110th anniversary of the birth of the late Yasujiro Ozu (1903–1963) as well as the 50th anniversary of his death, this exhibition will pay attention to various kinds of iconography such as paintings, designs, lettering and so on, which appeared in Ozu films, and shed light on the unique aesthetic sensibility of Ozu through new perspectives.

### ***retrospective***

- *Selected films printed by Technicolor I. B. process from the National Film Center Collection (January 23—February 12, 2014)*

This program will showcase carefully selected foreign films with Japanese subtitles from the NFC collection. These valuable films will be shown on the big screen of NFC.

### ***series***

- *vol.7: NFC's newly acquired collection from major film studios (February 19—March 16, 2014)*

This is the 7th installment of the series that showcases films of newly acquired collection provided under special project expenses for film preservation in supplemental budgets of 2009 fiscal year. The curatorial focus will be given on those films that have become available for film screenings once again thanks to the preservation work NFC has conducted on the original film materials. This program features the films of Shochiku.

## Ngā Taonga Sound & Vision, Wellington/Auckland/Christchurch

### *temporary exhibition*

- *THE DAM (O)* (November 29–December 20, 2013 and January 13–February 8, 2014)

Gavin Hipkins' short film *THE DAM (O)*—which showed at the Oberhausen Short Film Festival and New Zealand International Film Festival this year—begins its season at the Film Archive. *THE DAM (O)* incorporates naturalist and abstracted footage from Auckland's five dams built during the 1920s. Navigating the metaphor of the dam as a psychological block, this poetic film explores the potential of drama, absurdity, and suspense.

Hipkins has been labelled a tourist. He is a tourist in a literal sense: many of his earlier photographs were taken spontaneously on a cheap pocket camera traveling in New Zealand and abroad. Hipkins is also a tourist in the sense of the modernist tradition, experimenting with mediums and forms that draw attention to the materials and the processes he uses: he hitch-hikes between styles and art movements, referencing our relationship with the past, and challenging traditions of colonial representation and national identity on his journey.

Recently Hipkins made the transition from still photography to moving image. Elements of both self-consciously blur the lines of genre in *THE DAM (O)*.

Using footage shot at five dams built during the 1920's in the Waitakere Ranges, a man wanders incongruously in his suit and tie. His physical journey is also a psychological journey. Like the protagonist in John Mulgan's *MAN ALONE*, he must overcome small obstacles on his way: take off his shoes and socks to cross a stream, and decide which railway track to follow. But he hits a psychological block; the dam.

The questions Hipkins postulates in *THE DAM (O)* are driven by the distance tourism effects: the cultural and historical perspective to view things clearly. Is it in part our relationship with this place and its past that is the source of our displacement in this work? Our great Kauri forests, of which this was one, were decimated by European settlement when the trees were felled and exported for timber and gum.

Standing on this precipice, with a view of our forebears and their real and imagined relationship to the land, their Romantic assertions of nationalism, and also with an understanding of what it means to be a contemporary New Zealander, Hipkin's camera allows us to see who we are through a protean and multifaceted lens.

*THE DAM (O)* stars leading New Zealand actor Matthew Sunderland.

Gavin Hipkins is an Auckland-based artist who works with photography and moving image. Since 2012 his films have been shown in galleries and festivals internationally, including: Internationale Kurzfilmtage Oberhausen, Germany (2013); Armory Film, The Armory Show, New York (2012); Centre Pompidou, Paris Recontres Internationales: Nouveau Cinema & Art Contemporain (2011); The New Zealand International Film Festival (2011-13).

- *RANGAHAUA* (December 3-20, 2013 and January 13-February 21, 2014)

The Film Archive is delighted to present a new moving image exhibition by Dawson Clutterbuck. *Rangahaua* explores the processes of traditional kite fishing and kite flying, historically forms of communication and measurement, as ways to connect the past and present.

Hokianga-Nui-A-Kupe is very significant in the history of Aotearoa New Zealand. It is where the great Polynesian explorer Kupe originally found land and settled for two generations. Centuries later, traditional Māori culture and early European settlement came into contact, and with this arose conflict over the authority of land ownership and use. Today, this relationship continues to evolve due to an ongoing dialogue between traditional knowledge and new ideas and innovations.

A diverse range of people, who are drawn together by the necessity to use the land to live and a desire for a different way of life, now populate Hokianga. The interconnected concepts of whakapau taniwha, whakapau tangata, and whakapau ariki demonstrate how strongly people and the land are intertwined here, and these concepts form a social realm that guides everyone.

Legends and stories are continually passed down to remind us where we have come from. Each story incorporates important landmarks as tangible things to trace where and what took place. In preparing this film, Clutterbuck was particularly drawn to the legend of Rahiri, the paramount Ngapuhi Rangatira. Rahiri asked the ariki Tuhoronuku, a kite, to survey the boundaries of the north. This kite was the peacemaker for his two sons, Uenuku and Kaharau. As a result of Clutterbuck's interest in how kites have been used as tools for communication and measurement in the past, this project explores the process of kite flying as a way to connect the past and present.

"I have been learning how to kite fish with George, a local fisherman who has 30 years experience of kite fishing at Mitimiti Beach," says Clutterbuck. "Through combining George's local fishing knowledge and my playful art intervention that is specific to that site, a conceptual gesture is generated that attempts to activate a conversation around the meaning of place and Kaitiakitanga in Hokianga."

Clutterbuck, who grew up near Broadwood on the North side of the Hokianga Harbour, was keen to involve Hokianga locals (like George) in the creation of this work.

“During my Masters I became really interested in exploring the concept of collaboration with individuals and groups from specific communities to help make art projects happen,” he says. “As an artist I am not interested in being an individual making work in a studio, but rather a person making art work in the public arena alongside people.”

This project explores the ongoing historical, political and social issues of the Hokianga. Through documentation of the performance and surrounding significant sites, the film pulls together legends and stories from the past, to help define the present, and offer us ideas into rethinking the path we are on.

Please join us for the exhibition opening at 6pm, 3 December 2013. Rangahaua will be on display from December 3–20, 2013 and January 13-February 21, 2014 [at the institute’s Auckland venue]

- *Pet* (February 14–April 12, 2014)

A moving image exhibition by our 2014 Curator-at-Large, Gareth Watkins about New Zealanders and their pets. Gareth will curate four exhibitions on different topics across 2014.

In my first foray into the Film Archive collections I discover a half-naked woman covering her breasts with a white Persian cat as she walks onto a balcony with two breast-plated guards. This silent-sequence is only 20-seconds long but is a purrfect example of the closeness and affection that many of us have for our pet companions.

This *Pet* exhibition draws upon many parts of the Film Archive's collection—silent features, shorts, the newly merged Sound Archives Ngā Taonga Kōrero catalogue and the Personal Records collection.

The Film Archive has over 15,000 Personal Records—home movies of life in New Zealand documented by the individuals and families involved. Mainly spanning from the early 1910s to the 1980s this collection grew considerably during the Last Film Search, which primarily set out to find pre-1950 nitrate feature films. However what turned up more were boxes of 8mm home movies.

Prior to smartphones, capturing moving images was probably a more considered activity. Every frame of film cost money and it couldn’t be erased and re-used. So what we see in these home movies is what was personally important to the filmmaker—family gatherings, significant events, holidays ... and family pets.

From children playing with the cat in the backyard to the whole family washing the dog in a large tub; there are hundreds of everyday moments that are lovingly photographed. What surprised and delighted me was finding examples of other types of pets—a tiger playing with its human family; a cow eating at the kitchen table; a pet magpie and cat enjoying each other’s company.

The various screens in the exhibition offer up a number of themes—pet and calf days, parades, group and individual pets and curiosities. Alongside these playful moments are a number of sequences that show another side of human/animal relationships—the chimps tea party, the organised dog fight and what society does with unwanted pets.

The Personal Record collection offers such a wonderful glimpse into what we, as individuals and families, think is important to document. It offers us a chance to see people informally in their own settings and in their own time. The fact that these moments were documented, and documented in the semi-permanent medium of film struck me and made me question what will happen to the all of those personal memories recorded on reusable VHS or more recently smart-phones? Will today's images be available for people to view in 100 years from now?

For me, one of the most poignant films in this exhibition is nearly a hundred years old. In 1916 a young man and woman play with a cat and then pose with it. An older couple also pose, and then the gentleman walks towards the camera in full military uniform. There is so much humanity in this film—not only in the pet sequence—but in the frames and fragments surrounding it. It reminds me of the beauty of personal and family memories, and the importance of these moving images—things we should continue to hold onto and treasure.

*by curator Gareth Watkins*

### ***one-off***

- *Pollywood* (February 1, 2014)

A 100 minute line-up of inspiring recent short film and multimedia work, fresh from the 2013 Pollywood festival in Auckland. The Pollywood programme presents films by grass roots through to established practitioners, and is a showcase of Pasifika stories and ideas on screen. The films are presented courtesy of Craig Fasi.

#### TATAU (2011)\*

director/writer: Chantelle Burgoyne | produced by: Zanna Gillespie, Graeme Bibby & Chantelle Burgoyne

Tatau is about Siaki, an elderly Samoan man, struggling to come to terms with the lifelong shame of having an incomplete traditional tattoo and the shame of now losing his sight. As Siaki's vision deteriorates, memories of the painful tattooing ceremony he underwent in his youth haunt him as he yearns to see his tattoo completed before it's too late.

\*This film screened in the 2012 Pollywood festival

#### SNOW IN PARADISE (2011)

writer: Nikki Si'ulepa | co-directors: Nikki Si'ulepa and Justine Sime-Barton | producer: Paul Sime-Barton | Tala Pasifika Productions

A snapshot of life on a remote, picturesque island in the south Pacific through the eyes of a young Polynesian girl. As she ventures out on her daily routine she encounters the familiar faces of her family and the small community that she loves. Like her, they are all unsuspecting of the devastating power that lies beyond the ocean reef in a nuclear testing facility. In one moment her world will change forever.

#### MOU PIRI: A RAROTONGAN LOVE SONG (2013)

director/producer: Karin Williams | cinematographer: Fred Renata | Multinesia Productions

MOU PIRI: A RAROTONGAN LOVE SONG tells the story of the tune that has become synonymous with Rarotonga and romance. Mou Piri is the quintessential Rarotongan wedding song and has been performed from Auckland to London, thanks to home videos of dancers posted on YouTube. This short documentary traces the story of the song that has captured imaginations around the world and showcases the spectacular scenery of Rarotonga in an evocative music video set in a bygone era.

#### GALU AFI: WAVES OF FIRE (2012)

artist: Shigeyuki Kihara | Milford Galleries

The silent performance video work entitled GALU AFI: WAVES OF FIRE is an extension of Kihara's recent solo dance performance and video work entitled TAUALUGA: THE LAST DANCE (2005). GALU AFI explores the ancient Samoan dance form of taualuga as choreography, with Kihara dressed in the guise of a demure Samoan woman in Victorian mourning dress. The choreography describes the movements of the Tsunami in September 2009, which took the lives of more than 189 people in American Samoa, Samoa and Tonga, and is physically in conversation with the sequential analysis of photographic fracturing of time, which references 19th century Western Futurist photographers. While Futurist photographers such as Eadweard Muybridge and Etienne Jules Marey used photography as a tool for the analysis of dynamic motion, GALU AFI looks back into history to reveal the wisdom of indigenous belief systems.

#### A PORKBUN FOR CHARLOTTE (2013)

writer/director: Jason Taouma | Shaky Coconuts

Boy loves girl. Girl wants a pork bun. Boy only has dirt in his pocket. The Man gets involved. In his quest to give his girl the pork bun of her dreams, comedy follows.

#### ABOUT THE KEIKI (2010)

writer/director/producer: Felicita Garrido | Academy for Creative Media

A story to warm hearts and inspire courage, ABOUT THE KEIKI shows one day in the life of Todd Cambria, the timid programme co-ordinator at the Halewai Boys' and Girls' Club. Todd never stands up to anyone

and gets no respect, not from his boss and definitely not from the kids. But when the city decides to cut funding and shut the club down, Todd is forced to decide whether to step aside or stand up to his boss.

BROKEN SILENCE (2013)

director/producer/editor/cinematography: Damon Fepuleai | writers: Damon Fepuleai, Jeremiah Tauamiti, Henry Tuipea, Nate Nauer

48 Hour Film Festival Peter Jackson Wild Card pick—the team of “Goodfellas” have produced another stunning piece of work. This chilling film has all the makings of an emotionally intense thriller. Great shots, perfect audio and a clean cut. Congratulations Goodfellas.

TOM’S DAIRY (2013, PG - Low level violence)

director/screenplay: Oscar Kightley | producer: Elizabeth Mitchell | B3 Media / Island Boy Entertainment / Firehorse Films

TOM’S DAIRY is a poignant but humorous coming of age tale about a young Samoan boy growing up in West Auckland in 1981—the year Space Invaders first arrived at the corner dairy. The film explores the innocence of an eleven year old trying to find his place in this changing world at a time when people trusted their neighbours not to nick the milk money and the dairy was almost a marae for the local kids. Full of fresh faces, TOM’S DAIRY was funded by the Commonwealth Foundation in London and recently had its international premiere at the prestigious Encounters Festival in Bristol.

- *Christchurch modernist architecture on film* (February 1, 2014)

Travelling film show by The Film Archive

At the Pallet Pavillion, cnr Durham and Kilmore Streets, Christchurch

New Zealand Historic Places Trust presents a screening of FOUR HOUSES FROM FOUR DECADES (2008, 28 minutes), alongside a programme of Film Archive footage featuring modernist buildings in Christchurch (40 minutes).

Made for Christchurch Heritage Week in 2008 FOUR HOUSES FROM FOUR DECADES has been screened at art galleries, architecture conferences, and on Sky Arts, as well being included in the collections of Architecture school libraries across the country.

Featuring houses designed by Paul Pascoe, Don Donnithorn, the late Don Cowey, and Warren and Mahoney, the film makers Zoe Roland and Architectural Historian Dr. Jessica Halliday felt it was time to screen FOUR HOUSES FROM FOUR DECADES in Christchurch once again. The film will be accompanied by a curated programme of Film Archive films featuring Modernist buildings—many of which are now partially or fully demolished. The programme features Peter Bevan discussing architecture from

Mountford to Modernism, the Town Hall, the Dorset Street townhouse development, Peter Bevan's Lyttelton Tunnel Building and the QEII park complex.

FOUR HOUSES FROM FOUR DECADES: CHRISTCHURCH POST-WAR DOMESTIC ARCHITECTURE

FOUR HOUSES FROM FOUR DECADES profiles the interior and exterior of four post-war Christchurch houses. The film was commissioned by the New Zealand Historic Places Trust and uses archival photographs, contemporary video and interviews with the current owners.

director: Zoë Roland | architectural consultant/sound: Dr. Jessica Halliday | camera/edit: John Chrisstoffels | duration: 28'

- *Assemblé: the Royal New Zealand Ballet at sixty* (February 12, 2014)

In July 2013 New Zealand's national ballet company celebrated its 60th anniversary. Turnbull Gallery continues this celebration with the exhibition *Assemblé: the Royal New Zealand Ballet at sixty*. The exhibition primarily draws on material deposited in the Alexander Turnbull Library by the ballet company.

In conjunction with this exhibition the Turnbull Library acknowledges the film material that the ballet company has deposited with the New Zealand Film Archive. The Film Archive holds recordings of many Royal New Zealand Ballet performances from the last six decades as well as documentaries and behind-the-scenes footage.

While a good photograph is able to capture the essence of movement it will never compare to film footage for capturing such a visually-focused performing art. Come to the Film Archive for a screening of three films from the Royal New Zealand Ballet's 60 years.

The evening's programme includes:

PRISMATIC VARIATIONS (1960); AURORA'S WEDDING (1980); JON TRIMMER – DANCER (2004)

Running time: 90'

- *My pet Valentine* (February 13, 2014)

Running time: film screening 60' + reception 60'

Join us for some furry, feathered and clawed fun this Valentine's Day Eve, when we celebrate the opening of our new *Pet* moving image exhibition. The exhibition on kiwis and their pets (who doesn't remember their childhood pets?) has been prepared by 2014 Film Archive Curator-at-Large Gareth Watkins.

A screening of animal moments from the Film Archive collection—including pets from 1905 up until today—will start at 6pm. The silent films will be accompanied by pianist Victoria Thompson.

After the screening there will be a curator squawk, refreshments and the unveiling of the exhibition.

From children playing with the cat in the backyard to the whole family washing the dog in a large tub; *Pet* is made up of many moments that are lovingly photographed. What is perhaps more surprising are other types of pets—a tiger playing with its human family; a cow eating at the kitchen table; a pet magpie and cat enjoying each other's company. The various screens in the exhibition offer up a number of themes—pet and calf days, parades, group and individual pets and curiosities. Alongside these playful moments are a number of sequences that show another side of human/animal relationships—the chimps tea party, the organised dog fight and what society does with unwanted pets.

• *Turbulence: the ocean as cinematic space* (February 22, 2014)

Presented by the Adam Art Gallery, in conjunction with their *Cinema & painting* exhibition. Curated with Philippe-Alain Michaud, Curator of Film, Georges Pompidou Centre, France.

- Nathaniel Dorsky, *ALAYA*, 1976-87 | 16mm | b/w | silent | 28 mins

- Heinrich Hauser, *WINDJAMMER UND JANMAATEN. DIE LETZTE SEGELSCHIFFE* (WINDJAMMER AND SAILORS: THE LAST SAILBOATS), 1930 | 35mm | b/w | silent | 48 mins

Live music accompaniment by Jonathan Berkahn on piano accordion

Two film poems explore the atmospheric drama of an interaction of sea, sky, and sand in this special “live” cinema event. Generously supported by the Embassy of France.

The river is within us, the sea is all about us. – T.S. Eliot

Running time: 76'

### ***release***

• *GARDENING WITH SOUL* (February 5, 7-8, 15, 19-21, 2014)

A charming and deeply stirring independent film about Sister Loyola, one of the liveliest nonagenarians you could ever meet. Loyola is the main gardener at the Home of Compassion in Island Bay, Wellington. She shares her life experiences, philosophies and rituals with film maker Jess Feast. *GARDENING WITH SOUL* was a hit at the NZ International Film Festival 2013.

“Her daily tasks include heavy lifting alongside vigorous spade and wheelbarrow work, which she sometimes performs on crutches. Loyola and the other Sisters of Compassion follow the vision of Mother Aubert to ‘meet the needs of the oppressed and powerless in their communities.’ [...] The lively, beautifully shot documentary (edited by Annie Collins) is filmed almost entirely in this small community on the southern coast of Wellington. With music by local musician David Long, and full of the sea- and

garden-scapes that have informed Loyola's life, *GARDENING WITH SOUL* uncovers a local legend and her community for the wider world. It is a conceptual triumph for Feast. Any belief we might harbour that becoming a nun is avoiding the real world is turned firmly on its head as we witness this extraordinary soul steer a sharp course through all weathers, trying to shine love on everything she sees." Jo Randerson, NZ International Film Festival

"Director Jess Feast has taken in more than just the magnificent gardens which Loloya tends to and landscapes she dwells in - and has woven together a story of social history in New Zealand as well as philosophical elements. Loloya worked as a nurse with sick children and also raised children with disabilities. What follows is an insight into a life gone by and a woman whose very soul has always been in the heart of her community." *Darren Bevan, TVNZ*

"What a fabulous film... I've never seen anything so warm-hearted or inspiring in my life; I absolutely loved it!" *Graeme Tuckett, Radio New Zealand*

Visit the official *GARDENING WITH SOUL* website.

director: Jess Feast | genres: environment, religion, women make movies | producer: Vicky Pope | photography: Gareth Moon, Ari Wegner, Hamish Waterhouse | editor: Annie Collins | sound: John McKay | music: David Long | with: Sister Loyola Galvin

- *SOUL IN THE SEA* (February 26–March 1, March 6-8, 2014)

*SOUL IN THE SEA* (2013) is the true story of one woman's quest to befriend and protect Moko, an extroverted wild dolphin. The film premiered at the NZ International Film Festival in 2013. *SOUL OF [sic] THE SEA* will screen at the Film Archive alongside a newsreel on two of New Zealand's other beloved dolphins, Pelorus Jack and Opo, which features footage from 1910 and 1956.

Filmed in the six months leading up to Moko's death, *SOUL IN THE SEA* follows a journey of discovery, devastating loss, and resolution. It's a love story with a difference; breaking through the invisible wall between people and animals, celebrating the incredible experience of friendship with a lone wild dolphin, and questioning whether we are truly aware of these souls in the sea.

Moko is a young male bottlenose dolphin with a big personality—he's mischievous, clever, and engaging, with a fetish for stealing surfboards. His solo existence is rare, and his extroverted antics with people attract worldwide attention.

Moko's arrival in the small New Zealand coastal town of Whakatane changes local Kirsty Carrington's life irrevocably; from the moment she first swims with him she's hooked. The strong-minded solo mother is drawn into the lone dolphin's world and puts everything on hold to devote herself to becoming his companion and guardian.

Among the other locals to fall for his charms is Errin Hallen, a dredging boat skipper who leads a solitary existence until Moko becomes attached to his boat, and Grant Duffield, a young man with a fear of the water who has never learnt to swim.

As Kirsty and the rest of the community fall in love with Moko and his popularity peaks, she begins to worry that he will suffer the same fate as other friendly lone dolphins whose close interactions with people caused their early deaths. Some say he will be exploited and “loved to death,” but there is a much darker threat from fishermen and others who want him gone.

Kirsty disregards those who say Moko should be left alone, and battles against the Department of Conservation to establish herself as Moko’s minder. When she succeeds her confidence soars and she brings together a team of minders to keep Moko safe and help others to experience what she sees as a blessing from out of the blue. But her fears for Moko’s safety grow, and the judgment and anger that’s brewing in the small community begins to erupt.

"A moving documentary... Goes beyond the headlines to tell the real story" *Bill Gosden, NZIFF*

SOUL IN THE SEA was directed by Amy Taylor. Taylor completed a Postgraduate Diploma in Natural History Filmmaking at the University of Otago and Natural History New Zealand. Her student documentary about Hector's dolphins (*BEYOND THE KELP*, 2006) was broadcast on Māori TV. Amy has since worked on various documentaries, short films, commercials and music videos as a producer, director, cinematographer and editor.

SOUL IN THE SEA will screen alongside the newsreel, *OPO THE GAY DOLPHIN*, which was made by the National Film Unit in 1959. This newsreel is a composite of 1956 footage of Opo, and 1910 footage of Pelorus Jack—two other famous dolphins. Opo, the friendly dolphin, was protected by the small community of Opononi. Thousands of visitors flocked there to see her. The legendary Pelorus Jack was protected by Parliament. He delighted passengers to Pelorus Sound for more than 30 years, before mysteriously disappearing in 1916.

## Österreichisches Filmmuseum, Vienna

### *retrospective*

- Mizoguchi Kenji (February 7–March 5, 2014)

Eine außergewöhnliche Natur, gejagt von seinem eigenen Bild. Er war ein Getriebener. Mit dem Tod Mizoguchis verliert Japans Film seinen wahrsten Schöpfer.“ (*Kurosawa Akira*)

Mizoguchi Kenji gilt seit seinem ersten internationalen Auftauchen in den frühen 1950ern als eine Schlüsselgestalt des Weltkinos, woran sich in den sechs Dekaden seither wenig geändert hat. Wenn überhaupt, dann wirkt seine Position heute gesicherter denn je. Aus der exotistischen Anfangseuphorie hat sich mittlerweile ein weitreichender, differenzierter Diskurs entwickelt, der seinem Schaffen ständig neue Seiten abgewinnt – vergleichbar etwa jenem von Jean Renoir, John Ford, Roberto Rossellini oder Fritz Lang.

Die Nennung dieser Namen im Zusammenhang mit Mizoguchi ist kein beliebiges name dropping weiterer Bewohner des “Pantheons“. Sie alle haben Œuvres geschaffen, die sich gut (re-)arrangieren und aufteilen lassen, die thematisch oder politisch immer neu und anders lesbar sind. So wie jenes von Mizoguchi: ein vierteiliges Set herrlicher Kristalle, die im wechselvollen Licht der Zeiten stets neue Farben und innere Strukturen zu erkennen geben. Auch wenn die meisten Mizoguchi'aner das Gesamtwerk des Meisters verehren, gibt es dennoch verschiedene Gruppen, die jeweils andere Aspekte an seinem Schaffen betonen.

Es gibt die “Formalisten“, die in der visuellen Eleganz, im intensiven Strömen, Gleiten und Kreisen der Plansequenzen die Apotheose seines Genies sehen, also etwa in der ERZÄHLUNG VON DEN SPÄTEN CHRYSANTHEMEN (1939) oder DAS LEBEN DER FRAU OHARU (1952). Und es gibt die “Progressiven“, die sich eher für den Feministen von OSAKA-ELEGIE und DIE SCHWESTERN VON GION (beide 1936) stark machen; bestätigt wird diese Sicht auch in Nachkriegsfilmen wie DIE LIEBE DER SCHAUSPIELERIN SUMAKO (1947) und FRAUEN DER NACHT (1948) – und in seinem letzten Werk, DIE STRAÙE DER SCHANDE (1956). Es gibt auch die “Humanisten“, die primär den Mizoguchi der 50er Jahre kultivieren, den Regisseur von UGETSU MONOGATARI (1953) oder SANSHŌ DAYŪ (1954) – und es gibt die Verfechter einer Kinoschönheit, die mehr zum Zerbrechlichen bzw. Zerbrochenen tendieren, also vor allem Mizoguchis frühe Tonfilmwerke schätzen.

Auch seine Zusammenarbeit mit Tanaka Kinuyo lieÙe sich als eigene (Lebens)-Werkperiode betrachten, vielleicht sogar als seine fruchtbarste, denn sie kulminierte in weniger geläufigen Meisterstücken wie MISS OYŪ und DIE DAME VON MUSASHINO (beide 1951). Betrachtet man diese

Gruppierungen, Felder, Sichtweisen getrennt voneinander und vergleicht sie sodann, fällt auf, welch extrem verschiedene Filmschaffende sich da in dieser einen Person tummeln. Auch wenn sie sich in selten Fällen – z.B. in *UTAMARO UND SEINE FÜNF FRAUEN* (1946) – vereinen: Man versteht manchmal kaum, wie die völlig antagonistischen Charaktere des Herrn Mizoguchi alle Platz finden konnten in ein und demselben künstlerischen Werk.

Geschichten über ihn gibt es zuhauf: wie der 1898 geborene Junge (ob der fehlgeleiteten Kriegsgewinnler-Versuche des Vaters) in Armut aufwuchs und zusehen musste, wie die ältere Schwester anschaffen ging; wie er sich selbst zu bilden versuchte; wie er, 26-jährig, von seiner Lebensgefährtin, einer Geisha, mit dem Messer attackiert und schwer verletzt wurde (in den Bordellen war er selbst als Gewalttäter berüchtigt). Gleich mit seinem Debüt, 1923, provozierte er den Zorn der Zensur. 1941 sah er mit an, wie seine Gattin einer Geisteskrankheit erlag, während er sich auf Dreharbeiten befand. Von Ozu wurde er immer wieder (wohl aus Eifersucht) als Parvenu und Banause vorgeführt. Und während des Festivals von Venedig saß er in seinem Hotelzimmer und betete für das Heil der Nation, statt mit Tanaka die Stadt zu besichtigen.

Mizoguchi verstand es, sich den jeweiligen politischen Systemen anzupassen: In den 30er Jahren drehte er zunächst Kommunismus-affine, später nationalistisch-militaristische, nach 1945 "demokratische" Filme. Doch das Ausmaß seines Oppositions- bzw. Kollaborationsgeistes wird sich nie angemessen beurteilen lassen – zu viele der laut zeitgenössischen Kritikern besonders exponierten Arbeiten gelten als verschollen. Man muss all die erwähnten Anekdoten zu Mizoguchi wahrscheinlich nicht kennen, aber sie machen die Faszination seines Schaffens und viele der Ambivalenzen darin einfacher erklärbar. Shindō Kaneto, der in ihm ein Vorbild sah, glaubte stets, dass Mizoguchi in den Filmen seine verschachtelten Schuldkomplexe gegenüber den Frauen seines Lebens abarbeitete. Politische Systeme kommen und gehen, wie die Moden, aber die Begehrens- und Hingebungsverhältnisse zwischen Männern und Frauen bleiben.

Es wäre interessant gewesen, zu sehen, wie Mizoguchi mit den gesellschaftlichen und zwischenmenschlichen Entwicklungen der 60er und 70er Jahre zurecht gekommen wäre, doch er verstarb weit vor seiner Zeit, 1956, keine sechzig Jahre alt. Seinem letzten Werk nach zu urteilen: auf dem Weg in eine neue schöpferische Hochphase.

Ein gemeinsames Projekt des Filmmuseums, der Japan Foundation (Tōkyō), der Japanischen Botschaft (Wien) und des National Film Center (Tōkyō)

Program of films screened in February 2014:

SAIKAKU ICHIDAI ONNA (DAS LEBEN DER FRAU OHARU) (February 7, 22)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach Kōshoku ichidai onna von Ihara Saikaku; Kamera: Hirano Yoshimi; Musik: Saitō Ichirō; Darsteller: Tanaka Kinuyo, Mifune Toshirō, Matsuura Tsukie, Sugai Ichirō. 35mm, s/w, 136 min, 1952

Jener Film, dem Mizoguchi in seinem Werk den Vorzug gibt – und Tanaka Kinuyos vielleicht größte Darbietung: ein Blick voll gläserner Grausamkeit auf die Genroku-Periode, die Feudalepoche, die japanische Welt überhaupt. Zu dieser Abrechnung braucht es weder Monstrositäten noch prahlerische Stilexzesse. Der Realismus, die Genauigkeit sozialer Beobachtung, die Delikatesse der elliptischen Erzählweise erreichen in SAIKAKU ICHIDAI ONNA den Höhepunkt an Beherrschtheit. Anhand der unglücklichen Oharu, die in die Rolle der schönen Konkubine gedrängt wird, um dann von Abenteuer zu Abenteuer tiefer zu sinken, bis sie schließlich – ohne an ihrem Leben etwas begriffen zu haben – als armseliges Freudenmädchen endet, variiert Mizoguchi souverän sein bevorzugtes Thema: die Pervertierung der Erotik in einer hierarchischen Gesellschaft, die Fragilität der Frauen, die von Männern benutzt, ausgebeutet und gebrochen werden. (H.T.)

Freier Eintritt für Fördernde Mitglieder am 7.2. und 22.2.2014

GION NO KYŌDAI (DIE GESCHWISTER VON GION) (February 7, 23)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata, Mizoguchi nach Yama von Aleksandr Kuprin; Kamera: Miki Minoru; Darsteller: Yamada Isuzu, Umemura Yōko, Shiganoya Benkei, Shindō Eitarō, Fukami Taizō. 35mm, s/w, 68 min, 1936

GION NO KYŌDAI (früher bekannt als GION NO SHIMAI) erzählt von zwei Schwestern, die im Gion-Distrikt von Kyōto das zwischen verfeinerter Lebenskunst und Prostitution balancierende Gewerbe der Geisha betreiben. Die ältere verkörpert bis in die gehaltene Anmut ihrer Bewegungen den Imperativ der Tradition: die Selbstzurücknahme, das Sich-Fügen, die Beständigkeit, das Mitleid, die Freiheit im Unfreisein. Die jüngere betrachtet Tradition als Last, sieht in ihrem Beruf ein Mittel zum Zweck, ist nüchtern, unabhängig und das, was man, nicht ohne Beiklang von Verachtung, als *moga* (eine Verballhornung von modern girl) zu nennen pflegt. Beide Frauen, beide Haltungen zum Leben sind – wenn sie in Widerspruch zur Gesellschaft der Männer geraten – zum Scheitern verurteilt. Der Konflikt der japanischen Welt auf die Essenz einer filmischen Erzählung gebracht. Deren Trauer und Bitternis hat Mizoguchi in die von ihm entwickelte, beherrschte Sprache der Schönheit umgesetzt: Film als Fließen und als Gewebe aus Distanz. (H.T.)

Freier Eintritt für Fördernde Mitglieder am 7.2.2014

ZANGIKU MONOGATARI (ERZÄHLUNG VON DEN SPÄTEN CHRYSANTHEMEN) (February 10, 21)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach dem Roman von Muramatsu Shōfu; Kamera: Miki Shigeto (i.e. Minoru), Fuji Yozō; Musik: Fukai Shirō, Itō Senji; Darsteller: Hanayagi Shōtarō, Takada Kōkichi, Kawarazaki - Gonjurō, Mori Kakuko, Umemura Yōko. 35mm, s/w, 142 min, 1939

Sieben Minuten und dreißig Sekunden lang folgt das Kameraauge den Gestalten eines Mannes und einer Frau, die eine Straße mit Verkaufsläden und Holzhäusern entlanggehen. Er: Kabuki-Schauspieler aus hochberühmter Akteursfamilie. Sie: Dienerin und Kindermädchen, die es wagt, ihn mit der von anderen vorenthaltenen Wahrheit zu konfrontieren – dass er als Künstler noch unreif sei. Vierhundertfünfzig Sekunden, die das Leben zweier Menschen verändern und bestimmen werden und die Mizoguchi ungeschnitten als verdichtete Zeit und fließenden Raum in einer einzigen Einstellung bewahrt, deren Dauer in Erregung und deren mechanische Einförmigkeit in ekstatisch nüchterne Anmut umschlägt. Der Aufstieg eines schwachen Mannes zum gefeierten *onnagata* und parallel dazu die Lebenstat einer starken Frau – ihre Aufopferung und Selbstausslöschung. All dies im Paradox der Distanz, der raffiniertesten Zurückhaltung, delikaten Ruhe und kompliziertesten Einfachheit vorgetragen. (H.T.)

JOSEI NO SHŌRI (SIEG DER FRAUEN) (February 10, 23)

Regie: Mizoguchi Kenji; Drehbuch: Noda Kōgo, Shindō Kaneto; Kamera: Ubukata Toshio; Musik: Asai Kyoyu; Darsteller: Tanaka Kinyuo, Kuwano Michiko, Miura Mitsuko, Tokudaiji Shin, Uchimura Eiko. 35mm, s/w, 81 min, 1946

Unter Nippons Regisseuren haben, allen anderen voran, Naruse Mikio und Mizoguchi Kenji die japanische Welt über Jahrzehnte hinweg anhand von Frauenschicksalen seziert und von innen her darzustellen gewusst. Wann immer Mizoguchi von dem erzählt, was er selbst erfahren hat (und sei es verschlüsselt in Fabel und Geschichte) – von der Würde und Stärke geknebelter, erniedrigter Frauen –, sind seine scheinbar so kühlen Filme reich, bewegend, durchsprüht von Funken und getragen von einem wie von fern her kommenden Atem aus Wut und Leidenschaft. Lange Jahre findet er sich durch die japanische Zensur eingeeengt. Die Heldin in SIEG DER FRAUEN gewinnt als Anwältin einen Prozess in Frauensachen, um zu entdecken, dass ihr eigenes Leben einsam, pedantisch und unerfüllt geblieben ist. Ein Augenblick beklommener Ratlosigkeit im Werk Mizoguchis. (H.T.)

Courtesy National Film Center

UGETSU MONOGATARI (ERZÄHLUNGEN UNTER DEM REGENMOND) (February 12, 23)

Regie: Mizoguchi Kenji; Drehbuch: Kawaguchi Matsutarō, Yoda Yoshikata nach Erzählungen von Ueda und Maupassant; Kamera: Miyagawa Kazuo; Musik: Hayasaka Fumio; Darsteller: Tanaka Kinuyo, Kyō Machiko, Mito Mitsuko, Mori Masayuki, Ozawa Eitarō. 35mm, s/w, 96 min, 1953

Ein gerudertes Boot in der Nacht. Schimmer über dem Wasser: Vermählung von Mondschein und Nebel. Tag. Ein Liebespaar in Umarmung. Wintersonnenlicht versetzt Wiesen und Schilf in Glanz. Bilder aus einem japanischen Film dicht an der Pforte der Vollendung. In Form eines lyrischen, verhaltenen Märchens, entrückt und doch nüchtern und brutal gegenwärtig, erzählt UGETSU MONOGATARI den Traum vom Leben, der an eben diesem vorübergeht. Im Japan des 16. Jahrhunderts, Zeitalter des Krieges ohne Ende, suchen Männer den Ruhm, das Abenteuer, die Erregung und vergessen darüber die Zuwendung ihrer Frauen. Erst als alles zu spät ist, am Grab einer Toten, erkennt der Töpfer Genjūrō die Liebe als Mittelpunkt der Welt und als Diamanten der Existenz. Wenige Augenblicke im Kino sprechen ähnlich herzerreißend mit Trauer und Ruhe über die Endlichkeit wie die finalen Bilder in UGETSU MONOGATARI. (H.T.)

JOYŪ SUMAKO NO KOI (DIE LIEBE DER SCHAUSPIELERIN SUMAKO) (February 12, 27)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach dem Roman von Osada Hideo; Kamera: Miki Shigeto (i.e. Minoru); Musik: Ōsawa Hisato; Darsteller: Tanaka Kinuyo, Yamamura Sō, Kikue Mori, Asagiri Kyoko, Higashiyama Chieko. 35mm, s/w, 96 min, 1947

DIE LIEBE DER SCHAUSPIELERIN SUMAKO erzählt die Geschichte eines Paares, dessen gemeinsames Wirken das moderne japanische Drama (*shingeki*) begründet hat: des Regisseur-Pioniers Shimamura Hōgetsu und seiner Hauptdarstellerin Matsui Sumako, einer der ersten Schauspielerinnen Nippons. Konflikt und Leid, der Stoff, aus dem der Glanz des Dramas erwächst – jenes des Theaters, jenes des Films. Und schließlich das Enden der Dinge, der Tod Shimamuras, der Selbstmord Sumakos. Mizoguchis Intensität der Gefühle scheint wie aus der Ferne zu kommen, hindurchgegangen durch Glas. Den Bildern des Dramas auf der Bühne stellt er die Bilder des Lebens entgegen – halbnahe und in Totale die einen, geschnitten nach westlichem Muster, in langen Plansequenzen à la Mizoguchi die anderen. Und noch eine Entgegensetzung, rigoros durchgeführt wie das Signalisieren eines Programms. Am Beginn Shimamura und die Welt der Männer. Dann etwas wie ein Sprung, eine Zäsur. Der Rest des Films gehört der Frau. (H.T.)

Courtesy National Film Center

MIYAMOTO MUSASHI (February 13)

Regie: Mizoguchi Kenji; Drehbuch: Kawaguchi Matsutarō, Kikuchi Kan; Kamera: Miki Shigeto (i.e. Minoru); Darsteller: Chōjūrō Kawarazaki, Tanaka Kinyuo, Nakamura Kan'emon, Ikushima Kigoro, Kijima Yoshiguro. 16mm, s/w, 54 min, 1944

*Oni* wurde Mizoguchi bisweilen von seinen Mitarbeitern in einer Mischung aus Respekt und Furcht genannt: ein „Dämon“ und Besessener, die Arbeit an seinem Werk unbedingt und autoritär - vorantreibend, tyrannisch bekümmert um jedes Detail, erpicht auf Perfektion. Sieben Mal hat Mizoguchi

die Produktionsfirma gewechselt, um sich frei zu machen für die Filme, die ihm vorschwebten – ein singulärer Vorgang in Japan, wo das Arbeitsethos Regisseure so eng an ihre Company bindet wie bushi an das Haus ihres Feudalherrn. Dass der *oni* Kompromisse zu machen wusste, wenn die Stunde es forderte, beweist dieser Schwertkampffilm, entstanden in zwanzig Drehtagen und angetan, dem Publikum in Kriegszeiten den Eros martialischer Tugenden ans Herz zu legen. Der Held des Films, Meister des Schwerts und der Feder, Miyamoto Musashi, Samurai und Schriftsteller aus der Frühzeit des Tokugawa-Shogunats, hat zahlreiche japanische Romane, serials und Kinostücke inspiriert. (H.T.)

MUSASHINO FUJIN (DIE DAME VON MUSASHINO) (February 13, 24)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach dem Roman von Ōoka Shohei; Kamera: Tamai Masao; Musik: Hayasaka Fumio; Darsteller: Tanaka Kinuyo, Todoroki Yukiko, Mori Masayuki, Katayama Akihiko, Yamamura Sō. 35mm, s/w, 88 min, 1951

Ein Frauenleben: Japan unterm Seziermesser, die Welt im Spiegel. Mizoguchi Kenjis Generalthema, das er immer wieder aufgreift, verändert, vertieft. Unter der Schönheit der Gebärden und dem Fluss der filmischen Erzählung verbergen sich Abgründe. Die Heldin von MUSASHINO FUJIN, unglücklich in der Provinz verheiratet, müde vor Langeweile, erfüllt von Sehnsucht, beendet die verbotene Liebe zu ihrem Cousin durch einen radikalen Akt. In diesem Akkord von Ausschließlichkeit und Delikatesse schwindet etwas, in dem sich das alte Nippon verkörpert. Es ist das gleiche alte Nippon, welches das Starksein der Frauen nur im Erfüllen der ihnen zgedachten Rolle geduldet hat – oder im Leiden und im Verzicht. Ein Film aus Halbtönen, Nuancen und langen, geschmeidigen Plansequenzen, einem Vokabular der Distanz. (H.T.)

Courtesy National Film Center

YORU NO ONNATACHI (FRAUEN DER NACHT) (February 13, 28)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach Joseimatsuri von Hisaita Eijirō; Kamera: Sugiyama Kōhei; Musik: Ōsawa Hisato; Darsteller: Tanaka Kinyuo, Takasugi Sanae, Tsunoda Tomie, Nagata Mitsuo. 35mm, s/w, 74 min, 1948

Szenen aus einem Land, in dem nicht nur die Städte vom Krieg zerstört worden sind. Ein Film der Ruinen und Ressentiments, der plötzlich aufflackernden Gewalttätigkeiten, dezimierten Familien, erniedrigten Frauen. Eigentlich wolle er nur Filme über die Meiji-Ära und über Prostituierte machen, äußerte sich Mizoguchi en passant mit lakonisch schiefem Witz. FRAUEN DER NACHT spielt nicht in der Meiji-Zeit, sondern im Chaos nach dem verlorenen Krieg. Aber er handelt ausschließlich von Prostituierten. Er habe, sagt Mizoguchi, in der Shinsekai-Spielhölle und im Tomikawa-chō-Quartier von Osaka gedreht: an Orten, wo die Polizei nicht einmal einen Fuß hinzusetzen wage. In manchen Partien erinnert der Film an vergleichbare Arbeiten der Neorealisten. In anderen ruft er die lyrischen Qualitäten des Regisseurs in Erinnerung. Dann bricht etwas hervor, was vor allem die jüngeren japanischen Regisseure an Mizoguchi

bewunderten – der Hang zum Abrupten, Ungezügelter, eine plötzliche Wildheit, gepaart mit Lust am Vulgären. (H.T.)

Courtesy National Film Center

AKASEN CHITAI (DIE STRASSE DER SCHANDE) (February 14)

Regie: Mizoguchi Kenji; Drehbuch: Narusawa Masashige nach Susaki no onna von Shibaki Yoshiko; Kamera: Miyagawa Kazuo; Musik: Mayuzumi Toshirō; Darsteller: Kyō Machiko, Wakao Ayako, Kogure Michiyo, Mimasu Aiko, Shindō Eitarō. 35mm, s/w, 85 min, 1956

Prostitution spielt in den japanischen Künsten eine dominante und selbstverständlichere Rolle als im Westen. Wie Naruse, Ozu, Goshō, wie sein Lieblingsautor Nagai Kafū und wie die alten Meister des *ukiyo-e* (Farbholzschnitt) hat Mizoguchi Kenji in seinem Werk nicht selten von Kurtisanen, Konkubinen, von den Mädchen aus dem „Viertel der roten Linie“ erzählt. AKASEN CHITAI, sein letztes Werk, ist im Ton härter und kälter geworden in der Beschreibung der Prostitution. Szenen beschädigten Lebens in einem Bordell von Tokios Yoshiwara-Distrikt, das den Namen *Yumo no sato* (Heimat der Träume) trägt. Fünf Frauen, verschieden in Herkunft, in Gewichtung der Werte und im Verhältnis zu sich und dem, was sie tun. Zwei Dinge sind indes allen gemeinsam, gleich ob sie Petticoat tragen oder Kimono: der Überlebenskampf in einer von Männern und Geld beherrschten Welt und die finale Rolle des Verlusts. Ein Film aus Fragmenten und Episoden, die sich leer im Kreis bewegen. (H.T.)

CHIKAMATSU MONOGATARI (EINE GESCHICHTE VON CHIKAMATSU) (February 15, 27)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata; Kamera: Miyagawa Kazuo; Musik: Hayasaka Fumio, Mochizuki Tamezō; Darsteller: Hasegawa Kazuo, Kagawa Kyōko, Shindō Eitarō, Ozawa Eitarō, Minamida Yōko. 35mm, s/w, 102 min, 1954

Mizoguchis Sprache ist die Verhaltenheit. Gleichwohl vollziehen sich in ihrem Filter Geschichten von unerhörter Brutalität und Leidenschaft, die die Übereinkunft kollektiver Moral radikal in Frage stellen. In CHIKAMATSU MONOGATARI bedeutet die verbotene Beziehung der Liebenden eine Attacke gegen die Ordnung der Feudalwelt, eine Rebellion, die das System mit mitleidloser Härte beantwortet: durch die schändliche Strafe der Kreuzigung. Alles Wesentliche bei Mizoguchi geschieht indirekt, ist an Gesten, veränderten Bewegungen, am Verhältnis der Menschen zum Dekor erahnbar. Der Unterschied im Status, der Herrin und Diener mehr trennt, als sprächen sie fremde Sprachen, wird im Unterschied der sozialen Gebärden beschrieben, die Befreiung von den künstlichen Schranken vollzieht sich im mild leuchtenden Licht der Natur. Erst die Einsamkeit der Flucht lässt Höflichkeit und Starre wie unnütze Kleidungsstücke abfallen und wäscht das Paar rein von Zwängen der Hierarchie. (H.T.)

NANIWA EREJI (OSAKA-ELEGIE) (February 15)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata, Mizoguchi; Kamera: Miki Minoru; Musik: Takagi Kōichi; Darsteller: Yamada Isuzu, Takegawa Seiichi, Ōkura Chiyoko; Shiganoya Benkei, Umemura Yōko. 35mm, s/w, 71 min, 1936

Die Lebensbewegung einer jungen Frau, diktiert von Zwängen, Leid und der Übermacht sozialer Bilder. Eine Telefonistin wird Konkubine, Geisha, Prostituierte, bringt Opfer für den Geliebten, verlässt ihre Familie, findet sich enttäuscht von allen Personen und allen Rollen, die man ihr gewährt. Ein Abstieg, der einen Hauch von Befreiung in sich schließt; ein Verlust der Unschuld, belohnt mit Desillusionierung und dem Zuwachs an Bewusstsein. Mizoguchi Kenji greift auf das *keiko-eiga*, das soziale Drama der zwanziger Jahre zurück und verschärft es durch Nüchternheit und Realismus. Zugleich verrät der Filmtitel etwas wie ein Programm: NANIWA – alter Name für Osaka, EREJI – Trauer, jedoch in die melancholische Form eines Abstands gebracht. NANIWA EREJI – ein Gegenwartsfilm: entrückt in Plansequenzen und distanzierten Bildgrößen, in die sich nur gelegentlich, gleich verwilderten Rufzeichen, einige Großaufnahmen verirren. (H.T.)

UTAMARO O MEGURU GONIN NO ONNA (UTAMARO UND SEINE FÜNF FRAUEN) (February 16, 26)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach dem Roman von Kunieda Kanji; Kamera: Miki Shigeto (i.e. Minoru); Musik: Ōsawa Hisato; Darsteller: Tanaka Kinuyo, Bandō Minosuke, Bandō Kōtarō, Kawasaki Hiroko, Iizuka Toshiko. 35mm, s/w, 95 min, 1946

Ein Werk, bestimmt von der Berücksichtigung gleitender Bewegungen und Linien. Auch die Beziehungen der Personen kreuzen und lösen sich, und das Zentrum des Films findet sich stets im Begriff, von einer der auftauchenden Frauen neu aufgenommen und fortgetragen zu werden. Bilder der fließenden Welt. Nichts anderes besagt der Name *ukiyo-e*, den die Japaner jener Kunst des Farbholzschnitts verliehen haben, dessen Meister in der Darstellung weiblicher Schönheit Utamaro gewesen ist. Seine Bilder feiern die Anmut der Frauen dort, wo auch Mizoguchi sie lebenslang sucht – bei Kurtisanen und Geishas, im Teehaus und Bordell. Utamaro und seine fünf Frauen ist ein glanzvoller Film über die Edo-Zeit, über Frauen, über Kurtisanen, über einen *ukiyo-e*-Maler. Im Nachhinein, so Yoda Yoshikata, wäre ihm bewusst geworden, was Mizoguchi mit diesem historischen Film bezweckt habe: eine verschlüsselte Selbstdarstellung, gemalt mit dem Material einer ihm nahen Ferne. (H.T.)

Courtesy National Film Center

UWASA NO ONNA (DIE FRAU, VON DER MAN SPRICHT) (February 16)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata, Narusawa Masashige; Kamera: Miyagawa Kazuo; Musik: Mayuzumi Toshirō; Darsteller: Tanaka Kinuyo, Kuga Yoshiko, Ōtani Tomoemon, Shindō Eitarō, Miake Bontarō. 35mm, s/w, 85 min, 1954

Kyōto, Shimabara-Distrikt. Ein Melodram um die Betreiberin eines Geisha-Hauses, die entdecken muss, dass ihr Liebhaber eine Affäre mit ihrer Tochter begonnen hat. Hintergangene Frauen, enttäuschte Lieben – Themen Mizoguchis in manischer Wiederkehr. Dies ist die letzte seiner Arbeiten mit Tanaka Kinuyo, einer der sublimsten Schauspielerinnen der Welt. Mit ihr hat er nicht weniger als sechzehn Filme gedreht – und sie ließ er seinen Zorn spüren, als er erfuhr, dass sie sich anschickte, Nippons erste Regisseurin zu werden. Seinen Hang zu Sturmhöhen des Gefühls, zum Heftigen, Traurigen, Herzerreißenden wusste er in ein System filmischer Stilisierung zu setzen – als einer der dramatischsten und zugleich distanziertesten Geschichtenerzähler der Kinohistorie. Am Set wären die Mitarbeiter regelmäßig zu Tränen gerührt gewesen, berichtet sein Architekt Mizutani; wenn die Szene jedoch zum Filmbild geworden war, vermochte niemand mehr zu weinen. Paradox einer Kunst, die Nähe und Ferne vereint. (H.T.)

WAGA KOI WA MOENU (DIE FLAMMEN MEINER LIEBE) (February 17)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata, Shindō Kaneto nach dem Roman von Noda Kōgo; Kamera: Nashiki Tomotarō, Sugiyama Kōhei; Musik: Itō Senji; Darsteller: Tanaka Kinuyo, Mito Mitsuko, Miyake Kuniko, Ichirō Sugai, Araki Shinobu. 35mm, s/w, 85 min, 1949

Die mitreißende Filmbiografie von Kageyama Eiko, einer der ersten Frauenrechtlerinnen Japans. Aristokratischer Abstammung, verlässt sie Provinz und Elternhaus, um in Tokio mit einem Mann zu leben, einen von der Regierung auf sie angesetzten Spitzel, wie sich erweisen soll. Der Mann, den sie heiratet, engagiert sich in einer liberalen Partei, erweist sich jedoch in Ehe und Politik als korrupt. Die Einsicht, die Kageyama schließlich gewinnt, teilt sie mit zahlreichen anderen Heldinnen Mizoguchis: dass in einer patriarchalen Gesellschaft nur der Verzicht auf Bindung zu Männern den Weg zur Freiheit eröffnet. Mizoguchi: "Mein Film DIE FLAMMEN MEINER LIEBE ist die Zielscheibe manch harter Kritik geworden. In einem dieser Artikel wird er als der ‚Film eines wilden Tiers‘ bezeichnet, wobei darauf verwiesen wird, dass alle Figuren vom Anfang bis zum Ende brüllen. Ich habe bewusst einen Film dieser Art angestrebt. Es ist, wenn ich so sagen darf, ein barbarischer Film!" (H.T.)

Courtesy National Film Center

GION BAYASHI (ZWEI GEISHAS) (February 19)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata, Kawaguchi Matsutarō nach seinem Roman; Kamera: Miyagawa Kazuo; Musik: Saitō Ichirō; Darsteller: Kogure Michiyo, Wakao Ayako, Kawazu Seizaburō, Koshihara Kanji, Eitarō Shindō. 35mm, s/w, 84 min, 1953

Einer von Mizoguchis favorisierten Filmen. Die Beziehung zweier Frauen in Gion, dem Bezirk der Tee- und Freudenhäuser von Kyōto. Ein junges Mädchen vom Land will als shinzo bei einer erfahrenen oiran den Beruf der Geisha erlernen. Was es wie ein Magnet anzieht, sind Schmuck, Stil, Verfeinerung, all das, was

im ersten Teil des Wortes geisha figuriert erscheint: Kunst (gei). Wogegen es seine Augen verschließt, ist die Tatsache, dass Geisha eine Person (sha) zu sein hatte, die als Gegenstand dient – Objekt der Zerstreuung, Ziel männlicher Lüste. Die Frau zögert, dem Mädchen zu lehren, was sie ist. Als diese, nach einem Jahr Einübung in Schönheit und Unterwerfung, gegen ihre Rolle revoltiert, ist es die Ältere, die ihr Verständnis und Sympathie entgegenbringt. Zwei weibliche Wesen, jeweils im Anderen das sehend, was sie sein wollen, nicht mehr sind, noch nicht sind. Nicht wenige Japaner erkennen in GION BAYASHI den reinsten Ausdruck von Mizoguchis Kunst. (H.T.)

#### SANSHŌ DAYŪ (LANDVOGT SANSHŌ) (February 20)

Regie: Mizoguchi Kenji; Drehbuch: Yahiro Fujii, Yoda Yoshikata nach der Novelle von Mori ōgai; Kamera: Miyagawa Kazuo; Musik: Hayasaka Fumio; Darsteller: Tanaka Kinuyo, Hanayagi Yoshiaki, Kagawa Kyōko, Shimizu Masao, Shindō Eitarō. 35mm, s/w, 123 min, 1954

“SANSHŌ DAYŪ ist der 76. Film von Mizoguchi Kenji und erzählt eine aus dem 11. Jahrhundert überlieferte Legende, die in Japan sehr bekannt ist, erzählt auf eine Weise sie neu – erzählt von einer adeligen Familie und ihrer Vernichtung durch die bestehende Weltordnung und von dem Widerstand, mit dem diese vier Menschen sich dieser Weltordnung, Vernichtung entgegensetzen. Von diesem Widerstand erzählt Mizoguchis Film, indem er selbst solcher Widerstand ist kraft der physischen Realität seiner Form.” (Helmut Färber) Mizoguchis Filme sind wie schweigende, bedrängende Fragen nach dem Sinn der endlichen Existenz. Seine Anteilnahme verleiht Gebärden, Blicken, Entscheidungen die schmerzliche Helle des Unwiederbringlichen: so als erfülle sich jegliches in diesem Augenblick – und nie mehr wieder. Die letzte, wunderbar abgerückte Einstellung in Sanshō dayū zeigt eine erblindete alte Frau und deren Sohn, die sich nach lebenslanger Trennung an den schimmernden Gestaden des Meeres wiederfinden. (H.T.)

#### OYŪ SAMA (MISS OYŪ) (February 21)

Regie: Mizoguchi Kenji; Drehbuch: Yoda Yoshikata nach Ashikari von Tanizaki Jun'ichirō; Kamera: Miyagawa Kazuo; Musik: Hayasaka Fumio; Darsteller: Tanaka Kinuyo, Otowa Nobuko, Hori Yūji, Hirai Kiyoko, Kongo Reiko. 35mm, s/w, 93 min, 1951

Die Geschichte einer Liebe zu dritt. Jüngere Schwester. Ehemann. Verwitwete ältere Schwester. Die zentrale Szene, eine Sequenzeinstellung von 5 Minuten und 45 Sekunden Dauer. Die junge Frau wirft dem Gatten vor, er hätte sie aus dem einzigen Grund geheiratet, um ihrer attraktiveren älteren Schwester nahe zu sein. Bevor sie im Angesicht seiner Hilflosigkeit schluchzend zu Boden sinkt, durchwandern die Akteure drei Räume, nehmen sieben verschiedene Positionen ein, trennen sich, um immer wieder aufeinander zuzukommen, während die Kamera in Halbtotale rastlos ihrem Umherirren folgt. Mizoguchi: “Wenn im Ablauf einer Szene mit sich steigender Dichte ein psychischer ‚Akkord‘

auftritt, vermag ich nicht, die Szene plötzlich zu schneiden. Ich versuche, den Augenblick zu intensivieren, indem ich die Einstellung so lang wie möglich anhalte. Solcherart ist der Inszenierungsstil entstanden, den man bei mir beobachten kann – weder aus bewusster Überlegung noch aus Sucht zur Neuerung.“  
(H.T.)

- *Tanaka Kinuyo* (February 7–March 5, 2014)

Auf einem Foto aus der zweiten Hälfte der 1950er Jahre sieht man eine veritable Wand von Herren in formell-schwarzen Anzügen – und dazwischen, wie ein Riss im Gewebe, eine Dame im hellen Kimono. Die Aufnahme entstand bei einer Jahresvollversammlung der japanischen Regisseurgewerkschaft, deren erstes weibliches Mitglied Tanaka Kinuyo war. Zu diesem Zeitpunkt musste sie zumindest drei Spielfilme gemacht haben – das war die Aufnahmebedingung, die Quasi-Definition einer Regielaufbahn. Anders als Mizoguchi Kenjis einstige Mitarbeiterin Sakane Tazuko, die erste Frau, die in Japan einen Spielfilm gestalten konnte (und danach nur noch Dokumentar- beziehungsweise Kulturfilme), war Tanaka zum Zeitpunkt ihres Regiedebüts *KOIBUMI* (1953) bereits ein Kino-Axiom – als Schauspielerin. Sie blieb es bis zu ihrem Tod im Jahr 1977.

Geboren 1909 in gutbürgerliche Verhältnisse, musste sie miterleben, wie nach dem Tod des Vaters die Familie verarmte. Ab dem zehnten Lebensjahr schlug sie sich als Lautenspielerin in den Vergnügungsvierteln von Osaka durch. Mit vierzehn wollte sie Schauspielerin werden und erhielt durch Beziehungen auch eine Anstellung bei Shōchiku; da war sie fünfzehn. In den 1920er und 30er Jahren verkörperte sie das komplexe, tief zerrissene Frauenbild der sogenannten Kamata-Moderne, einer losen Gruppe von Filmemachern im Shōchiku-Studio – darunter Ozu, Goshō, Shimizu und Naruse –, die in ihren Werken einen Bruch mit dem alten Kino und Anschluss an den Rest der großen weiten Filmwelt suchten. Tanaka agierte hier all die sozialen und politischen Widersprüche aus, die eine junge Frau jener Jahre auszuhalten gefordert war. Sie führte vielfältige Problemlösungen vor, ließ andere an ihrer Persona abgleiten, erduldet einige(s). Tanaka war stets Realistin, als Schauspielerin wie später auch als Regisseurin: Sie demonstrierte, was möglich war und was möglich sein sollte – und wie sich das zu den gesamtgesellschaftlichen Normzuständen verhält.

Trotz einer kurzen Ehe mit Shimizu und der lebenslangen, innigen Verehrung durch Ozu wurde Mizoguchi Kenji zum entscheidenden männlichen Gegenüber ihres Lebens. Für mehr als eine Dekade war sie seine Muse, Gefährtin, Gesicht, Körper, Ausdruck, Zentrum seiner Filme – deren “Co-Autorin“ vielleicht, wie das Filmmuseum schon 2011, im Rahmen der Schau *Acteur: Auteur* vorgeschlagen hat. Erinnerung wird sie dabei vor allem für ihre Darstellung von Frauen, die am Leben und der Liebe leiden und meist daran vergehen – mit *DAS LEBEN DER FRAU OHARU* (1952) und *SANSHŌ DAYŪ* (1954) als doppeltem Zenit.

In dieser kanonischen Sichtweise auf formvollendete, emotional tief ausgreifende Filme liegt aber auch die Gefahr eines Klischees: Ja, so ist das Dasein hienieden, Frauen müssen leiden ... Verdrängt werden dabei oft Tanakas Darstellungen von Frauen, die sich nicht dem So-Sein unterwerfen, die manchmal nichts Geringeres wollen, als die Welt zu verändern – wie in Mizoguchis Nachkriegsfilmen SIEG DER FRAUEN, DIE LIEBE DER SCHAUSPIELERIN SUMAKO oder DIE FLAMMEN MEINER LIEBE.

Als Tanaka gegenüber Mizoguchi den Wunsch äußerte, selbst Regie führen zu wollen, lehnte er dies rigoros ab. Daraufhin trennte sie sich von ihm, privat wie beruflich, um sechs Filme zu realisieren, deren Intelligenz und Schönheit bislang weder ausreichend gewürdigt noch erforscht worden sind. Auch ein halbes Jahrhundert nach ihrer letzten Regiearbeit OGIN-SAMA (1962) ist die Filmemacherin Tanaka eines der bestgehüteten Geheimnisse des japanischen Kinos. Wie Mizoguchi erzählte auch sie von den Problemen, die Frauen in einer männlich definierten Gesellschaft haben. Im Gegensatz zu ihm suchte sie dabei aber keine metaphysischen Einsichten. Sie stellte so exakt wie möglich – und innerhalb populärer Erzählformen – Zwangsverhältnisse und Wahlmöglichkeiten dar. Sie wollte zeigen, wie Menschen ihr Leben durch jene Stromschnellen navigieren können, die sich aus Gesellschaft und Geworfenheit ergeben. Was das also ist: Selbstbestimmung; und wie das geht, innerhalb welcher Bahnen. Wenn man den Unterschied zwischen Mizoguchi und Tanaka studieren will, sollte man seinen letzten Film, DIE STRAßE DER SCHANDE (1956), und ihren vorletzten, MÄDCHEN DER NACHT (1961), hintereinander betrachten – ähnliches Thema, ganz andere Herangehensweise. Von Mizoguchis Kino lässt sich schwärmen, und das zu Recht. Tanakas Filme sind fürs Leben.

Ein gemeinsames Projekt des Österreichischen Filmmuseums, der Japan Foundation (Tōkyō), der Japanischen Botschaft (Wien) und des National Film Center (Tōkyō)

Program of films screened in February 2014:

ONNA BAKARI NO YORU (MÄDCHEN DER NACHT) (February 14)

Regie: Tanaka Kinuyo; Drehbuch: Tanaka Sumie; Kamera: Nakai Asakazu; Musik: Hayashi Hikaru; Darsteller: Hara Chisako, Kita Akemi, Seki Chieko, Awashima Chikage, Sawamura Sadako. 35mm, s/w, 92 min, 1961

Zum Auftakt:

TANAKA KINUYO NO TABIDACHI (DIE WANDERUNGEN VON TANAKA KINUYO)

von Kajiyama Koko. HD, Farbe und s/w, 31 min, 2009

In den späten 1950ern wurde in Japan die Prostitution verboten – erwischte man Frauen bei der Ausübung dieses Gewerbes, wurden sie oft in eine Umerziehungsanstalt geschickt. Als Kuniko aus einem dieser Heime entlassen wird, hat man für sie schon eine Anstellung gefunden, bei einem Gemüsehändler. Dessen Angetraute erfährt von Kunikos Vergangenheit und beginnt sie zu sekkieren,

während der Herr Gatte Kuniko nachzustellen beginnt. Um dieser Krämerhöhle entfliehen zu können, lässt sie sich mit dem Mann erwischen und rausschmeißen, nur um sich bald als Fabrikarbeiterin in ähnlich widrigen Umständen wiederzufinden. Nicht die Prostituierte ist verkommen, sondern die Situation, in der sie lebt. Dafür hat Tanaka die angemessenen Bilder und Töne gefunden. Ein Lehrstück von deprimierend andauernder Bedeutung. (R.H.) Zu Beginn: das rare Dokument von Tanakas großer US-Reise. Sie traf u.a. mit Bette Davis und John Wayne zusammen – aber die japanischen Medien nahmen ihr diesen Anflug von “Verwestlichung“ übel.

Freier Eintritt für Fördernde Mitglieder am 14.2. und 3.3.2014

KOIBUMI (LIEBESBRIEFE) (February 16, 24)

Regie: Tanaka Kinuyo; Drehbuch: Kinoshita Keisuke nach dem Roman von Niwa Fumio; Kamera: Suzuki Hiroshi; Musik: Saitō Ichihirō; Darsteller: Mori Masayuki, Kuga Yoshiko, Michisan Jūzō, Uno Jūkichi, Kagawa Kyōko. 35mm, s/w, 98 min, 1953

Als Reikichi aus dem Krieg heimkehrt, macht er sich auf die Suche nach seiner großen Liebe Michiko, die er vor Jahren nicht heiraten konnte, da ihre Eltern sie einem anderen Mann versprochen hatten, der mittlerweile tot ist. Durch Zufall findet er sie, als er seinen Freund Naoto besucht, der sein Geld damit verdient, englischsprachige Liebesbriefe zu schreiben für *rashamen*, d.h. Frauen, die mit Besatzungssoldaten oder überhaupt Westlern ein Verhältnis haben. *Rashamen* war ein Schimpfwort, das *rashamen*-Melodram ein Subgenre des Nachkriegskinos, mit dem versucht wurde, die Okkupationsverhältnisse zu (er)klären, so oder so. KOIBUMI dreht sich weniger um die interkulturellen (Miss-)Verhältnisse, sondern darum, wie die Japaner selbst damit umgehen. Wobei Tanakas Charakterisierung von Michiko ein Meisterstück an Nuancenreichtum und Differenziertheit ist. Ein bestechendes Debüt. (R.H.)

Courtesy National Film Center

TSUKI WA NOBORINU (DER MOND IST AUFGEANGEN) (February 17, 26)

Regie: Tanaka Kinuyo; Drehbuch: Ozu Yasujirō, Saitō Ryōsuke; Kamera: Mine Shigeyoshi; Musik: Saitō Takanobu; Darsteller: Ryū Chishū, Yamane Hisako, Sugi Yōko, Kitahara Mie, Yasui Shōji. 35mm, s/w, 102 min, 1955

Mokichi ist der verwitwete Vater dreier Töchter, mit denen er seit dem Krieg auf dem Gelände eines Tempels lebt. Setsuko, die jüngste, will gemeinsam mit Shōji, einem Untermieter der Familie, ihre ältere Schwester Ayako mit einem seiner Freunde verkuppeln – was allerlei Reimerei und Reibereien mit sich bringt. Das Drehbuch ZU DER MOND IST AUFGEANGEN stammt von Ozu und wurde von ihm aus primär produktionstechnischen Gründen nie realisiert. Schließlich landete es bei seiner langjährigen Freundin Tanaka Kinuyo, die aus dem bei aller Kantigkeit doch leichten Trümmerfilmstoff einen Versuch über die Ruinen und Baustellen des Nachkriegsjapan machte: eine wundersam lustige, manchmal sogar drollige

Komödie zwischen Nara und Tokio, Adagio und Allegro, Gestern und Heute – auf der Suche nach einem Morgen. Die Schwestern und die ihnen zugeneigten Herren sind bewusst als allegorische Figuren über die sich wandelnden sozialen Verhältnisse angelegt. (R.H.)

Courtesy National Film Center

CHIBUSA YO EIEN NARE (DER EWIGE BUSEN) (February 19, 28)

Regie: Tanaka Kinuyo; Drehbuch: Tanaka Sumie; Kamera: Fujioka Kumenobu; Musik: Saitō Takanobu; Darsteller: Tsukioka Yumeji, Hayama Ryōji, Orimoto Junkichi, Mori Masayuki, Tanaka Kinuyo. 35mm, s/w, 109 min, 1955

Nach ihrer Scheidung von Shigeru will Fumiko ein neues Leben mit ihren beiden Kindern beginnen. Bei einer Lyrik-Soiree im Hause des Verlegers Yamagami, veranstaltet von Fumikos Schulfreundin Kinuko zur Feier der Rückkehr ihres Gatten Takashi von einem längeren Auslandsaufenthalt, begeistert Fumiko die Anwesenden mit ihren Gedichten – besonders Takashi, der sich um deren Veröffentlichung bemüht. Ein Schlüsselwerk über die Lyrikerin Nakajo Fumiko wie auch ein Versuch der Selbst(er)klärung Tanakas, die sich hier Gedanken macht über das Verhältnis von weiblicher Selbstentfaltung und gesellschaftlichen Rollenklischees. Das alles in Form eines schicksalsprallen Melodrams, das in den genregemäßen Termini die Möglichkeiten und die Kosten beruflich-künstlerischer Erfüllung vermisst. Dies stets im Schatten des physischen Zerfalls, der Krankheit, des plötzlichen Todes, welcher hier – in einer von Mangel immer noch gezeichneten Welt – besonders lang ist. (R.H.)

RUTEN NO ŌHI (DIE UMHERRIEHENDE KAISERIN) (February 20)

Regie: Tanaka Kinuyo; Drehbuch: Wada Nattō nach der Autobiografie von Aishinkakura Hiro; Kamera: Watanabe Kimio; Musik: Kinoshita Chūji; Darsteller: Kyō Machiko, Funakoshi Eiji, Nambu Shōzō, Kindaichi Atsuko, Higashiyama Chieko. 35mm, Farbe, 102 min, 1960

Pu Zhe, der jüngere Bruder des Kaisers von Mandschuko, Pu Wen, heiratet Ryūko, die Tochter eines alteingesessenen Adelsgeschlechts – ganz im Interesse der japanischen Machthaber, denen eine Legitimierung des Verhältnisses zwischen Japan und seinem chinesischen Marionettenstaat gerade recht kommt. Zur Überraschung aller entwickelt sich eine tiefe Liebe zwischen Pu Zhe und Ryūko. Sie wird auf eine Probe gestellt, als Japan den Krieg verliert, Mandschuko aufgelöst wird und der kaiserliche Hof fliehen muss. Die Liebenden müssen sich nun trennen: Pu Zhe versucht sich mit seinem Bruder nach Japan durchzuschlagen, während Ryūko mit ihrer Tochter Eisei über Land flieht. Ein weiterer film à clef, diesmal über das Verhältnis zwischen Pujie (1907–94), dem Bruder des "letzten Kaisers" Puyi, und seiner zweiten Gattin, Marquise Saga Hiro (1914–87). Es ist äußerst interessant und ergiebig, Die umherziehende Kaiserin als Variation über KOIBUMI zu schauen – diesmal mit den Japanern als Fremden. Tanakas Meisterwerk. (R.H.)

OGIN-SAMA (DIE EDELDAME OGIN) (February 22)

Regie: Tanaka Kinuyo; Drehbuch: Narusawa Masashige nach dem Roman von Kon Tōkō; Kamera: Miyajima Yoshio; Musik: Hayashi Hikaru; Darsteller: Arima Ineko, Nakamura Ganjirō, Nakadai Tatsuya, Ryū Chishū. 35mm, Farbe, 105 min, 1962

Ogin, die Tochter eines einflussreichen Teemeisters am Hofe von Tokugawa Hideyoshi, ist verliebt in Takayama Ukon, einen zum Christentum konvertierten Lehensherrn. Ukon verschmäht Ogin's Liebe, was sie nicht daran hindert, ihm ihr Leben lang verbunden zu bleiben. Als man für Ogin eine Heirat arrangiert, willigt sie ein. Die Ehe ist miserabel, Ogin wird vom Gatten missbraucht, missachtet. Als Hideyoshi sie zu seiner Maitresse machen will, was ihr die Möglichkeit einer Scheidung eröffnen würde, lehnt sie dennoch ab – sie weiß, dass diese Liaison nur Teil einer vertrackten Hof-Intrige ist. Tanakas letzte Regiearbeit und ihre letzte exemplarische Biografie – diesmal nicht à clef, aber doch romanhaft-romantisch verdichtet. Die Geschichte wurde 1978, ein Jahr nach Tanakas Tod, von Kumai Kei (unter dessen Regie sie ihre letzte bedeutende Rolle gespielt hatte) neuerlich verfilmt – eine Hommage auch an die Regisseurin. (R.H.)

- Courtesy National Film Center

**series**

- *Die Utopie Film*

*Die Utopie Film* besteht aus Kapiteln mit jeweils mehreren Filmen: eine Folge von monatlich wechselnden Konstellationen oder Fragestellungen. Jedes der ausgewählten Werke kann als einzelnes in seinem besonderen Reichtum bestehen, aber die Auswahl ergibt auch eine Perspektive, einen Zusammenhang. Die Utopie Film erzählt eine Geschichte der Filme in ihrem Verhältnis zueinander und zur Gesellschaft. (Alexander Horwath)

Jeden Dienstag

Program of films screened in February 2014:

Kapitel 76, mit Werken von Grigorij Čuchraj, Élem Klimov, Terrence Malick, Ministry of Information, Michael Powell & Emeric Pressburger

THE LIFE AND DEATH OF COLONEL BLIMP (February 11)

Regie, Drehbuch: Michael Powell, Emeric Pressburger; Kamera: Georges Périnal; Musik: Allan Gray; Darsteller: Anton Walbrook (i.e. Adolf Wohlbrück), Deborah Kerr, Roger Livesey, Roland Culver, Albert Lieven. 35mm, Farbe, 163 min, 1943

In glorreichem Technicolor: 1901 bis 1943, vom Burenkrieg zum Blitzkrieg. Und vom Ersten Weltkrieg (dem das Jänner-Kapitel der Utopie Film galt) zum Zweiten. „Da sich COLONEL BLIMP als Meisterwerk nicht nur des sarkastischen Kinos darbietet, pulsiert der Film im herrlichen Herzschlag des Widerspruchs.

Blimp ist einerseits eine grimmig gemalte Klischee-Figur, die Powell und Pressburger dazu dient, Hohn über die steiflippige Klasse und die britisch-koloniale Welt zu gießen – und dies gerade im Kriegsjahr 1943. Churchill, der aus einsehbaren Gründen ein für ihn psychopathisches Werk zu verbieten sucht, übersieht jedoch, dass der Film auch in nicht-sarkastischer Lesart seine Gültigkeit bewahrt: als Epos des Scheiterns und Abgesang auf Britanniens Militärkaste. Ohne an Schärfe einzubüßen, wird dieser Lebenslauf zur Elegie auf eine Freundschaft, die nationale Grenzen und auf eine Liebe, die den Tod überwindet.“ (H.T.)

*Martin Scorsese:* “An astonishing act of love on the part of the film-makers.”

BALLADA O SOLDATE (DIE BALLADE VOM SOLDATEN) (February 18)

Regie: Grigorij Čuchraj; Drehbuch: Valentin Ežov, Čuchraj; Kamera: Vladimir Nikolaev, Ėra Savel'eva; Musik: Michail Ziv; Darsteller: Vladimir Ivašev, Žanna Prochorenko, Nikolaj Krjučkov, Evgenij Urbanskij. 35mm, s/w, 88 min\*, 1959

Zum Auftakt:

SALUTE TO THE RED ARMY

von Ministry of Information. 35mm, s/w, 10 min Engl. OF, 1943

Zunächst: ein trockenes und darin umso erstaunlicheres Dokument über die Feierstimmung, die ein ganzes (kapitalistisches) Land erfasste, als die Armee eines anderen (kommunistischen) Landes die gemeinsame Sache voranbrachte. Danach: Der “Große Vaterländische Krieg“, 1941 bis 1945, aus der Sicht des russischen Spielfilms – und der Tauwetterperiode. Statt glorreicher Helden ein einfacher Soldat, der sterben wird. Statt der Schlacht ein trauriger Heimaturlaub: Reise im Zug, im Lastwagen, zu Fuß durch ein Land, das sich in Verwirrung, Verletzung und Chaos befindet. Grigorij Čuchraj, Stalingradkämpfer, reiht wunderbare Details zu einer melancholischen “Ballade“ in weichem und geschliffenem Stil, ohne indes darauf zu verzichten, sich einem romantizistischen Hang hinzugeben, der die alten Bilder des sozialistischen Realismus durch neue (solche des Humanismus und der “russischen Seele“) ersetzt. (H.T.)

Das Filmmuseum dankt ganz herzlich Friedrich Demel und Evelyn Haas-Lassnigg, die den Erwerb dieses Films für die Sammlung finanziert haben. Sie sind unter den ersten, die sich am Jubiläumsprojekt “50 Jahre Filmpatenschaft – 50 Filme“ beteiligen und für ein bedeutendes Werk der Filmgeschichte die Patenschaft übernehmen.

THE THIN RED LINE (February 25)

Regie: Terrence Malick; Drehbuch: Malick nach dem Roman von James Jones; Kamera: John Toll; Musik: Hans Zimmer; Darsteller: Sean Penn, Nick Nolte, Adrien Brody, Jim Caviezel, George Clooney, John Cusack, John C. Reilly, Woody Harrelson, John Travolta, Elias Koteas, Jon Savage. Farbe, 169 min, 1998

Ein Bild- und Tongedicht über die Vergänglichkeit des Menschen vor der unveränderlichen Natur. Der amerikanische Angriff auf Guadalcanal 1943 als Hintergrundszenario einer wellenförmig an- und abschwellenden Meditation über Licht und Tod: Das Starensemble löst sich auf in einem polyphonen Stimmengewirr, dessen raunende Gedankensplitter wie Seelen übers Schlachtfeld gleiten, während die todgeweihten Körper von Granaten und Kugeln zerfetzt werden. Die menschlichen Tragödien werden bedeutungslos und umso erschütternder vor der grausamen, wunderschönen Gleichgültigkeit der Natur: Das Sonnenlicht und der Wind spielen mit wogenden Grasmeeren, ein kleines Blatt faltet sich bei der Berührung eines Rekruten scheu zusammen, und daneben fallen die Menschen, in den Wahnsinn getrieben von ihren Kategorien. "Property", sagt Sean Penn einmal, "the whole fucking thing is about property." Erobern, besitzen, sterben. Und wem gehört die Ewigkeit? (C.H.)

- *Was ist Film*

Das Zyklische Programm *Was ist Film* definiert durch Beispiele den Film als eigenständige Kunstgattung, als Werkzeug, welches neue Denkweisen vermittelt. Es wird damit jungen Filmemachern und allen, die sich ernsthaft mit dem Medium Film auseinandersetzen, in 63 Programmen ein grundlegender Überblick geboten. (Peter Kubelka)

Peter Kubelkas Zyklus wird jeden Dienstag gezeigt. Ermäßigte Tickets (3,00 €) für Studierende mit Mitgliedschaft.

Mit Werken von Emile Cohl, Bruce Conner, Aleksandr Dovženko, Marcel Duchamp, Viking Eggeling, Joris Ivens, Fernand Léger, Georges Méliès, Robert Nelson, Man Ray, Hans Richter, Leni Riefenstahl, Jack Smith, U.S. Government Office of War Information

Program of films screened in February 2014:

*Programm 5* (February 11)

Aleksandr Dovženko

ZEMLJA (ERDE) (1930) 35mm, 73 min (20 B/Sek), russ. ZT Übersetzung liegt auf

*Programm 6* (February 18)

Jack Smith

FLAMING CREATURES (1963) 16mm, 42 min

Leni Riefenstahl

TRIUMPH DES WILLENS (1935) 35mm, 110 min

*Programm 7* (February 25)

## Georges Méliès

LE MAGICIEN (1898) 35mm, 1 min (16 B/Sek)

L'HOMME À LA TÊTE EN CAOUTCHOUC (1901) 35mm, 3 min (16 B/Sek)

LA CASCADE DE FEU (1904) 35mm, 3 min (16 B/Sek)

LES BULLES DE SAVON ANIMÉES (1906) 35mm, 4 min (16 B/Sek) [Ausschnitt]

## Emile Cohl

LE CERCEAU MAGIQUE (1908) 35mm, 6 min (16 B/Sek)

DRAME CHEZ LES FANTOCHES (1908) 35mm, 4 min (16 B/Sek)

L'AVENIR DÉVOILÉ PAR LES LIGNES DU PIED (1914) 35mm, 2 min (16 B/Sek)

## Viking Eggeling

DIAGONALSYMPHONIE (1921) 35mm, 8 min (16 B/Sek)

## Hans Richter

RHYTHMUS 21 (1921) 35mm, 4 min (16 B/Sek)

## Fernand Léger & Dudley Murphy

BALLET MÉCANIQUE (1924) 35mm, 18 min (18 B/Sek)

## Man Ray

LE RETOUR À LA RAISON (1923) 35mm, 3 min (16 B/Sek)

EMAK-BAKIA (1927) 35mm, 18 min (18 B/Sek)

## Marcel Duchamp

ANÉMIC CINÉMA (1926-27) 35mm, 8 min (18 B/Sek)

## UCLA Film & Television Archive, Los Angeles

### *retrospective*

- *Columbia in the 1930s: recent restorations* (January 3-February 14, 2014)

The 1930s were a period of rising success for Columbia Pictures, which under the shrewd eye of Harry Cohn outgrew its modest beginnings and weathered the Depression with solidly crafted features that brought prestige and profit to the studio. Across genres, from political thrillers, courtroom dramas, and murder mysteries to workplace comedies and pre-Code melodramas, this achievement of a diverse output of high quality, even on small budgets by comparison with other major studios, unites and characterizes Columbia's output in the 1930s. During this decade, Cohn also secured notable turns from directors such as Frank Capra and Howard Hawks, even earning Columbia its first Academy Award nomination for Hawks' taut prison drama *THE CRIMINAL CODE* (1931). The films presented in this series are certainly eclectic and lesser-known today among Columbia's landmarks, but they represent a vibrant and significant period and stratum of Columbia's history. We are pleased to present this selection highlighting recent restorations from Columbia's rich library, performed by the preservation forces of Sony Pictures Entertainment.

Special thanks to: Grover Crisp, Rita Belda, Leah Tuttle; Christopher Lane—Sony Pictures Entertainment.

Program of films screened in February 2014:

*MEN IN HER LIFE* (1931) (February 14)

Directed by William Beaudine

When an unscrupulous Russian count blackmails recently engaged socialite Julia Cavanaugh (Lois Moran) with salacious details about a night they spent together in France, Julia is caught between ruining her reputation or letting smitten ex-bootlegger Flash Madden (Charles Bickford) take the fall for her. In this teary affirmation of love surmounting all obstacles, Julia finds that actions, not breeding, distinguish a true gentleman.

Columbia Pictures Corp. Producer: Harry Cohn. Screenwriter: Robert Riskin, based on the novel by Warner Fabian. Cinematographer: Teddy Tetzlaff. Editor: Richard Cahoon. Cast: Lois Moran, Charles Bickford, Victor Varconi, Donald Dilloway, Luis Alberni. 35mm, b/w, 76 min.

*LOVER COME BACK* (1931) (14 February)

Directed by Erle C. Kenton

After a conniving temptress lures away the man she hoped to marry, dejected stenographer Connie Lee (Constance Cummings) gives in to her boss' advances and moves into his Park Avenue apartment, but

discovers that the woman who seduced her lover is now adulterously angling for her boss. Compromising situations abound as this pre-Code love quartet unfolds.

Columbia Pictures Corp. Producer: Harry Cohn. Screenwriter: Robert Shannon. Cinematographer: Joseph Walker. Editor: Gene Havlick. Cast: Constance Cummings, Jack Mulhall, Betty Bronson, Jameson Thomas, Fredrick Santley. 35mm, b/w, 68 min.

[UCLA's website visitor is referred two links]:

(*Leonard Maltin*) "For a dyed-in-the-wool film buff, getting a chance to see movies that haven't been in circulation for decades is always enticing. Beginning tonight, UCLA Film & Television Archive is presenting a series called *Columbia in the 1930s: Recent Restorations*. Alongside established titles like Frank Capra's *THE BITTER TEA OF GENERAL YEN* (1933) and Howard Hawks' *THE CRIMINAL CODE* (1931) you'll find other films that are virtually unknown: *ATTORNEY FOR THE DEFENSE* (1932), *EAST OF FIFTH AVENUE* (1933), *BY WHOSE HAND?* (1932), *MEN IN HER LIFE* (1931), and *LOVER COME BACK* (1931). Stars include Edmund Lowe, Constance Cummings, Pat O'Brien, Lee Tracy, and Charles Bickford. I can hardly wait! I don't realistically expect to find any buried treasure here, but you never know about a vintage film until you see it with your own eyes; reviews from the period are often misleading.

Some of these titles are obscure because Columbia never released them to television back in the days of syndicated movie packages. Others only surfaced in the nontheatrical market during the 1980s when 16mm distributors like Kit Parker Films made pictures like *WASHINGTON MERRY-GO-ROUND* (1932) available. Still others languished until Turner Classic Movies purchased a wide array of Columbia product several years ago.

One optimistic signpost to the potential quality of these films is their credentials. *EAST OF FIFTH AVENUE* and *ATTORNEY FOR THE DEFENSE* were written by the prolific Jo Swerling, who worked with Frank Capra during his early years at Columbia and later shared screen credit for *IT'S A WONDERFUL LIFE*. *MEN IN HER LIFE* was an adaptation by Capra's other longtime collaborator, Robert Riskin. Cinematographers include such masters as Joseph Walker, James Wong Howe, and Ted Tetzlaff, so at least they should look good.

Most of these obscure titles were directed by journeymen (William Beaudine, Erle C. Kenton, Irving Cummings, Ben Stoloff, Al Rogell) who could sometimes rise to the occasion with a solid script and a good cast. We'll see how they fared over the next month of screenings.

The series includes some other Columbia titles that have had a slightly higher profile over the years, like *THE FINAL EDITION* (1932), *THE NIGHT MAYOR* (1932), and *LET US LIVE* (1939). What they all share in common is an opportunity to be re-evaluated, and possibly rediscovered, and thanks to Sony's ongoing

commitment to film preservation headed by Grover Crisp, we in Los Angeles are about to have that opportunity. I hope these new 35mm prints will travel elsewhere, especially if they generate enthusiasm among the L.A. film buff community.”

*Susan King, LA Times*

January 6, 2014, 5:00 a.m.

‘It's all in the name’

Columbia Pictures, which celebrates its 90th anniversary on Jan. 10, began life in 1920 as the C.B.C. Sales Film Corp. Founded by Harry and Jack Cohn and Joe Brandt, the company churned out low-budget shorts, westerns and comedies. In fact, it was even jokingly referred to as "Corned Beef and Cabbage" because of its shoe-string productions.

To add luster to its reputation, the name was changed to the more prestigious-sounding Columbia Pictures. And the studio continues to thrive under that name to this date as part of the Columbia Tri-Star Motion Picture Group at the old MGM studios in Culver City.

But even with the name change 90 years ago, Columbia was still a "Poverty Row" studio at what is now the Sunset Gower Studios in Hollywood. Two-fisted President and Chief of Production Harry Cohn, who once said running a studio was "better than being a pimp," kept the budgets low. Sets and props were recycled. Actors from more prestigious studios, such as MGM and Paramount, balked about being loaned out to Columbia.

Though money was the object to Cohn, he also had a keen eye for talent and, in the late 1920s, he hired a young director by the name of Frank Capra. It was perhaps Cohn's wisest decision. Soon the studio started making the occasional "A" film alongside its typical "B" fare.

"They were one of the minor players in Hollywood at the time, but they had Frank Capra," said Charlie Tabesh, Turner Classic Movie's senior vice president of programming. "That is what gave them prestige. I think that gave them the chance to grow and evolve to what they became."

The former "Corned Beef and Cabbage" struck Oscar gold with Capra's 1934 romantic comedy *IT HAPPENED ONE NIGHT* which won best film, director, screenplay (Robert Riskin), actor (Clark Gable) and actress (Claudette Colbert).

While finding success with "B" movies, serials and shorts—including ones featuring the Three Stooges—Columbia also had A-list stars such as Jean Arthur, Rita Hayworth, Glenn Ford, Judy Holliday and Kim Novak in its stable. Cary Grant, Jean Arthur, Irene Dunne and Rosalind Russell did some of their best work there.

And several films have won best picture, including *ON THE WATERFRONT* (1954), David Lean's *THE BRIDGE ON THE RIVER KWAI* (1957) and *LAWRENCE OF ARABIA* (1962), and Bernardo Bertolucci's *THE LAST EMPEROR* (1987).

Turner Classic Movies and UCLA Film & Television Archive are celebrating Columbia's 90th birthday. TCM is featuring a 24-hour festival kicking off at 4 a.m. Tuesday with Capra's 1933 comedy, "Lady for a Day," the first Columbia film to get a best picture nomination, and concluding with James Ivory 1993 Oscar-nominated drama, *REMAINS OF THE DAY*.

At the Billy Wilder Theater at the Hammer Museum, UCLA Film & Television Archive is showcasing some of the terrifically entertaining and often scrappy low-budget fare that the studio turned out in its early years. "Columbia in the 1930s: Recent Restorations" features such gems as Capra's 1933 romantic drama, *THE BITTER TEA OF GENERAL YEN*, and Howard Hawks' 1931 crime thriller, *THE CRIMINAL CODE*, as well as such rarely seen Pre-Code delights as 1932's *THE FINAL EDITION* and 1931's *MEN IN HER LIFE*.

The series highlights the talents of such actors Barbara Stanwyck, Walter Huston, Boris Karloff, Mae Clarke, Pat O'Brien, Lois Moran, Charles Bickford, Lee Tracy and Constance Cummings.

The names behind the camera are equally stellar, including renowned cinematographers James Wong Howe, Teddy Tetzlaff and Joseph Walker and screenwriters such as the Oscar-winning Riskin, Seton I. Miller and Oscar-nominated Jo Swerling.

"This is one of the periods of time in Columbia I really love," said Rita Belda, executive director, asset management, film restoration and digital mastering for Sony Pictures Entertainment. They were sort of defining themselves."

The films in the retrospective, said Shannon Kelly, head of programming at the UCLA archive, "reveal a tremendous amount of vigor with machine-gun dialogue and a generalized sense of energy. There's also a really interesting sense of mission—social movies indicting the whole of society."

Cohn "was very adept at figuring out how best to use these people", Belda said. "With Capra, he gave him a lot of leeway to do projects because he came in on time and completed the films. He knew who he needed to rein in. He really was a businessman, but in the end, he knew how to get the best out of people."

- *This strange passion: Arturo de Córdova* (January 10-March 9, 2014)

Among the personalities in the Mexican movie stratosphere who captivated the attention of audiences over time, perhaps none is as delightfully unaccountable as Arturo de Córdova. Graced with a movie star's suave good looks and a sonorous speaking voice, he might have been an accomplished romantic lead or action hero—and left it at that. But between his peripatetic young life (born in Yucatán, and

spending long periods in Switzerland, Argentina, Chile and the U.S.), his experience as a radio announcer and his entry into movies at a time when Mexican screens were accommodating increasingly modernist and iconoclastic influences, forces somehow seemed calibrated to bring forth the complex, sophisticated actor we now know, capable of turning generic character types inside out. His acknowledged flair for portraying fractured, ambivalent, ironic and inscrutable human beings flew in the face of his leading man beauty, and was certainly an affront to traditional machismo, shading and fairly feminizing the figure of the Mexican man as a vessel of emotion and shadows. During a relatively short tenure in Hollywood, he portrayed romantic leads, swashbuckling heroes and rascals, returning to Mexico to act in some of the most astonishing films of his prolific career. This series samples work from the various genres and periods of de Córdova's oeuvre, pointing up his versatility and depth, and celebrating the distinction he represents within Mexican and world cinema culture. This program is a variation of a series presented at the 2013 Morelia International Film Festival.

Special thanks to: Daniela Michel, Sebastian Blayac, Blas Valdez—Morelia International Film Festival; Maria Elena Cabezut Villareal—Consulate General of Mexico in Los Angeles; Jaime Jaimes—Secretaria de Relaciones Exteriores de México; Rubén Hernández-León—UCLA Center for Mexican Studies; José Manuel García—Filmoteca de la UNAM; Alejandro Pelayo; Dora Moreno Brizuela—Cineteca Nacional de Mexico; Alejandro Agrasánchez; Rogelio Agrasánchez.

Thanks to: David Arriaza—UCLA Latin American Institute; Alex Garcia; Mariana Bermúdez Huerta; Osbaldo Meza Talamantes; Juan Jose Ortega

Program of films February 2014:

LA ZANDUNGA (2 February)

Mexico, 1937 Directed by Fernando de Fuentes

In a small town on the isthmus of Tehuantepec, Oaxaca, beautiful Lupe (Lupe Vélez) awakens the admiration of many men, including the sailor, Juancho (Arturo de Córdova). When Juancho sails away, promising to return, Lupe is caught in a classic story of womankind, tending her heart while watching the sea (and fielding the proposals of new interlopers). Mainly a vehicle for Vélez, the film shows de Córdova, still an emerging personality, to great advantage.

Producer: Perdo A. Calderón. Screenwriter: F. de Fuentes, Salvador Novo, Rafael M. Saavedra. Cinematographer: Ross Fisher, Alex Phillipa. Editor: Charles L. Kimball. Cast: Lupe Vélez, Rafael Falcon, Arturo de Córdova, Joaquin Pardave, Carlos López. 35mm, b/w, in Spanish with English subtitles, 107 min.

BEAUTIFUL SKY (CIELITO LINDO) (2 February)

Mexico, 1935 Directed by Roberto Gavaldón, Roberto O'Quigley

A young Arturo de Córdova cuts a dashing figure as Mexican Revolutionary hero Felipe Vélez. Bearing a debt of gratitude to fellow fighter José Orozco (for once saving him from execution), Vélez faces complications upon discovering that he and his friend love the same woman. Romantic rivalry intensifies their fervor for the national cause in this classic from the golden age of Mexican cinema.

Producer: José Luis Bueno. Screenwriter: Ernesto Cortázar. Cinematographer: Gabriel Figueroa, Jack Draper. Editor: Jorge Bustos. Cast: Arturo de Córdova, Felipe de Flores, Lupita Gallardo, Max Langler, Carlos López. 35mm, b/w, in Spanish with English subtitles, 70 min.

A MEDAL FOR BENNY (3 February)

1945 Directed by Irving Pichel

The paisano residents of a small California town recall young rascal Benny with mixed affection and approbation, as he left town under a cloud following a fracas with a policeman. News that Benny has been posthumously named a war hero sets folks reassessing their relationships to him. Actor Arturo de Córdova, cast as a would-be suitor to Benny's girlfriend (Dorothy Lamour), is a rascal whose get-rich-quick schemes are displaced by a newfound nobility in the wake of Benny's apotheosis.

Paramount Pictures, Inc. Screenwriter: Jack Wagner, based on a story by Jack Wagner and John Steinbeck. Cinematographer: Lionel Lindon. Editor: Arthur P. Schmidt. Cast: Dorothy Lamour, Arturo de Córdova, J. Carrol Naish, Mikhail Rasumny, Charles Dingle. 35mm, b/w, 77 min.

HOSTAGES (3 February)

1943 Directed by Frank Tuttle

Actor Arturo de Córdova portrays Paul Breda, Czech resistance leader in the struggle against the Nazi occupation of his country. In this suspenseful anecdote, Breda and a group of Czechoslovakian hostages are held under suspicion of killing a Nazi officer, a sham procedure that could end in execution for all. De Córdova is an effective ensemble player, winning over to the opposition the apolitical Milada (Luise Rainer), daughter of a Czech collaborator.

Paramount Pictures, Inc. Producer: Sol C. Siegel. Screenwriter: Lester Cole, based on the novel by Stefan Heym. Cinematographer: Victor Milner. Editor: Archie Marshek. Cast: Arturo de Córdova, Luise Rainer, William Bendix, Paul Lukas, Katina Paxinou. 35mm, b/w, 88 min.

• *Dark city, open country: the films of Anthony Mann* (January 31-March 20, 2014)

In-person: Max Alvarez, author, "The Crime Films of Anthony Mann" (3/12, 3/15)

Director Anthony Mann's reputation is now grounded in his 1940s crime melodramas, many of them film noirs, and his 1950s Westerns (eight with Jimmy Stewart at Universal), the former in stark black and white, the later in oversaturated Technicolor. With some rare exceptions (Nicolas Ray's *JOHNNY GUITAR* comes to mind), Westerns, whether historical or modern, have seemingly shied away from any genre

cohabitation with noir, possibly because the latter requires closed off, dark spaces, while the former breathes with open vistas of the western landscape. And yet, the conflicted heroes of Mann's Westerns are cut from the same cloth as his noirish crime dramas, often attempting to outrun a past that weighs heavily on their actions, morally ambivalent, as they vacillate between individual desire and communal responsibility. Admittedly, these themes reach their most mature and complex form in Mann's Westerns, but the seeds are visible in his early crime dramas, in heroes who, in the words of scholar Jim Kitses, are "overreachers, acting as if possessed, and at the mercy of forces within themselves."

Anthony Mann often dismissed his early career in Hollywood's poverty row, cranking out low budget crime features for Republic, PRC and Eagle-Lion, but a number of critics have begun to reevaluate his early work. Indeed, this series was inspired in part by the publication of *The crime films of Anthony Mann* (2013) by Max Alvarez, who will also appear as a guest on Wednesday, March 12. In pairing a crime drama here and there with a Western, we hope to inspire at least a few epiphanies.

Program of films screened in February 2014:

DR. BROADWAY (1 February)

1942 Directed by Anthony Mann

Dr. Timothy Kane, alias Dr. Broadway, is a fixture on the "Great White Way", friend to vagrants, peddlers, con men and gangsters. When mortally ill gangster Vic Telli asks Kane to find his long lost daughter, so she can inherit his dough, Kane ends up a fugitive from the police (wanted for Telli's murder) and a host of gangsters looking for the loot.

Paramount Pictures Corp. Producer: Sol. C. Siegel. Screenwriter: Art Arthur, from a story by Borden Chase. Cinematographer: Theodor Sparkuhl. Editor: Arthur Schmidt. Cast: Macdonald Carey, Jean Phillips, J. Carrol Naish, Richard Lane, Eduardo Ciannelli. 35mm, b/w, 67 min.

TWO O'CLOCK COURAGE (1 February)

1945 Directed by Anthony Mann

An amnesiac (Tom Conway), aided by a kindly taxi driver (Ann Rutherford), recovers his identity in a citywide search for clues, finding himself at the center of a murder intrigue involving theatrical writers and producers, a stolen play, jealousy and blackmail. It's a heck of a way to reawaken to the world, but our hero reconstitutes both his identity and the truth in this taut thriller.

RKO Radio Pictures, Inc. Producer: Ben Stolloff. Screenwriter: Robert E. Kent. Cinematographer: Jack MacKenzie. Editor: Philip Martin Jr. Cast: Tom Conway, Ann Rutherford, Richard Lane, Lester Matthews, Roland Drew. 35mm, b/w, 68 min.

STRANGERS IN THE NIGHT (5 February)

1944 Directed by Anthony Mann

The inky noir style and fatalist themes that would later emerge full force in T-MEN (1947) and BORDER INCIDENT (1949) take shape in director Anthony Mann's sixth feature, an early gothic thriller about a veteran lured into a deadly psychological nightmare by the promise of love. STRANGERS IN THE NIGHT displays Mann's deft facility for squeezing the most from a tight budget.

Republic Pictures Corp. Screenwriter: Bryant Ford, Paul Gangelin. Cinematographer: Reggie Lanning. Editor: Arthur Roberts. Cast: William Terry, Virginia Grey, Helene Thimig, Edith Barrett, Anne O'Neal. 35mm, b/w, 56 min.

Preserved by UCLA Film & Television Archive, with funding provided by Paramount Pictures Corporation

#### THE MAN FROM LARAMIE (5 February)

1955 Directed by Anthony Mann

In the last of his eight films with director Anthony Mann, James Stewart plays a vengeance-minded stranger who alights in a frontier town seeking the man responsible for his brother's death. His revenge scheme involves him in a kind of high desert Oedipal struggle between ailing cattle baron Donald Crisp, his hotheaded son and his sober foreman over the future of the largest ranch in the territory.

Columbia Pictures Corp. Producer: William Goetz. Screenwriter: Philip Yordan, Frank Burt, based on the novel by Thomas T. Flynn. Cinematographer: Charles Lang. Editor: William Lyon. Cast: James Stewart, Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol. 35mm, color, 102 min.

#### HE WALKED BY NIGHT (9 February)

1948 Directed by Alfred L. Werker, Anthony Mann

This story following the cat-and-mouse pursuit of a cop-killing, black marketeer is the quintessential "police procedural", featuring a degree of technical detail heretofore unknown. An un-credited Anthony Mann (who assumed directorial duties from Alfred Werker) is generally acknowledged as the creative force behind this innovative noir, featuring cutting-edge location shooting by cinematographer John Alton, and climaxing in a gripping chase through the Los Angeles sewer system.

Eagle-Lion Films, Inc. Producer: Robert T. Kane. Screenwriter: John C. Higgins, Crane Wilbur, from a story by Crane Wilbur. Cinematographer: John Alton. Editor: Alfred De Gaetano. Cast: Richard Basehart, Scott Brady, Roy Roberts, Whit Bissell, James Cardwell. 35mm, b/w, 80 min.

#### THE NAKED SPUR (9 February)

1953 Directed by Anthony Mann

Actor James Stewart portrays relentless bounty hunter Howard Kemp, who together with a drifter and morally dubious ex-soldier pursues outlaw Ben Vandergroat (played to perfection by Robert Ryan) for the \$5,000 reward on his head. Stewart delivers a morally complex performance as he struggles to resist killing and violence, only to finally give in to his primal urges.

Metro-Goldwyn-Mayer Corp. Producer: William H. Wright. Screenwriter: Sam Rolfe, Harold Jack Bloom. Cinematographer: William Mellor. Editor: George White. Cast: James Stewart, Robert Ryan, Janet Leigh, Ralph Meeker, Millard Mitchell. 35mm, color, 93 min.

STRANGE IMPERSONATION (21 February)

1946 Directed by Anthony Mann

Medical researcher Nora Goodrich is inventing a new form of anesthesia. Her female lab assistant has designs on her fiancé and stages an accident, which disfigures the heroine. Thanks to another accident, Nora assumes the identity of a dead woman and exacts her revenge. The wacky and frenzied plot mirrors the heroine, whose film noir character conforms to director Anthony Mann's typically overreaching and morally ambiguous hero.

Republic Pictures Corp. Producer: William Wilder. Screenwriter: Mindret Lord, from a story by Anne Wigton and Lewis Herman. Cinematographer: Robert W. Pittack. Editor: John F. Link. Cast: Brenda Marshall, William Gargan, Hillary Brooke, George Chandler, Ruth Ford. 35mm, b/w, 68 min.

Preserved by UCLA Film & Television Archive. Preservation funding provided by the American Film Institute/National Endowment for the Arts Preservation Grants Program and the Regents of the University of California

THE LAST FRONTIER (21 February)

1956 Directed by Anthony Mann

Two rugged trappers (Victor Mature, James Whitmore) and their Indian guide (Pat Hogan) become scouts at a remote frontier fort, tenuously defended by a young officer (Guy Madison) and an Indian-hating Colonel, at a time when tensions with local tribes are running high. Cool heads and high principles take a back seat to jingoism and passion in director Anthony Mann's decidedly unromantic portrait of a frontier community.

Columbia Pictures Corp. Producer: William Fadiman. Screenwriter: Philip Yordan, Russell S. Hughes. Cinematographer: William Mellor. Editor: Al Clark. Cast: Victor Mature, Guy Madison, Robert Preston, James Whitmore, Pat Hogan. 35mm, color, 98 min

• *What time is it there? Taiwan as crossroads* (February 15-March 19, 2014)

A national cinema distinguishes itself by filmmakers and films, but also, of course, by its coherence around themes and fascinations. The cinema of Taiwan, with its own world-renowned auteurs and healthy spread of popular genres, offers a striking distinction that appears in many guises: the formulation of Taiwan as a locus of plurality, liminality, change, exchange, and other de-centering principles that construct the nation not so much as a place of foundations, but of negotiations. In part, this is certainly a response to Taiwan's national history, which also informs the national imaginary: an

experience of massive migrations and overlapping colonizations spanning many centuries, as well as economic shifts that have witnessed increasingly frenetic flows of capital and labor in recent years. Corresponding with paradigm shifts in scholarly thought about the reality and image of Taiwan in the world, this film series, featuring new and classic comedies, dramas, formally rigorous art films and historical epics, offers visions of a nation acting not only as an origin or a destination, but as a relay point or hub through which people, art, investment, technology and social change pass, undergoing creative adaptations and transformations. This vision in turn presents a rewarding insight into Taiwan's image and self-image, and accounts for much of the beauty and dynamism of its cinematic output. We are pleased to offer this eclectic selection, magnifying all of these themes.

Curated by Robert Chi and Shannon Kelley. This series is part of the "Spotlight Taiwan" program at the UCLA Center for Chinese Studies, with financial support from the Taiwan Ministry of Culture

Special thanks to: Susan Pertel Jain; Benjamin Chi—Taiwan Academy; Teresa Huang—Chinese Taipei Film Archive; Jennifer Jao; Ivy Chang—Taipei Film Commission; Enga Chang—Central Motion Picture Corporation

Thanks to: Dennis Lo, Chang Chuti

Program of films screened in February 2014:

WARRIORS OF THE RAINBOW: SEEDIQ BALE (15 February)

Los Angeles premiere of original extended version!

"Spectacular rain forest combat scenes are non-stop in an authentic-feeling actioner recounting an aborigine rebellion in 1930s Taiwan" – *Hollywood Reporter*

Part I: SUN FLAG (15 February)

Taiwan, 2011 Directed by Wei Te-sheng

Taiwan's highest-grossing domestic film ever tells of the indigenous Seediq people, split into rival clans, who must find a way to overcome history and fight as one people against occupying Japan, during that nation's colonial rule. Mona Rudao, one of the Seediq clan chiefs, finally launches an armed rebellion at Wushe in 1930. Based on a true story and richly detailed.

Producer: John Woo, Terence Chang, Huang Chih-ming. Screenwriter: Wei Te-sheng. Cinematographer: Chin Ting-chang. Editor: Chen Po-wen, Milk Su. Cast: Lin Ching-tai, Umin Boya, Masanobu Andô. Digital video, color, in Seediq, Japanese and Taiwanese with English subtitles, 144 min.

Part II: RAINBOW BRIDGE (15, 22 February)

Taiwan 2011 Directed by Wei Te-sheng

After the initial uprising at Wushe, Mona Rudao faces an unwinnable guerrilla war against the militarily superior Japanese plus fierce rival Seediq clans. He and his followers must fight not just for their lives but for their dignity and honor—so that they can truly be “Seediq Bale” or “real men.”

Producer: John Woo, Terence Chang, Jimmy Huang. Screenwriter: Wei Te-sheng. Cinematographer: Chin Ting-chang. Editor: Chen Po-wen, Milk Su. Cast: Lin Ching-tai, Umin Boya, Masanobu Andô. Digital video, color, Seediq, Japanese and Taiwanese with English subtitles, 131 min.

YE-ZAI (16 February)

Los Angeles Premiere!

“Scrappy and taut, this film infiltrates the underworld of illegal immigration and those who exploit it.” — *Examiner.com*

Taiwan, 2012 Directed by Tseng Ying-ting

Taiwan’s economic development has made it a regional magnet for new immigrants along with new social problems and new stories about them. A new local profession has emerged as well: bounty hunters who catch illegal and runaway foreign workers. But when one bounty hunter, Ye-Zai, is sent to catch his own family’s runaway Thai maid, who is he really chasing?

Screenwriter: Chen Yuli, Tseng Ying-ting. Cinematographer: Hsu Fu-hsiang. Editor: Li Chun-hung. Cast: Shih Ming-shuai, Sajee Apiwong, Phanet Phongsai, Wu Pong-fong, Huang Caiyi. Digital video, color, in Mandarin and Thai w/ English s/t, 81 min.

PINOY SUNDAY (16 February)

Taiwan/Philippines, 2009 Directed by Ho Wi Ding

Taipei-based Malaysian filmmaker Ho Wi Ding’s comedy introduces two disadvantaged, Taipei-based Filipino migrant factory workers who see their fortunes possibly changing when they encounter a new, expensive sofa abandoned on a city sidewalk. Hoping the almost mythical find will change their lives (it certainly changes their day), they carry the sofa homeward; facing obstructions both logistical and cultural in the churning, polyglot metropolis.

Producer: Natacha Devillers, Morihisa Matsudaira, Mark Meily, Kenichiro Takiguchi. Screenwriter: Ajay Balakrishnan, Ho Wi Ding. Cast: Bayani Agbayani, Epy Quizon, Meryll Soriano, Nor Domingo, Dave Ronald Cheng. 35mm, color, Tagalog, Mandarin and English w/ English s/t, 84 min.

OUR NEIGHBORS (23 February)

Taiwan, 1963 Restored by Chinese Taipei Film Archive Directed by Lee Hsing

“Slum life gets a gritty portrait and a glamorization in the form of a community coming together to help an orphaned little girl.” — *Time Out*

An orphaned girl in a poverty-stricken neighborhood is adopted by a kindly neighbor. He struggles to support her honestly, despite opportunities to participate in a neighbor's scurrilous get-rich-quick schemes. Invoking the pain of Chinese exiles living in Taiwan, or missing relatives still in China, the touching film posits an in-between historical period during which it is crucial for displaced residents to maintain virtue as a bedrock of identity.

Screenwriter: Yao Feng-pang. Cinematographer: Lai Cheng-ying. Editor: Chang Yung-chia. Cast: Ho Yu-hua, Lei Ming, Li Kuan-chang, Li Yu-chen, Lo Wan-lin. HDCAM, b/w, in Mandarin and Taiwanese with English subtitles, 90 min.

HOME SWEET HOME (23 February)

Taiwan, 1970 Directed by Pai Ching-jui

"Pai lends striking visual innovation to the stories of Taiwan students returning...for the holidays." — *Film Society of Lincoln Center*

Going abroad has its own allures. But what happens when people come back home? This rediscovered classic combines an all-star ensemble cast, colorful clashes of rural nostalgia and sixties pop style, and film techniques that director Pai Ching-jui himself learned while studying filmmaking in Italy.

Producer: Henry Kung. Screenwriter: Chang Yung-hsiang, based on a story by Meng Yao. Cinematographer: Lin Tsan-ting. Editor: Wang Jin-chen. Cast: Chang Hsiao-yen, Chen Kuo Chun, Chen Hui Mei, Li Chang, Chu Bo-lin. HDCAM, color, 108 min.

AU REVOIR, TAIPEI (28 February)

Germany/Taiwan/USA, 2010 Directed by Arvin Chen

After Kai's girlfriend goes abroad to study, he dreams of following her. So he tries to teach himself French at the 24 hour Eslite Bookstore—where real adventures begin in Taipei, the most romantic city in the world. Executive produced by Wim Wenders, American-born Taiwanese writer/director Arvin Chen's debut feature won festival awards in Berlin, San Francisco, and Taipei.

Producer: Wim Wenders, Liu Wei-Jan, In-Ah Lee, Meileen Choo. Screenwriter: Arvin Chen. Cinematographer: Michael Fimognari. Editor: Justin Guerrieri. Cast: Jack Yao, Amber Kuo, Joseph Chang, Ke Yulun, Frankie Gao. 35mm, color, in Taiwanese, Mandarin and French with English subtitles, 85 min.

WILL YOU STILL LOVE ME TOMORROW? (28 February)

Taiwan, 2013 Directed by Arvin Chen

Writer/director Arvin Chen's light-hearted second feature places his central character at a crossroads: married and contemplating a second child with his wife, Weichung re-encounters a former friend from his earlier gay life, uncorking an intoxicating brew of memories and new/old experiences. Delightfully, the film positions his struggle as just one negotiation among many, as his family members also undergo relationship ups and downs, all handled with a deft touch.

Screenwriter: Arvin Chen. Cinematographer: Hsia Shao-Yu. Editor: Justin Guerrieri. Cast: Richie Ren, Mavis Fan, Kimi Hsia. Digital video, color, in Mandarin and Taiwanese with English subtitles, 104 min.

In-person: director Arvin Chen.

***series***

• *Outfest/UCLA Legacy Project*

Program of films:

TRICK (22 February)

In-person: director Jim Fall

Directed by Jim Fall

We are delighted to present this landmark queer hit 15 years after its first bow. Aspiring Broadway tunesmith Gabriel scores a liaison with hot go-go boy Mark. Trouble is, New York offers precious little privacy in its myriad potential hookup spaces, aswarm with roommates, strangers and friends. Hilarious supporting parts for Tori Spelling and Miss Coco Peru (née Clinton Leupp) cap this sexy, fun affirmation of both hookups and friendship in the jungle of love.

Producer: Eric D'Arbeloff, Jim Fall, Ross Katz. Screenwriter: Jason Schafer. Cinematographer: Terry Stacey. Editor: Brian A. Kates. Cast: Christian Campbell, J.P. Pitoc, Tori Spelling, Brad Beyer, Lacey Kohl. 35mm, color, 90 min.

• *Family flicks*

Program of films:

THE ADVENTURES OF ROBIN HOOD (1938) (23 February, 2014)

Directed by Michael Curtiz, William Keighley

Errol Flynn stars as the charming, courageous hero of Sherwood Forest, on a valiant mission—with the help of his band of Merry Men, and Olivia de Havilland's plucky Maid Marian—to save the long-suffering folk of England from the greedy schemes of the villainous Prince John. Arrows and adventure abound in this swashbuckling, high-flying Technicolor classic.

Warner Bros. Producer: Jack L. Warner. Screenwriter: Norman Reilly Raine, Seton I. Miller. Cinematographer: Tony Gaudio, Sol Polito. Editor: Ralph Dawson. Cast: Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Patric Knowles. 35mm, color, 102 min.

Note: Recommended for ages 9+

Free admission