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Journal of Film Preservation



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Back cover: Various examples of tinting and toning from the nitrate print of *Les Travailleurs de la mer* (André Antoine, 1918).

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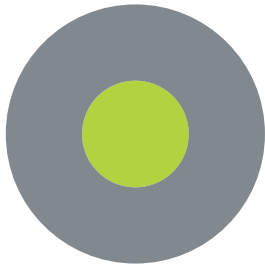
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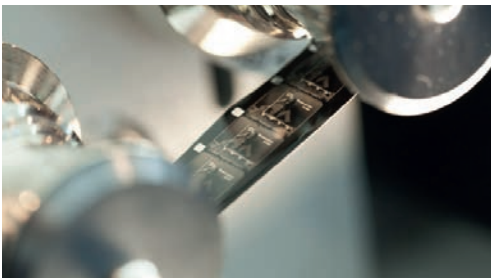
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With the Spinner V, MWA Nova wants to keep the functionality of the analog tables that are still currently used - but based on the latest technology.



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FIAF BOOKSHOP

Editorial

Elaine Burrows

Editor, *Journal of Film Preservation*

Archiving is about the old and the new. The materials we deal with are generally old – sometimes very old – and the technology we employ is increasingly new. Combining the two brings the old to new audiences. Being able to see the old enables us to assess it from new perspectives. Without stretching the point too far, we can apply these parallels to the present issue of the *Journal of Film Preservation*.

The Cinemateca Brasileira is more than 80 years old and joined FIAF in 1948. It had a wonderful reputation for the quality of its duplication work and was a vital training centre for many other institutions. Despite this, about ten years ago, the government started to cut its funding, allowing it to be run down to almost nothing, particularly during the pandemic. Today, it is beginning to rebuild itself, thanks in no small part to a vigorous public campaign in which FIAF and its members played a significant role.

New social movements affect us and the way we think about our work. Michael Marlatt considers how disability issues affecting archivists themselves are now coming to the fore. Though feminism is not a new movement, it still struggles against a male-dominated history. Elliana Jay Hamer looks at how unearthing “lost” films can add to our knowledge not just of cinema itself, but particularly of the frequently unacknowledged roles played by women in the film industry from the silent era on.

One of the most devastating catastrophes ever to befall Japan was the Great Kanto Earthquake of 1923. The National Film Archive of Japan is constructing a website where will be brought together all extant film of the destruction caused, alongside non-film documents and detailed contextualising metadata. Though memory of the earthquake is embedded in the national psyche, only new technology can make all this material widely accessible and thus “real” to present generations.

We have two articles relating to Pathé’s small-gauge productions, on 9.5mm and 17.5mm, the former of which celebrates its centenary this year. While they were intended primarily for domestic use, it is sometimes only such “reduced” versions of 35mm originals that survive. Though there are still a few printers that can deal with them, it is really only since the advent of digital technology that most archives have been able to make use of them. And what to do about incomplete films? The DFF - Deutsches Filminstitut & Filmmuseum has been experimenting with (re)constructing missing sound elements, again, largely possible only through modern-day digital technology. Meanwhile, the National Film Institute Hungary - Film Archive has devised a method of duplicating Gasparcolor, a wonderfully bright and stable colour process from the 1930s. Once Gasparcolor gave way to simpler systems, it became extremely difficult to reproduce its complete colour range. Now, thanks again to new technology, 11 animated advertising films by Gyula Macskássy are once more available in their full glory.

Finally, the *Journal* also looks at itself. In 1997, Issue No.55 was devoted to a “Manual” on access. Twenty-five years later, three articles in this issue look at some of the topics it dealt with from today’s point of view: again, present-day technology has given us extraordinary new possibilities for access to material in our collections.

Our review section is unusual in that, this time, we look at two films on moving-image archiving itself, one a wide-ranging survey of our history, activities and current problems, and the other a study of Nazi Germany’s Reichsfilmarchiv. Such films, now being shown in cinemas, will surely help disseminate knowledge of the importance and complexities of our work.

fr

L’archivage se situe au confluent de l’ancien et du nouveau. Les documents que nous traitons sont généralement anciens – parfois très – et les technologies que nous utilisons sont de plus en plus récentes. La combinaison des deux permet de faire découvrir l’ancien à un nouveau public. La possibilité de voir l’ancien nous permet de l’évaluer d’un point de vue nouveau. Sans pousser trop loin l’analogie, nous pouvons l’appliquer au présent numéro du *Journal of Film Preservation*.

La Cinemateca Brasileira existe depuis plus de 80 ans, et a rejoint la FIAF en 1948. Elle jouissait d’une excellente réputation pour la qualité de son travail de duplication et jouait un rôle essentiel en tant que centre de formation pour de nombreuses autres institutions. Malgré cela, il y a une dizaine d’années, le gouvernement a commencé à diminuer son financement, qui a fini par se réduire comme peau de chagrin, en particulier durant la pandémie. Aujourd’hui, l’institution commence à se reconstruire, grâce notamment à une vigoureuse campagne publique dans laquelle la FIAF et ses membres ont joué un rôle important.

Les mouvements sociaux ont un impact sur nous et notre façon d’envisager notre travail. Michael Marlatt s’intéresse à la façon dont les questions de handicap qui touchent certains archivistes sont l’objet d’une attention inédite. Bien que le féminisme ne soit pas un mouvement nouveau, il continue à battre en brèche une histoire dominée par les hommes. Elliana

Jay Hamer examine comment la découverte de films « perdus » peut enrichir notre connaissance, non seulement du septième art lui-même, mais aussi du rôle souvent passé sous silence qu’ont joué les femmes dans le cinéma depuis l’ère du muet.

Le séisme du Kanto, en 1923, est l’une des catastrophes les plus dévastatrices que le Japon ait jamais connues. Les Archives cinématographiques nationales du Japon préparent actuellement un site Web sur lequel seront rassemblés tous les films existants sur les destructions occasionnées par celui-ci, ainsi que des documents non filmés et des métadonnées contextuelles détaillées. Bien que le souvenir du séisme soit ancré dans la psyché nationale, seules les nouvelles technologies peuvent rendre tous ces documents accessibles au plus grand nombre, et ainsi les rendre « réels » aux yeux de la jeune génération.

Également au sommaire, deux articles relatifs aux productions en petit format de Pathé, aux formats 9,5 et 17,5 mm, dont le premier fête son centenaire cette année. Principalement destinées à un usage domestique, ces versions « réduites » des originaux en 35 mm sont parfois les seules à avoir survécu jusqu’à nous. S’il existe encore quelques imprimantes capables de les traiter, il aura fallu attendre l’avènement du numérique pour qu’une majorité d’archives soient en mesure de les utiliser. Et que faire des films incomplets ? Le Deutsches Filminstitut & Filmmuseum a expérimenté la (re)construction

d'éléments sonores manquants, ce qui, là encore, n'est possible que grâce aux technologies numériques modernes. Dans le même temps, les archives cinématographiques de l'Institut national du film de Hongrie ont mis au point une méthode pour reproduire le Gasparcolor, procédé colorimétrique des années 1930, merveilleusement lumineux et stable. Lorsque le Gasparcolor a cédé la place à des systèmes plus simples, il est devenu extrêmement difficile de reproduire l'intégralité de sa gamme de couleurs. Aujourd'hui, grâce à une nouvelle technologie, 11 films d'animation publicitaires de Gyula Macskássy sont à nouveau visibles dans toute leur splendeur.

Enfin, le *Journal* se penche également sur son propre passé. En 1997, notre numéro 55 était consacré à un « Manuel » sur l'accès.

es

Archivar trata sobre lo viejo y lo nuevo. Los materiales que manejamos suelen ser antiguos, a veces muy antiguos, y la tecnología que empleamos es cada vez más nueva. La combinación de ambas cosas acerca lo antiguo a nuevos públicos, mientras que el hecho de poder ver lo antiguo nos permite valorarlo desde nuevas perspectivas. Sin ir más lejos, podemos aplicar estos paralelismos al presente número del *Journal of Film Preservation*.

La Cinemateca Brasileña tiene más de 80 años y se incorporó a la FIAF en 1948. Tenía una magnífica reputación por la calidad de su trabajo de duplicación y era un centro de formación vital para muchas otras instituciones. A pesar de ello, hace unos diez años, el gobierno empezó a recortar su financiación, lo que provocó que se redujera a casi nada, especialmente durante la pandemia. Hoy en día, está empezando a reconstruirse, gracias en gran medida a una enérgica campaña pública en la que la FIAF y sus miembros han desempeñado un papel importante.

Vingt-cinq ans plus tard, trois articles du présent numéro examinent certains des sujets traités d'un point de vue contemporain : une fois encore, c'est la technologie actuelle qui nous offre des possibilités inédites et extraordinaires d'accès aux documents de nos collections.

La rubrique critiques de ce numéro est atypique. Nous nous intéressons cette fois à deux films sur le travail d'archivage des images animées proprement dit. L'un propose une vue d'ensemble très complète de notre histoire, de nos activités et de nos problèmes actuels, et l'autre est consacré à la Reichsfilmarchiv, institution de l'Allemagne nazie. Actuellement en salles, ces films aideront certainement à faire mieux connaître l'importance et la complexité de notre travail.

Los nuevos movimientos sociales nos afectan y afectan nuestra forma de pensar en nuestro trabajo. Michael Marlatt analiza cómo los problemas de discapacidad que afectan a los propios archiveros están pasando a primer plano. Aunque el feminismo no es un movimiento nuevo, sigue luchando contra una historia dominada por los hombres. Elliana Jay Hamer examina cómo la recuperación de películas "perdidas" puede contribuir a nuestro conocimiento no sólo del cine en sí, sino especialmente del papel frecuentemente no reconocido que han desempeñado las mujeres en la industria cinematográfica desde la época del cine mudo.

Una de las catástrofes más devastadoras que ha sufrido Japón fue el Gran Terremoto de Kanto de 1923. El Archivo Nacional de Cine de Japón está construyendo un sitio web en el que se reunirán todas las películas existentes sobre la destrucción causada, junto con documentos no filmicos y metadatos contextuales detallados. Aunque el recuerdo del terremoto está arraigado en la memoria colectiva nacional, sólo las nuevas tecnolo-

gías pueden hacer que todo este material sea ampliamente accesible y, por tanto, “real” para las generaciones actuales.

Tenemos dos artículos relacionados con las producciones en pasos estrechos de Pathé, en 9,5 mm y 17,5 mm, la primera de las cuales celebra su centenario este año. Aunque estaban destinadas principalmente al uso doméstico, a veces sólo han sobrevivido estas versiones “reducidas” de los originales de 35 mm. A pesar de que todavía hay algunas copadoras que pueden trabajar con ellas, en realidad la mayoría de los archivos sólo han podido hacer uso de ellas desde la llegada de la tecnología digital. ¿Y qué hacer con las películas incompletas? El DFF - Deutsches Filminstitut & Filmmuseum ha estado experimentando con la (re)construcción de los elementos sonoros que faltan, algo que, una vez más, sólo es posible en gran medida gracias a la tecnología digital actual. Por su parte, el Instituto Nacional de Cine de Hungría - Archivo Cinematográfico ha ideado un método para duplicar el Gasparcolor, un proceso de color maravillosamente brillante y estable de los años treinta. Una vez que el Gasparcolor dio paso a sistemas más sencillos,

resultó extremadamente difícil reproducir toda su gama de colores. Ahora, gracias de nuevo a las nuevas tecnologías, 11 películas publicitarias animadas de Gyula Macskássy vuelven a estar disponibles en todo su esplendor.

Por último, este número del *JFP* también se mira a sí mismo. En 1997, el número 55 estaba dedicado a un “Manual” sobre el acceso. Veinticinco años después, tres artículos de este número abordan algunos temas relacionados con este ámbito desde un punto de vista actual: de nuevo, es la tecnología de hoy en día la que nos ofrece nuevas y extraordinarias posibilidades de acceso al material de nuestras colecciones.

Nuestra sección de reseñas es atípica porque, en esta ocasión, examinamos dos películas sobre el propio archivo de imágenes en movimiento. Una de ellas ofrece un amplio estudio de nuestra historia, actividades y problemas actuales, y la otra está dedicada al Reichsfilmarchiv de la Alemania nazi. Estas películas, que actualmente se proyectan en cines, contribuirán sin duda a dar a conocer la importancia y la complejidad de nuestro trabajo.

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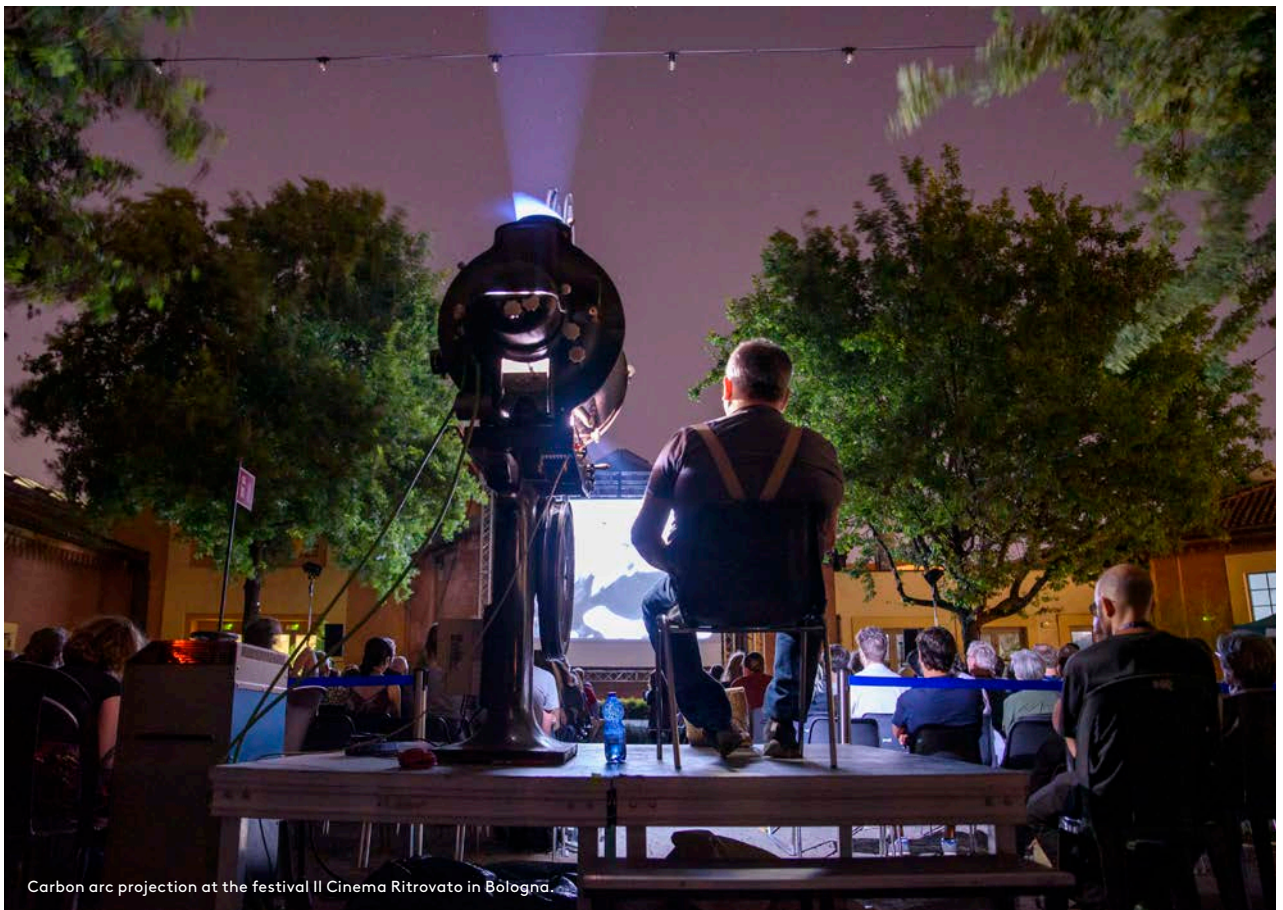
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A G



Tinted and toned nitrate print of *Companhia Docas de Santos* (Brazil, 1925-1928)
preserved by the Cinemateca Brasileira.

Open Forum



Carbon arc projection at the festival Il Cinema Ritrovato in Bologna.



Conservators working at the Cinemateca Brasileira Documentation and Research Centre.



Work on the restoration of short films by Claude and Dina Lévi-Strauss.



Technicians working on the rescue operation of films affected by the flood at one of the Cinemateca facilities in 2020.

A New Start for the Cinemateca Brasileira

Gabriela Sousa de Queiroz,
Nathália Colsato, and Olga Futexma

Gabriela Sousa de Queiroz, Technical Director, is an historian and specialist in Archival Science and Cultural Management. For the past 18 years, she has worked at the Cinemateca Brasileira in the areas of education and collections preservation. **Nathália Colsato**, Preservation Technician, holds a Bachelor degree in Audiovisual – Cinema and Social Sciences (specialising in museology) and Cultural Project Management. Since 2011, she has worked in the Cinemateca Brasileira’s Preservation Department where she is responsible for environmental management. **Olga Futexma**, Preservation Technician, graduated in cinema. She has directed short films on social movements of the 1970s and 1980s, and on Japanese and Okinawan immigration into Brazil. She has worked at the Cinemateca Brasileira since the early 1980s, as a documentation technician, as General Coordinator, and now in the Preservation Department.

When our desire for action, for construction, encounters barriers that are at the same time absurd, unfair and insurmountable; when we reach the limit where we usually lose our minds, we make our brain work; we rationalize the situation, and if we are defeated, at least we are left with a somewhat ridiculous consolation of having, regarding the forces that have beaten us, a lucidity that they do not have about us or about themselves.

Paulo Emílio Sales Gomes,
founder of the Cinemateca Brasileira¹

What is so special about a working day at the Cinemateca Brasileira in this cold month of June 2022? Why is it so comforting to say “Good morning” every day to the kind doorman who greets us? Even knowing all the problems we’ll have to face in the next working hours, months, years?

Yes, it is special, because a new phase has begun at the Cinemateca Brasileira. It seems to have freed itself from a longstanding cycle of disasters and administrative crises, and resumed, albeit with much reduced resources, its institutional life.

We could summarise the previous period as follows: “In the last decade, Cinemateca Brasileira has gone through administrative crises and material difficulties that interrupted important programmes aimed at safeguarding and giving access to its collections. The most recent tragedy, a fire in July 2021, at the premises of a secondary unit, at a time when activities were paralysed, caused the irreparable loss of film and documentary items.” That short statement, however, would shed little light on the magnitude of what the board of directors and the staff are experiencing in the present moment. Much more than this brief summary is required to properly evaluate the extent of what it means to resume our activities.

Though we may say that this cycle of misfortune ran over a period of four years, the Cinemateca’s problems go back even further: its developmental path was brutally interrupt-

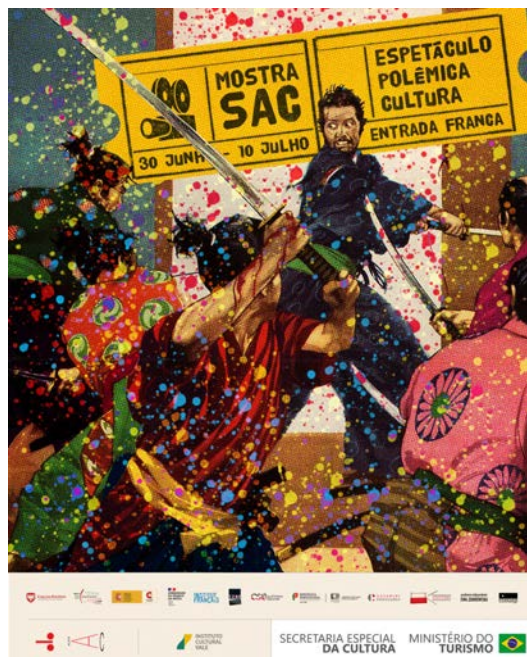
1. Paulo Emílio Sales Gomes, “Variações municipais”, *Estado de S. Paulo, Suplemento Literário*, 13 December 1958. Reprinted in a volume of collected essays, *Crítica de cinema no Suplemento Literário*. Rio de Janeiro: Paz e Terra, 1981, p.453, and again in Carlos Augusto Calil ed., *Uma situação colonial? São Paulo: Companhia das Letras*, 2016, p.451. (Authors’ translation.)



Flyer for the screening programme paying homage to Grande Otelo and Oscarito.

ed ten years ago. The government suspended many of its projects and plans, and even forced the return of the financial resources for one of those activities, despite them having been granted by public edict. Between 2007 and 2012, the Cinemateca had a staff of 150 technicians, an unprecedentedly good situation. In early 2013, all of them were dismissed. This chapter is still to be researched in more detail. Some people said it was caused by the “government’s lack of political will”, which means nothing. “Lack of political will in doing anything” implies an impetus towards something else – but in this case, to what?

From 2013 onwards, there were some moves to resume activities, but with a very small staff and with no investment beyond money for essential bills. In 2016, shortly before the fall of Dilma Rousseff’s government, one of the nitrate film storage vaults caught fire. While trying to deal with the aftermath of the disaster, the Cinemateca was plagued by months of changes in the Ministry and Secretariats of Culture. Successive replacements of ministers (and therefore of their subordinates, too) caused huge uncertainties regarding the organisation’s present and its future.



Flyer for the screening programme commemorating the 60th anniversary of Sociedade Amigos da Cinemateca.

This brief resumé of events of the recent past only adds more drama to our focus on the last four years. The extraordinary sequence of adversities now being overcome has enabled us to better reflect on the idea, always hovering in the background, that our institution might be frail: now we can see the Cinemateca Brasileira as a strong organisation, though one not entirely immune to political whim.

2018-2019 saw the replacement of the Cinemateca’s existing management structure with administration by a Social Organisation (SO) linked to the Ministry of Education. The Ministry of Culture was abolished and replaced by a Special Secretariat for Culture – under the Ministry of Tourism. Recurrent changes in the chains of command in government had predictable repercussions on the relations with the SO: it was not long before a crisis erupted between the SO and the Special Secretariat for Culture which was responsible for transferring funds for the basic upkeep of the Cinemateca. In a somewhat reckless decision, perhaps with the expectation of still receiving the Cinemateca’s budget for the previous year, the SO retained existing staff contracts.

In February 2020, a major flood occurred in São Paulo and swept through the neighbourhood where the Cinemateca's second unit was located. While dealing with the clean-up and evaluating the destruction of prints, DVDs, books, and documents (though many of them were not unique in the collection, these were nonetheless irreparable losses), the Covid pandemic impacted Brazil and the world. In the same month, the SO suspended payment of salaries but maintained the contracts. In August, representatives of the Special Secretariat for Culture, with a police escort, set aside the rule of the SO, took back control of the Cinemateca – and shut it down. Staff, who had in any case not been paid for the previous six months, were dismissed without any compensation.

It should be noted that even with the pandemic situation, and without salaries, team members took it in turn, between March and August 2020, to check the condition of the vaults and the collections. From August onwards, however, even that minimal level of care became impossible. The Cinemateca was closed to everyone – staff, film owners, depositors, visitors, researchers – an unprecedented situation, even compared to the worst moments of extreme hardship in the first decades of the institution's existence.

And then a long and beautiful journey of solidarity gained momentum. International and national cultural organisations – with FIAF always taking the lead – neighbours used to watching movies or visiting the Cinemateca, some politicians, and the Brazilian audiovisual community (including former members of the team that had been dismissed), took part in public demonstrations and all clamoured for its reopening. Such unconditional defence of a cultural public institution is very rare. In this case, a huge additional organisational effort was required in order to follow the health and safety protocols relating to the pandemic, not least because these demanded social distancing.

Throughout this long period, the Sociedade Amigos da Cinemateca (SAC) sought any and every kind of solution, opening dialogue with the Secretariats of Culture and Audiovisual, seeking donations from the private sector for an emergency plan, and applying to be itself

designated a Social Organisation (SO), a requirement if it wanted to bid for the management contract to administer the Cinemateca.

On 29 July 2021, a fire broke out in the Cinemateca's secondary unit. Film prints and a huge collection of official documents from audiovisual government institutions (1960-2000) were destroyed, and the site was closed off by the Civil Defence. That night, the Cinemateca became the latest victim of a sinister chronology of fires suffered by Brazilian cultural institutions, the more recent ones, for example, being in 2015 at the Museum of the Portuguese Language, in 2016 at the Cinemateca itself and at the National Museum, and, in 2020, the Natural History Museum of the Minas Gerais Federal University.

In November 2021 – 16 months after the organisation was shut down – the SAC, with the permission of the Secretariat of Culture, hired a small group of technicians to initiate an Emergency Plan, with resources raised from the private sector. The taskforce resumed inspection of the nitrate film collection, which, since the closure in August, had been a particular nightmare haunting the team. At the very end of December, the SAC application to become a Social Organisation was approved; it won the public bid and signed a five-year management contract.

This string of good news arrived just as we were allowed to visit the burnt-out unit for the first time. It seemed that, even as we were looking at the rubble, some possibility of recovery was emerging. It is difficult to explain this mixture of "grief and hope" to which the Chairman of the SAC Board later referred: he was there, looking at the remains of burned documents, twisted shelves, materials from display cases, and films, fused together in one unfortunate mass.

Most bitter was the fact that the burned part was precisely the most noble space in the facility, with full temperature and humidity control in the vaults. For a long time, the Cinemateca sought funds for the renovation of the other store, but without success. Having even this second unit was a relief, though, given that the vaults at the headquarters are full



The night-time screening celebrating the Cinemateca Brasileira's re-opening, 13 May 2022.

and a collection needs room to manoeuvre, especially when it is a collection of films which must be moved around to facilitate their proper inspection. Alongside this, of course, is the predictable growth of the collection, even in this digital era, through both new acquisitions and laboratory duplication. It is easy to evaluate what the loss of an entire facility means for such storage. A project is now being developed to build new storage space at our headquarters, and one of the major challenges (in addition to obtaining the necessary resources) is to do it with collections and staff all on site.

In February 2022, the small Emergency Plan group was made permanent, and was able to start expanding. Today, it is made up of 50 members – drawn from both the administrative and technical areas – and it is planned to increase this number to 62 by December this year.

Diagnoses were carried out in four main areas: film and non-film collections, building structure (rain was leaking in because of guttering problems in the roof of the technical area, including the laboratory), technical equipment (laboratory and projection booths), and communication systems and databases. The examination encompassed everything

from walls and air-conditioning ducts to the smallest bearings in mechanical equipment, recording all mould and dirt. At the time of writing, the main digital processing apparatus has not yet been turned on: the renovation of the roof is due to be completed in mid-July.

Materials recovered from the flood and fire in the second unit, approximately 25,000 reels, were transferred back to headquarters. Cleaning and analysis required to update technical conditions (reel by reel) are both in progress; remapping and updating new technical and location information will follow.

On 13 May, the Cinemateca opened with an outdoor film screening to which the public flocked in an atmosphere of great happiness and relief. Since then, there have been regular film screenings (Thursdays to Sundays), all drawing large audiences. The Research and Documentation Centre (which had not suffered major damage), had already been reopened to visitors after the database systems had been cleaned and reactivated, as had access to the gardens and other public areas.

Since the resumption of work, more than 300 requests of all kinds (film loans, licensing, duplication of materials for new productions) have been received and fulfilled. A communications sector was formed, which has helped speed up dialogue with the public through traditional means as well as via social media. A new website is in development.

That part of the laboratory in operation (TAI/Ditto/Calder) is carrying out the duplicating of nitrate films, in addition to meeting requests from researchers and producers. The digital restoration of five short films from the mid-1930s, directed by the anthropologists Claude and Dina Lévi-Strauss, is in progress. Thus, in the current Cinemateca Recovery Plan, a broad approach to activities, entailing massive movement of parts of the collection (and the consequences of this), coexists with the attention to detail required by a restoration project. We cover everything from the broad diagnoses of our institution's four fundamental axes – collections, building structures, technological sets, and communication and database systems – to the traces of time embedded in the beautiful images captured by Lévi-Strauss of a Brazil that no longer exists. Could or should we have scheduled this project on a less concentrated timeline? Yes, but often, it's the action that chooses the timing. Furthermore, after being away from the Cinemateca for so long, it is rewarding to act in what we can call "active safeguarding" (complementing "passive safeguarding", i.e., periodic film inspection and the maintenance of climate control in the vaults). Part of the responsibility of our institutional mission must be to generate concrete sparks of hope that will move us forward. And nothing is more rewarding than returning a film, in the best possible condition, to society at large.

Many projects have been undertaken, some of which relate only to individual films in need of restoration. Others are much larger in scope, such as the "coming back to life" of great collections acquired by the government more than ten years ago. These include "Canal 100" – the largest collection of Brazilian football film material, comprising more than 8,000 newsreel issues – about 21,000 items – covering the period between 1959 and 1986, and the

Atlântida Cinematográfica "chanchadas" – popular musicals from the late 1940s and early 1950s. Both collections have a special place in the Brazilian audiovisual memory, and it goes without saying that the public has long been waiting for opportunities to have access to them again. Another project for which we have applied for public funding concerns the collection of the now-defunct Rede Tupi television network, operated by Brazil's very first TV station. The news material filmed by this pioneer broadcaster in the 1950s was the basis of our television news culture. It comprises some 180,000 16mm news reports, and so far, 6,400 of them (130 hours), all with preliminary subject and personality indexing, have been published on the Cinemateca's digital content platform. Continuing to expand this precious research repertoire of moving images, along with the scripts associated with them, is a long-standing duty to which the Cinemateca must respond.

Examination of facilities in our movie theatres revealed problems with the 35mm projectors and, in addition to maintenance of these, we must urgently modernise our digital equipment: this plan has just begun with the acquisition of a new 2K DCP projector for the Oscarito cinema. Furthermore, an important symbolic change has been made to the names of our cinemas: we have replaced their former sponsors' brand-names with those of two great actors in the pantheon of Brazilian cinema. One is now called Grande Otelo, the stage name of Sebastião Bernardes de Souza Prata (1915-1993), actor, comedian, singer, and composer, and the other is Oscarito, after Oscar Lorenzo Jacinto de la Inmaculada Concepción Teresa Diaz (1906-1970), one of Brazil's best-loved comedians.

In addition, we have just published a book by Jair Leal Piantino, a former librarian and cataloguer, who worked at the Cinemateca from 1980 to 2013.² This is the result of long and patient research on Alfredo dos Anjos, a Portuguese-Brazilian filmmaker, who made the 1931 documentary *O Brasil Maravilhoso* (Wonderful Brazil).

2. Jair Leal Piantino, *Alfredo dos Anjos: Viajante e cineasta luso-brasileiro*. São Paulo: Cultura Acadêmica/Sociedade Amigos da Cinemateca, 2022.

For all this (and the many more projects/problems/solutions/actions that we have no space to detail here), it is very special to come to work every day at the Cinemateca. We have only reached where we are thanks to the support of all those who stayed with us in the difficult journey towards the rebirth of our institution. We will never know exactly how cause and effect works, particularly when both high- and low-level politics are involved. What we do know is that that support has been crucial. It is essential to know that the Cinemateca Brasileira, like cinémathèques world-wide, is not alone, and can rely on the solidarity of the audiovisual community as well as, today, on the support of a public not directly connected to the world of cinema. Without wishing to be thought condescending to past generations of “cinematequeiros” around the world (could they have done more? No doubt about that!), it is fair to recognise that their earlier work contributed to establishing both the concept and the importance of a cinemateca, something that helps transmit a sense of belonging to a nation, to a culture.

Our hopes now rest on our expectation of autonomy for at least five years. A new cycle of stability has begun and is happening at a truly

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Depuis 2013, la Cinemateca Brasileira traverse des crises administratives et des difficultés matérielles qui ont interrompu d'importants programmes visant à sauvegarder et à donner accès à ses collections. Le dernier drame en date, un incendie survenu en juillet 2021 dans les locaux d'une unité secondaire, à un moment où les activités étaient paralysées, a causé la perte irréparable de films et de documents. Selon le rapport technique des experts, qui vient d'être publié, des travaux de soudure dans les gaines de climatisation ont mis le feu à des résidus chimiques inflammables. L'incendie avait été précédé d'une série d'autres catastrophes: en 2020, un mois avant l'apparition de la pandémie de Covid, une énorme inondation a eu lieu dans la même installation; en août de la même année, toute l'équipe technique de la Cinémathèque était licenciée, n'ayant pas reçu de salaire depuis six mois; le gouvernement a fermé l'institution pendant 16 mois, en raison d'une crise profonde avec l'Organisation sociale qui avait géré la Cinémathèque entre 2018 et 2020.

Aujourd'hui, deux ans plus tard, un nouveau cycle de stabilité a débuté: un nouvel espoir. Après une longue lutte, la Sociedade Amigos da Cinemateca, une organisation qui soutient la Cinémathèque depuis 60 ans - en fait créée en 1962 précisément dans ce but - a maintenant la charge d'administrer l'institution, légitimée par ce long et fructueux compagnonnage.

auspicious moment: in 2022, the Sociedade Amigos da Cinemateca celebrates 60 years of existence, and we should highlight, in its strong history of achievements, its fundamental role in creating a film culture for successive generations to enjoy. It was the SAC that generated for us - and has maintained ever since its beginnings in the 1960s - the very concept of art cinema. With its vast experience in curating and organising film screenings, and having already collaborated with the Cinemateca Brasileira on the management of many projects, the SAC now is in direct charge of our organisation, its status legitimised by the long and fruitful history it has with the Cinemateca.

It cannot be emphasised enough that this present enormous recovery can only be undertaken by a highly qualified team, committed to the institutional mission. This is, and will always be, the fundamental basis for any institution - in good times and in bad.

So, let's get to work. As the song says: "Let the healing begin".

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Desde 2013, la Cinemateca Brasileña ha atravesado una serie de crisis administrativas y dificultades materiales que han interrumpido importantes programas destinados a salvaguardar y dar acceso a sus colecciones. La tragedia más reciente fue el incendio acontecido en los locales de una unidad secundaria en julio de 2021 cuando las actividades estaban paralizadas, provocando la pérdida irreparable de películas y documentos. Según el informe técnico de los expertos recientemente publicado, los trabajos de soldadura en los conductos del aire acondicionado prendieron fuego a unos residuos químicos inflamables. El incendio había sido precedido por otras catástrofes: en 2020, un mes antes del estallido de la pandemia de COVID-19, hubo una gran inundación en las mismas instalaciones; en agosto de ese mismo año, se despidió a todo el equipo técnico de la Cinemateca, que no había cobrado sus salarios durante los seis meses anteriores; y el Gobierno cerró la institución durante 16 meses como consecuencia de una profunda crisis con la organización social que gestionó la Cinemateca entre 2018 y 2020.

Ahora, dos años después, ha comenzado un nuevo ciclo de estabilidad: una nueva esperanza. Después de una larga lucha, la Sociedade Amigos da Cinemateca, una organización que ha apoyado a la Cinemateca durante 60 años - de hecho, fue creada en 1962 precisamente con este propósito - se encarga ahora de la administración de la institución, legitimada por esta larga y fructífera trayectoria.

Accessibility Can't Wait: The Need for Disabled Voices in the Film Archive

Michael Marlatt

Michael Marlatt is a disabled film archivist and PhD candidate at York University's Communication and Culture Program (Toronto).

According to the World Health Organization, over one billion people worldwide live with a disability, accounting for 15 percent of the world's current population.¹ This is a significant percentage to be currently under-represented in the film archive, whether as users or as archivists. This article focuses on the archivist. In early 2020, I began looking for material on disability in film archives for my dissertation, examining lived experiences of disability, chronic illness, and neurodiversity in moving image archival education. To date, I have not found a single such study.

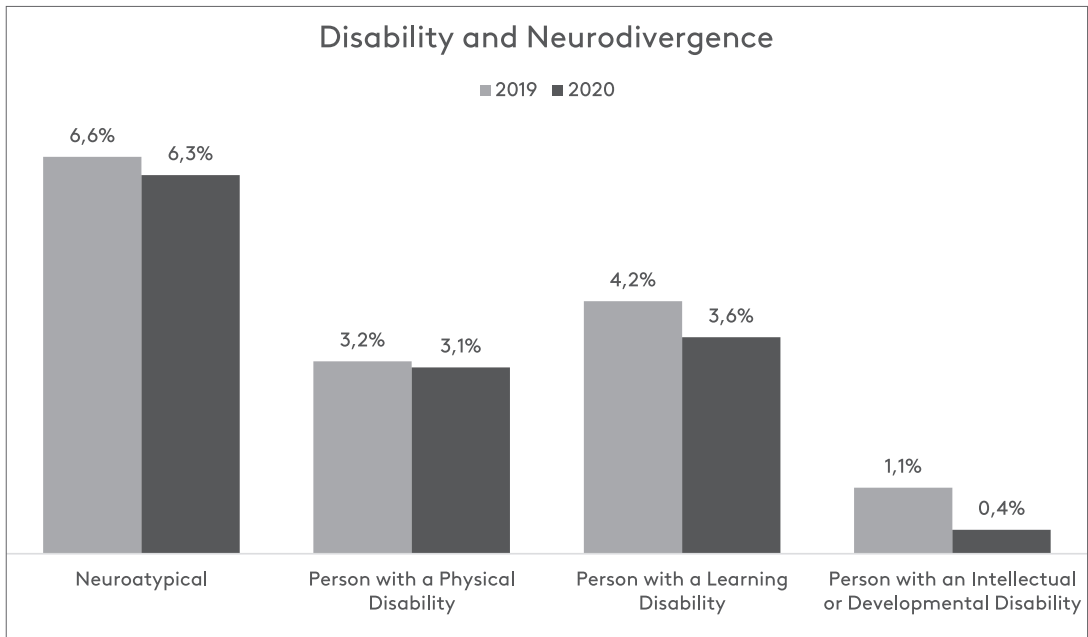
Considering this current lack of material specifically addressing the disabled film archivist, the objectives of this article are twofold. First is the examination of related material that can provide a starting point to discuss the film archive and the disabled voice, including work already being done by broader archival professional committees. Following, I will discuss examples of particular types of film collections that benefit most from more disabled representation, drawing particularly from my own lived experience as a film archivist with epilepsy.

Note that when studying disability, different models exist and often intersect. The two most common are the medical model and the social model. As the disability charity Scope outlines, the medical model assumes "people are disabled by their impairments or differences," whereas the social model, constructed more recently, argues that individuals "are disabled by barriers in society."² Following the social model demonstrates that an archive has a responsibility to become a more disability-centered space, both for the user and the archivist.

I will be using a mix of identity-first language and person-first language. In other words, I will be saying "disabled person" and "person with a disability." This is intentional. Which term is more appropriate is heavily debated and is also regional. I use the term "disabled person" to describe myself. The most important thing in general, however, is using the preferred term of the individual(s) in question. I have also chosen to limit discussion on chronic illness or neurodiversity in this article. While similar challenges are faced, chronic illness and neurodiversity in the field deserve separate articles that relate to particular experiences.

1. "Disability and health," *World Health Organization*, November 24, 2021, <<https://www.who.int/news-room/fact-sheets/detail/disability-and-health>>.

2. "Social model of disability," *Scope= Equality for Disabled People*. <<https://www.scope.org.uk/about-us/social-model-of-disability>>.



Graph results of survey respondents who identified as having a disability or are neurodivergent in the 2020 AMIA Salary and Demographics Survey of the Field: Findings and Future Directions. Courtesy of Dr. Brian Real, the University of Kentucky’s School of Information Science.

DISABILITY AND ARCHIVES

In the vanguard of scholarly discussion on the intersection of disability studies and archival theory is Dr. Gracen Brilmyer, author of numerous publications on the topic and director of the Disability Archives Lab, McGill University, Montreal. Founded by Brilmyer, the Disability Archives Lab examines how disability has been presented in the archive and the impact that has had on the disabled community, especially in the context of disability advocacy.³

A current project by the Disability Archives Lab, “The Labor of Belonging for Disabled Archivists,” is conducting interviews with disabled archivists on the “affective impact” that working in the archive may have on them.⁴ This is influential in specifically addressing the archivist, often overlooked in favour of the user.

Archivist Sara White is another influential figure theorizing the intersection of disability and the archive. In her 2012 article “Crippling the Archives: Negotiating Notions of Disability in Appraisal and Arrangement and Description,” White addresses ways archives

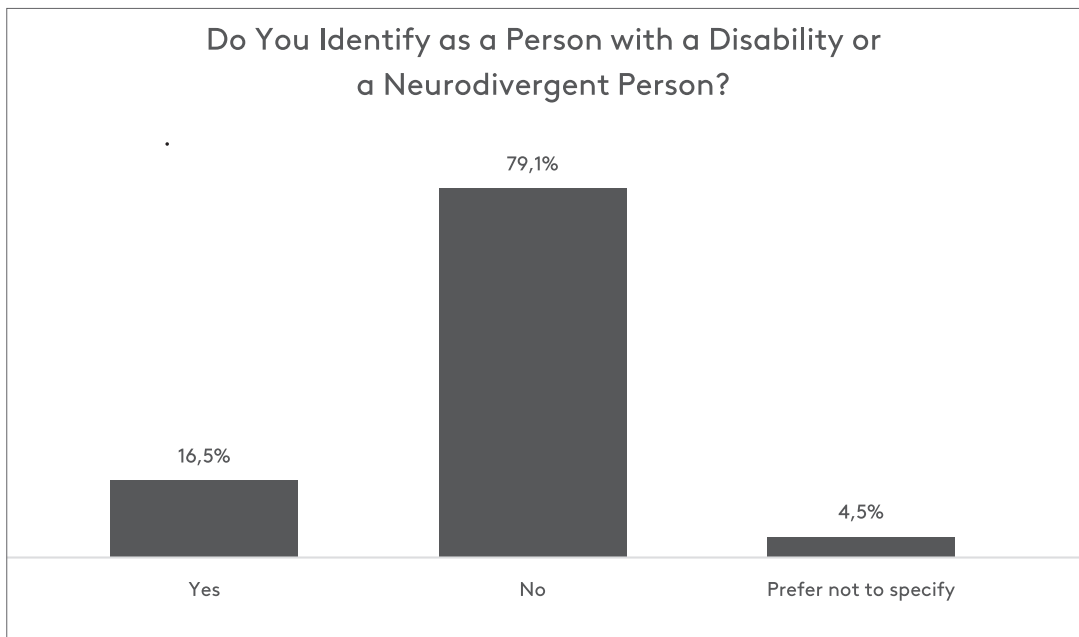
have previously preserved disability materials and the importance of disability studies as a framework for future preservation.⁵

Since 2016, articles have been written for *Archival Outlook* that address accessible archival spaces, employment, and the disabled perspective, many acting as a how-to for archival disability employment.⁶

While significant in their contributions, none of the above refers directly to disability and film archives, or even audiovisual collections more broadly. Working with film presents its own set of challenges that need particular attention. The most obvious are the physical demands of handling film and related equipment. The visual nature of film can also complicate issues of cataloguing, access, and research in ways different to those of their textual counterparts. Unintentional value judgments and misconceptions stemming from the complicated history of disability and film shape the treatment of materials, particularly with regard to those from the early to mid-20th century.

3. “Disability Archives Lab,” <<http://disabilityarchiveslab.com>>.
4. *Ibid.*

5. Sara White, “Crippling the Archives: Negotiating Notions of Disability in Appraisal and Arrangement and Description.” *The American Archivist* 75, No.1 (2012): pp.109-124.
6. Many of these articles are written by Dr. Lydia Tang and various co-collaborators.



Graph results of survey respondents who identified as having a disability or are neurodivergent in the 2021 AMIA Salary and Demographics Survey of the Field. Image provided by Dr. Brian Real, professor in the University of Kentucky's School of Information Science program.

CURRENT INITIATIVES AND FUTURE PLANS

The current lack of literature and projects from and/or addressing disabled film archivists should not imply a complete lack of positive steps towards discussion of disability in our profession. Even the inclusion of this article in the *Journal of Film Preservation* demonstrates commitment to the inclusion of more disabled voices in the field.

One of the few sources of data on disabled film archivists is the *Annual Salary & Demographics Survey of the Field* from the Association of Moving Image Archivists (AMIA).⁷ The 2020 survey had a total of 477 respondents, with 7.1% of them identifying as having a disability.⁸ Of the total number, 3.1% percent selected "physical disability," 3.6% listed "learning disability," and 0.4% identified as having an "intellectual or developmental disability."⁹ Note that being disabled and being neurodivergent¹⁰ are not the same. This is why the 6.3 % of total respondents that selected "neuroatypical" are not included in the disability percentage.

Note, too, that these survey results will not represent with one hundred percent accuracy the number of disabled archivists currently in the profession. For one, survey respondents were based mostly in the United States. Furthermore, social stigma against disability and pre-conceived notions of disabled people still persists, perhaps leading to some respondents' discomfort in disclosing health status, even anonymously. I can understand this sentiment as a disabled film archivist myself: I have been protective about discussing my epilepsy in the past.¹¹

The 2020 survey was also vague in its definition of disability. Terms like "physical disability," "learning disability," and "intellectual or learning disability" without additional context can make for complications. Neurodiversity was also included in the same question when it should be treated separately. Chronic illness was left out entirely. This is not to put blame on those who organized the 2020 survey but just to offer an example of where the disabled voice can help define and clarify language in an archival setting.

7. Brian Real and Teague Schneider, *2020 AMIA Salary and Demographics Survey of the Field: Findings and Future Directions*. AMIA, 2021.

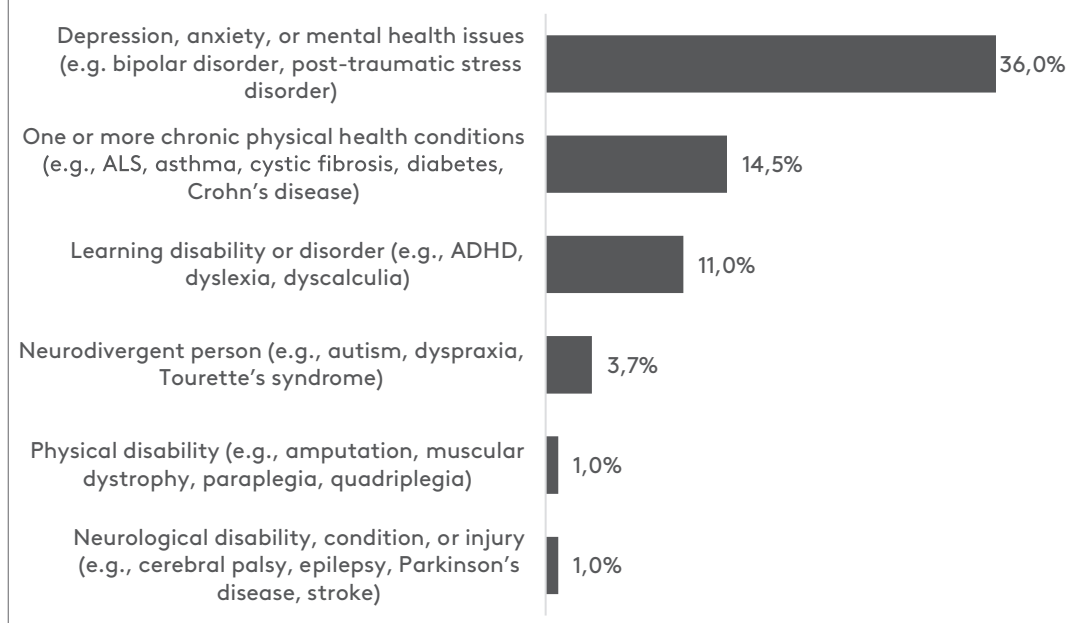
8. *Ibid.*

9. *Ibid.*

10. "Neurodivergent" is generally preferred over "neuroatypical".

11. I wrote a short piece on my own experiences for *Archival Outlook* in early 2022: "Disability Advocacy in the Archival Profession: A Moving Image Archivist with Epilepsy Shares His Experience." *Archival Outlook*, January/February 2022, p.10, p.20.

Disability, Chronic Illness, and Neurodivergent Rates



Graph results from the 2021 AMIA Salary and Demographics Survey of the Field that traces disability, chronic illness, and neurodiversity in more detail with included examples. Image provided by Dr. Brian Real, professor in the University of Kentucky's School of Information Science program.

The language surrounding disability was updated, in consultation with a disabled archivist, for the 2021 survey. Though the formal written report is forthcoming at the time of writing, Dr. Brian Real, the organizer behind the survey was generous enough to provide the results for the purposes of this article.¹² In the 2021 survey, with 516 total respondents, 16.5 percent identified as having a disability or being neurodivergent. Notably, particularly low numbers of respondents identified as having “physical disabilities” and/or “neurological disability, condition, or injury,” with one percent for each.

There are other noticeable changes in format and language between the two surveys. The 2021 survey includes “mental health” as a selection. The term “neurodivergent” replaced “neuroatypical.” The 2021 survey also includes examples to illustrate each option.

Something to note is that though 79.1 percent did not identify as having a disability or being neurodivergent, for the subsequent question, 36 percent of respondents

did identify as having “depression, anxiety, or mental health issues (e.g., bi-polar disorder, post-traumatic stress disorder).” Such a large discrepancy speaks not only to the complexity of identifying oneself as disabled, but also to current misconceptions of the relation of mental health to disability, chronic illness, and neurodiversity.

There is still room for further edits, always the case given the fluidity of language. For instance, the initial question, “Do You Identify as a Person with a Disability or a Neurodivergent Person?” left out any option for chronic illness. Identity can be attached to chronic illness in the same way as disability and neurodivergence. The term “issues” in selecting “Depression, anxiety, or mental health issues” could also be re-worded to avoid the sort of victimization that can often be seen in the language used in archival records.

How a question on demographics is asked impacts how it is answered. It is therefore crucial to get voices from the community to review such questions before they are released, as AMIA has done and will continue to do in the future.

12. Brian Real, email message to author, 6 June 2022.

A larger, globally focused survey is needed to determine percentages of disabled archivists more accurately, particularly given that the percentage of disability is higher in the Global South.¹³ Further consultation with disabled archivists can also help survey both data collection and future language use in professional archival organizations. This will be particularly important in translating such a survey into different languages and avoiding errors in identity nuances that direct translation might overlook.

While much work remains, archival film professional organizations and conferences have been receptive to presentations addressing disability and the film archive. The National Film Preservation Board hosted a Visible and Invisible Disabilities focus group in 2019. AMIA^{14, 15}, Archive/Counter-Archive¹⁶, the EYE International Conference¹⁷, Society for Cinema and Media Studies¹⁸, and the International Association of Sound and Audiovisual Archives¹⁹ have all recently hosted panels discussing disability in the film archive.

In early 2022, I, together with Casey Davis Kaufman, founded AMIA's Accessibility Committee. For the purposes of advocacy, it is significant to quote the vision and mission statements at length, with a slight condensation of the latter for reasons of space. Given

the newness of this endeavour, at the time of writing, this mission statement should still be considered a work in progress.

Vision Statement:

The AMIA Accessibility Committee seeks to guide AMIA in creating and maintaining equitable, inclusive and accessible spaces, both within the audiovisual archiving field and for the users we serve. The Committee centers the perspectives of members in the field who are disabled, neurodivergent and/or have a chronic illness; while welcoming all AMIA members to participate and contribute to these discussions.

Mission Statement:

The AMIA Accessibility Committee seeks to achieve its vision in the following ways:

Programming to raise collective consciousness within the field through workshops, webinars, digital site visits, and conference sessions.

Providing safe spaces for people within our communities to engage socially and share our experiences.

Welcoming and mentoring students who identify as disabled, neurodivergent and/or have a chronic illness into the field.

Creating and sharing recommendations and best practices for accessible and inclusive hiring practices, workplaces, research spaces, career growth and opportunities, and digital spaces and collections.

Working to contextualize outdated and ableist language in moving image collections including, but not limited to, archival description, metadata, and the archival materials themselves.²⁰

AMIA's Accessibility Committee is greatly inspired by the Society of American Archivists (SAA's) Accessibility and Disability Section.

20. Current work in progress from the AMIA Accessibility Committee.

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13. "Disability and health," *World Health Organization*, 24 November 2021. <<https://www.who.int/news-room/fact-sheets/detail/disability-and-health>>.
 14. Anna Krentz and Michael Marlatt, "Disability and Audiovisual Archives Access, Invisibility: Chronic Illness, Disability, and the Subjectivity of the Archivist": presentation, AMIA Conference, 19 November 2020.
 15. Michael Marlatt, "The Archivist and the Disabled, Chronically Ill, and Neurodiverse Experience": presentation, AMIA Conference, 17 November 2021.
 16. Michael Marlatt, "No one said anything about needing a driver's licence in Film Preservation 101!": Disability, Chronic Illness, Neurodiversity and the Moving Image Preservation Program": presentation, Archive/Counter-Archive Working Paper Series, 16 March 2022.
 17. Michael Marlatt, "Accessibility Beyond Borders: The Disabled Archivist and the Wider Global Context": presentation, Eye International Conference, May 2022).
 18. Michael Marlatt, "Diagnosis Beyond Archive Fever: Disability, Chronic Illness, and the Visibility of the Moving Image Archivist": presentation, The Society for Cinema and Media Studies, 31 March 2022.
 19. Michael Marlatt, "Disability, Chronic Illness, Neurodiversity and the Moving Image: Strategies for a More Inclusive Archive": presentation, IASA 2022 Annual Conference, 28 September 2022.

Details		
TOP	Title	Mandala films
SEND TO	Attribution	Paul Sharits.
GET IT	Author/Creator	Sharits, Paul. > Anthology Film Archives. > Re:Voir Video (Firm) >
DETAILS	Publication Date	2003
VIRTUAL BROWSE	Subject	Experimental films >
LINKS	Description	A collection of three experimental films made by Paul Sharits in the mid-1960s. These use mainly the flicker technique, alternating between single frames representing different images and colors.
	Contents	Piece mandala/end war (1966, 5 min.) -- N:O:T:H:I:N:G (1968, 36 min.) -- T, O, U, C, H, I, N, G (1968, 12 min.).
	Other title	Paul Sharits--mandala films Piece mandala/end war. N:O:T:H:I:N:G. Nothing. T,O,U,C,H,I,N,G. Touching.
	Publisher	New York : Anthology Film Archives et Re:Voir Video
	Format	1 videocassette (53 min.) : sd., col. ; 1/2 in.
	General note	VHS. Includes a booklet by Vincent Deville with writings by Paul Sharits (27 p., in videocassette case).
	Source	Library Catalog

Catalogue record from the York University library database that describes the “flicker” of Paul Sharits’s films with no photosensitive seizure warning.

In 2018, the SAA published a document titled “Guidelines for Accessible Archives for People with Disabilities.”²¹ The AMIA Accessibility Committee is hoping to craft their own similar document, differing in a few ways. The most obvious is more audiovisual focus. The AMIA document also aims for more emphasis on the archivist over the archive. With the SAA being US based, their document refers to the Americans with Disabilities Act (ADA) more directly than AMIA’s would, as AMIA recognizes itself as an international archival professional organization, entailing consultation with various countries’ accessibility laws and legislation.

The AMIA Pathways Fellowship, which provides paid internships and mentorship for people who are currently under-represented in the archival film field, also provides an opportunity to include disability.²² The Pathways Fellowship is still in its infancy, with room for further growth, and the inclusion of disabled fellows would fit well. The Fellowship is also important because it is not solely directed at students, given that archival film preservation programs, especially in North America, are

quite expensive. It thus allows those who may not be able to afford such an education to gain experience.

It is important to reiterate that AMIA’s membership is still currently quite heavily North American. I have, however, begun to discuss disability inclusion outside of North America, including archival training. FIAF, for instance, has been open to discussion on re-assessing its own training and outreach, as has the University of Amsterdam’s Preservation and Presentation of the Moving Image MA program. A program similar to the AMIA Pathways Fellowship with more international reach will help further facilitate growth for disabled archivists.

Non-disabled archivists can also play roles in increasing awareness of cultural and accessibility gaps among those working with moving image collections. Professional organizations can host themed conferences, publications, and workshops on international accessibility, and create and support committees specifically focusing on accessibility. Archives can examine the representation of disability in collections through search terms, finding aids, programming, non-ableist job applications, website layout, and emphasis on inclusive physical and digital spaces. Educational institutions can include more representation in course development and curriculum planning, while helping to provide scholarships and

21. “Guidelines for Accessible Archives for People with Disabilities,” Society of American Archivists, February 2019, <https://www2.archivists.org/sites/all/files/SAA%20Guidelines%20for%20Accessible%20Archives%20for%20People%20with%20Disabilities_2019_0.pdf>.
22. “Apply for a Pathways Fellowship,” AMIA, <<https://amianet.org/about/amia-pathways/apply-for-a-pathways-fellowship>>.

incentives for students from under-represented communities and creating more accessible programs through potentially limiting application requirements and physically limiting campuses.

In 2021, the Film + Photography Preservation and Collections Management program at Toronto Metropolitan University (formerly Ryerson University) created a scholarship specifically for BIPOC²³ students.²⁴ Similar scholarships should be more widely implemented in other programs to facilitate diversity across the board, disability included.

FILM COLLECTIONS THAT NEED PARTICULAR ATTENTION

Recent developments in the archival film field, including born-digital material and remote working environments, will allow more employment opportunities for disabled archivists who may have issues relating to mobility. A similar emphasis on disability inclusion, however, should also include the physical space. Types of archives with particular relevance include medical archives, avant-garde film collections, and academic archives.

Medical film collections may be the single most important area needing more disabled archival representation. We, disabled people, are often the subjects in medical films, historically presented from the perspective of the aforementioned medical model. Having disabled archivists be involved in the cataloguing of this material helps add context otherwise missing. This is similar to the critical archival work of members of BIPOC and 2SLGBTQ+²⁵ communities, cataloguing to re-contextualize material on their own history. Many of these histories are likely to overlap. The disabled voice also helps with ethical considerations regarding how a collection can be accessed and for what purpose.

The disabled archivist's perspective would also benefit avant-garde film collections. Here, I think particularly of films with potential to physically harm the viewer. An example that stands out to me as a person with epilepsy are the "Flicker Films" of filmmakers such as Tony Conrad, Paul Sharits, and Peter Kubelka, whose central use of light patterns could have a major impact on someone with photosensitive epilepsy unfamiliar with the material. While some of these films contain seizure warnings, many do not. Quite often, in fact, online uploads entirely remove the original seizure warning in the beginning of Tony Conrad's 1966 film *The Flicker*, while Paul Sharits's 1968 film *T,O,U,C,H,I,N,G* often comes with no seizure warning at all. While I do not experience photosensitive seizures myself, being hyperaware of what can trigger a seizure gives me an advantage in potentially determining what may pose a threat to the viewer over others who have never had to experience a similar medical episode. Lived experience cannot be taught, after all. Just like the above example of the medical film, there are also ethical considerations as to how disability is presented in avant-garde film, one such example being how earlier medical documentary footage of medical episodes may be inserted into avant-garde film.

The academic archive is also a good starting point when discussing advocacy and inclusion for disabled archivists. First, many universities offer disability studies programs. Collaborating with faculty of these programs allows archives to address current themes in disability studies beyond their own workspaces. This can lead to discussion on how to make academic archival spaces more welcoming for disabled researchers. A second reason is the already considerable body of recent work on the experience of disabled academic librarians, much of which parallels that of archivists.²⁶

While one article can certainly not address the entirety of the disabled perspective in the field of film archiving, it can act as a starting place for fostering much-needed discussions on professional accessibility. Statistics,

23. "Black, Indigenous, and People of Color."
24. "Film + Photography Preservation and Collections Management," Toronto Metropolitan University, <<https://www.torontomu.ca/film-photography-preservation-collections-management/admissions>>.
25. "Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer or Questioning and additional sexual orientations and gender identities."

26. Recent projects include the works of April Hathcock, Sarah T. Roberts, and Safiya Umoja Noble, Joanne Oud, Robin Brown and Scott Sheidlower, Christine M Moeller, JJ Pionke, Jessica J. Schomberg, Wendy Highby, and Susan Rathbun-Grubb.

representation in the literature, inspiration, and the highlighting of archives with disability absences are foundational. In 1936, Henri Langlois argued, "Only when film archives of different countries will have established regular exchanges will one be finally able to know

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Le vide qui existe actuellement dans le débat sur le handicap dans les archives cinématographiques se constate tout particulièrement dans le manque de documents consacrés aux archivistes audiovisuels handicapés. S'il en existe à propos du handicap et des archives en général, cet intérêt ne s'est pas encore étendu au domaine spécifique des archives cinématographiques, et encore moins aux archivistes eux-mêmes. La littérature sur la préservation des films néglige souvent le sujet du handicap. Pourtant, des stratégies existent pour une meilleure inclusion du handicap dans les archives cinématographiques, que les organisations professionnelles, l'éducation et les archives elles-mêmes peuvent s'approprier. Ces dernières années ont vu de premières étapes cruciales, avec notamment la formation du comité d'accessibilité de l'Association of Moving Image Archivists (AMIA) au début de l'année 2022, ainsi que la volonté de plusieurs associations internationales d'accueillir des exposés sur ce thème lors de leurs conférences annuelles. La prise en compte des voix des personnes handicapées est également essentielle pour recueillir des données démographiques sur le sujet pour la profession, comme en témoignent les résultats des changements linguistiques apportés à l'«Enquête de terrain sur les salaires et les données démographiques» de l'AMIA entre 2020 et 2021. Le travail des bibliothécaires universitaires sur ce front peut également être source d'inspiration. Si tous les types d'archives cinématographiques peuvent tirer profit d'une meilleure représentation des personnes handicapées, le besoin se fait davantage ressentir dans certains domaines, comme les archives de films médicaux, les collections de films d'avant-garde ou les archives universitaires, pour des raisons illustrées par des exemples tirés d'expériences vécues. La diversité et l'inclusion sont des priorités importantes pour les domaines des archives et du cinéma, et le handicap en est une composante nécessaire.

the true history of cinema."²⁷ In 2022, I would argue that only when film archives will have established regular engagement with diverse voices, disability included, will one finally be able to know the full history of film.

es

La gran laguna que existe actualmente en el debate sobre la discapacidad en los archivos cinematográficos se hace especialmente patente en la falta de estudios sobre los archiveros audiovisuales con discapacidad. El escaso pero valioso material que aborda la discapacidad en los archivos en general aún no ha sido extendido al examen de los archivos cinematográficos en concreto, y mucho menos con un enfoque centrado en los propios archiveros. La bibliografía sobre la conservación de las películas suele dejar de lado cualquier debate sobre la discapacidad. Sin embargo, existen estrategias para la inclusión de la discapacidad en los archivos cinematográficos que pueden ser apoyadas desde las organizaciones profesionales, la educación y los propios fondos de los archivos. En los últimos años se han dado los primeros pasos cruciales, en particular la formación del Comité de Accesibilidad de la Asociación de Archiveros de Imágenes en Movimiento a principios de 2022, así como la voluntad de varias asociaciones internacionales de acoger charlas relevantes en sus conferencias anuales. La inclusión de las voces de las personas con discapacidad también es fundamental para recopilar datos demográficos relevantes para la profesión, como demuestran los resultados de los cambios lingüísticos en la "Encuesta sobre salarios y demografía del sector" de la AMIA entre 2020 y 2021. El trabajo de los bibliotecarios académicos en esta temática también puede ser inspirador. Aunque todos los tipos de archivos cinematográficos se benefician de una mayor representación de las personas con discapacidad, la necesidad es mayor en determinados ámbitos, como los archivos de películas médicas, las colecciones de películas de vanguardia o los archivos académicos, por razones que se ilustran con ejemplos extraídos de la experiencia vivida. La diversidad y la inclusión son prioridades importantes tanto para los archivos como para el cine, y la discapacidad constituye un componente necesario.

27. Christophe Dupin, "First Tango in Paris: The Birth of FIAF, 1936-1938," *Journal of Film Preservation*, No.88, April 2013, p.43.

Sur, paredón y después. La conferencia internacional Eye 2022

Carolina Cappa

Carolina Cappa es archivera audiovisual argentina especializada en preservación fílmica y profesora de medios audiovisuales. Su último trabajo es *Nitrato argentino*, proyecto de preservación fílmica de cine mudo argentino realizado en el Museo del Cine "Pablo Ducrós Hicken". Desde hace años trabaja en archivos audiovisuales y universidades en Latinoamérica y España. Actualmente es profesora e investigadora en la Elías Querejeta Zine Eskola y consultora independiente en proyectos de preservación audiovisual.

En ruinas, al otro lado de la frontera o tras un largo muro infranqueable, el "sur" proyecta, además de una localización geográfica, imágenes de periferia. Si bien en el clásico tango argentino de Manzi y Troilo el "paredón y después" refiere al olvido de un amor perdido¹, la voz asociada al abandono y al desprecio emerge en nuestras comunidades también para identificar paisajes, territorios y políticas. Podría pensarse que, igualmente, para categorizar cines y archivos.

La 7ª Conferencia Internacional Eye 2022 tuvo lugar en la ciudad de Amsterdam entre el 29 y el 31 de mayo, con dos eventos complementarios el 28 de mayo y el 1 de junio². Congregó archivistas, investigadores, cineastas y artistas de todo el mundo (casi la mitad procedentes de fuera de Europa o Norteamérica) para conversar sobre "Archivos Audiovisuales Globales. Intercambio de conocimiento y prácticas". El tema surge como respuesta a una noción incompleta de lo que podría significar "global" y a una subestimación de los esfuerzos de preservación que se

llevan a cabo en circunstancias difíciles³. Cinco días de encuentros efervescentes que excedieron pronto lo archivístico y audiovisual y se ampliaron hacia debates sobre dependencia, endeudamiento, colonialismo, racismo, migración y derechos humanos.

Dentro de este recorte, las conflictivas relaciones tecnológicas, económicas, históricas y de colaboración entre los archivos audiovisuales del Sur y del Norte Global fueron algunos de los asuntos predilectos de las presentaciones. El término "Sur Global" viene desarrollándose como reemplazo de los precedentes "tercer mundo" o "subdesarrollo" para identificar a las regiones pobres, económica y socialmente desiguales, vinculadas generalmente a pasados (y presentes) coloniales. Según Anne Garland Mahler, el término convoca "una subjetividad forjada a partir de una cosmovisión compartida y una ideología de resistencia"⁴. De allí que en el "norte" también podría haber "sur", pensando en los archivos no institucionales, comunitarios, pequeños, contra-archivos o archivos que construyen sus prácticas como resistencia o subversión a los discursos

1. El título fue tomado del tango de Manzi, Homero (letra) y Troilo, Anibal (música), "Sur", 1948.
2. Programa de la conferencia: <<https://www.eyefilm.nl/uploads/downloads/blocks/Eye-International-Conference-2022-Program-Booklet.pdf>>.

3. *Ibid.*, "Introduction".
4. Mahler, Anne Garland. *From the Tricontinental to the Global South*, Duke University Press, 2018, p. 221.



Giovanna Fossati addresses the 2022 Eye International Conference participants.

archivísticos hegemónicos. Aún así, muchas de las presentaciones siguieron posicionando sus análisis en relación a la división en el mapa, quizá porque en estos países, el cine fue un subproducto del colonialismo, como dijo Rosemarie Roque (Society of Filipino Archivists for Film). O porque las antiguas rutas comerciales coloniales por las que unos países ofrecen materias primas y otros las procesan, no sólo no desaparecieron sino que también afectaron a lo audiovisual, como señaló Aboubakar Sanogo (Carleton University): podemos rodar una película en nuestro país subdesarrollado pero para la post-producción o procesamiento, y en nuestro caso para la restauración, debemos hacerlo en Europa o Estados Unidos. En palabras de Pedro Félix (Archivo Nacional do Som), los del Norte son los Proveedores y los del Sur los Clientes, también en el campo de los archivos audiovisuales.

PRÁCTICAS ALTERNATIVAS PARA ARCHIVOS ALTERNATIVOS

“La tecnología está condicionada por el horizonte cultural en donde se produce. Uno necesita una máquina para una determina-

da finalidad que se relaciona con el lugar, el tiempo y las necesidades de una determinada comunidad”

*Rodolfo Kusch*⁵

La preservación cinematográfica es cara y el dinero es un problema evidente en los países del Sur Global. Mientras ciertas cinematecas de países ricos pueden preservar fotoquímicamente las obras que restauran o algunas construyen depósitos de películas con conciencia medioambiental⁶, las instituciones de los países pobres no han siquiera transicionado hacia lo digital⁷. La precariedad se hace especialmente visible en las gravísimas condiciones de climatización de los acervos: Rebecca Ohene-Asah presentó el caso de los depósitos de la Ghana Broadcasting Corporation, climatizados con un aire acondicionado hogareño

5. Kusch, Rodolfo. *Geopolítica del hombre americano*. Fernando García Cambeiro, Buenos Aires, 1976, p. 96.
6. Ver Dobringer, Anna. “The wooden vault. A unique approach to nitrate film storage at Filmarchive Austria”, *Journal Film Preservation*, n° 99, octubre 2018.
7. Suárez, Juana. “New Buildings, New Pathways: Toward Dynamic Archives in Latin America and the Caribbean”, *The Moving Image*, vol.21, nr. 1/2, 2021, p. 30.



Audience of the 2022 Eye International Conference.

y un ventilador, y Anri Vartanov habló del almacenamiento del National Cinema Center of Armenia, donde los constantes cortes de electricidad hacen variar las temperaturas y consecuentemente degradan las películas. Ambos ejemplos son en todo semejantes al de muchos otros archivos audiovisuales de los países pobres. Si no hay dinero para construir un depósito en condiciones óptimas, la dificultad también alcanzará la adquisición de ciertas herramientas, como los AD strips, envases ventilados de polipropileno o dispositivos de reproducción o de escaneo. Judith Opoku-Boateng (University of Ghana) apuntó que las diferencias severas también se observan en una alarmante falta de conciencia cultural y la aún priorización de los documentos en papel sobre los documentos audiovisuales. La falta de partidas presupuestarias es tal que muchas de las cinematecas históricas ni siquiera pueden cubrir la membresía anual para ser parte de las asociaciones internacionales como la FIAF, tal como señala Juana Suárez en el caso latinoamericano⁸.

AD strips, envases y escáneres de película son fabricados en los países ricos (Proveedores), lo que significa que los países pobres (Clientes) deben importar, en dólares o euros, las tecnologías y herramientas de preservación y restauración audiovisual, convirtiéndolas habitualmente en materiales de lujo. Si esto es un problema para los archivos audiovisuales, pensemos en la necesidad de importar medicamentos para tratar enfermedades. El orden colonial del mundo ha ido más allá de la mercancía y actúa también como opresor cultural, como dijo Nadia Tilon durante la presentación de *Vrouwen van Suriname /Oema foe Sranan* (Cineclub Vrijheidsfilms y LOSON, 1978). Nos han convencido que desde el Sur sólo podemos repetir y copiar, privadas de pensar y de crear desde nuestro propio suelo. Pero, ¿pueden las soluciones del primer mundo, diseñadas para resolver problemas del primer mundo, ser de utilidad como soluciones a los problemas del tercer mundo? Ante todo se trata, como indicaba Lila Foster (University of Brasilia/ABPA), de un problema epistemológico.

8. Suárez, op. cit., p.32.

Por el contrario de lo que se piensa, la falta de recursos no conduce a una ausencia de profesionalidad en los archivos pobres sino a la invención de nuevos métodos relacionados con un horizonte archivístico propio (en línea con Kusch). Si no podemos comprar herramientas, reciclamos; si no podemos comprar libros o acceder a ellos libremente, o asistir a los últimos estrenos exclusivos, pirateamos. Los archivos del Sur están equipados, prácticamente en su totalidad, con las máquinas descartadas de la industria obsoleta del Norte. En algunos casos, las viejas máquinas se vuelven nuevos dispositivos gracias a la intervención y el hackeo, como el escáner adaptado del Laboratorio de Preservación Audiovisual de la Universidad de la República en Uruguay⁹ o el dispositivo open-source Cinemaquina, presentado durante la ponencia de la Associação Brasileira de Preservação Audiovisual. Las archivistas brasileñas insistieron también en la importancia de la experiencia con materiales filmicos y magnéticos degradados, ampliamente disponibles en los acervos con tales precariedades. ¿Cómo sabrá qué hacer un archivo rico con toneladas de películas avinagradas si en sus depósitos no se conservan ni se trabajan diariamente? Débora Betruce (ABPA) señaló que las condiciones precarias de los archivos pobres podrían transformarse en potenciales metodológicos de una nueva tecnología local, a partir de la cual se podrían diseñar nuevas formas de trabajo para el resto de los archivos del mundo, ampliando, reinventando, decolonizando las prácticas archivísticas, conduciendo a una nueva teoría archivística audiovisual global, como aspira Giovanna Fosatti en su “alegato” por un intercambio genuino entre Norte y Sur¹⁰.

HUELLA O MONUMENTO

El problema de los estándares internacionales de restauración y exhibición también fue abordado de forma transversal en varias ponencias. A estas discusiones históricas hay que

añadir ahora la preocupación por crear prácticas sustentables. Según Fosatti, “es necesario y urgente reconsiderar los estándares de digitalización a partir de una perspectiva más global del patrimonio audiovisual y de una estrategia sostenible para la preservación (digital) a largo plazo”¹¹. ¿Cómo puede mi memoria no derretir el planeta?, se preguntó el equipo del Vulnerable Media Lab (Queen’s University).

Tal como se conciben en la actualidad, los conceptos de restauración y preservación cinematográfica, establecidos por la FIAF y fomentados por las prácticas de cinematecas, festivales de cine y plataformas de streaming del Norte Global, perpetúan la dependencia tecnológico-comercial y promueven la invisibilidad de los cines del Sur y contra-hegemónicos. Hasta que los circuitos de exhibición no comiencen a incluir nuevas posibilidades de exhibición, y que una copia VHS de una película que no está disponible en ningún otro formato comience a ser considerada como una posible copia de exhibición, será difícil que este paradigma cambie. ¿Cuánto nos dice una única copia existente con una calidad de 10ª generación sobre la circulación y conservación de esa película? ¿No es acaso el daño en las películas una evidencia de su rechazo histórico e institucional?, tal como señaló Susan Lord (Queen’s University) al presentar las películas restauradas de Sara Gomez. Incluso los costos prohibitivos de software y almacenamiento digital llevan a algunos archivos a conservar sus documentos audiovisuales en formato .mp4, como indicó Sami Meddeb en el caso de Túnez. ¿Es que entonces en unos años no exhibiremos sus películas porque no pertenecen a un estándar? El debate sobre el acceso como preservación nos devuelve a discusiones antiguas que, sin embargo, parecen seguir abiertas, esta vez por y desde las prácticas del nuevo mundo.

“¿Estamos haciendo restauración en Brasil?”, se preguntó Betruce, de un modo semejante al que Annabelle Aventurin, Lea Morin y Nour Ouayda se planteaban si el concepto no debería ser reconsiderado: “Lejos de ser sólo un trabajo técnico para recuperar imágenes dañadas, la restauración implica investigación,

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9. Ver “Laboratorio de Preservación Audiovisual (Lapa)”. Disponible en: <<https://agu.udelar.edu.uy/laboratorio-de-preservacion-audiovisual-lapa/>> [último acceso 13/7/2022]
 10. Fosatti, Giovanna. “For a global approach to audiovisual heritage: A plea for North/South exchange in research and practice”. *Necus Journal*, “Futures”, otoño 2021. Disponible en: <<https://necus-ejms.org/for-a-global-approach-to-audiovisual-heritage-a-plea-for-north-south-exchange-in-research-and-practice/>> [último acceso 13/7/2022]

11. Fosatti, op. cit.

restitución y recirculación de las películas”¹². La utilización de conceptos puramente técnicos o de vocabulario comercial para la exhibición del “cine de patrimonio” corre el riesgo de borrar la complejidad de la historia de las películas y la de su recuperación, en ocasiones vinculadas a procesos de censura, invisibilización, represión, exilio o incluso muerte de sus autores. José Miguel Palacios (California State University Long Beach) planteó el concepto de “retorno de archivo” en lugar de “repatriación” ya que éste último podría invisibilizar los motivos de la salida de las películas de su territorio de origen. El retorno al archivo es el regreso de las copias pero también de la historia de las demandas de la ciudadanía y de los debates sobre memoria histórica que fueron activados. Susan Lord, por su parte, habló de la necesidad de pensar la preservación en un sentido expandido, donde la preservación no es sólo una bodega de temperatura y humedad controladas sino la presentación, la performance, la remediación y la revelación pública.

Continúa Fosatti en su alegato: “Las prioridades de preservación, restauración, digitalización y curaduría en la mayoría de los archivos audiovisuales van de la mano con perspectivas teóricas aún dominantes que se identifican con el “cine como arte” y/o con un enfoque monumental de las colecciones”¹³. ¿Qué hacer con todo aquello que queda afuera? El cine ghaniano producido en vídeo y distribuido en VCD y DVD; el cine militante japonés (y de otros países) conservado en una colección privada en 16 mm; la producción audiovisual del movimiento zapatista en Chiapas; el videoarte de Hong Kong censurado en los años ochenta y en la actualidad. El paradigma de autor y de nación se concentra en las películas comerciales y desvaloriza al resto por su formato y su forma, dejando afuera, tanto de la circulación como de la preservación, a la televisión, el documental, el cine amateur, el cine no comercial, el cine de otros territorios¹⁴.

COLABORACIÓN CRÍTICA

Con todo, el encuentro de una comunidad eminentemente solidaria, como es la archivística audiovisual, buscó también analizar los modos de colaboración posible. Investigadores, cineastas y estudiantes se están involucrando cada vez más en proyectos de preservación audiovisual, alimentando colectivamente las prácticas de un campo antes dedicado en exclusividad a las archivistas.

Varias ponencias enfatizaron en el vínculo de colaboración establecido entre la academia y los archivos: desde proyectos de investigación en universidades cuyo financiamiento permite digitalizar documentos de interés que también son valiosos para el archivo, como en el caso del Archivo Nacional do Brasil presentado por Ana Carolina Reyes, hasta investigadores que emprenden la tarea completa de buscar películas en los archivos del mundo y desarrollar los convenios necesarios para identificar, digitalizar y gestionar el retorno de las películas a sus países de origen, como en el trabajo de José Miguel Palacios sobre el cine del exilio en Chile.

Otro tipo de colaboraciones vinculan a artistas y cineastas que utilizan el lenguaje creativo como método para experimentar la historia del cine y alertar al público su conservación del cine. Tales fueron los casos del proyecto de Indonesia, Kultursinema, presentado por Mahardika Yudha, o del video ensayo *Towards a Cinema of the Incomplete* (bin Jumayd et al, 2021), realizado por unas jovencísimas estudiantes sobre la obra inacabada y la figura olvidada del cineasta sudanés Hussein Shariffe.

En otro momento se hizo presente la forma más “típica” de colaboración: la de convenios entre instituciones del Norte Global e instituciones del Sur Global. El Arsenal de Berlín ha colaborado estrechamente con iniciativas en Egipto y Nigeria, dotándolas de equipamiento (la moviola de Harun Farocki ahora es el dispositivo de visualización de Cimatheque en Cairo) y ofreciendo programas de formación. El Instituto Sound and Vision de Holanda colaboró digitalizando y conservando en su archivo materiales del Archivo Nacional de Suriname, del mismo modo que el Eye Filmmuseum cola-

12. Aventurin, A., Morin, L y Ouayda, N.. “Non aligned archives” en *Journal of Film Preservation*, n°106, abril 2022, p.33.

13. Fosatti, op. cit.

14. Campanini, S., Cheeka, D. and Hediger, V. “Reconfiguring the Audiovisual Heritage: Lessons from Nigeria”, *The Moving Image*, vol.21, nr. 1/2, 2021, p.59.

boró restaurando la película militante *Vrouwen van Suriname*. En estos dos casos holandeses, la colaboración se origina en instituciones de países colonizadores sobre colecciones de un país por ellos mismos colonizado. En este contexto, fue evidente el llamado a mantener una mirada crítica sobre las conexiones transcontinentales y los proyectos de colaboración. Como bien planteó Lisabona Rahman: ¿Son siempre buenos los gestos de solidaridad y cuidado? ¿O deberíamos preguntarnos si puede haber otras formas de relacionarnos entre nosotras? ¿Qué podemos hacer para evitar perpetuar las relaciones de poder tóxicas?

NUEVAS ARQUITECTURAS DE CONOCIMIENTO

La estructura cultural de nuestras sociedades arrastra conflictos atávicos que no parecieran poder resolverse ante las crecientes condiciones opresoras de dependencia. Estrictamente limitado al campo de los archivos audiovisuales, existen dilemas difíciles de resolver: ¿Vamos a conservar nuestros documentos audiovisuales (sean elementos fotoquímicos originales o copias digitales) en instituciones inestables del Sur Global con peligro de que se pierdan para siempre, o confiamos su preservación a largo plazo a las instituciones del Norte Global? ¿Utilizamos las tecnologías creadas en el Norte Global, cuyo funcionamiento está científicamente probado aunque alejadas de nuestros presupuestos restrictivos y en ocasiones poco útiles para nuestras necesidades, o creamos nuestras propias herramientas experimentales? ¿Qué hacemos con las películas cuyos derechos no han sido registrados y por lo tanto restringen el acceso de acuerdo a las normas bajo las cuales trabajan los archivos audiovisuales? ¿Qué hacemos con las restricciones de viajes y visas que impiden que podamos entrar a un país del Norte Global para recibir formación profesional?

Algunos puntos comunes a las ponencias fueron sembrando un trazado de conceptos que podrían materializarse en propuestas concretas: la necesidad de trabajar para obtener “derechos colectivos” de aquellas películas gestadas en ámbitos no profesionales, militan-

tes y ciudadanos¹⁵; la necesidad de articular una mirada crítica sobre la procedencia de los documentos audiovisuales y la fragmentación de las colecciones; la necesidad de establecer acuerdos de colaboración con instituciones e iniciativas de países proveedores siempre y cuando se alimente el conocimiento local y el trabajo colectivo y no una relación clientelar.

Si bien las relaciones de colaboración y dependencia entre el Sur y el Norte Global seguirán siendo parte de nuestros modos de trabajo en los archivos audiovisuales, no debemos abandonar la perspectiva de que la única alternativa para construir un Sur Global equitativo será creando infraestructuras en el Sur Global. Es necesario diseñar equipamiento y tecnología de digitalización de código abierto, brindar acceso libre a las herramientas de conservación y restauración, a la formación y al conocimiento. Es necesario educar y cambiar a las instituciones, y no adaptarnos a ellas, tal como insistió Amalia Cordova (Smithsonian Center for Folklife and Cultural Heritage). Es necesario cuestionar los estándares y expandirlos para crear nuevos. Es necesaria la emancipación de las reglas de la industria¹⁶ y la soberanía del conocimiento. Parecen utopías, pero, como dice la escritora y activista boliviana María Galindo, son las utopías las que “nos despiertan, nos y les incomodan, nos hacen cosquillas y nos acercan a lo imposible, lo terco, lo indómito”¹⁷.

15. Amalia Cordova mencionó la política de “shared stewardship” del Smithsonian Center for Folklife and Cultural Heritage por la cual la institución comparte con una comunidad las acciones de autoridad, responsabilidad, interpretación, cuidado, almacenamiento, exhibición y acceso a un documento, incluidos los derechos de propiedad intelectual. Ver “Shared Stewardship of Collections Smithsonian Center for Folklife and Cultural Heritage”, 2019. Disponible en: <<https://folklife-media.si.edu/docs/folklife/Shared-Stewardship.pdf>> [último acceso 13/7/2022]

16. Aventurini, Morin y Ouyada, *op. cit.*, p. 36.

17. Galindo, María. *Feminismo bastardo*. Mujeres Creando, Bolivia [edición Mantis Narrativa], 2021, p. 94.

The 7th Eye International Conference took place in Amsterdam, 29-31 May 2022, bringing together archivists, researchers, filmmakers, and other creatives from all over the world to talk about “Global Audiovisual Archiving. Exchange of Knowledge and Practices”. The intention was to try to shed light on what “global” might mean and to counter any misconceptions of preservation efforts carried out in difficult circumstances. A day of pre-Conference presentations on the theme “Meet the Archive” were followed by three days of effervescent meetings and in-depth discussion went well beyond the subject of audiovisual archiving, expanding into structural debates on dependency, indebtedness, colonialism, racism, migration, and human rights.

Film preservation is expensive, and money is an obvious problem in countries of the Global South. While audiovisual archives in rich countries may preserve their restoration works photochemically or build environmentally controlled vaults, poorer archives have yet to transition to digital. Precariousness becomes especially problematic in the severe climatic conservation conditions of many collections. Can first-world solutions designed to solve first-world problems also solve those of the third world? Lack of resources in poor archives does not necessarily lead to a lack of professionalism; on the contrary, it fosters the invention of new locally specific methods. Audiovisual archives in the South are often equipped with machines discarded by the North’s obsolete industry; in some cases, though these can become new, devices through intervention and hacking. The daily experience of handling heavily degraded film elements, all too common in these collections but rarer in those of richer archives, could help create new methodologies and expand, reinvent, and decolonise archival practices.

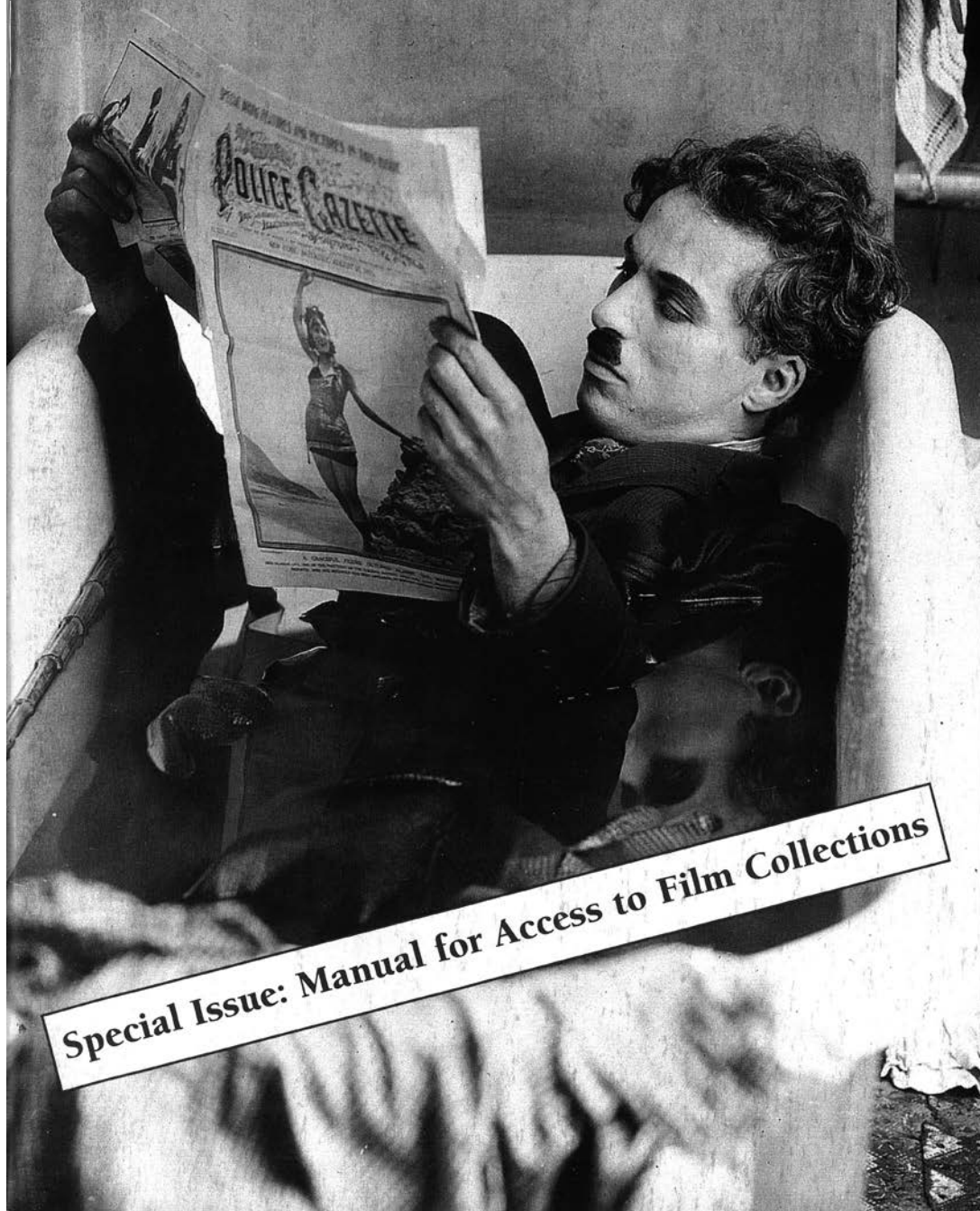
What can we do to avoid perpetuating toxic power relations? We need to create collaboration agreements where local knowledge is involved and respected, to raise Global South infrastructure, with open-source technology and real access to training and tools, to question and expand preservation and exhibition standards, and to build knowledge sovereignty.

La 7e Conférence internationale Eye s’est tenue à Amsterdam du 29 au 31 mai 2022, réunissant des archivistes, des chercheurs, des cinéastes et d’autres créatifs du monde entier pour parler de «L’Archivage audiovisuel dans le monde. Échange de connaissances et de pratiques». L’objectif était d’essayer de faire la lumière sur ce que le terme «mondial» pourrait signifier et de battre en brèche les idées fausses sur le travail de préservation mené dans des circonstances difficiles. Après une journée d’interventions sur le thème «A la rencontre des archives» ont eu lieu trois journées de réunions fort riches et de discussions approfondies allant bien au-delà du seul sujet de l’archivage audiovisuel, avec des débats structurels sur la dépendance, l’endettement, le colonialisme, le racisme, les migrations et les droits de l’homme.

La préservation des films coûte cher, et l’argent est un problème évident dans les pays du Sud. Tandis que les archives audiovisuelles des pays riches peuvent préserver leurs travaux de restauration par voie photochimique ou faire construire des chambres fortes à environnement contrôlé, les archives moins bien dotées ne sont même pas encore passées au numérique. La précarité devient particulièrement problématique pour les nombreuses collections confrontées à des conditions de conservation climatiques sévères. Les solutions de pays riches conçues pour résoudre les problèmes de pays riches peuvent-elles aussi s’appliquer à ceux du tiers monde? Le manque de ressources dans les archives pauvres n’a pas nécessairement comme corollaire un manque de professionnalisme; au contraire, il favorise l’invention de nouvelles méthodes spécifiques. Les archives audiovisuelles du Sud sont souvent équipées de machines mises au rebut par les industries obsolètes du Nord; dans certains cas, grâce à l’intervention et au piratage, ces machines peuvent être transformées en nouveaux appareils. L’expérience quotidienne de la manipulation d’éléments filmiques fortement dégradés, très fréquente dans ces collections mais plus rare dans celles des archives plus riches, pourrait aider à la création de nouvelles méthodologies et une généralisation, une réinvention et une décolonisation des pratiques archivistiques.

Que pouvons-nous faire pour éviter de perpétuer des relations de pouvoir toxiques? Il nous faut passer des accords de collaboration dans lesquels le savoir local est impliqué et respecté, améliorer les infrastructures du Sud, avec des technologies en source ouverte et un véritable accès à la formation et aux outils, remettre en question et étendre les normes de préservation et de projection, et construire une souveraineté des connaissances.

Journal of Film Preservation



Special Issue: Manual for Access to Film Collections

Revue de la Fédération Internationale des Archives du Film **fiaf** 55 • Dec. / dec. 1997

Published by the International Federation of Film Archives

Cover of the *Journal of Film Preservation's* special issue, the *Manual for Access to Film Collections*, of December 1997.

Access Then and Now: An Introduction

Oliver Hanley and Elaine Burrows

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Elaine Burrows worked for many years at what is now the BFI National Archive, as a Cataloguer and then as head of the Viewing Service which provides access to academic and other non-commercial researchers. She is a long-standing member of the Programming and Access to Collections Commission.

Issue No. 55 of the *Journal of Film Preservation*, published in December 1997, was entirely devoted to questions of access to film materials held in archival collections. A quarter of a century later, not only have the archives themselves, their philosophy toward access, and their relationship with their users, evolved, but the ways and means of accessing archival collections have changed considerably. The 25th anniversary of the publication of *JFP* No.55 thus seemed like an opportune occasion to revisit some of the topics discussed in 1997 from today's perspective.

Spearheaded by the then serving members of FIAF's Programming and Access to Collections Commission (PACC), the original *Manual for Access to Film Collections*, as the *JFP* special issue was titled, divided access into two distinct categories, "active" access and "passive" access. The former was essentially limited to programming initiated and undertaken by archive staff, while the latter was intended to cover everything else. This distinction was very much in line with certain philosophies being propagated at the time. However, it no longer seems applicable as every aspect of archival work, especially when it comes to access, involves some kind of active

component, and there are many archival activities beyond programming which underpin "access" as a whole.

Cataloguing and documentation, for example, are as vital to the programmer as they are to the outside user. The curatorial selection process and technical work involved in making copies available are essential to any kind of access. The *Manual* considered how "passive" access could be regulated, looked at topics relating to communication between users and archives (and where ideas on cataloguing and documentation were placed), formalities to be observed to enable access (including copyright), and the reproduction of materials (in different formats). This mini dossier, initiated and compiled by the current Programming and Access to Collections Commission, covers some of the same ground but deliberately ignores several topics. Copyright, for instance, is a no less complex subject now than it was 25 years ago and is extremely difficult to deal with comprehensively in such a short space.

The dossier comprises contributions from serving members of FIAF's three Commissions, as well as an outside perspective from one of the archives' largest and most important user

groups, academics. The topics discussed are now very different to what they were 25 years ago. What researchers want to see, what use they wish to make of archival materials, how they can view and use those materials, and how they can contribute to an archive's knowledge of its own collection are all areas that have changed and evolved considerably over the last quarter century. This is at least in part the result of new technical developments which have changed the way in which archives can and do provide access to materials in their collections. In the right hands, modern technology also offers the possibility to create access copies of ever-improving quality which more closely resemble the originals they are

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Le n°55 du *Journal of Film Preservation*, publié en décembre 1997, était entièrement consacré aux questions d'accès aux objets cinématographiques conservés dans les collections des archives. Comme nombre de choses ont changé au cours des 25 dernières années, cet anniversaire apparaît comme une bonne occasion de revisiter trois des sujets abordés en 1997 - les publics, la documentation et la technologie - selon une perspective actuelle.

supposed to substitute than could have been thought possible in 1997: the borders between preservation and access are becoming blurred as both shift from the analogue to the digital domain. The original *Manual's* section on cataloguing, meanwhile, is quite brief and contains little on documentation of physical elements; furthermore, like access itself, filmographic archival documentation has been revolutionised by advances in digital technology.

Access is still a developing discipline after 25 years. It will be interesting to see what new challenges and changes it encompasses in the next quarter century.

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El número 55 de la revista *Journal of Film Preservation*, publicado en diciembre de 1997, estaba íntegramente dedicado a cuestiones relacionadas con el acceso a los materiales cinematográficos conservados en los fondos de los archivos. Dado que han cambiado tanto las cosas en los últimos 25 años, este aniversario parece una ocasión oportuna para volver a examinar tres de los temas tratados en 1997 -el público, la documentación y la tecnología- desde la perspectiva actual.

Notes on the Helpful User Anno 2022

Christian Gosvig Olesen

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In section VII – “On the Relationship between Archive and User” – of the *Journal of Film Preservation’s* Special Issue: *Manual for Access to Film Collections*, the notion of the “helpful user” was put forward as an ideal, desirable outcome of archival-scholarly exchanges.¹ The “helpful user”, the *Manual* explained, is the embodiment of a type of researcher that has been successful in establishing a trust-based relationship with an archivist, and who, having won the confidence of an institution, gives something back to the archive in the form of research data that may be transformed into catalogue metadata (descriptive, technical, or administrative). Making a contribution by identifying films, evaluating the condition of collections, and conducting original archival research, such a user in turn inspires restoration, curation, and programming work. As the *Manual* highlighted, facilitating such exchanges was an important corrective to the hitherto restricted access that film historians had experienced.² As current archival-scholarly exchanges at archival film festivals and online listservs and forums (Domitor, AMIA,

Frameworks, lost-films.eu, etc.) testify, this type of user remains prominent – and, arguably, greater in number today than at the time.

When the *Manual* was published, film archives in, primarily, Europe, North America, and India were in the early process of integrating computers and databases into their workflows and imagining new possibilities. In the late 1980s, the Imperial War Museum’s Roger Smither had pondered the possibility of not only integrating databases and exchanging data with other institutions using standardised, machine-readable formats and OCR to computerise type-written catalogue cards, but also of connecting databases to disc-based systems in computer-based infrastructures that would allow for viewing scans of films and related materials with direct connection to archival records.³ However, in those early years, the integration of computers was characterised by anything but standardisation, and institutions made choices that did not facilitate data exchange among themselves and their users.⁴

1. Sabine Lenk, comp., *Manual for Access to Film Collections*, *Journal of Film Preservation*, No.55, December 1997, p.39.
2. *Ibid.*

3. Roger Smither, *Evaluating Computer Cataloguing Systems: A Guide for Film Archivists*. Brussels: FIAF, 1988, p.28; also: Roger Smither, “Formats and Standards: A Film Archive Perspective on Exchanging Computerized Data”, *The American Archivist*, Vol.50, No.3, Summer, 1987, p.326.
4. Roger Smither, ed., *The Second Study on the Usage of Computers for Film Cataloguing*. Brussels: FIAF, 1985, p.33.

Fast forward to 2022, where collaborative, networked, archival-scholarly digital infrastructures and projects proliferate, and hard drives (which archives have trusted scholars with instead of film prints) circulate among film, media, and computer science departments. Through such technologies, broader communities of (potentially helpful) users increasingly encounter, analyse, and annotate digitised archival films, deploying manual and automated video annotation approaches that enable video segmentation, labelling, and feature recognition. Such encounters are no longer necessarily mediated (or at least are mediated differently) by film archivists, and research data can, in principle, be created and circulate to a greater extent on the researcher's own terms. Meanwhile, film archives take stock of this development and pursue standardisation of data and controlled vocabularies, by, for instance, making data FAIR (Findable, Accessible, Interoperable, Reusable), making catalogues and filmographies openly available, and by looking into semantic web technologies.⁵

Yet, as I will discuss in this article, drawing on personal research experiences from collaborative projects with the Eye Filmmuseum against the backdrop of recent decades' datification and digital scholarship, the forms and formats of research data may also fundamentally challenge traditional ideas of how such information may be helpful.⁶ As research data proliferate, we are confronted with increasingly vast and heterogeneous types of data, while at the same time trying to make them interoperable or compatible with archival databases and their established, underpinning modes of thinking. This development, I suggest, requires reflection on how to acknowledge (sometimes) diverging positionalities and interpretations embedded in research data, in the presentation and visualisation of research data, and may, in

some cases, be better accommodated through alternative approaches to sharing that, for now, sidestep the pursuit of interoperability.

CREATION AND EXCHANGE OF FILM RESEARCH DATA IN DIGITAL SCHOLARSHIP

To offer an impression of how archival-scholarly exchange of research data is increasingly becoming a concern in digital scholarship in the 25 years since the *Manual's* publication, and how data are, by the same token, becoming more heterogeneous, it is helpful to first briefly sketch how – especially video – annotation of digitised films, manually or automatically, has become host to a great variety of scholarly perspectives and ways of producing and presenting research data.

To different extents, approaches to video annotation have followed the assumption of affording researchers and communities greater interpretative agency, by allowing for the addition of subjective layers of data with a high level of granularity. Film archives, in turn, can benefit from these subjective data layers by enriching their holdings' catalogues or, more ambitiously, rethinking access to their collections. Throughout the 1990s and 2000s, video annotation fostered non-linear, enhanced publication formats for contextualising film (such as Yuri Tsivian's CD-ROM *Immaterial Bodies* [2000] on pre-Soviet cinema). At the same time, it also fostered associative, apparatus-based theoretical approaches to film interpretation and curation that sought to challenge film's subject positionings of its spectators (for example, the Centre Pompidou's *Lignes de Temps* software⁷). Meanwhile, other examples (such as the Digital Formalism project that drew on the Austrian Film Museum's Dziga Vertov collection) adopted stylometric methods that allowed for detecting visual patterns within a specific director's work.

5. Adelheid Heftberger and Paul Duchesne, "Cataloguing Practices in the Age of Linked Open Data: Wikidata and Wikibase for Film Archives", <<https://www.fiafnet.org/pages/E-Resources/Cataloguing-Practices-Linked-Open-Data.html>> and Duchesne and Heftberger, "Merging Murnau: Wikibase and Linked Open Data for Archives", *Journal of Film Preservation*, Issue 105, November 2021, pp.47-54.

6. For a detailed discussion of data types and datification of audiovisual archives see Yuchen Chang, "The Digital Turn of Audiovisual Archives", *FutureCinema*, June 19, 2022, <<https://www.futurecinema.live/the-digital-turn-of-audiovisual-archives>>.

7. For a short description of *Lignes de Temps* and its pedagogical applications, see <<https://celluloid.hypotheses.org/1178>>. For a more general, epistemological reflection on annotation tools at the Centre Pompidou's Institut de Recherche et d'Innovation see Bernard Stiegler, "Pharmacologie de l'épistémè numérique", In Bernard Stiegler, *Digital Studies. Organologie des savoirs et technologies de la connaissance*. Limoges: FYP éditions, 2014, pp.13-26.

Video annotation projects began operating on a larger scale and integrating archival work and research in the 2010s, with a stated ambition to give research data back to archives. The Media Ecology Project's (MEP) Semantic Annotation Tool (SAT), and associated projects such as Kinolab.org, for instance, seek to nurture a "virtuous cycle", in which, as stated, researchers "[c]ontribute back to the archival community through the fluid contribution of metadata and other knowledge".⁸ Focusing on civil rights newsfilm, MEP has demonstrated both how video annotation can afford the activation of community knowledge in the process of interpreting archival materials, while also, as a stated ambition, enable access by hitherto excluded user groups such as blind or visually impaired users.⁹ The large-scale infrastructure project i-Media-Cities recently developed an integrated research environment offering data enrichment – such as shot boundary detection, and object and building recognition – in combination with annotation functionalities for researchers.¹⁰ With a strong presence of archival partners, i-Media-Cities emphasised interoperability from the outset, seeking to bring together "metadata from different sources, namely from archives, researchers, and the general public on the one hand, and metadata generated by automatic video analysis tools on the other", using the European Film Gateway (EFG) film heritage data scheme as a baseline to facilitate archival-scholarly exchange.¹¹ The VIAN Annotation Tool for researching the materials and stylistic history of film colours,

developed under the supervision of Professor Barbara Flückiger at the University of Zürich, involved digitising rare archival prints and annotating films in a qualitative analysis workflow, encompassing manual and computer vision approaches that enabled visualising colour patterns in the material. This ambitious project offered fundamental new insights into a vast, international corpus of archival films, while simultaneously hinting at the current incompatibility of the projects' visualisations with current archival databases. As project researcher Olivia Kristina Stutz has argued:

The film archives' databases could also benefit from digital tools such as VIAN. For instance, adding a mixture of analytical and illustrative film visualisations to the online research infrastructures could help bypass the limitations of language and, at a glance, provide valuable insights into the "primary data" of the film item.¹²

As this brief (and non-exhaustive) overview of projects exemplifies, in the past 25 years, there has appeared a range of diverging, digital, scholarly approaches to producing research data that are becoming increasingly sophisticated in terms of integrating manual and automated methods and facilitating interoperability, while also indicating emerging differences in data types and visualisations. Digging a bit deeper into developments in recent years by drawing on my own experiences, I can highlight some of the challenges that such approaches can give rise to, and how they may complicate data exchange conceptually and practically.

CHALLENGES AND CONSIDERATIONS OF ARCHIVAL-SCHOLARLY DATA EXCHANGE IN DIGITAL SCHOLARSHIP

Mapping Desmet: Legacy Data and Data Provenance

Data-driven research projects often involve what we may refer to as "legacy" data that are being digitised, cleaned, curated, and combined with new data to produce new per-

8. Bret Vukoder and Mark Williams, "The Great War at Scale. New Opportunities for Provenance in World War I Collections at the National Archives (NARA)". In Joanne Bernardi, Paolo Cherchi Usai, Tami Williams, and Joshua Yumibe, eds., *Provenance and Early Cinema*, Bloomington: Indiana University Press, 2020, p.156.
9. "Accessible Civil Rights Heritage Proposal", NEH Preservation and Access Research and Development, 7 June 2018, <https://www.neh.gov/sites/default/files/inline-files/Tier%20I%20Project_Dartmouth%20College_Accessible%20Civil%20Rights%20Heritage%20Project%20%28Redacted%203-16-2022%29.pdf>.
10. Gabriella Scipione, Antonella Guidazzoli, Silvano Imboden, Giuseppe Trotta, Mattia D'Antonio, Margherita Montanari, Cinzia Caroli, Simona Caraceni, Maria Chiara Liguori, Beatrice Chiavarini, "Platform and Project-Specific Developments I-Media-Cities: A Research Framework for Moving Images". In Teresa-M. Sala and Mariona Bruzzo, eds., *I-Media-Cities. Innovative e-Environmet for Research on Cities and the Media*. Barcelona: Edicions de la Universitat de Barcelona, 2019, p.130.
11. Davy Hanegreefs and Julia Welter, "Metadata. The I-Media-Cities Data Model: A Hybrid Approach". In Sala and Bruzzo, op. cit., p.135.

12. Olivia Kristina Stutz, "Comparative Analysis of Colour Film Style by Computational Means", *Cinergie*, No.20, 2021, p.21.

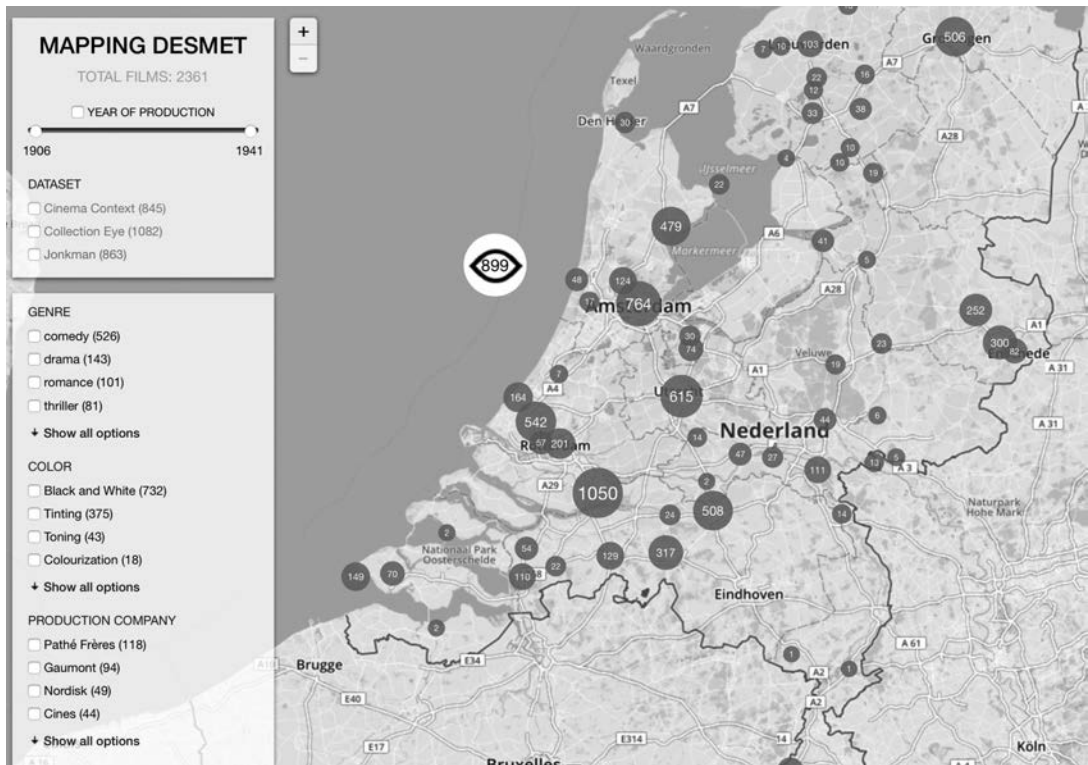


Fig.1. The map interface of Mapping Desmet. When zooming in and clicking on individual titles a colour-coded info box showed data provenance for the various types of data displayed.

spectives.¹³ These include catalogue data, filmographies, and research databases created decades ago.¹⁴ We know that data always come with a history and result from a production process shaped by (shifting) technologies and people. Data are never “raw” as the programmatic title of the volume *“Raw Data” Is An Oxymoron* encapsulates.¹⁵ Yet, while we readily acknowledge this theoretically, in practice, data-driven projects tend to pursue interoperability acting on the tantalising prospect of linking data and accumulating knowledge to be able to show large numbers and visualisations to the point where data legacies might disappear. Combined data and large numbers can be seductive because they suggest abundance and, by the same token, evidence. Yet it

remains important to show data provenance and authorship to be able to evaluate critically how results came about, or, as Johanna Drucker puts it, who is “speaking” or “enunciating” a point of view through data.¹⁶

Addressing this problem, *Mapping Desmet: A Demonstrator of Eye’s Jean Desmet Collection* was one of Eye Filmmuseum’s early forays (2014-2015) into digital scholarship, in collaboration with the University of Amsterdam.¹⁷ The project sought to combine three different datasets containing historical distribution data of films preserved in Eye’s Jean Desmet Collection, namely, data from Eye’s own catalogue, the Cinema Context database, and a dataset created by archivist Rixt Jonkman covering films rented out between 1910 and 1912. The project pursued a twofold aim: to explore how the data could be

13. Johanna Drucker, *The Digital Humanities Coursebook. An Introduction to Digital Methods for Research and Scholarship*. Abingdon: Routledge, 2021, p.78.
 14. Among other resources, see the University of Wisconsin-Madison’s ECHO-database (Early Cinema History Online), set up by film historian Derek Long, that facilitated the digitisation and data-driven study of the *American Film Index* (1976) created by Einar Lauritzen and Gunnar Lundquist and later redeveloped into the publication and associated database “American Film Personnel and Company Credits, 1908-1920” (1996) by Paul Spehr and Susan Dalton.
 15. Lisa Gitelman, ed., *“Raw Data” Is An Oxymoron*. Cambridge, MA: MIT Press, 2013.

16. Johanna Drucker, *Visualization and Interpretation*. Cambridge, MA: MIT Press, 2020, p.105.
 17. Project website: <<http://mappingdesmet.humanities.uva.nl/#>>. For an in-depth discussion of the project see Christian Olesen, Eef Masson, Jasmijn van Gorp, Giovanna Fossati, and Julia Noordegraaf, “Data-Driven Research for Film History: Exploring the Jean Desmet Collection”. *The Moving Image*, Vol.16, No.1, 2016, pp.82-105.

combined and presented in a map interface to help visualise, for the benefit of scholars and archivists, the historical distribution of films in the Desmet Collection in the Netherlands, and to visualise inconsistencies, uncertainties, gaps, and overlaps in data.

Each of these datasets had different levels of granularity. The Cinema Context dataset contained information on close to all titles, yet for many films only covered one screening per title per week. The Jonkman dataset, also consisting of manually transcribed data, was comprehensive in that it documented all the rentals from a certain period but was limited as it covered a period of only two years. The Eye catalogue did not include distribution information but contained the most comprehensive filmographic data. We wanted users of the map interface to recognise that it was only the different levels of detail in the source materials that might suggest some films were being shown more often than others and was not a true indicator of their popularity. Consequently, we colour-coded information from each of these three sources so that users could always see which datasets contained which information on numbers of screenings or rentals (Fig.1). In addition, beyond indicating provenance, this also acknowledged the wishes of Dutch film historian Karel Dibbets, founder of the Cinema Context database, to let film scholars develop scholarly alternatives to archival knowledge infrastructures and ensure meaningful research on their own terms.¹⁸ Though at the time, we did not think of this in terms of legacy data, we implicitly acknowledged it through the colour coding.

Looking back at this project, I believe this approach still holds a broader relevance and raises a more fundamental question about current and future archival-scholarly collaboration. While the lure and promise of data interoperability's capacity to merge datasets is strong and may be considered helpful in contributing metadata to an archive, we must still be able to acknowledge the histories and positionalities embedded in data. However se-

ductive and helpful we may perceive combined data to be, perhaps we need to reconsider emerging approaches from a more critical perspective to allow visualising of who is speaking through data?

Annotating Desmet: Data Privacy and The Limits of Archival Metadata

As a follow-up to *Mapping Desmet, MIMEHIST: Annotating Eye's Jean Desmet Collection* (University of Amsterdam, 2017-2018) was similar in many respects to the annotation projects discussed above, insofar as it set out to improve the description, searchability, and study of the collection, in an environment allowing for manual annotation in combination with data enrichments.¹⁹ The project unlocked the Desmet Collection's digitised materials and metadata – 950 films produced between 1907 and 1916, Desmet's paper archive of around 127,000 documents, and around 1050 posters – in the CLARIAH Media Suite, the Dutch national media studies infrastructure for research and teaching. This makes these materials available with OCR enrichments that are only available in the Media Suite, allowing users of the infrastructure to add annotations containing observations and descriptions of the image content, or contextual aspects such as acquisition and distribution of the films. However, the project chose not to streamline the annotation workflow and make it optional for a user to work with a predetermined ontology or ground truth. Embracing a qualitative analysis ethos, directly inspired by the Lignes de Temps software's approach of allowing annotators to devise their own schemas and code meaningful categories bottom-up, the environment leaves it open to users to define meaningful categories (Fig.2). This makes sense when categories covered by archival metadata schemas are not relevant to the images features researchers want to analyse, or which may be, for various reasons, downright problematic. While offering freedom to the researcher, this means that annotations created in the Media Suite, while exportable, cannot be (easily) ingested by Eye's catalogue.

18. Karel Dibbets, "Cinema Context and the Genes of Film History". *New Review of Film and Television Studies*, Vol.8, No.3, 2020, pp.331-332.

19. Project website <<https://mediasuite.clariah.nl/learn/example-projects/annotating-eyes-jean-desmet-collection-towards-mixed-media-analysis-in-digital-media-history-mimehist>>.

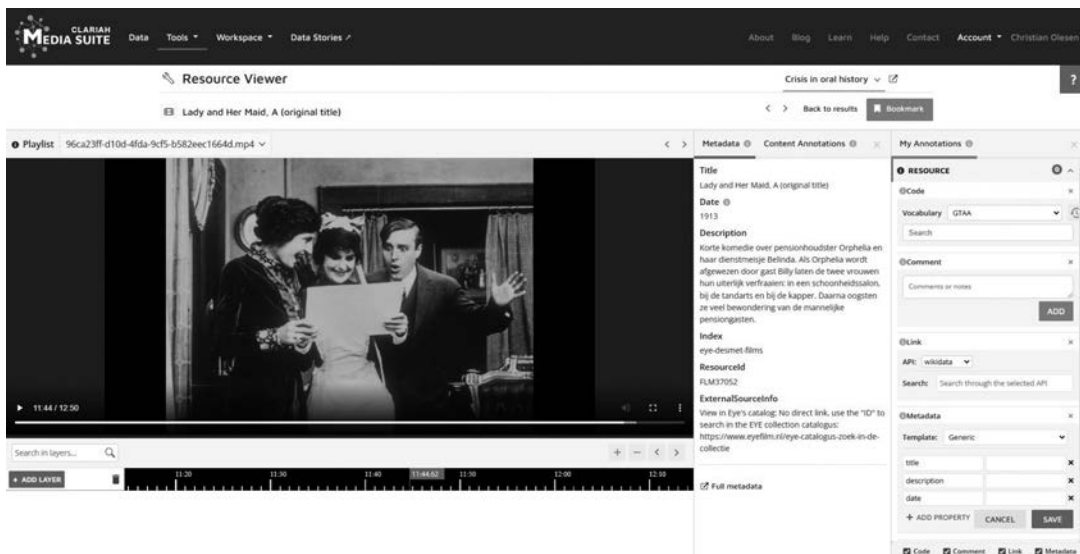


Fig.2. The annotation interface of the Media Suite. A title can be segmented below the video player and annotations can be added on the right-hand side leaving it open to the user to devise a schema or follow archival thesauri.

In this respect, while the project reflects an enormous step forward in including the collection in research and teaching, in its current form it does not facilitate easy exchange of data between researchers and archives. Through its very design, and in large part because privacy legislation hinders it, we can neither trace nor share data created by researchers in the environment. In this sense, the environment is currently a place where researchers meet the collection, and arguably have more data available to make sense of it than at the archive, but they create data that do not easily make their way back to the archive in a virtuous cycle. Moreover, annotations made with different tools are seldom interoperable and cannot easily be exchanged between researchers. In relation to the Media Suite, researchers Liliana Melgar Estrada and Marijn Koolen created the Video Annotation Interoperability initiative (VAINT), which has brought together members from various projects – such as VIAN, MEP and the Advence²⁰/Lignes de Temps – with as yet inconclusive results.²¹ As a consequence, research data re-

main in the digital infrastructure, computers at university departments or, at best, scholarly research data repositories.

This points to a dilemma for archival-scholarly exchange via digital infrastructures. As an ideal, standardised procedures and FAIR principles may not always be epistemologically desirable for scholars. Offering freedom in this respect will inevitably result in heterogeneous, dispersed data. In some cases, it might therefore make more sense to start thinking agnostically about minimum viable options, for instance, by encouraging scholars to at least make data findable and accessible, and sharing them via data repositories (where appropriate ones exist) in whatever form they have been created.

*The Sensory Moving Image Archive:
Generous Data and the Limits
of Catalogue Interfaces*

Along with the VIAN annotation tool, the projects discussed above focus mainly on semantically specific data and on affording the identification of precise, semantic entities: locations, people, objects, actions, and events. Arguably, this reflects a longstanding tradition in film archival research of wanting to identify and document otherwise unidentified films. Moreover, in computer vision, researchers tend to want to achieve identification of high-level features – for example, not only

20. Annotate Digital Video, Exchange on the Net.
21. See <<https://mediasuite.clariah.nl/blog/2018/07/11/Clariah-annotation-expert-meeting>>. For an in-depth discussion of the project see Christian Olesen and Ivan Kisjes, "From Text Mining to Visual Classification: Rethinking Computational New Cinema History with Jean Desmet's Digitised Business Archive". *Tijdschrift voor Mediageschiedenis* Vol.21, No.2, 2018, pp.127-145.



Fig.3. Visual browsing in the Sensory Moving Image Archive interface.

faces but also facial expressions and emotions – as these are the most difficult to analyse, and hence more interesting from a research perspective. This leaves out low-level/syntactic features (for example, colour, texture, or motion) and mid-level features (such as contours, object parts, and shots), as meaningful categories. In the broader cultural heritage sector, however, there is now a tendency to consider low-level, syntactic features helpful on their own, as a starting point for developing “generous interfaces” – a phrase proposed by Australian theorist Mitchell Whitelaw – that afford visual browsing and exploration. Whitelaw contended that text-based queries were limiting, insofar as the lists of items they generated obscured meaningful relations between collection items based on low-level features.²² This idea has broadly caught on in the Dutch digital-heritage sector (and internationally), to the point where it has become somewhat of a craze, seeing Europeana develop quick-guides for making generous interfaces, and institutions with large-scale, digitised image collections analyse low-level features to make such interfaces.²³

“The Sensory Moving Image Archive” (University of Amsterdam, 2017-2020), a collaborative project that involved Eye Filmmuseum and the Netherlands Institute for Sound and Vision as heritage partners, even if not initially framed in relation to the concept of generous interfaces, fits perfectly into this tendency.²⁴ Using feature extraction to allow browsing for such things as motion, visual complexity, shape, and colour in small parts of Eye’s collections, it offered an exploratory approach to linking shots across widely diverging items, potentially allowing for challenging and rethinking the visual categories through which we approach a film collection (Fig.3). While such matches may initially appear fuzzy or abstract for research purposes, they resonate strongly with artistic and creative reuse. Currently, the project’s data can be browsed in a separate interface yet remains –as is the case with the visualisations created through VIAN – difficult to integrate into traditional catalogues because they cannot accommo-

22. Mitchell Whitelaw, “Generous Interfaces for Digital Cultural Collections”. *Digital Humanities Quarterly* Vol.9, No.1, 2015. <<http://www.digitalhumanities.org/dhq/vol/9/1/000205/000205.html>>.

23. *EuropeanaTech Insight* No.11, 2019. <<https://pro.europeana.eu/page/issue-11-generous-interfaces>>.

24. Project website <https://sensorymovingimagearchive.humanities.uva.nl/index.php/tool_and_prototypes>. For an in-depth discussion of the project see Eef Masson, Christian Olesen, Nanne van Noord, and Giovanna Fossati, “Exploring Digitised Moving Image Collections: The SEMIA Project, Visual Analysis and the Turn to Abstraction”. *Digital Humanities Quarterly*, Vol.14, No.4, <<http://digitalhumanities.org/dhq/vol/14/4/000497/000497.html>>.

date it.²⁵ This raises a different challenge for the exchange of data, that currently still rests on the assumption that research data are primarily textual and not sensory. If accommodating such data in archival databases is to be facilitated, it will require a fundamental reconsideration of their configurations.

CONCLUSION

Since the thoughts on the helpful user presented in the *Manual* 25 years ago, archival-scholarly exchange of research data has been fundamentally reconfigured by now-ubiquitous computerisation. In many respects, this devel-

opment has realised the promises that archivists such as Roger Smither saw on the horizon at that time. Yet, while there is definitely reason to celebrate this development, the scope, amount, and variety of data and approaches currently emerging also should invite us to reconsider – based on what we cannot currently easily accommodate – how future exchanges could look. With the brief reflections presented in this article, it is my hope that such exchanges could, as a starting point, begin to think of how to better reflect different positionalities, interpretations, and forms of browsing data in future archival-scholarly collaborations.

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Cet article revient sur des expériences de recherche dans le cadre de projets en collaboration avec l'Eye Filmmuseum, dans le contexte de décennies de datafication et d'expertise numérique, en examinant l'évolution des formes et des formats des données de recherche et, parallèlement, de l'idée d'utilisateur utile telle que présentée dans le *Manuel d'accès aux collections*. Avec la prolifération des données de recherche, lesdites données se font de plus en plus diverses et hétérogènes, d'où l'intérêt de les rendre plus interopérables et compatibles avec les bases de données des archives. Selon l'auteur, cette évolution appelle une réflexion sur la manière de reconnaître les positionnalités et interprétations (parfois) divergentes des données de recherche, selon la présentation et la visualisation de ces dernières, et pourrait dans certains cas être mieux prise en compte grâce à des approches alternatives de partage qui feraient l'impasse sur l'interopérabilité.

Dans le contexte de cette évolution, l'article s'intéresse d'abord à l'émergence d'approches d'annotation vidéo dans le contexte d'infrastructures et de projets numériques archivistiques et universitaires en réseau, puis se focalise sur trois projets réalisés à l'Université d'Amsterdam en collaboration avec l'Eye Filmmuseum: *Mapping Desmet: A Demonstrator of Eye's Jean Desmet Collection* (2014-2015), *MIMEHIST: Annotating Eye's Jean Desmet Collection* (Université d'Amsterdam, 2017-2018), et *The Sensory Moving Image Archive* (2017-2020). L'étude de ces projets montre comment, en particulier, les problématiques relatives aux données patrimoniales, à la confidentialité des données, aux méthodes d'analyse qualitative des données et aux données sensorielles constituent des défis inédits dans les échanges entre archives et chercheurs, et peuvent remettre en question les stratégies actuelles de partage des données.

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Este artículo considera cómo están cambiando las formas y los formatos de los datos de investigación y, con ello, la idea del usuario útil, tal y como se expone en el *Manual de Acceso a las Colecciones*, reflexionando sobre las experiencias de investigación de los proyectos de colaboración con el Eye Filmmuseum en el contexto de la datificación y la erudición digital de las últimas décadas. A medida que proliferan los datos de investigación, nos enfrentamos a tipos de datos cada vez más vastos y heterogéneos, mientras intentamos que sean cada vez más interoperables o compatibles con las bases de datos de los archivos. El autor sostiene que esta evolución exige una reflexión sobre cómo reconocer las (a veces) divergentes posiciones e interpretaciones que afectan la presentación y visualización de los datos de investigación y que, en algunos casos, podrían abordarse mejor a través de nuevas formas de compartir que eludan la búsqueda de la interoperabilidad.

En relación con esta evolución, el artículo considera en primer lugar la aparición de enfoques de anotación de vídeo en el contexto de infraestructuras y proyectos digitales archivísticos-académicos en red, para luego centrarse en tres proyectos llevados a cabo en la Universidad de Amsterdam en colaboración con el Eye Filmmuseum: *Mapping Desmet: A Demonstrator of Eye's Jean Desmet Collection* (2014-2015), *MIMEHIST: Annotating Eye's Jean Desmet Collection* (University of Amsterdam, 2017-2018), y *The Sensory Moving Image Archive* (2017-2020). La discusión de estos proyectos considera cómo, en particular, ciertas cuestiones relacionadas con datos heredados; su privacidad, métodos de análisis de datos cualitativos y datos sensoriales plantean nuevos desafíos para los intercambios entre archivos y académicos, y pueden cuestionar las estrategias actuales de intercambio de datos.

25. Likewise, in the context of MIMEHIST, we experimented extensively with visual analysis of the Desmet paper archives using face detection, identification of handwriting, logos and letterheads, and analysis of colour and textures of the paper materials. Only the OCR, being text-based, could be embedded and made searchable in the environment.

Access is Not a One-Way Street: The Relation Between Access to Collections and Cataloguing

Adelheid Heftberger

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There are many ways to define "access". Let's start with a fairly banal statement: Users coming to a film archive nowadays will most likely have online access in mind when they are interested in our holdings. By that, I mean both online databases with the possibility to search by theme/topic as well as access to the film itself via streaming or download, either from an institution's own platform or via external third parties. Ignoring the antiquated and, at the time, already problematic distinction between active and passive access in the original *Manual*, access can arguably be better divided nowadays into offline (visitors on-site) and online access.

Based on my own experiences as Head of Film Access at the Bundesarchiv, I can confirm that expectations in the second group are high but that online finding aids to navigate the collections are frequently insufficient. Users will expect to be able to search across different material types, i.e., to get results not only for film holdings, but also for photos, posters, and probably even paper files, relating to a film title, person, institution, or topic. As I will show, archives rarely meet user's needs fully when it comes to providing metadata.

How are access, cataloguing, and online-presentation related? Cataloguing is more than just capturing data for the sake of it. In other words, as cataloguers, we are more reflective about the terms we use. We are aware that the choice for certain databases, controlled vocabularies and ontologies, as well as the specific form of online presentation define the kind of knowledge and concepts we make accessible for our institutions. We are judged - rightfully so - by how and whether we succeed in making our holdings available in a meaningful and appropriate way. I will try to lay out some ideas for consideration: these are mainly about metadata creation, contextualisation, searching, and building relationships with users.

WHERE IT BEGINS: CREATING MEANINGFUL AND SUFFICIENT METADATA

Jer Thorp writes in his inspiring book *Living in Data* that "the amount of data that can be conjured from any given thing is almost limitless."¹ Cataloguers make decisions on a

1. Jer Thorp: *Living in Data: A Citizen's Guide to a Better Information Future*. New York: MCD, Farrar, Straus and Giroux, 2021, p.121.

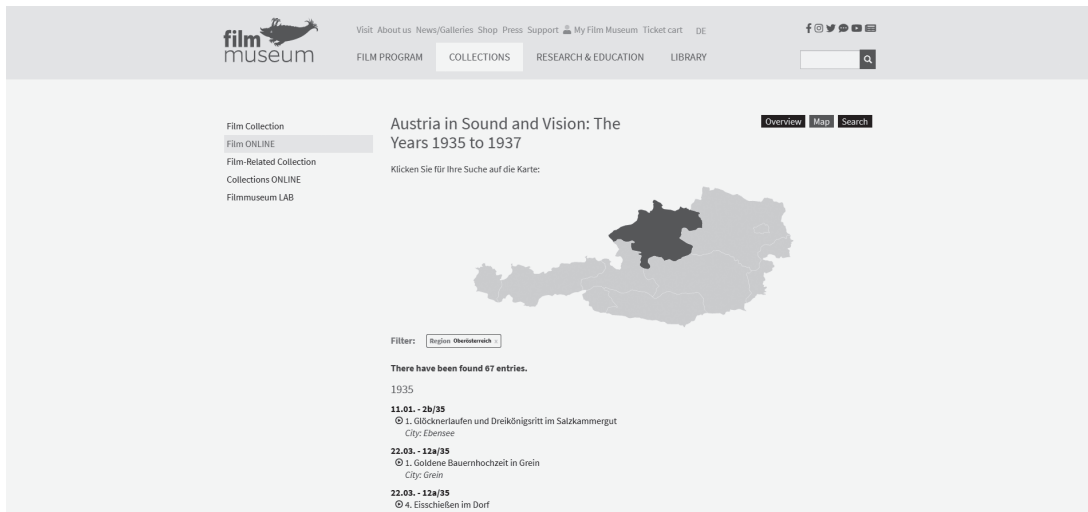


Fig.1.a. Search entry point: Austrian map showing nine counties for local audience searches.

daily basis and, more often than not, with access and users already in mind. We base these decisions on our inhouse-manuals, perhaps also on the *FIAF Moving Image Cataloguing Manual*,² and struggle with frameworks and conditions which are not always ideal: faulty filmographic data, lack of content description and indexing, and a large backlog of legacy data, to say nothing of the vast quantity of analogue items not yet registered and catalogued. In addition, there are important considerations that will have a significant influence on access later on: Which data are absolutely necessary? For whom? For future questions and generations? Thus, cataloguers decide what is important and what is not.

Thorp's text has proved to be a useful starting point for making practitioners rethink what their day-to-day work entails and that what we include in our databases matters. Not only that: how we build our databases is important, as well as how we tackle semantic differences and with translating historical sources into contemporary knowledge systems. One example is how we deal with film credits. This may sound simple, but it has many pitfalls and ideally requires a profound understanding of how credits in languages other than our own translate into value lists we can use. Film historians may

know that the Russian credit "rezhisser" does not translate as "director" as the word might suggest, but, rather, as "producer". Research projects like STUDIOTEC have put significant research lately into historical job titles in various languages (for example, from the Ufa studios), and how they can be interpreted or related to credits used nowadays.³ In the last few months, I have received requests specifically for filmographic metadata rather than for the films or for film-related materials – pure data, which would be used in network analyses, for example. It is therefore immensely important what roles cataloguers assign because film historiography is written with this information. I think this kind of access will become more and more important for data analysis and visualisation, not only by researchers but also by institutions themselves, to better share data and understand the state of preservation and visibility of our film heritage internationally.

Most archives have done the best they can to cater to the digital needs of their community. In many cases this means putting a considerable strain on resources and changing concepts of giving access. For example, the Bundesarchiv has long relied on index cards in filing cabinets, sorted according to topic, person, provenance, or film title. Bringing the contents of these finding aids into the digital era – transferring them into online metadata

2. Natasha Fairbairn, Maria Assunta Pimpinelli, Thelma Ross, authors, Linda Tadic, ed., *The FIAF Moving Image Cataloguing Manual*. Brussels: FIAF, 2016.

3. See <<https://studiotec.info>> for more information.

Austria in Sound and Vision: The Years 1935 to 1937

Overview Map Search

Click on the map to search:

Country	Categories	Person / Corporation
<input type="checkbox"/> Albania	<input type="checkbox"/> Catastrophes and Rescue	<input type="checkbox"/> Achgelis, Gerd
<input type="checkbox"/> Korfu	<input type="checkbox"/> Accident and rescue	<input type="checkbox"/> Ahmad II. (Tunesien)
<input type="checkbox"/> Kruja	<input type="checkbox"/> Collapse	<input type="checkbox"/> Aleksandar I. Karadordević
<input type="checkbox"/> Tirana	<input type="checkbox"/> Earthquakes	<input type="checkbox"/> Alfons XIII. (Spanien)
<input type="checkbox"/> Algeria	<input type="checkbox"/> Fire	<input type="checkbox"/> Allais, Émile
<input type="checkbox"/> Algier	<input type="checkbox"/> Fire brigade	<input type="checkbox"/> Alsen, Herbert
<input type="checkbox"/> Argentina	<input type="checkbox"/> High water and floods	<input type="checkbox"/> Anich, Peter
<input type="checkbox"/> Buenos Aires	<input type="checkbox"/> Hindenburg accident	<input type="checkbox"/> Asakuma, Yoshiro
<input type="checkbox"/> Australia	<input type="checkbox"/> Hurricane	<input type="checkbox"/> Auer von Welsbach, Carl
<input type="checkbox"/> Melbourne	<input type="checkbox"/> Ship accident	<input type="checkbox"/> Avenol, Joseph
<input type="checkbox"/> New South Wales	<input type="checkbox"/> Snowstorm	<input type="checkbox"/> Azaña, Manuel
	<input type="checkbox"/> Children and Animals	<input type="checkbox"/> Baar-Baarenfels, Eduard
	<input type="checkbox"/> ...	<input type="checkbox"/> Bach, Liesel

Fig.1.b. Categories with sub-categories developed for the ÖBUT-project online.

– is a costly and time-consuming process. At the same time, online finding aids like research platforms age quickly and, in many cases, not only need to be merged with or linked to other internal electronic resources, but also updated and renovated.

Another huge challenge which comes with the need to provide more sources online is copyright. While in many European countries, including Germany, there is an exception for archives to provide access on site, publishing films online is a very different proposition. The EU tries to facilitate access to cultural heritage via legal initiatives, e.g., the European Commission’s “Proposal for a Directive on Copyright in the Digital Single Market” (DSM Draft Directive), that aims to provide EU-wide access to works held in collections of European cultural-heritage institutions when they are no longer available to the public through customary channels of commerce.⁴

CONTEXT IS QUEEN

Film archives are aware that films hold a special position both as works of art on the one hand and historical sources on the other. While the former category probably does not lose too much of its value without the proper historical

contextualisation (albeit, of course, most of the time greatly welcomed by researcher and fan alike), the latter is in danger of losing its meaning and significance altogether.

Bill Gates famously coined the phrase “content is king”, and “context is queen”, a deliberate play on his original quip, is becoming increasingly common in our field. Researchers all too often like to remind us that the contextualisation of film sources is deemed necessary, especially when it comes to films from totalitarian regimes such as Nazi Germany. Behind this is often the concern that the footage will be misappropriated or that regular, i.e., non-specialist, viewers would not understand the films properly. Film historian Nico de Klerk argues for the formation of a much stronger sense of responsibility on the part of film archives and, implicitly, of memory institutions in general, describing their task as follows: “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 bring a wider array of signifying contexts to bear on them than the usual, mostly aesthetic categories.”⁵

Curator and film historian Luke McKernan also shares this assessment and emphasises the untapped potential of contextualising audiovisual holdings online:

4. Christophe Geiger, Giancarlo Frosio, Oleksandr Bulayenko, “Facilitating Access to Out-of-Commerce Works in the Digital Single Market – How to Make Pico della Mirandola’s Dream a Reality in the European Union”, *Journal of Intellectual Property, Information Technology and E-Commerce Law*, 9 (3) 2018, pp.240-250, para.1. <<https://www.jipitec.eu/issues/jipitec-9-3-2018>>.

5. Nico de Klerk, *Showing and Telling. Film heritage institutes and their performance of public accountability*. Wilmington, DE: Vernon Press, 2017, p.109.

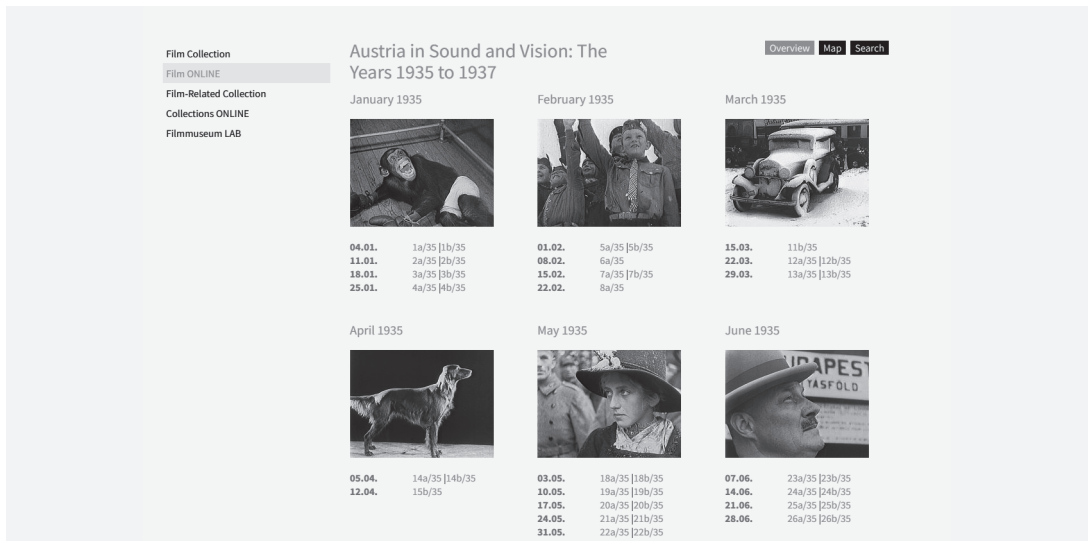


Fig.2. Overview of how many issues still survive in the institution's holdings.

*This is why video has come into its own in the web era – not simply because of the amount of content, but because of contextualization. Videos have to be embedded somewhere, and it's in the embedding that they find their meaning. Traditional film archives take the medium out of its original exhibition context; web archives preserve that context.*⁶

In view of existing online presentations in film archives, this wish may only make sense for a part of our holdings. In any case, a differentiated view is called for. In the discussion about film heritage in Germany (and maybe also elsewhere), making films accessible usually means that they should be shown again in cinemas or at festivals, or perhaps published on DVD or Blu-ray, although there are, of course, exceptions.

However, online curation is a complex issue and requires different conceptual considerations and preparation of metadata than traditional theatrical film programming. How much does a film or a collection need to be satisfactorily contextualised? Which film-related (or other) documents are useful and can be digitised and linked online? Curators and catalogu-

ers can now think about how to present their holdings or individual collections in a meaningful way, and this is indeed happening.

Database entries can also be revised via projects to present certain topics for the first time in a meaningful way online, as exemplified by the recent online "BFI Filmography".⁷ Another example of expanding already existing data is a project I was involved in at the Austrian Film Museum.⁸ *Österreich in Bild und Ton (Austria in Sound and Vision)* was the first state-produced, weekly newsreel series in Austria, running from June 1933 to March 1938. The surviving issues from 1935 to 1937 were prepared for online publication and enriched with content description and indexing. A pragmatic but useful indexing schema of main and sub-categories was developed to help users find interesting content. Three different search entry points were created: next to a traditional search to filter by country, person/corporation, and category, we decided to offer the possibility of searching via a map of Austria (Figs.1a & 1b). The newsreels can also be accessed as whole issues, giving a sense of what is not preserved in the collection (Fig.2).

6. Luke McKernan, "Audiovisual Archives and the Web". <<http://lukemckernan.com/2016/01/29/audiovisual-archives-and-the-web>>.

7. See <<https://filmography.bfi.org.uk>>.

8. See: <https://www.filmmuseum.at/en/collections/film_collection/film_online/austria_in_sound_and_vision_the_years_1935_to_1937>.

HOW DO OUR USERS SEARCH?

Libraries and museums spend a great deal of time and knowledge getting to know their users and their users' needs in detail. They constantly research user behaviour and try to find out how they can offer a better service, which services should be offered in which form, and generally whether the customers are satisfied with the services available. On the other hand, in my experience, film archives do this very rarely, if at all. But how can curation make sense if you don't know the target audience? While it can certainly work for traditional exhibitions and cinema programmes to go against the expectations of the audience (art often works this way), I believe that transferring this concept to the online sphere makes little sense. Here, the service being provided should be examined and optimised very carefully in terms of frequency of use and usability.

In her insightful report, "The Metadata is the Interface", Jennifer Schaffner analysed search behaviour based on user studies. The focus was on archives and, in particular, on special collections, which are not easy for institutions to manage. Schaffner first noted the great discrepancy between users' expectations and the historical practice of description in archives: "Archivists and librarians have often focused on what collections are made up of (Ofness), while many users prefer to learn what collections are about (Aboutness). Studies report consistently that many users want to find information about contents of collections."⁹ Schaffner points out that perfect metadata are necessarily that important to researchers; "users mostly care more about what is in the collections".¹⁰ Therefore, they are mainly looking for items (subjects) and keywords, and more importantly, expect results to be ranked by relevance. It is therefore of great importance that institutions respond adequately to this need: "It is time to evaluate search behaviours at the network level, in order to develop descriptive strategies for ranking the relevance

of primary resources."¹¹ In this regard, user studies have always shown that certain metadata are significant for discovery, namely "descriptive metadata indicating aboutness and relevance matters significantly for discovery."¹² Schaffner summarises that changes must first of all be made to description, because researchers rarely look in library catalogues or archival portals for primary resources.¹³

Institutionally, the preservation of cultural assets must therefore be thought of not only as the digitisation of collections, but also much more comprehensively as the provision of digital finding aids to enable rapid and low-threshold access to information, sources, and knowledge. Schaffner's report can be seen as confirmation of a hunch we cataloguers tend to have that our descriptive cataloguing, in particular, is inadequate and maybe even lacking sufficient standardisation when it comes to online presentation. Rectifying this sets us a huge task, and I am curious as to what strategies such as automated video-analysis, speech-to-text analysis, and crowd-sourced data will do to help in the future.

BUILDING RELATIONSHIPS WITH OUR AUDIENCES

"Citizen Science" may be a fashionable idea these days, but I do believe there is potential for building relationships with a larger community, offline and online. I am convinced that we can develop or expand initiatives to actively involve our user-community in annotation when it comes to specialised interests, like trains, military topics, birds, and geolocation, to name just a few of the most obvious examples. Generally, we need to get away from "granting access" towards "creating access" as a common goal; not so much a case of active access and passive access, to return to the *Manual for Access to Film Collections*, but active access (albeit understood in a different way to that proposed by the authors of the original text, i.e., suggesting that all forms of access are in some way active) and re-active access.

9. Jennifer Schaffner, "The Metadata is the Interface: Better Description for Better Discovery of Archives and Special Collections, Synthesized from User Studies". OCLC (Online Computer Library Center) Research, May 2009, p.6. <<https://library.oclc.org/digital/collection/p267701coll27/id/444>>.

10. *Ibid*, p.10.

11. *Ibid*, p.9.

12. *Ibid*, p.13.

13. *Ibid*.

In addition, the term “user” has never been broader: next to the traditional human user we see a more diverse landscape evolving: our users will also be other film archives accessing our collections via an Application Programming Interface or API, linked data clouds tapping into our data, or providing datasets simply as a csv (comma separated values) file to FIAF’s *Treasures from the Film Archives*.

I can easily imagine that, in the future, cataloguers will become more like data experts or data curators in the sense that they will develop concepts for specific online projects. Though even publishing a collections database online is a huge undertaking and will improve

things immensely for our audience, I believe it is simply another huge step towards online access to film collections which does justice to our film heritage – and, to achieve this goal, we need good cataloguing and fitting concepts; we must provide more (and better) metadata and useful search (and browse) options.

Can access be “passive”? I don’t think so. I like to think of cataloguing for access as a feedback loop, working together with our users in various ways. We should not forget that data holds power: it “can bestow privilege and [...] its absence can push a thing out towards the margins.”¹⁴

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Selon l’auteur, la plupart des utilisateurs pensent d’abord à l’accès en ligne lorsqu’ils veulent accéder aux fonds d’archives. Ceci concerne aussi bien les catalogues et bases de données que l’accès aux images animées elles-mêmes. Sa propre expérience l’amène à estimer que les instruments de recherche en ligne sont souvent inadéquats, les métadonnées ne renvoyant pas toujours aux différents types de documents - films, mais aussi éléments connexes, comme les photographies, affiches et autres éléments imprimés.

Les catalogueurs actuels tentent - et réussissent parfois - de rendre les fonds disponibles d’une manière satisfaisante et appropriée, prenant quotidiennement des décisions relatives aux métadonnées à inclure ou non. Quelles données sont absolument nécessaires, et pour qui? Ils décident en fait de ce qui est « important ».

Parmi les considérations à prendre en compte, on trouve le traitement des crédits dans de nombreuses langues et provenant d’autant de pays. Les droits d’auteur sont un autre défi, en particulier lors de la mise en ligne de fonds. Le contexte est également important: comment contextualiser de manière satisfaisante un film ou une collection? Quels documents relatifs (ou non) à des films sont utiles et peuvent être numérisés et rendus accessibles en ligne?

Se pose aussi la question de la façon dont les utilisateurs réalisent leurs recherches et comment les archives peuvent s’adapter à des valeurs changeantes. Selon l’auteur, la majorité des recherches se font par sujets d’articles ou par mots-clés, et surtout, l’utilisateur s’attend à voir les résultats classés par pertinence. Il est par conséquent très important que les institutions répondent à ce besoin de façon adéquate. Cet objectif peut être atteint en partie en établissant des relations mutuellement bénéfiques avec les utilisateurs.

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La autora sugiere que, hoy en día, la mayoría de los usuarios piensan primero en el acceso en línea cuando quieren acceder a los fondos de los archivos. Esto se refiere tanto a los catálogos y bases de datos como al acceso a las propias imágenes en movimiento. Por su propia experiencia, cree que las ayudas a la búsqueda en línea son a menudo insuficientes, ya que los metadatos no siempre apuntan a los diferentes tipos de materiales, no sólo a los fondos de películas, sino también a los materiales relacionados, como fotogramas, carteles y documentación en papel.

Los catalogadores actuales intentan -y a veces consiguen- poner los fondos a disposición de los usuarios de forma significativa y adecuada, tomando decisiones a diario sobre qué metadatos incluir o no. ¿Qué datos son absolutamente necesarios y para quién? En realidad, se trata de decidir qué es “importante”.

Hay que tener en cuenta cómo tratar los créditos en muchos idiomas y de muchos países. Los derechos de autor son otro reto, sobre todo cuando se publican los fondos en línea. El contexto también es un problema: ¿hasta qué punto es necesario contextualizar satisfactoriamente una película o una colección? ¿Qué documentos relacionados con las películas (u otros) son útiles y pueden ser digitalizados y enlazados en línea?

También está la cuestión de cómo buscan los usuarios y cómo pueden los archivos seguir el ritmo de los valores cambiantes. El autor propone que la gente tiende a buscar elementos (temas) y palabras clave y, lo que es más importante, espera que los resultados se clasifiquen por relevancia. Por tanto, es muy importante que las instituciones respondan adecuadamente a esta necesidad. Esto puede lograrse, en parte, estableciendo relaciones mutuamente provechosas con la comunidad de usuarios.

14. Thorp, *op. cit.*, p.131.

Never the Twain Shall Meet? Technology and Access and the Question of “Authentic” Appearance

Oliver Hanley and Ulrich Ruedel

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“When providing access to materials by programming, projection, or other means, archives will seek to achieve the closest possible approximation to the original viewing experience, paying particular attention (for example) to the appropriate speed and the correct aspect ratio.”

INTRODUCTION: THE “PROGRAM OF AIMS”²

As history shows, progress is frequently born in times of upheaval. Such was the case within FIAF in the late 1980s, when “cinema [was] going through a profound crisis (economic, technological and aesthetic) and when a new generation of film lovers [was] discovering cinema via video cassettes.”³ The question of access to film collections had been gaining steadily in importance, and the climate was such that

the Federation began to entertain the notion of setting up an expert commission, to supplement the already existing commissions for Preservation, Cataloguing, and Documentation.

In 1989, the incumbent Executive Committee appointed João Bénard da Costa as chairman of the Commission-to-be; he quickly recruited other members, and what is now FIAF’s Programming and Access to Collections Commission (PACC) was born.

Looking back, Paolo Cherchi Usai, who was one of the original Commission members, considered this a good sign for FIAF, “the beginning of a kind of *glasnost* in the relationship between archives and their audiences.”⁴ In other words, he saw it as the birth of modern-day film archiving, where access is considered to be of equal importance to preservation, despite concerns that the needs and demands of

1. Section 1.6 of the *FIAF Code of Ethics*. <<https://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>>. Emphasis added.

2. The introductory sections of this article draw extensively on official documents from the years 1989 to 1994 which are preserved in the FIAF Historical Archive in Brussels.

3. Report of the Programming Sub-Committee to the General Assembly, April 1990. Minutes of FIAF Congress, Havana, Appendix 19. FIAF Historical Archive, PUB/101.

4. Paolo Cherchi Usai, “Theatrical Projection in the Transitional Period: Five Scenarios”, in Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein, eds., *Film Curatorship. Archives, Museums and the Digital Marketplace*, Vienna: FilmmuseumSynemaPublikationen, 2008, p.191.

access could push FIAF closer to the commercial realm from which it had traditionally tried to maintain a healthy distance.

At its first meeting proper, in February 1991, the Commission laid down a six-point “Program of Aims.”⁵ The first of these was to “establish technical standards for the projection and presentation of moving images”, addressing issues such as “acceptable print quality, correct aspect ratio and projection speed”. The second aim would see the Commission make “recommendations and provide a set of alternative solutions for the establishment, development and improvement of on-site viewing facilities (film viewing machines, video monitors, laser discs, etc.), taking into account the possibilities afforded by new and changing technology.”

The third and fourth aims were concerned, respectively, with programming and access policies. The outcome of these latter two aims would be the *Manual for Access to Film Collections*, published as a “special issue” of the *Journal of Film Preservation* in 1997.

The *Manual for Access to Film Collections* was originally envisioned not as a stand-alone work, but rather as part of a series, which perhaps explains why certain topics outweigh others. Indeed, in an early phase of the *Manual’s* development, Cherchi Usai pointed out the connection between the Commission’s congruent projects and even “proposed to have them put under a single headline: a two books set, a single heading, Part I as Access to collections, Part II as Manual for technical standards for projection.”⁶

Work on a reference guide for film projection, meanwhile, stalled when conflicts arose over its precise form and contents. Responsibility was handed over to the Technical Commission before it dissipated. In the early 2000s, a revived Programming and Access to Collections Commission (PACC) picked up the project, resulting in the publi-



Cover of *The Advanced Projection Manual* published by FIAF and the Norwegian Film Institute in 2006.

cation of *The Advanced Projection Manual* in 2006.⁷ The use of the term “manual” in its title serves to create a sense of continuity between the *Manual for Access to Film Collections* and the later publication, which is apt, given their shared origins in the early 1990s.

ACCESS, TECHNOLOGY AND “AUTHENTIC” APPEARANCE

The PACC’s original Program of Aims is significant in revealing how important technical issues were to the Commission from the beginning. This was a contentious issue and had been subject to serious discussion prior to the Commission’s formation, the members of the Executive Committee having debated the necessity of such a commission and whether cultural or technical issues should dominate its agenda. Some felt that topics such as print quality and projection standards were rather matters for the Preservation Commission. Any such doubts were soon put to rest when the Preservation Commission became the Technical Commission (TC) in 1994.

It is impossible to consider the issue of access to recorded moving images and sounds without considering their technological environments. Audiovisual media have always been dependent on specific technological infrastructures, apparatus, and procedures – whether for the projection of analogue film prints or their digital counterparts in theatrical settings, for

5. Agenda and Report of the First Meeting of the FIAF Programming Commission (Ponta Delgada, Açores, February 1991), pp.2-4. FIAF Historical Archive, COM/012.
6. Minutes of the FIAF Commission on Programming and Access to the Collections in Montevideo, April 1992, p.4. FIAF Historical Archive, COM/012.

7. Torkell Sætervadet, *The Advanced Projection Manual*. Brussels: FIAF, 2006.



Cover of the *FIAF Digital Projection Guide* published by FIAF in 2012.

physical home media, whether analogue (VHS, Betamax, Laserdisc) or digital (VCD, DVD, Blu-ray, 4K UHD disc), or the continuously increasing selection of online streaming platforms.

Despite its ever-growing significance, the word “access” can still have negative connotations, serving as an excuse or a trump card to be played in order to cut corners or sacrifice quality for the sake of convenience and accessibility. That the access copy may be a far cry from the original artefact need not matter because it is precisely that. Thus, VHS tape, despite its low definition and comparatively poor durability, was considered an acceptable medium due to its affordability and widespread adoption. Today, archives – and even commercial distributors – continue to put out films on standard definition DVD, notwithstanding the availability of newer media offering higher resolution and more advanced compression codecs.

Even in the era where access to film on film was more or less the only option, concessions had to be made because of the limitations of the available technology. To take a frequently used example, countless early films with applied colours have been preserved in the past, out of necessity, on black & white film stock. In unfortunate cases, the originals later decayed beyond saving, negating the possibility to create better reproductions later on when im-

proved duplication techniques became feasible for film archives. While these efforts should be applauded regardless, we would be fooling ourselves into thinking a black & white copy of a coloured original is in any way “authentic”. Even colour prints made on subtractive chromogenic film stock, whether via the Desmet method or otherwise, only resemble the originals to a limited extent. But, when faced with the alternative of not being able to access the films at all, should not compromise prevail? “[B]etween grief and nothingness, I will take grief,” said Alexander Horwath, quoting Jean-Luc Godard, quoting William Faulkner.⁸

Thus, the term “access copy”, in day-to-day speech in the audiovisual archiving field, continues to maintain an air of inferiority about it. Need this still be the case, though, in an age where it is possible to produce DCI- (Digital Cinema Initiatives) grade screening elements on a home computer, or to stream video content in full 4K resolution in real time? Should archives and film heritage institutions strive to improve access-grade formats so that they come closer to replicating or simulating the inherent qualities of the source medium? Or, should there be some kind of discrepancy added, to make it categorically clear to viewers that what they are seeing is not the original?

REPRODUCTION OF HISTORICALLY FAITHFUL MOVING IMAGES IN THE ANALOGUE AND DIGITAL REALMS

Access and technology would appear to have become even more closely and elaborately intertwined in the wake of the paradigm shift from analogue to digital technology in audiovisual preservation and presentation. The ability to experience film as film, whether as vintage prints or new prints rendered via historical moving image reproduction technology, is becoming increasingly rare – to the point where it can now be regarded as an access issue in its own right. Besides opening up new modes (and increased convenience) of access via the likes of “critical editions” of films on DVD or innovative interactive websites, digital techniques have made it possible for digital reproductions

8. Alexander Horwath, “The Market vs. the Museum”, *Journal of Film Preservation*, Issue 70, November 2005, p.9.

or surrogates to come closer to resembling the original audiovisual experience: exactly what FIAF archives strive for.

This article highlights some selected key issues. It does not explore those new modes of access made possible by digital technology mentioned above, though this is itself a fascinating topic. Rather, it concentrates on reproduction and theatrical presentation, which are still, to a certain extent, the most prevalent and pressing core issues, especially with the latter thrust into yet another existential crisis as a result of the Covid-19 pandemic and the streaming boom.⁹ Our article is intended primarily as a summary of an existing and ongoing discussion. Several topics have already been written about more extensively in the *Journal of Film Preservation* and elsewhere. However, they are worth revisiting within this context in the hope of stimulating further reflection.

THE DIGITAL REALM

Image acquisition and manipulation

While digital is arguably a wholly different medium from analogue, advances in digital image capture (scanning) and manipulation (digital grading, restoration, etc.) mean that digital images can now more closely approximate the colour, tonal values, and detail of original film prints than was ever possible in the analogue, photochemical duplication realm.

New techniques such as High Dynamic Range (HDR) imaging might be considered as much a threat (offering the temptation to “improve” upon originals) as an opportunity (allowing more accurate rendition of historic images within the tonal and colour space) in the context of film preservation and access.

Image intermittency

The lack of image-projection intermittency (sometimes incorrectly referred to as “little black frames”) on moving image perception in a cognitive framework, or on moving grain

perception, has been studied thoroughly, by, for example, the CogNovo project (<www.cognovo.eu>) and the TC. It remains a major visual difference between photochemical, optomechanically projected moving images and those rendered digitally.

Ironically, though it has been tried only experimentally in the film preservation and digital cinema realms, for several years, now, an effectively intermittent image has been used in HDTV devices to improve motion perception through techniques such as Black Frame Insertion.

Frame rates

While it is technically possible to render digital video at custom frame rates during post-production, thus avoiding the need for duplicating or interpolating frames, when it comes to digital presentation, the possibilities are still quite heavily restricted.

Archives have campaigned tirelessly for the implementation of non-standard frame rates in digital theatrical projection to better facilitate playback of films that would be inappropriately served by the standard rates of 24, 25, or 30fps: that is, in general, films from the silent era.¹⁰ A practical solution to this problem remains elusive, however, and, thus, many archivists, curators, and programmers retain a strong preference for projecting analogue prints on variable-speed projectors, optionally fitted with three-blade shutters.

In the digital realm, as has already been the case for analogue video (and indeed for sound-era film),¹¹ the appropriate speed can still best be simulated by the periodic duplication of frames. Depending on the conversion factor, this can lead to a noticeable “stutter” effect.

9. Jon Wengström, “Theatrical Projection in the Wake of the Pandemic”, *Journal of Film Preservation*, Issue 104, April 2021, pp.39-40.

10. For a recent summary of the issue, see Maral Mohsenin, “Silent Film Speeds Throughout Film History”, *Journal of Film Preservation*, Issue 101, 10/2019, pp.8-18. For the restoration-ethical issues speed correction raises, and for red lines suggested, see Robert Byrne, Caroline Fournier, Anne Gant, Ulrich Ruedel, *The Digital Statement Part III. Image Restoration, Manipulation, Treatment, and Ethics*. <<https://www.fiafnet.org/pages/E-Resources/Digital-Statement-part-III.html>>, and *Journal of Film Preservation*, Issue 104, April 2021, pp.25-37.

11. See, for example, Vincent Pinel, “La présentation des films muets dans une salle de cinéma moderne”, in Sad Chikhaoui, Eric Le Roy, eds., *Restaurations et tirages de la Cinémathèque française, IV*, Paris: La Cinémathèque française, 1989, pp.8-13.

Mathematically ideal solutions exist for some frame rates, for instance, the equivalent of 16fps can be achieved in DCP mastering by tripling each frame for playback at 48fps. However, tripling each frame also triples the size of the digital file, thus requiring higher bandwidth to minimise loss of quality. In consequence, this issue remains a major limitation for the visually accurate rendering of motion in silent films.

Readily available post-production techniques offer frame-rate adjustment by interpolating or blending existing frames. However, as stated emphatically in Part III of the Technical Commission's *Digital Statement*, "[t]his computer-generated imagery is ethically problematic, and must be avoided, since it creates frames that historically never existed."¹²

THE ANALOGUE REALM

Projection and the projection event

With the proliferation of digital techniques in post-production and access, analogue film, projected optomechanically, is now becoming a heritage technique worthy of preservation in itself. This shift is evident in several trends:

35mm film prints, which not too long ago would have been considered mere access elements, must now be treated as museum objects because of the difficulty in acquiring replacements in the event of damage: access to them has become more heavily restricted as a result.

The concept of vintage prints, long established in the photography collectors' market, has now gained significant ground in film preservation and archival presentation activities, with the George Eastman Museum's Nitrate Picture Show among the leading endeavours. Characteristics of the prints exhibited, such as shrinkage and edge marks, are noted in the catalogue with the same kind of surgical accuracy as a label in an art gallery might state "oil on canvas".

Original projection methods and the mechanical nature (and noise) of analogue film projection have gained, and continue to gain,

further attention. While the actual authenticity of projecting, say, a Desmetcolor print, made on modern polyester stock in the 1990s, on a carbon-arc projector from the early 1950s, may be debatable, this trend nonetheless underlines the idealistic quest to recover historically authentic moving-image experiences. Arguably, at least within the archival community, this also serves as a reminder that the shared moving-image experience as a ritual is not limited to the pictures on screen but encompasses smoke and noise from the projector (and noise from the audience, for that matter!), stray light, and so on.

Film projection itself is now recognised as a serious craft requiring appropriate training, experience, and skill. Its importance has been exemplified – and indeed boosted – by publications such as FIAF's *The Advanced Projection Manual* and, more recently, George Eastman Museum's *The Art of Film Projection* (2019).¹³

Photochemical reproduction

Future availability of photochemical film stocks and equipment has been a concern for some time (as explored about a decade ago by the British Film Institute's "Future of Film Archiving" think tank and summarised in the ensuing paper¹⁴) and remains so today. The availability, or lack thereof, of some historical methods has limited authentic access for a long time.

The comparatively "simple" chemical production techniques of tinting and toning have on occasion, however, been "revived" during recent decades, both in research and in practical restoration (including work by one of the authors of this article). Most notable in this field is the work of Paul Read, who published the results in several seminal papers,¹⁵ and of Jan Ledecký, whose proprietary method – the results of which are generally considered exemplary – is used by several archives. To facilitate a better transfer of knowledge and ensure the survival

13. Paolo Cherchi Usai, ed., *The Art of Film Projection. A Beginner's Guide*. Rochester, NY, George Eastman Museum, 2019.

14. Charles Fairall, "FoFA: The Future of Film Archiving", *Journal of Film Preservation*, Issue 94, April 2016, pp.9-16.

15. For example, "Unnatural Colours". An introduction to Colouring Techniques in Silent Era Movies", *Film History*, Vol.21, No.1, June 2009, pp.9-46.

12. Byrne et al., *op. cit.*; JFP version p.32.



Carbon arc projector used during the festival Il Cinema Ritrovato in Bologna.

of such techniques, these two “orthogonal” approaches – scientific/open access on the one hand, commercial on the other – should be brought together. Ultimately, this may very well be true for the entire photochemical duplication and access chain. On the other hand, it is worth remembering (and perhaps re-examining) the extent to which preservation in the analogue realm, while staying faithful to optomechanical projection, has corrupted the original experience because of the inherent limitations of photochemical duplication.

CONCLUSION

In a context where both access and preservation/restoration shift further into the digital domain, the lines between the two become increasingly blurred. Meanwhile, the original photochemical and optomechanically viewed moving images of the past become more revered, both as a reference for the most authentic appearance of their digital surrogates, but also as a museum experience in and of themselves. What makes film preservation so special, after all, is the need to understand both historical and current moving-image techniques, and how to translate the former’s ap-

pearance to the latter. New digital techniques offer increased opportunities for achieving this goal, thus making historical moving images more broadly available, while the loss of, and lack of access to, the original techniques has become a grave concern.

Powerful new digital tools that draw on Artificial Intelligence (AI), readily available to a user group that could disparagingly be labelled “enthusiastic amateurs”, represent a new challenge to proper, ethically grounded film preservation practice. Corrupted, “improved” versions of archival films are likely to proliferate in online access formats – as is, indeed, already happening. A prime example is the work of Denis Shiryayev, whose upscaled, and interpolated (later also colourised) rendition of the Lumière brothers’ *L’arrivée d’un train en gare de La Ciotat* caused something of a splash following its appearance on YouTube in 2020.¹⁶ In a similar manner, though at a much higher professional level, Peter Jackson’s *First World*

16. See, for example: Zack Sharf, “Lumière Brothers’ 1895 Short ‘Arrival of a Train’ Goes Viral With Fan-Made 4K Restoration”, *IndieWire*, 5 February 2020. <<https://www.indiewire.com/2020/02/lumiere-brothers-arrival-of-a-train-4k-update-1202208955>>.

War "documentary" *They Shall Not Grow Old* (2018), and, to a lesser extent, his three-part chronicle of The Beatles' final album, *Get Back* (2021), are part of this trend. This must be balanced by properly curated, contextualised access to unmanipulated heritage images of maximal authenticity, viewed in the best possible conditions, within given frameworks, if the public at large is to properly understand the images of the past.

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La première incarnation de ce qui s'appelle aujourd'hui la Commission de programmation et d'accès aux collections s'est réunie pour la première fois en février 1991, avec six objectifs, le premier étant d'«édicter des normes techniques pour la projection et la présentation d'images en mouvement», en s'intéressant notamment à «la qualité d'impression acceptable, le bon rapport d'aspect et la bonne vitesse de projection». Le deuxième objectif était que la Commission émette «des recommandations et propose des solutions alternatives pour la création, le développement et l'amélioration des installations de visionnage sur site (visionneuses de films, moniteurs vidéo, laser discs, etc.), en tenant compte des possibilités offertes par l'évolution technologique».

Il est impossible d'aborder la question de l'accès aux images animées et aux sons enregistrés sans prendre en compte l'environnement technologique. Tout média audiovisuel dépend d'infrastructures, d'appareils et de procédés technologiques spécifiques. Cependant, malgré son importance toujours plus grande, le terme «accès» peut continuer à véhiculer des connotations négatives, et l'idée de «copie d'accès», ressembler à une excuse pour réaliser des duplications à moindre frais, en sacrifiant la qualité à la commodité et à l'accessibilité. Dans le milieu de l'archivage audiovisuel, le terme reste donc l'objet d'une certaine condescendance.

L'article ambitionne avant tout de résumer le débat pré-existant, toujours en cours, sur la reproduction et la projection en salles. Pour ce faire, il aborde des thèmes liés au numérique comme l'acquisition et la manipulation des images, l'intermittence d'image et les fréquences d'images - autant de domaines où l'opportunisme commercial va parfois à l'encontre de l'authenticité - ainsi que des problématiques analogiques comme la projection, en tant que processus et en tant qu'événement, et la reproduction photochimique.

Les nouveaux outils d'accès visant à sensibiliser à l'importance d'une restauration d'images en mouvement à la pointe de la technologie, éthique et accessible au plus grand nombre, ne pourront que gagner en importance à l'avenir, tant ils s'imposent comme des piliers essentiels de notre patrimoine culturel et de notre pratique d'une mémoire partagée.

For this reason, new access tools to create awareness of the importance of state of the art, ethically grounded, and, in the end, democratically shared moving-image restorations will only gain in importance, acting as a vital pillar of our cultural heritage and shared memory practice.

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La iteración original de lo que es ahora la Comisión de Programación y Acceso a las Colecciones celebró su primera reunión en febrero de 1991, con seis objetivos, siendo el número uno "establecer normas técnicas para la proyección y presentación de imágenes en movimiento", abordando cuestiones como "la calidad de impresión aceptable, la relación de aspecto correcta y la velocidad de proyección". El segundo objetivo era que la Comisión hiciera "recomendaciones y proporcionara un conjunto de soluciones alternativas para el establecimiento, desarrollo y mejora de las instalaciones de visionado in situ (máquinas de visionado de películas, monitores de vídeo, discos láser, etc.), teniendo en cuenta las posibilidades que ofrece la nueva y cambiante tecnología".

Es imposible considerar la cuestión del acceso a las imágenes en movimiento y los sonidos grabados sin tener en cuenta sus entornos tecnológicos. Todos los medios audiovisuales han dependido de infraestructuras, aparatos y procedimientos tecnológicos específicos. Sin embargo, a pesar de su creciente importancia, la palabra "acceso" puede seguir teniendo connotaciones negativas, mientras que la idea de una "copia de acceso" puede ser una excusa para duplicar recortando gastos y sacrificando la calidad en aras de la comodidad y la accesibilidad. En el discurso cotidiano del ámbito de los archivos audiovisuales, sigue manteniendo, por tanto, un aire de inferioridad.

El artículo pretende ser, ante todo, un resumen de un debate ya existente centrado en la reproducción y la presentación en sala y aborda los temas relacionados con la tecnología digital, como la adquisición y la manipulación de imágenes, la intermitencia de las mismas y la frecuencia de fotogramas -todos ellos ámbitos en los que la conveniencia comercial puede chocar con la autenticidad-, mientras que los temas analógicos tratados son la proyección y el evento de proyección, y la reproducción fotoquímica.

Las nuevas herramientas de acceso que conciencian sobre la importancia de las restauraciones de imágenes en movimiento de última generación, éticas y compartidas democráticamente, no harán más que ganar importancia, actuando como un pilar vital de nuestro patrimonio cultural y de la práctica de la memoria compartida.



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Fig.4 de l'article d'Anne Gourdet-Marès. Publicité extraite de l'illustration, 24 février 1923.

History



Fig.1 de l'article d'Elvira Shahmiri. *Antoinette Sabrier* (Germaine Dulac, 1928) - Pathé-Baby n°4061-4063, 1930. Hélène Doreuil présente René Dangenne à Antoinette pour la première fois.



Fig.1 *The Last Reel* (Kulikar Sotho, 2014). Sothea watches her mother's film.



Fig.2. *Dawson City: Frozen Time* (Bill Morrison, 2016). Portrait of Alice Guy-Blaché superimposed on a shot of her studio in flames.

Miss-ing Movies: The Hunt for Women's Film Histories

Elliana Jay Hamer

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*"If more silent films by female filmmakers had survived, would our impression of film history be different?"*¹

In its heyday, early film was not valued as it is now. It was disposable entertainment, stored on highly flammable and always-degrading nitrate stock. Whether the reels were melted down for silver, subject to censorship, destroyed in war, or left to decompose, academic estimates claim that "over 80 per cent" of silent films are fully or partially "lost".² Yet it was this irreverent attitude towards early film, when "cinema was yet to be heralded as an art form",³ that welcomed women behind the camera.

In the US film industry, there were more women filmmakers working in the early 1900s than at any other period in the following century.⁴ Not until the industry's reformation as a business in the 1920s were financially dependent women filmmakers side-lined and the role of the director rebranded as a masculine "cre-

ative force".⁵ The fleeting global reception of women's films emerged from the anonymity and ephemerality of the novel medium: tragically, women's visionary voices were enabled by the exact qualities that ultimately aided their removal from archival consideration.

In *Pink-Slipped*,⁶ Jane M. Gaines evaluates "what happened" to women in the US silent film industry, including why we continue to overlook their contributions today. She finds that after their displacement in the 1920s, they were erased from film history, and, despite the beginning of a rediscovery in the 1970s, remain widely unacknowledged. Gaines thus exposes history's multiple, inconclusive, and "constructed" narratives.⁷ She proposes "what happened?" as a question we must continue to ask and to which we will never receive a singular response. Accordingly, I will pluralise *histories* to make space for women's voices in male-dominated records and, importantly, pursue an intersectional feminism by including the disparities in women's experiences. The fragmented nature of the "lost" film search and discovery allows us to piece together these

1. Isabel Stevens, "Washed Away: lost films by female directors." *Sight & Sound*, October 2015, p.18. Introduction to a special feature on "The Female Gaze. 100 Overlooked Films by Women". <<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/lost-films-female-directors>>.

2. Paolo Cherchi Usai, *Burning Passions: An Introduction to the Study of Silent Cinema*. London: BFI, 1994, p.18.

3. Stevens, *op.cit.*

4. Anthony Slide, *Early Women Directors*, New York: A. S. Barnes, 1977, pp.9-12.

5. Shelley Stamp, *Lois Weber in Early Hollywood*. Los Angeles: University of California Press, 2015, p.180.

6. Jane M Gaines, *Pink-Slipped. What Happened to Women in the Silent Film Industries?* Champaign: University of Illinois Press, 2018.

7. Gaines, *op. cit.*, p.64.

new and numerous narratives. Simultaneously, to notice what is lacking or damaged acknowledges that our narratives remain incomplete.

The inaccessibility of women's "lost" films for public viewing has prevented them from affecting audiences through time, denying their existence to culture and history. The repeated expulsion of women from history is a trend that feminist historians often harness to expose their suppression and argue for their recovery. Bringing to light women's "lost" films will expose the prejudices that once buried them, in turn challenging today's "founding father" narratives and male film canon. Across film industries still plagued by gender imbalance, recognising women's creativity in early cinema should highlight the need for more female-identifying filmmakers today.

In this article, I explore some current uses of, and responses to, varying narratives and components of "lost" film. Assembling these, I propose a search for "lost" film that emphasises the continuous and fruitful act of searching, as opposed to attributing all significance to the ultimate discovery of film reels. Exploring Gaines's theory on "what happened?" will help configure the "lost" film search as a constructively disruptive device. Ultimately, I intend to establish the search for "lost" film as a model that may be adapted to reclaim women's film histories, and thus empower contemporary female-identifying filmmakers.

THE INSATIABLE SEARCH: "A NATIONAL TREASURE HUNT"

Several archives have achieved public engagement by exploiting the endless enigma that "lost" film excites. Despite academic doubts about the productivity of a never-ending mission fuelled by a journalistic egotism for uncovering the unknown,⁸ I argue that the desirability and insatiability of the "lost" film hunt can only aid the endurance of public interest in early cinema histories. The following historicist missions in Australia, New Zealand, and the United Kingdom have

been crucial to the development of national film archives and form useful exemplars for conducting a feminist cause.

The Film Section of the National Library of Australia (now the National Film and Sound Archives [NFSA]) launched its "Last Film Search" in 1981. Publicised as a critical race against time, the five-year hunt for Australia's fast-expiring, nitrate-based film culture garnered huge public support and ultimately found "over a million feet of nitrate film".⁹ Ray Edmondson¹⁰ attributed its success to "the romantic appeal of a national treasure hunt".¹¹ The mystery and adventure of unveiling transient curiosities built momentum for the recovery of national heritages. The New Zealand Film Archive followed suit in 1992. As an additional incentive, they incorporated free regional screenings of the found films.¹² Gaines suggests that screening found silents is an important way to "fascinate contemporary audiences" and ensure "women [are] credited".¹³ Found silents continue to resonate with audiences over a century later, as they see themselves represented on screen in new ways. Contemporary female filmmakers may find parallels between the suppressed histories of women's found films and their own experiences. At collectively experienced public screenings, communities can enrich their cultures with empowering new stories.

Yet, public screenings do not warrant the end of the hunt. Edmondson praised Australia's initiative for raising "public awareness of the loss and vulnerability of our film heritage".¹⁴ While the "lost" film hunt may entail the discovery of film that can "fill the gaps" in film history, it equally illuminates what remains missing and unstable. This useful paradox propels the public to continue their insatiable search and unhinges a singular history to welcome the multiple narratives of "lost" film.

8. Gaines expresses reservations towards "the very insatiability of empirical desires seen in collecting and hoarding and the appetite for suppressed stories as well as arcane detail". *Op. cit.*, p. 6.

9. Ray Edmondson, "The Last Film Search." In: *This Film is Dangerous: A Celebration of Nitrate Film*, Roger Smither and Catherine A. Surowiec, eds. Brussels: FIAF, 2002, p. 398.

10. At the time of the "Last Film Search", Edmondson was head of the Film Section.

11. Edmondson, *op. cit.*

12. Jane Paul and Diane Pivac. "Seven Years on the Road – The New Zealand Film Archive's Last Film Search, 1992-1999." In Smither & Surowiec, *op. cit.*, p. 404.

13. Gaines. *op. cit.*, p. x.

14. Edmondson, *op. cit.*

In a different manner, the British Film Institute (BFI) encouraged an ongoing national film search by inaugurating a British "lost" film canon in 2010. Following their Archive's "Missing, Believed Lost" campaign of the early 1990s, "BFI Most Wanted" lists the titles of the 75 missing films whose recovery they desire most. By specifying a small proportion of "lost" films, the BFI can guide the public in their search. Elevating their significance in this way also adds an urgency to the hunt.

Since releasing the list, the BFI have recovered the full original negatives or prints of at least 12 per cent of the films, with even more partially found or located in less stable mediums.¹⁵ This success comes at a price, though. Far from celebrating "lost" film's ability to challenge a stagnant film canon, the BFI's initiative reinforces its gender imbalance. According to the IMDb pages of all 75 "BFI Most Wanted" films, only a fifth list one or more women working in a "key production role",¹⁶ with only two of the films crediting women (both white Europeans) as their sole directors. These figures speak to the post-1920s exclusion of women from film industries, but they also overlook the volume of diverse women's films prior to that era. Even where female accreditation is due, the list enshrouds it in a "mythology of 'genius'".¹⁷ The BFI explain the enshrinement of their "Most Wanted's most wanted" film, *The Mountain Eagle*, with the deified words "Hitchcock's second film as director"¹⁸ – entirely overpowering the contribution of the female assistant director Alma Reville. The iconography of the "holy grail"¹⁹ fosters excitement and motivation, but it also derives from, and adds to the mythical "golden nugget of genius" in Hitchcock that histori-

cally bypasses women.²⁰ Britain's most desired "lost" film is revered for its perch atop a "great man" complex.

We must avoid basing the value of "lost" films on the unchecked history that already exists. Hunting only for the "lost" films of "greats" and "geniuses" does not discover what history lacks but simply bolsters what is already accepted as fact. "Lost" films should signify what is unknown and undervalued in history. Fortunately, some have begun to recognise the power of "lost" film in overturning the male canon. Isabel Stevens's 2015 article acknowledges that "the most famous and yearned-for lost films are those directed by men",²¹ but then brings alternative titles to the foreground, detailing the production and reception of eight "lost" films directed by diverse women. More work can still be done. We must additionally recognise women's authorial roles beyond directing, and make this alternative list central, rather than supplementary, to the "lost" film search. As the narratives of "lost" film fictions suggest below, the most captivating and ground-breaking discoveries are of "lost" films that destabilise and transform history.

TRANSFORMATIVE TRUTHS: "LOST" FILM FICTION

The hunt for, and unearthing of, a "lost" film with a mysterious provenance is a device employed in numerous fictional narratives. The creators of *The Man in the High Castle* (2015-2019) and *The Last Reel* (2014) recognise the potential for "lost" film to uncover secrets so shocking that they trigger a change in history. Within these narratives, the contexts of the film reel's disappearance are as important to the story as their rediscovery. This model applies to the recovery of women's "lost" films, which is always tied to the misogynistic contexts of their concealment. Arguably, exposing the suppression of women's films is as significant as analysing their contents when found.

15. "BFI Most Wanted." List compiled 2010. <<https://www2.bfi.org.uk/explore-film-tv/bfi-national-archive/archive-projects/bfi-most-wanted>>.
16. In "Calling the Shots: women and contemporary film culture in the UK, 2000-2015", compiled by Shelley Cobb, Linda Williams, and Natalie Wreyford (Arts & Humanities Research Council, 2016), "key production roles" are defined as director, editor, screenwriter, producer, executive producer, and cinematographer. See <<https://womenscallingtheshots.com>> and <<https://callingtheshots138740090.wordpress.com>>.
17. Bryony Dixon, Introduction to Melody Bridges and Cheryl Robson, eds., *Silent Women: Pioneers of Cinema*. Twickenham: Supernova Books, 2016, p.12.
18. "BFI Most Wanted."
19. Josephine Botting, "BFI Most Wanted: our discoveries so far." <<https://www.bfi.org.uk/news-opinion/bfi-news/bfi-most-wanted-our-discoveries-so-far>>, 4 April 2014.

20. Linda Nochlin, "Why Have There Been No Great Women Artists?" In: Vivian Gornick and Barbara Moran, eds., *Woman in Sexist Society: Studies in Power and Powerlessness*. New York: Basic Books, 1971.

21. Stevens, op. cit.

The American television series *The Man in the High Castle* imagines a parallel universe in which the outcome of World War II is reversed. A “lost” film launches the investigative storyline that threads together its four seasons. In the first episode, a female member of the resistance forces “becomes obsessed” with sourcing elusive film reels that she believes “hold the key to freedom”.²² Their emancipative qualities are manifested in the spectacle of “an alternate version of the past”.²³ By bringing to light an “alternate” history that defeated fascism, the films make possible the destruction of the current totalitarian regime. They liberate by making the once “unthinkable” suddenly “thinkable”.²⁴ Gaines employs these terms when considering what is currently unknown about women’s film histories. She exposes the suppression of women pioneers: a fact that has not merely been doubted but wholly forbidden from remembrance by a patriarchal authority.²⁵ With the reappearance of their films, their “thinkability” is revived. Further, in *The Man in the High Castle*, the films become portals into this “alternate” history, allowing people to cross over from different worlds. Once a different version of history becomes “thinkable”, it reverberates into the contemporary experiences of the characters. Gaines acknowledges the power of “lost” film to “restore entire ‘never’ worlds to our time”.²⁶ She refers to the once-unthinkable feminist realities that we can experience when women’s recovered films are reinserted into film histories.

The rediscovery of a “lost” film also unveils a hidden history in the Cambodian film *The Last Reel* (2014). Directed by Kulikar Sotho and focusing on a mother and daughter’s filmmaking ventures, this film privileges the female storyteller. The daughter (Sophoun) watches a film (Fig.1) that stars her mother (Sothea) as someone who must choose between two lov-

ers. However, the last reel of the film is missing, so the decision is never made. Sophoun’s search for the partially “lost” film uncovers a culture silenced by the Khmer Rouge’s oppressive regime. As Sothea tells her daughter, “they say we should bury the past”. The “lost” film and an entombed history are directly linked here, becoming the same stifled story.

Dana Heller argues that the “found footage” trope is often employed in fiction to represent “buried truths” that “are mobilised to play decisive roles in [...] how we remember feminist histories”.²⁷ When women’s “lost” films resurface, realities of misogynistic suppression also come to light, shaping feminist histories into acts of reclamation. In *The Last Reel*, the male projectionist reveals that he “hid the film away” himself because he saw a chance “to remake the ending in the way [he’d] always wanted”. Performing the unchosen lover in the narrative, he had intended to overwrite Sothea’s choice. The projectionist’s efforts to suppress Sothea’s voice by replacing her “lost” film with his own ideals mirrors the male academics and archivists of 1930s America who reconstructed the pioneering years of film history to suit a patriarchal agenda that omitted women’s films from cultural memory.²⁸ The rediscovery of the “lost” film works as a device to transfer a mother’s secret past to her daughter, in turn illuminating her own story of origin. Sophoun is told “It’s your film now. Finish it how you want. For yourself.” She assumes her mother’s legacy, producing yet another version of the ending for public screening, allowing the community to memorialise their collective histories, into which female agency and creativity are reinserted. Likewise, the recovery of women’s “lost” films should allow their contemporary counterparts to feel emboldened by their shared histories as pioneers of cinema.

22. Frank Spotnitz, Synopsis of “The New World,” *The Man in the High Castle*, season 1, episode 1 (2015). <https://www.amazon.co.uk/gp/video/detail/B00RWYM2GM/ref=atv_dp_season_select_s1>.

23. Frank Spotnitz, “Seasons 1 and 2 Recap.” *The Man in the High Castle*, season 3, bonus (2018). <https://www.amazon.co.uk/gp/video/detail/B07FDM5V6F/ref=atv_dp_season_select_s3,13:00>.

24. Gaines *op. cit.*, p.197.

25. *Ibid.*

26. Gaines, *op. cit.* p.2.

27. Dana Heller, “Found Footage: Feminism Lost in Time.” *Tulsa Studies in Women’s Literature*, vol.21, no.1, 2002, p.85.

28. Eric Smoodin. “Introduction: The History of Film History.” In: Jon Lewis and Eric Smoodin, eds., *Looking Past the Screen: Case Studies in American Film History and Method*. Durham, NC: Duke University Press, 2007, p.3.

CHEAP THRILLS: DAWSON CITY

The disruptive reverberations of resurfaced film reels are not merely a fictional trope. When brought to public attention, their actual rediscovery can alter academic and public perceptions of film history. Bill Morrison recognised this potential in the Dawson Film Find, which uncovered several productions by women. By collating the found films in his documentary *Dawson City: Frozen Time* (2016), he allows them to upset common notions of history and celebrate female film pioneers.

The last stop on a North American distribution line, Dawson City simply discarded its used silent films. In 1978, over 500 of these reels were rediscovered during construction work on an old athletics centre. *Dawson City: Frozen Time* pieces together the found reels, making the rediscovered films and their histories widely accessible. When Morrison first encountered them, he found he was “somehow sitting on a collection that had existed underground for decades, and then after being restored in some sort of viewable state, remained underground, remained in an archive, viewable, yet unviewed”.²⁹ Despite their rescue, the reels remained “lost” to public knowledge, and thus “lost” to history. The many “undergrounds” of these film reels also figuratively articulate their agencies of covert existence, in which their very survival operated subversive histories unrecognised by the public. Thus, Morrison rediscovers the films once more through his documentary, by allowing their histories to affect a worldwide audience.

Their multiple histories come to light in Morrison’s restoration choices. He celebrates the visible decay of the footage, allowing the damage to represent the passage of time. Restorative efforts have made the films “viewable” but have not attempted to “repair” the visible evidence of the films’ histories. Superseding one historical account with another would counteractively reinforce a homogenous truth. Instead, the film’s overwhelming lack of historical “fixing” creates an oddly beautiful effect. It represents the split in history about which Gaines quotes Haitian an-

thropologist Michel-Rolph Trouillot: in terms of material film history, the (original) image unveils a particular “what happened” (the narrative of film history as constructed through the production of early filmmakers), and the gaps in the film where the emulsion has peeled off become the potentiality of “that which is said to have happened” (the areas that may usually be reconstructed, the ruptures that would go unseen).³⁰ Through the coexistence of the image and its own disruptive vacancy, we instead see multiple timeframes flickering together. This illustrates the existence of numerous, often conflicting, historical truths and their ability to affect present perception.

The Dawson Film Find unearthed several American productions by early women filmmakers. These include *Bread* (1918) by Ida May Park, *Scandal* (1915, re-released as *Scandal Mongers*, 1918) by Lois Weber, and *The Pit and the Pendulum* (1913) by Alice Guy-Blaché. Their rediscovery and inclusion in Morrison’s documentary evidence the pioneering role women played in cinema. Indeed, their visual existence allows Morrison to briefly focus on the eviction of women filmmakers from film history. In particular, he works to reposition Alice Guy-Blaché as a “pioneering narrative filmmaker” and partially attributes her disappearance from the industry to the fire at her Solax studio in 1919. The footage of Guy’s company on fire symbolically flickers into a complete portrait of her (Fig.2). Enabled by the recovery of one of her “lost” films, Morrison presents Guy as rising from the ashes of women’s film histories.

GOSSAMER GIRLS: “NONFILMIC EVIDENCE”

The display of women pioneers’ “lost” films achieved by *Dawson City: Frozen Time* certainly makes progress in altering the historical record. However, constructing film histories also requires research into “nonfilmic evidence”,³¹ namely, the numerous and ageing press sheets, programmes, magazine articles, memoirs, stills, scripts, letters, and anything else born of film production, other than the film reel itself. The ephemera surrounding a film

29. “Interview with Bill Morrison.”, special feature on Dawson City: Frozen Time DVD.

30. Gaines, *op. cit.*, p.64.

31. Robert C. Allen quoted in introduction to Lewis and Smoodin, *op.cit.*

Press Sheet for "BREAD"

MARY MACLAREN SPECIAL ATTRACTION

THE STORY. By EVELYN M. CAMPBELL.

CANDACE NEWBY had always lived in a small town—a town with an interesting direction which chartered for the most part about it who left there several years ago to come a "paid actress." The actress returns for a visit and persuades the beautiful blonde to "break away" and come to the city. She does when her uncle dies, leaving her a legacy of a few hundred dollars. She applies for a few hundred dollars of Kruse, a frog-faced theatrical manager.

Kruse forces his attentions upon the innocent girl. The other girl urges her to accept them for advancement. Frenzies Candace refuses the offer of work hired upon dishonor. Kruse determines to adopt different tactics. He again offers the girl work on a seemingly decent basis. Candace, worn and pale by privation, realizes that she will fall unless she has food to put the color back into her cheeks. She accepts her money—enough for one-half loaf of bread.

She goes to a bakery and the woman gives her an unusually large loaf. It is a rainy New York night. The immenses slide on the glittering pavement. Candace falls. Her bread rolls into the gutter in front of a political café. It is a soggy ball of dough when the young man she thought she loved dives up to his ear with a party of friends. As he stepped from the car he speared the ball of dough with his umbrella and carried it as a drunken trophy into the splendid interior of the café. It is placed on the table and the drinks proliferate madly extremely over it.

Crushed with hunger, Candace rushes past the doorknobs into the café and seizes her bread from the table. Then she faints. When she awakes she is in the arms of a man who truly loves her.

Directed by IDA MAY PARK.

CASE. Candace Newby.....Mary MacLaren
Evelyn Payne.....Gladys Fox
Arnold Truss.....Edward Cecil
Dick Fookingham.....Kenneth Harlan
Emil Kruse.....Louis Morrison

FOR THE HERALD.

CANDACE NEWBY was hungry. She had offered to sell her home to a theatrical manager but had been refused and she was tormented by the barbed thrusts of hunger.

With a few pennies remaining of her meager, she tried to sweep streets to a cheap bakery where she bought a loaf of bread. It might not color into her cheeks and it lay for a silent place in a theatrical company forming.

She slipped to the wet pavement and the bread rolled into the gutter, a soggy mass of dough.

A man stepped in front of a political café. In the car he had the man who she loved and she loved her worthily. The man she thought she loved stepped on the mass of bread at his feet, speared it with his umbrella and carried it aloft into the café as a drunken trophy of the boulevard.

What did Candace do?

That would spell a big Universal photomania that will thrill you when you see it at the.....Theatre.

What did Candace do?

That would spell a big Universal photomania that will thrill you when you see it at the.....Theatre.

What did Candace do?

That would spell a big Universal photomania that will thrill you when you see it at the.....Theatre.

What did Candace do?

That would spell a big Universal photomania that will thrill you when you see it at the.....Theatre.

AT A GLANCE.

STAR—Mary MacLaren. PREVIOUS HITS—"A Model's Confession," "Show," "Saving the Family Name," "Idle Wives."

DIRECTED BY—Ida May Park. C.R.E.A.T.O.R.—"The Risky Road," "The Grand Passion," etc.

SCENARIO BY—Ida May Park. TITLE—"BREAD." STORY BY—Evelyn M. Campbell.

CASE—Kenneth Harlan, Edward Cecil, Gladys Fox, Virginia Chester and Louis Morrison.

THUMB-NAIL THEME—"The story of the influence of a loaf of bread in the career of a young girl who, having come to the city to become an actress, finds herself starving the brink of the lake of crime."

ONLY A LOAF OF BREAD. But It Stood Between Honor and Perdition in This Photoplay.

WHY does a loaf of bread mean in your life?

Perhaps a few pennies. Some sandwiches. Hanks of bread and butter with lots of sugar on the top for the kiddies. Toast for your poached eggs. And then—bread—padding.

To Mary MacLaren a five-cent loaf of bread meant the dividing line between her home and a life of shame.

It was her life here and a life of shame. It was her life here and a life of shame. It was her life here and a life of shame.

It was her life here and a life of shame. It was her life here and a life of shame. It was her life here and a life of shame.

It was her life here and a life of shame. It was her life here and a life of shame. It was her life here and a life of shame.

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It was her life here and a life of shame. It was her life here and a life of shame. It was her life here and a life of shame.

It was her life here and a life of shame. It was her life here and a life of shame. It was her life here and a life of shame.

HOLDS THREE JOBS.

Ida May Park, Mary MacLaren's Director, Believes in Contrasting "Honor."

IDA MAY PARK—Continuity writer. Ida May Park—Director. Ida May Park—Caterer.

While most women have a hard time doing one man's job, Ida May Park, one of the few women motion picture directors and one of the best, is said, in holding down three hard jobs in a masterful fashion.

Asked why she insists upon writing her own continuity, directing, and cutting her own film, she smiled and said:

"It is that question the old culinary maxim applies—'too many cooks spoil the broth.'"

As she worked at Universal City cutting her latest production, "Bread," in which Mary MacLaren is the star, the gifted woman explained why she found it more satisfactory and little more difficult to do three men's work.

"A script goes from the continuity writer to the director, who immediately flashes it into a goblet to suit his own ideas. Then the film goes to the caterer, who makes misinterpretation of the sequence, and out comes the film in such a state that it is my mother woudly recognize it."

"For that reason," Ida May Park continued, "I like to write my own continuity, direct the picture and then cut the film so that the finished product, whether good, bad or indifferent, is all my own work."

In the systems she got have seen following among the directors, but in Ida May Park's case it has never been in 100 per cent good pictures. "It may be seen at the.....Theatre on....."

ADVERTISING CATCH LINES

A FIVE CENT LOAF OF BREAD WAS HER ONLY BARRIER BETWEEN THE GAUDY TINSSEL OF THE CITY AND THE SMALL TOWN MADE.

A TERRIFIC INDICTMENT AGAINST THEATRE MANAGERS WHO USE THEIR POSITIONS TO MAKE ADVANCES TO YOUNG GIRLS.

A SWIRLING SEA OF VICE SEETHED ABOUT HER, AND A FIVE CENT LOAF OF BREAD WAS HER ONLY LIFE PRESERVER.

LOUNGE LEAGUES MAKE POOR SIR GALAHADS.

POINTED NAILS—A WOMAN'S BEST WEAPON.

THE POT OF GOLD AT THE END OF THE BOHEMIAN HARBOR WAS BUT BRASS.

ONE MAN'S BREAD IS ANOTHER'S CARE.

DANCE AND THE WORLD DANCES WITH YOU—LIMP AND YOU LIMP ALONE.

AFTER YOU'VE PAID THE PIPER, HE PLAYS A DIRGE.

Fig. 3. Press sheet for Bread by Ida May Park in The Moving Picture Weekly, 3 August 1918.

makes up a partial history of its provenance. Contextualizing a film in this way can, importantly, uncover the contributions of the women involved and suggest how women's films were regarded at the time. Crucially, it is "nonfilmic evidence" that brings a "lost" film's absence into existence. Public access to these materials fuels the search for "lost" film and starts to reconstruct historical narratives. By finding non-filmic artefacts for the female-directed films rediscovered in Dawson City, I will hypothesize how we could have searched for them, and how we can recontextualise them within film histories now that they are found.

In her analysis of Ida May Park's *Bread* (1918),³² Kate Saccone draws on both the surviving footage found in Dawson City, and a press sheet (Fig. 3).³³ Saccone's advocacy for the reconsideration of Park's work is both enhanced and made productively incomplete by this combination of materials. The press sheet proves useful for summarising the fictional story beyond what was salvaged in filmic form,

32. Kate Saccone. "Gender and Power in Ida May Park's *Bread* (1918)." *Bright Wall/Dark Room*, Issue 66: Food, December 2018.
33. Press Sheet for *Bread*. *The Moving Picture Weekly*, 3 August 1918, vol. 6, no. 25, pp. 28-29.

helping to give shape to Park's initial vision, as well as prompt a continued search for the missing scenes. Focusing on the "nonfilmic evidence", the press sheet credits Park as writer, director, and editor of her films, congratulating her for "holding down three hard jobs in a masterful fashion" that "has resulted in 100 per cent good pictures". It attributes the commercial and critical success of Park's films to her commanding presence and creative conduct. Indeed, film production was a welcoming and rewarding scene for some women at the time. The same issue of *The Moving Picture Weekly* would have pointed its readers in the direction of further esteemed women filmmakers. For example, it also highlights Lois Weber's film *Scandal Mongers* that likewise resurfaced in Dawson City (Fig. 4), advertising a "Revised Version of Lois Weber's Sensational 'Scandal' Production".³⁴ The use of Weber's name as a selling point suggests the powerful reputation she achieved as an American director in the silent period – a popularity supported by her film's return to cinemas. This publication alone is brimming with the successes of women filmmakers. It acts as a testimony to the normality with which they were received by audiences in

34. "Scandal Mongers." *The Moving Picture Weekly*, op. cit., p. 8.

silent-era America and builds pictures of their lives and creative endeavours for researchers today.

Further investigation in popular film magazines unveils information on another “lost” film discovered in Dawson City: Alice Guy’s *The Pit and the Pendulum* (1913). A copy of the British publication *The Picturegoer* from 29 November 1913 includes a commendatory feature on the film (Fig.5). It presents the story alongside a selection of stills, one of which shows rats crawling over a man.³⁵ Although it mentions the names of the lead performers, “Mr Darwin Karr and Miss Blanche Cornwall”, it does not name Guy as the director. In the early period it was common for filmmakers to go unnamed, making letters and memoirs important in identifying the creatives behind productions. Indeed, Guy’s autobiography helps to attribute authorship. Her filmography lists *The Pit and the Pendulum* and dates its release as 18 August 1913.³⁶ Guy refers to the film’s production and reception in more detail in her memoirs, describing Darwin Karr as “my young leading man”, recalling managing the “rats” with “difficulty”, and remembering that “the film had an enormous success”.³⁷ Altogether, these details – the title, the time of release, the cast, the content, and the valuation of the film – match the record in the magazine. The materials surrounding *The Pit and the Pendulum* work together to conceive of the film and its provenance, which once helped to identify it as missing, and then as found.

By working backwards from a selection of women’s films recovered in Dawson City, I exemplify how the connections formed from “nonfilmic evidence” work to position women as pioneers of cinema and provoke the search for filmic confirmation. For modern researchers conditioned by post-1920s historicism, “nonfilmic evidence” has the potential to raise early women filmmakers from anonymity and elevate their productions from unknown to undiscovered.

35. “The Pit and the Pendulum.” *The Picturegoer*. 29 November 1913, vol.1, no.8, pp. 244–245.

36. Alice Guy-Blaché, *The Memoirs of Alice Guy-Blaché*. Translated by Roberta and Simone Blaché, edited by Anthony Slide. Lanham, MD: Scarecrow Press, 1996, p.172.

37. *Ibid.*, p.72



Fig.4. Advertisement for the re-release of Lois Weber’s *Scandal / Scandal Mongers* in *The Moving Picture Weekly*, 3 August 1918.

PUBLIC PREROGATIVE: HERITAGES

Diverse communities must be included in fundamental conversations pertaining to the preservation of materials amassed from “lost” film searches. The premise of *Keepers of the Frame* is that film restoration and preservation “are matters of public concern” because “there is a ‘heritage’ at stake”.³⁸ Author Penelope Houston stresses that the curation of historical and cultural understandings of film should be more democratic. When dictated by a handful of gatekeepers, cinematic heritages risk being nonrepresentative. One might, for example, be concerned at how much weight the BFI’s “The 100 Greatest Films of All Time” poll holds when voters have previously been almost 80 per cent male.³⁹ The 2012 results feature only two women directors, both white European, with neither of their films landing in the top 30. Hitchcock alone appears as director twice as many times as the two women put together. Like the “BFI Most Wanted” list, the celebrity of the male auteur figure marginalises female creation. On this account, the BFI’s “Keep Film on Film”

38. Penelope Houston. *Keepers of the Frame*. London: BFI, 1994, p.4.

39. “The Greatest Films of All Time 2012”. List published in *Sight & Sound*, January 2013. <<https://www.bfi.org.uk/sight-and-sound/greatest-films-all-time>>.

THE PIT AND THE PENDULUM.

THE WEIRD ROMANCE OF THE INQUISITION.

By EDGAR ALLAN POE.

(AN ABBRIDGED VERSION.)

I WAS sick-sick unto death with that long agony, and when they at length released me, and I was permitted to sit, I felt that my senses were leaving me. The sensations—the dread sensations of death—was the last of distinct recollection which reached my ears. After that the sounds of the inquisitorial voices seemed merged in one dim, indistinguishable hum. . . . I saw the lips of the black-robed judges.

"The Pit and the Pendulum" is one of Edgar Allan Poe's scariest and most emotional stories. It reports the findings of a man tortured by the Spanish Inquisition. The Capitol Film Company are fortunate in this cinematograph version of this classic. Mr. Doran, Harry and Miss Blanche Carroll play the chief parts. With the exception of an addition of the Inquisition, the story has been translated in the film practically as Poe wrote it.

So far I had not opened my eyes. I felt that I lay upon my back, unbound, I reached out my hand, and it fell heavily upon something damp and hard. There I searched it to remain for many minutes while I strove to imagine where and what it could be.

A fearful idea now suddenly strove the blood in torrents upon my heart, and for a brief period I once more staggered into insensibility. Upon recovering, I lay down motionless, my feet, trembling convulsively in every direction. I thrust my arms wildly above and beyond me in all directions, I felt nothing; my feet moved to move a step but I should be impeded by the walls of a tomb.

My outstretched hands at length encountered some solid obstruction. It was a wall, necessarily of stone masonry—very smooth, airy, and cold. I followed it up, stepping with all the careful distrust which certain antique narratives had inspired me. The process, however, afforded me no means of ascertaining the dimensions of my dungeon, as I might

make his retreat and return to the point whence I awoke without being aware of the fact, or perfectly unbound, opened the wall. I had advanced some ten or twelve paces when the remainder of the long beam of my robe became entangled between my legs. I leaped on it and fell violently on my face.

In the confusion attending my fall I did not immediately apprehend its somewhat startling circumstances which yet, in a few seconds my groans, arrested my attention. It was this. My chin rested upon the floor of the prison, but my lips, and the upper portion of my head, although seemingly at a low elevation above the floor, touched nothing. At the same time, my forehead seemed to touch a clammy vapor, and the peculiar smell of decayed fumes arose to my nostrils. I felt forward by my arms, and considered to find that I had fallen at the very brink of a circular pit, the bottom of course, I had no means of ascertaining at the moment.

Grasping about the masonry just below the margin, I succeeded by dislodging a small fragment and let it fall into the abyss. For many moments I barked to the reverberation as it dashed against the sides of the chasm in the descent; at length there was a splash, and I plunged into water, supported by lead columns. At the same instant there came a sound resembling the quick opening and the rapid closing of a door overhead, with a intense flash of light, faded suddenly through the gloom, and was, as it were, dimly faded away.

I saw clearly the doom which had been prepared for me, and comprehended myself upon the timely accident by which I had escaped. Another step before my fall, and the world had seen me no more. Agitation of spirit kept me awake for many long hours, but at length I sank unbound. Upon awaking I found my side, as before, a wall and a pillar of water.



The Inquisition watch the man through the roof as he is bound to the framework.

I NOW lay upon my back, and at full length, on a species of low framework of wood. This I was securely bound by a long strip resembling a mattress and held together liberally only my head, looking forward, I surveyed the ceiling of my prison. It was some thirty or forty feet overhead, and constructed much as the side walls. In use of its panels a very singular figure strayed my whole attention. It was the painted figure of Time as is commonly represented, save that, in lieu of a scythe he held what as a painted glimmer I supposed to be the pictured image of a huge pendulum, such as we see on antique clocks.

A slight noise attracted my notice, and, looking to the floor, I saw several enormous rats traversing it. They had issued from the wall which lay just within view to my right.

It might have been half an hour, perhaps even an hour, before I could take full possession of my mind, before I again cast my eyes upward. What I then saw confounded and astounded me. The sweep of the pendulum had increased in extent by nearly a yard. As a natural consequence its velocity was also much greater. But what most disturbed me was the idea that it had perceptibly descended. I now expostulated with what horror it is needless to say that the author extremely was formed of a row of glittering steel, about a foot in length from horn to horn; the horn upward the surface of its end as it swung through the air.

I could no longer doubt the doom prepared for me by mankind generally in torture. My imagination of the pit had become known to the inquisitorial agents—the pit, whose horror had been destined for my hold's torment as my death-chamber.

The vibration of the pendulum was at right angles to my length. I saw that the moment was designed to cross the region of the heart. Down—still, unhesitatingly—will inevitably down, I groined and struggled with vibration. I moved convulsively at its every sweep. My eyes followed its outward or upward swing with less than the most unflinching despair. They closed themselves spontaneously at the death, although I would have been a mile—oh! how unpalatable!

Still I quivered in every nerve to think how slight a mistake of the machinery would precipitate that base, glittering and upon my bowen. It was hope that convulsed the nerve to quiver—the frame to shrink. It was hope—the hope that triangle on the right, that whiplike or perhaps dagger-like even in the dangers of the Inquisition. I saw that some ten or twelve minutes would bring the spot in contact with my nose, and with this the loom, collected columns of passage. For the few time during many hours or perhaps days, or perhaps, which outlasted me was seven. I was told by an accurate eye. The first stroke of the razor-like crescent, almost any portion of the head would be detached if that it might be severed from my person by any left hand. But



The razor-edged pendulum swinging over the man, while rats gnaw the binding ropes.

how fearful, in that case, the proximity of the steel! The result of the slightest struggle, how deadly! Was it likely, moreover, that the motions of the frame had not foreseen and provided for this possibility? Was it probable that the bandage crossed my bowen in the track of the pendulum? Dreading to find my face cut, as it seemed, my last hope frustrated, I so far relaxed my head as to obtain a distant view of my breast. The strings enveloped my limbs and body also in all directions—save in the track of the descending crescent. In their vicinity the rats leaped in hundreds upon my person. The exacted movement of the pendulum directed them not at all. Avoiding the stroke, they bowed themselves with the unyielding bandages. They gnawed—they swarmed upon me in ever increasing numbers. Finally I perceived the loosening of the bandage. I knew that in course that one place it must be already severed. With a more than human resolution I lay still.

One had I striven in my calculations, and had I obtained in vain. I at length felt that I was free. The strings hung in shreds from my body. But the stroke of the pendulum already pressed upon my bowen. It had divided the series of the ribs. It had cut through the lines beneath. There was a ring, and a sharp noise of pain arising through my nerves. But the moment of escape had arrived. As a wave of my mad my distress hurried quickly away. With a steady more most—motion, shivering, shrieking, and slow—

Fig.5. Feature on *The Pit and the Pendulum* by Alice Guy-Blaché in *The Picturegoer*, 29 November 1913.

scheme, that appears honourable in its striving to “protect our cinematic heritage” by creating new 35mm prints of “100 classics”⁴⁰ in 2023, threatens to preserve the alienation of women from film production.⁴¹ Even when women’s films are found they can remain vulnerable and be excluded from cinematic heritages because of selective preservation.

Thus, I bend the term *heritage* to draw attention to the overlooked cultural film histories belonging to diverse communities of women. Preserving and discussing the creativity, authority, and resilience of female-identifying filmmakers allows their contemporary counterparts to inherit their legacies and be empowered by their stories. Archives must adapt preservation practices in tandem with diverse popular and academic re-assessments of cinema to redress the balance. Lasting film heritages have begun to take shape in this way via public platforms that bring women to the forefront of cinematic discussions. For example, the online database *Women Film Pioneers*

*Project*⁴² excavates early women filmmakers and makes their biographies and filmographies globally accessible; publications like *Silent Women: Pioneers of Cinema*⁴³ bring women to the forefront of revisionist film history academia; podcasts like *Girls On Film*⁴⁴ and *Black Girl Film Club*⁴⁵ inject popular film discussions with diverse women’s critiques, often centralising female-fronted films; charities like *Birds’ Eye View*⁴⁶ permeate the programmes of British cinemas with women’s voices, notably screening, in 2020, the 2018 documentary *Be Natural: The Untold Story of Alice Guy-Blaché* which investigated the filmmaker’s exclusion from film history and argued for the modern significance of revisiting her films.

These platforms’ urgent appeals to rectify the under-representation of women across cinema culture are underpinned by numerical data. Scores of studies expose the disproportionate statistics of women working in film

40. “Keep Film on Film.” <https://stories.bfi.org.uk/keepfilm/index.html>.
41. We have yet to see whether the BFI’s 2022 poll will change this narrative.

42. <https://wfpp.columbia.edu>.
43. Bridges and Robson eds., *op. cit.*
44. <https://podcasts.apple.com/gb/podcast/girls-on-film/id1439182513>.
45. <Black Girl Film Club>.
46. <https://www.birds-eye-view.co.uk>.

Total percentage of men and women making British qualifying films in 2015, across all six categories

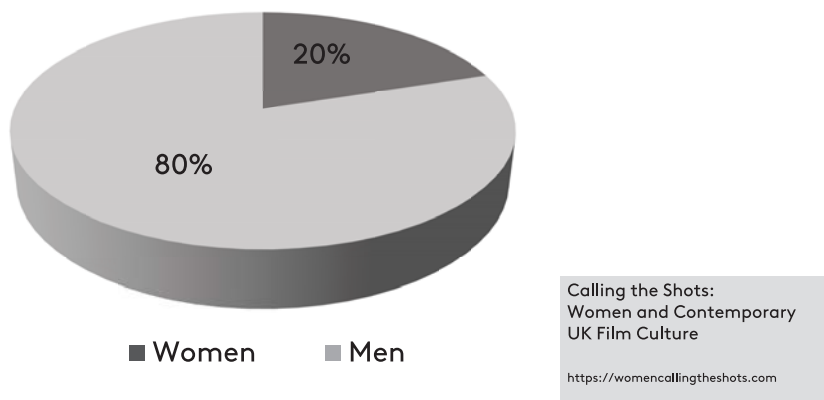


Fig.6. Statistics comparing the numbers of men and women in “key production roles” in Britain in 2015. Taken from the 2016 report *Calling the Shots: Women and Contemporary Film Culture in the UK, 2000-2015* by Shelley Cobb, Linda Ruth Williams, and Natalie Wreyford. <[http://womencallingtheshots.com](https://womencallingtheshots.com)>.

to offer intersectional feminist missions undeniable reason for outrage. One *Calling the Shots* report reveals that women held only 20 per cent of “key production roles” on British productions in 2015 (Fig.6).⁴⁷ The European Audiovisual Observatory’s report reveals little improvement between 2016 and 2020, with the fraction of women working on European feature films totalling less than a third across all major production roles.⁴⁸ The exclusion of women filmmakers that began at the end of the silent era persists almost a century later.

Moreover, *Calling the Shots* highlights the racial inequality within their statistics, with just seven per cent of the women identifying as “Black, Asian, or Ethnic Minority”.⁴⁹ This draws attention to the differing forms of suppression and levels of privilege that women experience in film industries. Because of the resources available to me, the early women filmmakers I have focused on in this article have so far, besides their gender, been otherwise privileged. While exploring their stories, it is important to note that there are many women pioneers whose films may be harder to excavate due to further prejudices inflicted on their identities. For example, Aimee Dixon Anthony examines the struggle for early African-American

women filmmakers, such as Tressie Saunders and Maria P Williams, to both be accepted by Hollywood during their time and recognised by historical records since. She finds the few existing films “thrilling to explore as a person of African-American heritage” herself.⁵⁰ Indeed, recovered “lost” films add to and curate diverse heritages that can inspire the contemporary women who obtain them. As *Calling the Shots* statistics reveal, there remains an even longer way to go for *all* women, not just the most privileged, to gain an equal footing in film industries.

AN ACT OF RECLAMATION: *SHIRKERS*

The documentary *Shirkers* (2018) assembles the fragments of this article. Its bizarre reality epitomises the familiar “lost” narratives of women’s film histories, and its materialisation demonstrates the empowering result of female reclamation. Twenty-five years after Georges Cardona absconded with the “original” *Shirkers* – the 1992 Singaporean road movie Sandi Tan and her friends had created as teenagers⁵¹ – Tan forms her documentary of the same name out of the recovered footage. Bringing to light this “secret history” involves melding the women’s dreamy fiction with their nightmarish reality. The documentary asks the

47. Cobb et al., *op. cit.*

48. Patrizia Simone. “Female professionals in European film production.” *European Audiovisual Observatory*, December 2021. <<https://rm.coe.int/female-professionals-in-european-film-production-december-2021/1680a4d30a>>.

49. Cobb et al., *op. cit.*

50. Aimee Dixon Anthony. “Early African-American Female Filmmakers.” Bridges and Robson, eds., *op. cit.*, p.65.

51. See, for example, <<https://www.hollywoodreporter.com/movies/movie-news/how-a-shape-shifter-director-hijacked-a-teen-film-more-20-years-1157570>>.

same question as Gaines: “what happened?” It pieces together a fragmented response that ensures the transmission of the women’s stories but also admits the enduring fractures in our understanding of the past.

Poignantly, the film’s 1992 audio remains “lost” (apparently destroyed by Cardona), forming a silent affinity with the films of early women filmmakers, symbolic of their shared suppression. Tan overcomes this injustice by overlaying the male-enforced muteness with her narrational voice-over. In addition to reasserting her own voice, Tan recognises that revising history is empowered by the “unstable knowledge” of the past. *Shirkers* thus employs dreamlike music that overlays old photos and footage edited into unnatural and disorientating motions. Tan heightens this psychedelic experience by including the conflicting memories of her crew. For example, when describing the inspiration for the script, Jasmine Ng confidently states, “Sandi had an obsession with Bergman”, to which Tan immediately retorts, “I hated Bergman”. By deconstructing time and displaying contrasts in storytelling, Tan demonstrates how the subjectivity of experience and memory can produce multiple historical narratives. Far from undermining her own narrative strain, this affirms it as one of several anti-hegemonic truths to be considered.

The destabilisation of a linear and singular history enables Tan to envision the unknowable alternate narratives that her “lost” film inspires: what *could* have happened if *Shirkers* had been completed and distributed in 1992? Both Sophia Harvey and Tan find eerie traces of their film in subsequent productions. Tan identifies essences of *Shirkers* in films like *Rushmore* (1998) and *Ghost World* (2001), and Harvey states profoundly, “*Shirkers* is like the ghost in between the lines of books written on Singapore film history”. She visualises women’s “lost” stories as restlessly and imperceptibly occupying the blank spaces between the recorded lines of history. The recovery of the footage enables the women to reinsert their film as an innovator of subsequent film trends, and thus reassert themselves as self-proclaimed “pioneers”. However, just as *Shirkers* haunted and altered history, so did its disappearance torment and change the women who made it.

The “original” *Shirkers* had promised to launch the careers of its tripartite female crew. Its robbery thus extended to their ambitions. Recalling the moment they realised their film had vanished, Ng says “all that energy just zapped out of me”, Harvey states “there was a piece of my spirit that died”, and Tan felt “a chunk of my life would forever be lost”. The women present the loss of their film as synonymous with the loss of their vitality. Unable to control their own production, they found their creativity, authority, and enthusiasm subdued. Due to this displacement of identity, Tan’s sense of what was “lost” extended to her bearings in the world. Disorientated, she found herself without a “map” and thus “doing things backwards”. Like the unedited and dormant film, Tan’s life became unstructured and stuck in the past. As the film disappeared, so did their futures as filmmakers fade. Yet, this parallel also expresses the importance in finding “lost” film: its restoration likewise reconstructs opportunities for its filmmakers.

Through their *Shirkers* documentary, Tan and her crew reclaim both their creative work and their lives from Cardona. Crucially, it does not elide their story of marginalisation by attempting to be the “original” *Shirkers* – as Harvey tells Tan: “what you’re doing is not bringing *Shirkers* back to life, but giving it an afterlife, and back to us”. Gaines similarly refers to the “second life”⁵² of “lost” films. However, I argue that Harvey’s term “afterlife” is more powerful in articulating a treatment for women’s “lost” films. By signifying immortality, it advocates for the preservation and enduring influence of women’s found films. Further, presenting their recovery as “life after death” traces their journeys from creation to recreation, drawing attention to their “murder” by the patriarchy. The commercial and cultural realisation of this “afterlife” establishes women’s “lost” films as transformative objects and contemporary catalysts for feminist activism. For example, the reconstruction of *Shirkers* has reawakened and evolved Tan’s creative ambitions. Streamed on Netflix, her documentary achieved global recognition, restoring her chance to be a filmmaker. Tan’s resilience now paves the way for more women to enter the film industry.

52. Gaines, *op. cit.*, p.72.

I have employed the “lost” film hunt as a device that may be adapted and used by different national archives and film industries in the recovery of women’s silent films. It must also be sensitive to the varying levels of privilege that different groups of women have experienced in the past and continue to experience today. This can be achieved by focusing the “lost” film search on women of colour, disabled women, LGBTQIA+⁵³ women, working-class women: targeting specific communities which are both historically and currently underrepresented in film industries.

The “lost” film hunt can further be adapted to account for the continued loss of female-authored films beyond the nitrate years. After women were pushed out of the big-budget Hollywood business, they re-emerged in the indie sector along with other marginalised creators. Plagued by the same prejudices that struck the film industry in the 1920s, these low-budget projects have been historically undervalued and frequently side-lined in national preservation practices. Co-founded by several female filmmakers, the scheme *Missing Movies* was established in early 2022 to address the inaccessibility of these indie films and argue the importance of their preservation to a diverse and inclusive understanding of 20th-century cinema.⁵⁴

The task of bringing to light women’s “lost” films is endless, essential, and exciting. Despite an increasing loss of hope that unfound early nitrate films remain salvageable, searching for these films is still fruitful. The act of searching recognises historical hiding and threatens history’s singular narrative. The act of searching optimistically produces public screenings of women’s found films but at the very least uncovers “nonfilmic” proof of their existence. The act of searching manifests the value of female-identifying filmmakers and their films – past, present, and future. The search for “lost” films promises to help women *find* their way in global film industries.

«Miss-ing Movies», dans la recherche de films «perdus», se focalise sur ceux réalisés par les premières femmes cinéastes. La profession comptait, aux États-Unis, plus de femmes au temps du muet que jamais depuis, et la recherche de ces œuvres volatiles représente un renversement pour une histoire du cinéma jusqu’ici centrée sur les hommes. La recherche des films «perdus» réalisés par des femmes permet de reconnaître leur existence, de découvrir des objets qui mettent en lumière des femmes et leurs histoires et, avec un peu de chance, de redécouvrir la bobine elle-même, et ce faisant, de susciter un nouveau respect pour les contributions des femmes au septième art.

S’interroger, suivant l’approche de l’historicisme de Jane Gaines dans *Pink-Slipped*, sur la manière dont les femmes cinéastes ont été supplantées dans les années 1920 puis reléguées dans la clandestinité par les scribes de l’histoire déstabilise notre idée d’une histoire homogène. La nature fragmentaire de la recherche et de la redécouverte des films «perdus» nous permet d’élaborer des récits nouveaux et multiples, et la visibilité de ceux qui manquent à l’appel ou sont trop endommagés rappelle que l’histoire du septième art reste perforée de questions brûlantes. En s’appropriant des histoires multiples et en mettant en évidence les innovations des pionnières féminines du cinéma, la recherche de films «perdus» de réalisatrices pourrait remettre en question les récits actuels centrés sur les «pères fondateurs» et les canons révéérés d’un cinéma avant tout masculin. Dans un monde du cinéma qui continue à souffrir d’un déséquilibre entre les sexes, la reconnaissance de la créativité des femmes dans le cinéma des premiers temps devrait mettre en évidence la nécessité qu’un plus grand nombre de cinéastes femmes se revendiquent comme telles aujourd’hui.

L’article examine tout d’abord la manière dont est menée la recherche de films «perdus», dans la réalité comme dans la fiction, notamment la manière dont les recherches de films à l’échelle nationale en Australie, en Nouvelle-Zélande ou en Grande-Bretagne ont rallié des soutiens, et la façon dont *Le Maître du Haut Château* et *The Last Reel* utilisent les films «perdus» comme prétextes au dévoilement de vérités alternatives susceptibles de changer la donne.

Suit l’examen des possibilités de révision que représente la découverte d’un film «perdu». L’exhumation de films muets «perdus» au Canada, comme celle évoquée dans le documentaire *Dawson City: le temps suspendu* (2016), montre comment les films «perdus» ont la capacité de modifier notre perception de l’histoire du cinéma. En se concentrant sur certains des films de réalisatrices retrouvés à Dawson City, l’article se demande de quelle façon les spécialistes concernés les ont recherchés et souligne l’importance d’utiliser des matériaux autres que la bobine de film pour élaborer une histoire du cinéma au féminin.

Enfin, «Miss-ing Movies» explore la manière dont les films «perdus» peuvent servir à améliorer les conditions dans lesquelles les femmes cinéastes exercent aujourd’hui leur art. L’auteure emploie le mot-valise «heritages» [patrimoines au féminin] pour plaider en faveur de la préservation des films de femmes et de leur injection dans les discours populaires et académiques, et fait l’éloge du documentaire *Shirkers* de Sandi Tan comme modèle de réappropriation des voix créatives féminines et réagir de manière productive à leur dissimulation. La recherche de

53. A term that includes people of all genders and sexualities.
54. *Missing Movies*, <<https://missingmovies.org>>.

films «perdus» peut être mise au service du changement. En mettant en évidence des lacunes dans l'histoire du cinéma, la chasse aux films «perdus» fait de chaque pays une partie prenante de la déconstruction de ses récits historiques populaires. Étayer ces doutes au moyen d'œuvres réaffirmant l'existence des premières femmes cinéastes suscite une nouvelle prise de conscience des voix créatives des femmes et de l'histoire de leur dissimulation. Cet héritage historique réapproprié devrait créer un précédent pour ce qui concerne la valorisation des œuvres des cinéastes femmes dans toute leur diversité. Leur reconnaissance ne manquera pas d'instruire et d'inspirer les générations actuelles et futures.

es

“Miss-ing Movies” centra la búsqueda de películas “perdidas” en aquellas realizadas por las primeras mujeres cineastas. Si los Estados Unidos contaban con más mujeres cineastas en la época del cine mudo que en cualquier otro período posterior, la búsqueda de estas volátiles obras propicia el dramático vuelco de una historia del cine centrada en los hombres. La búsqueda de las películas “perdidas” de mujeres sirve para reconocer su existencia, descubrir objetos que arrojan luz sobre las mujeres y sus historias y redescubrir el propio rollo de película con optimismo, promoviendo así un nuevo respeto por las contribuciones de las mujeres al cine.

Inspirándose en el enfoque del historicismo de Jane M. Gaines en *Pink-Slipped*, el acto de cuestionar cómo las mujeres cineastas fueron desplazadas en la década de 1920 y posteriormente llevadas a la clandestinidad por los escribas de la historia, desestabiliza nuestra idea de una historia homogénea. La naturaleza fragmentada de la búsqueda y el redescubrimiento de películas “perdidas” nos permite construir numerosas nuevas narrativas, mientras que la visibilidad de lo que falta o está dañado nos lleva a reconocer que nuestras historias siguen siendo cuestionadas por preguntas contundentes. Al acoger múltiples historias y evidenciar las innovaciones de las primeras cineastas, la búsqueda de películas “perdidas” de mujeres desafiará las narrativas actuales de los “padres fundadores” y el venerado canon cinematográfico masculino. En las industrias cinematográficas, que siguen estando plagadas de desequilibrios de género, el reconocimiento de la creatividad de las mujeres en el cine de los primeros tiempos debería poner de manifiesto la necesidad de que haya más cineastas con identidad femenina en la actualidad.

El artículo examina en primer lugar cómo se lleva a cabo la búsqueda de películas “perdidas”, tanto en la realidad como en la ficción: desde el análisis de cómo las búsquedas cinematográficas nacionales de Australia, Nueva Zelanda y Gran Bretaña han recabado apoyo, hasta el análisis de cómo *The Man in the High Castle* y *The Last Reel* utilizan las películas “perdidas” como dispositivo para desvelar verdades alternativas transformadoras.

A continuación, el artículo examina las posibilidades revisionistas que presenta el hallazgo de una película “perdida” real. El desenterramiento de películas mudas “perdidas” en Canadá, como se presenta en el documental *Dawson City: Frozen Time* (2016) demuestra cómo éstas tienen el poder de cambiar las percepciones de la historia del cine. Centrándose en algunas de las películas dirigidas por mujeres encontradas en Dawson City, el artículo plantea la hipótesis de cómo los estudiosos podrían haberlas buscado

y subraya la importancia de utilizar materiales distintos al rollo de película para construir las historias cinematográficas de las mujeres.

Por último, “Miss-ing Movies” explora cómo el cine “perdido” puede utilizarse como un dispositivo para mejorar las condiciones contemporáneas de las cineastas que se identifican como mujeres. La autora emplea el término “heritages” [herencias] para abogar por la preservación de las películas de mujeres y por su inyección en los discursos populares y académicos, recurriendo al documental *Shirkers* de Sandi Tan como modelo para reclamar las voces creativas de las mujeres y reaccionar productivamente contra su supresión. La búsqueda de películas “perdidas” puede emplearse como agente de cambio. Al poner de manifiesto las lagunas de la historia del cine, la búsqueda de películas “perdidas” convierte a las naciones en cómplices de la deconstrucción de sus relatos históricos populares. Impregnar estas dudas con artefactos que prueben la existencia de las primeras mujeres cineastas, hace que se tome conciencia de las voces creativas de las mujeres y de sus historias de supresión. Estos legados históricos recuperados deberían sentar un nuevo precedente para valorar las obras de diversas cineastas que se identifican como mujeres. Su reconocimiento promete educar e inspirar a las generaciones presentes y futuras.

Retour sur la chronologie d'une invention : les brevets du Pathé-Baby

Anne Gourdet-Marès

Historienne et technicienne de cinéma, Anne Gourdet-Marès est responsable de la collection des appareils cinématographiques et des activités pédagogiques à la Fondation Jérôme Seydoux-Pathé. Elle est par ailleurs experte près la cour d'appel de Paris.

« Si il serait possible de prendre quelques brevets susceptibles de nous garantir pendant quelques temps soit d'une façon, soit d'une autre contre les imitateurs.¹ » [sic]

De la création du Pathé-Baby, on ne retient généralement que les deux brevets portant sur la conception du fameux projecteur : le « Magasin-bobine pour films » et le « Cinématographe-jouet »². Certes, les innovations qu'ils décrivent instaurent une nouvelle pratique de la projection cinématographique, désormais « sans peine et sans technique³ » pour reprendre l'expression que François Brunet employa à propos de la révolution Kodak pour la photographie. Cependant, il ne faut pas oublier que le petit appareil marqua aussi la naissance d'un nouveau format de film : le 9,5 mm aux caractéristiques techniques très particulières. Projecteur et pellicule furent créés en étroite corrélation, l'un n'allant pas sans l'autre. C'est ce que révèle l'examen des brevets portant sur l'invention du cinéma amateur chez Pathé. Du rapport confi-

dentiel de Charles Dupuis daté du 4 février 1920⁴ – point de départ des recherches intensives – au lancement commercial du Pathé-Baby en octobre 1922, une dizaine de brevets et d'additions concernent la conception d'un format de film et la solution mécanique permettant sa projection. Il en ressort que l'appareil Pathé-Baby serait la résultante d'un support défini en amont – le film 9,5 mm – et soumis à ses spécificités. Pathé s'assurait alors l'exclusivité d'un procédé inimitable pendant plusieurs années et qui ne fut détrôné que par les progrès techniques liés à l'évolution de la projection d'amateur.

Les brevets sont à ce jour la seule source permettant de reconstituer le récit de la conception du Pathé-Baby en suivant le cheminement de la pensée de ses inventeurs pour créer un cinéma chez soi éminemment pratique. Malheureusement, cet appareil ayant été imaginé dans le plus grand secret, les archives de première main, si elles existent, demeurent encore inaccessibles. On ne peut donc s'appuyer que sur les brevets, étayés par quelques indications glanées dans la correspondance de Charles Pathé et dans les rapports de ses ingénieurs. Mais un tel exercice a ses limites car

1. Charles Pathé, Lettre adressée à Pierre-Victor Continsouza datée du 21 février 1922. Fondation Jérôme Seydoux-Pathé (FJSP).
2. Il s'agit du Fr 542 180 et Fr 541 664, respectivement demandés le 10 et 21 février 1921, Institut National de la Propriété Intellectuelle (INPI).
3. François Brunet, *La naissance de l'idée de photographie*, Paris, PUF, 2012 p.214.

4. Charles Dupuis, « Procédés et appareils pour la projection animée de petit format », Rapport confidentiel, 4 février 1920, fonds Charles Pathé II, FJSP.

la réalité des revendications d'un brevet est à considérer avec circonspection. En effet, il faut être sûr que tel procédé décrit a bien été réalisé, appliqué et testé ou bien que tel dispositif n'a pas été détourné de la fonction pour laquelle le brevet a été déposé. Parfois, l'importance de l'invention décrite est davantage dans ce qu'elle révèle à travers les objectifs visés que dans leur réalisation effective.

Cette étude constitue donc un premier essai pour établir une chronologie permettant d'entrevoir les intentions réelles qui ont motivé les ingénieurs pour façonner les gestes des futurs utilisateurs du Pathé-Baby et plus globalement du cinéma à la maison.

DÉTERMINER UN FILM À GRAND RENDEMENT

En 1920, rappelons que Pathé n'en est pas à son coup d'essai dans la création d'un cinéma d'amateur populaire. Déjà, l'expérience du KOK, commercialisé en 1912, dessine les contours d'une pratique du cinéma qui se veut sans effort et sans connaissance spéciale. Au-delà de l'invention essentielle du support inflammable mis au point pour le film KOK, le projecteur ouvre la voie à quelques innovations que le Pathé-Baby reprendra : chargement du film balisé, rembobinage immédiat sur l'appareil et nouvel agencement des lanternes recevant des lampes à incandescence de faible puissance⁵. Malgré la réussite technique du KOK, un point noir demeure : le coût élevé des bandes de film en 28 mm. Or, l'objectif premier de Charles Pathé est d'écouler sa production de pellicule. Pour cela, il veut élargir le marché et transformer le film en objet de consommation de masse.

Avant de simplifier la technicité de la projection domestique, il fallait trouver une solution industrielle pour fabriquer des bandes éditées au plus bas coût. Déterminer le format du support des images fut donc la première préoccupation de Charles Pathé et des ingénieurs. En entrepreneur avisé, il appliqua la même démarche que celle de son principal concurrent

pour le lancement du Kodak. En effet, George Eastman avait dû préalablement mettre au point l'infrastructure technico-économique nécessaire au développement à grande échelle des pellicules pour pouvoir lancer son appareil photographique simplissime, le Brownie⁶. En outre, en s'assurant l'exclusivité du processus industriel de tirage des copies, Pathé pourrait affirmer sa supériorité dans l'édition d'un catalogue de films dont il serait le seul détenteur des droits de reproduction, notamment grâce au dépôt de brevets⁷. On comprend ainsi l'insistance de Charles Dupuis qui, dans son rapport confidentiel, appelle à breveter le film autant que les appareils :

[...] et enfin, considération capitale, il faut écarter la contrefaçon, nous appuyer sur des brevets protégeant aussi bien les bandes que les appareils.

Cette dernière considération est très importante et s'il est relativement facile, a priori, de protéger convenablement par un brevet, une combinaison mécanique, il devient extrêmement difficile au contraire, d'obtenir de la même façon la protection du film et cependant, les principaux bénéfices proviendront certainement de celui-ci⁸.

L'enjeu de produire un film peu cher réside dans la possibilité de loger le plus grand nombre d'images sur son support, c'est-à-dire en limitant au maximum les espaces réservés habituellement aux perforations. Une des premières solutions formelles envisagées par Dupuis est celle d'un film large (de 126 mm) à rangées multiples d'images disposées en spirale qui, raccordé aux extrémités, formerait une boucle sans fin, répétable instantanément sans besoin d'être rembobiné et rechargé ; aussi facile que l'écoute d'un disque de phonographe. (Fig.1) Il serait bordé par seulement deux rangées de perforations. Pas moins de cinq brevets déposés les 24 avril et 6 mai 1920 traitent de ce film à rangées multiples et de son mode de jonc-

5. Anne Gourdet-Marés, « Le projecteur Pathé-KOK, le cinématographe à l'épreuve des salons », in Simon Daniellou, Roxane Haméry, Gregory Wallet, *De l'écran géant à l'espace domestique: histoire et esthétique des formats cinématographiques*, Rennes, PUR, coll. « Cinéma », à paraître en janvier 2023.

6. Voir le livre de François Brunet, *op. cit.*, p.236.

7. Sur la richesse du catalogue des films d'édition, voir Elvira Shahmiri. *Le Cinéma partout et pour tous. Une histoire des formats réduits Pathé en France (1912-1939)*, Thèse en Histoire du cinéma sous la direction de Dimitri Vezyroglou, Panthéon Sorbonne, 2022, 528 p.

8. Charles Dupuis, *op. cit.*, p.34.

tion ou d'articulation⁹. Ce qu'il est intéressant de relever à travers les différentes propositions décrites, c'est l'absolue praticité d'un large support plat et/ou pliable, facilement conditionnable en pochette ; son utilisation ne demanderait qu'une préparation minime.

Comme on le sait, le film à rangées multiples d'images ne sera pas retenu. Il aurait été difficilement réparable en cas de casse. Et puis, la question du nombre d'images qu'il était possible de mettre s'est rapidement posée, dans la mesure où l'usure des bandes dépend de leur longueur et des forces de traction nécessaires à leur défilement. Ainsi peut-on s'interroger sur le moment où émergera l'idée de raccourcir et remonter des œuvres filmiques originales pour qu'elles ne durent qu'une à deux minutes en format amateur. A quel stade des recherches intervient cette décision ?

Dans le rapport Dupuis, seule la dimension des images semble acquise : 6 x 9 mm¹⁰. Si l'on ramène cela au ratio de celles du standard 35 mm, elles mesureront approximativement 6 x 8 mm, comme le montrent les essais de réduction que Charles Dupuis réalise en juillet-août 1920¹¹. L'abandon du film à rangées multiples pourrait aussi s'expliquer par l'équipement industriel déjà en place dans les usines. Les machines étant conçues pour l'édition d'images disposées en bande, il valait peut-être mieux conserver ce principe de fonctionnement. Mais alors quel est le type de film qui présente le meilleur taux de rentabilité pour les images, si ce n'est celui à une seule perforation centrale, de forme rectangulaire et située sur l'interimage ? Ce dispositif n'était en rien brevetable, car déjà éprouvé sur d'autres appareils comme la Biokam de Wrench et Darling (1898), le Chrono de poche de Gaumont (1900) ou la Kino I et II de Ernemann (1901 et 1903), utilisant respectivement des largeurs de film de 17,5, 15 et 17,5 mm. Ainsi, Pathé optera pour une bande de largeur réduite à perforation cen-

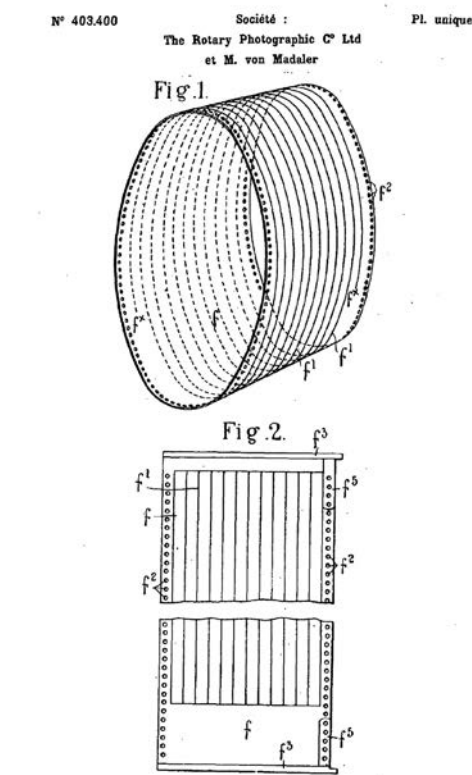


Fig.1. Schéma d'un film à rangées multiples d'images, extrait du brevet fr 403 400 du 27 mai 1909 cité par Dupuis dans son rapport du 4 février 1920.

trale. L'image de 8,5 mm par 6,5 mm occupera le maximum de surface disponible. La largeur d'une telle bande sera déterminée par la rationalisation de sa production.

Le brevet Fr 524 627 déposé le 26 mars 1920 vient peut-être éclairer cette décision. Intitulé « Nouveau film cinématographique et son mode d'utilisation », il porte sur un dispositif de perforations différenciées sur une même bande afin de diminuer leur usure dans les appareils de projection. Chaque rangée de perforations distincte est assignée soit aux débiteurs à défilement continu, soit au débiteur d'avancée intermittente. (Fig.2) A ma connaissance, aucun projecteur ne témoigne de l'application de ce brevet. Pourtant, on ne peut s'empêcher de penser au contretypage 35 mm des films Pathé-Baby tirés sur des positifs de même largeur avant leur découpe longitudinale. Ces bandes matricielles comportant les trois rangées d'images en 9,5 mm étaient munies de deux types de perforations : les perforations rectangulaires du 9,5 au centre et les perforations dites de travail pour les tireuses

9. Il s'agit des Fr 525 284 et 525 285, ainsi que les Fr 526 197, 526 198 et 526 199, INPI
 10. Dupuis s'inspire de l'appareil à plaque de Gianni Bettini qui ne semble jamais avoir été commercialisé. Voir G. Mareschal, « Le cinématographe Bettini pour plaques », in *La Nature* n°2058, 2 novembre 1912, pp.366-368.
 11. Charles Dupuis, « Rapport au service technique », 28 août 1920, cahier des ingénieurs n°33345, Cercle des conservateurs de l'image latente-(CECIL)/FJSP.

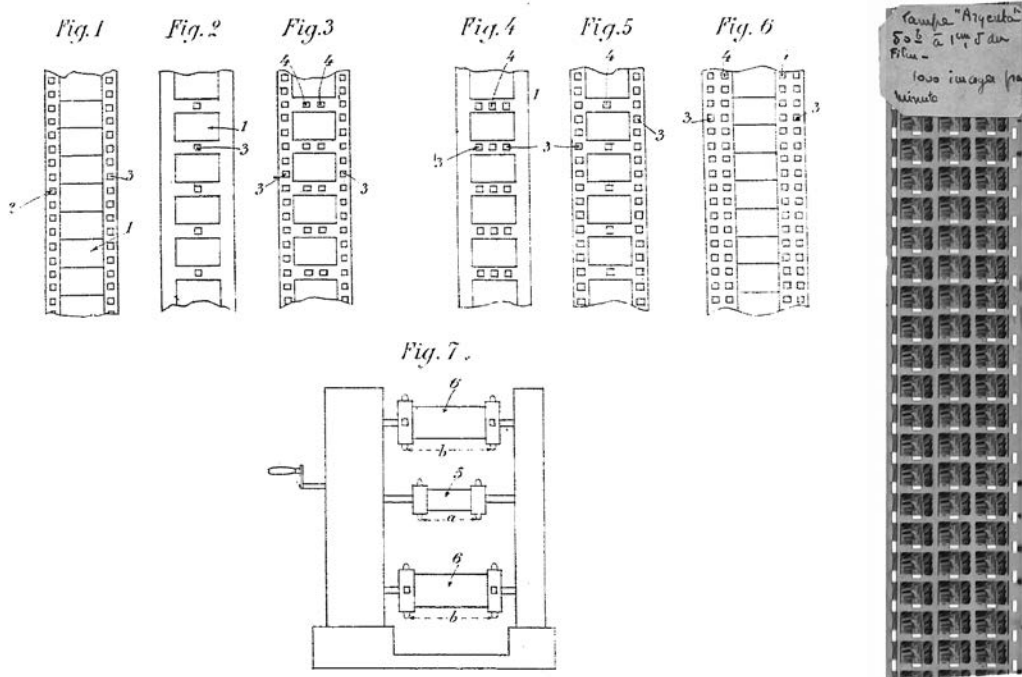


Fig.2. Schéma du brevet fr 524 627 – Nouveau film cinématographique et son mode d'utilisation. Fig.2 bis. Contretype Baby 35 mm, essai de Georges Moreau de 9 mai 2023.

et développeuses disposées sur les manchettes du 35 mm. A lire le rapport de Pio Lo Savio sur l'utilisation des premières tireuses contretypes Baby où « les images réduites étaient impressionnées une à la fois moyennant un cadre qui se déplaçait dans un sens normal à la marche du film et qui cachait les deux autres, la pellicule impressionnée devait ainsi passer trois fois¹² », on mesure l'intérêt d'un tel dispositif où des perforations différentes avaient chacune une fonction bien définie. (Fig.2 bis)

Ce brevet indique-t-il volontairement une fausse piste sur son objectif final ? Ou son application a-t-elle été récupérée par la suite pour rationaliser la fabrication des copies 9,5 ? Dans tous les cas, Pathé assurait son monopole sur la chaîne de production des bandes pour amateur. Joinville-le-Pont sera sans doute la seule usine à tirer les films Baby d'édition, du moins tant que le brevet maintiendra l'exclusivité du procédé.

L'enjeu d'économiser à tout prix de la pellicule est solutionné par Ferdinand Zecca, comme il en témoigne dans les Commissions de recherche historique, ce que Jacques Marette confirme

dans une note¹³. Il suggère qu'« on modélise [les films] comme on fait au tirage pour changer la lumière avec une encoche¹⁴ » pour arrêter leur défilement sur les images ne présentant pas de mouvement, comme par exemple les cartons titres. Ainsi, il n'y aurait plus lieu de multiplier ces images selon la durée de projection souhaitée, et la longueur des bandes en serait réduite. Cette idée, inspirée par les variateurs automatiques de lumière équipant les tireuses, est sans doute formulée aux alentours de l'automne 1920, puisqu'un brevet est demandé à ce sujet le 9 octobre sous le titre de « nouveau film et dispositif pour projection cinématographique¹⁵ ». (Fig.3) Il ne présente qu'un descriptif général du procédé. A ce stade des recherches, le film serait stoppé par l'arrêt du mécanisme du projecteur. En outre, tous les dispositifs que déclencherait l'encoche sont envisagés, qu'ils soient mécaniques, électriques ou pneumatiques. La firme au coq protège cette idée géniale en évaluant toutes les potentialités.

12. Pio Lo Savio, « Fabrication des films Baby », 23 novembre 1923, cahier des ingénieurs n°30014/HIST-P-645 CECIL/FJSP.

13. Jacques Marette, « Note sur les Films et Appareils 9,5mm », janvier 1950, p. 2. Collection personnelle Béatrix Wachtel.

14. Ferdinand Zecca: Interview par Musidora, [1946], Commission de Recherche Historique - CRH36-B2, pp.5-6, Cinémathèque française.

15. Fr 533 808, INPI.

ET LE PROJECTEUR VIENDRA

La mise en application de cette invention semble avoir accéléré les études sur la formalisation du futur appareil d'amateur, qui se voit définitivement associé aux caractéristiques de ce nouveau format. En février 1921, soit cinq mois après l'invention de l'arrêt par encoche, les deux principaux brevets déjà cités sont déposés. Ils établissent le fonctionnement général du Pathé-Baby : un magasin-bobine adapté au projecteur ; un magasin récepteur sans mécanisme ; un rembobinage rapide du film directement sur l'appareil et l'arrêt sur image. C'est à partir de ces quelques principes que la projection peut devenir un jeu d'enfant, avec un minimum d'interventions préalables sur le film et de manipulations sur l'appareil.

On s'aperçoit que le procédé de l'arrêt sur image s'est développé autour de deux finalités. La première est associée à la création du magasin-bobine. (Fig.4 p.60) Toujours dans un souci pratique, le film est fixé dans une boîte métallique fermée et il ne peut s'en détacher. Cette invention de la cassette, où la bande est prête à l'emploi, concrétise cette volonté de la rendre immédiatement chargeable et facilement identifiable, avec son titre inscrit sur la tranche du carter, comme des livres rangés sur des étagères. Le film devant être irrémédiablement lié à sa bobine, il fallait impérativement l'empêcher de se décrocher en fin de projection. Un second brevet, demandé le même jour que celui concernant le « magasin-bobine » et ayant pour objet une « bande cinématographique à grand rendement¹⁶ », révèle le moyen d'y parvenir. Ici, il s'agit d'éviter la pellicule entre des perforations afin de créer une longue rainure longitudinale. De cette manière, la griffe d'entraînement ne peut accrocher la perforation pour tirer le film, puisqu'elle bat dans le vide à cet endroit. (Fig.5) L'intérêt de ce dispositif ingénieux est d'arrêter le défilement de la bande sans avoir besoin d'interrompre le fonctionnement du projecteur, simplifiant ainsi sa construction mécanique. Il est à noter que ce système ne pouvait s'adapter qu'à des projecteurs n'ayant pas de débiteur denté tournant en continu, ce que sera le projecteur Pathé-Baby, les films ne mesurant que 10 ou 20 mètres. On trouve cette encoche

N° 533.808

Société : Pathé Cinéma

Pl. unique

Anciens Établissements Pathé Frères

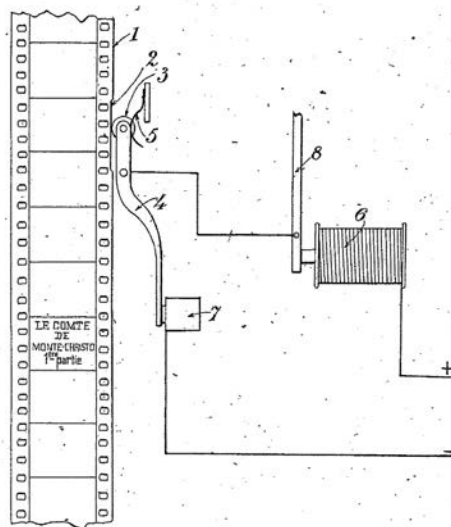


Fig.3. Schéma du brevet fr 533 808 - Nouveau film et dispositif pour projection cinématographique.

– centrale – à la fin des copies Pathé-Baby. N'étant plus tracté, le film reste ainsi solidaire de sa bobine. (Fig.6)

La deuxième finalité est évidemment l'arrêt sur image déclenché par des encoches latérales. Le système décrit dans le brevet du « Cinématographe-jouet » est un débrayage des griffes par un recul du bloc entier de l'avancée intermittente. Il permet, là encore, de stopper le film sans cesser de tourner la manivelle. Le ré-engrenage des griffes s'opérerait alors manuellement. Mais à la demande de Charles Pathé, Pierre-Victor Continsouza ajoute une temporisation automatique à ces interruptions, libérant ainsi l'apprenti projectionniste de l'obligation de remettre en route la progression du film¹⁷. Deux brevets suivent la présentation de cette amélioration du fabricant à son commanditaire : le Fr 550 603 pour un « dispositif de commande à retard¹⁸ » et une addition au « Cinématographe-jouet », le

17. Lettre du 16 mars 1922 de Pierre-Victor Continsouza adressée à Pathé-Cinéma, FJSP.

18. Demandé le 25 avril 1922, INPI.

16. Fr 542 179, INPI.

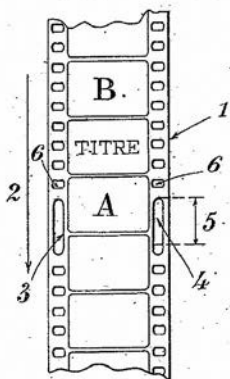


Fig. 5. Schéma du brevet 542 179 - Bande cinématographique à grand rendement.

n°26 610¹⁹. Ainsi l'arrêt sur titres est temporisé à quelques tours de manivelle (6) selon la longueur d'un ressort. Si la durée est trop courte, il suffit de doubler ou tripler l'image, ainsi que l'encoche qui lui est associée; le temps de projection en est d'autant multiplié. Ce redémarrage automatique a conditionné l'aspect de l'encoche en forme de goutte d'eau. (Fig. 6) L'arrêt survient brusquement lorsque l'ergot déclencheur pénètre dans la partie évasée de l'encoche, mais il peut ressortir facilement en glissant sur sa partie allongée. Ainsi, la griffe n'exerce pas de pression trop forte sur la perforation qui ré-entraîne la pellicule; autrement, elle se serait rapidement usée.

La finalisation de tous ces choix pratiques a parfois été complexe à mettre en œuvre. Ce fut le cas pour la réception du film dans le magasin vitré. Comme l'indique le brevet du « Cinématographe-jouet », la bande devait s'enrouler sur elle-même sans qu'elle soit fixée manuellement à un noyau récepteur et sans aucune action mécanique. Plusieurs additions au brevet se sont succédé entre décembre 1921 et février 1923. Elles révèlent la difficulté que les ingénieurs ont rencontrée pour réaliser efficacement cet enroulement autonome²⁰. Pellicule chauffée dans une étuve à 50 degrés pour lui donner une forme naturellement incurvée, plateau tournant entraînant le film par frottement, noyau central et galet pour

guider l'extrémité du film vers le milieu : ces propositions, appliquées ou non, témoignent d'une recherche sous-tendue par la volonté de concevoir un projecteur grand public d'une grande simplicité d'emploi. Son succès dépendait de son parfait fonctionnement, comme le rappelle Charles Pathé à son neveu Jacques Pathé quelques mois après la commercialisation du Pathé-Baby :

Je tiens à ce que tu saches d'une façon absolue que le succès du Baby ne peut être espéré si nous ne sommes pas absolument sûrs de pouvoir livrer des appareils avec des films donnant un résultat absolument exempt de critiques.²¹

Evoquons un dernier point qui a son importance, celui de l'éclairage, qui détermine la surface d'image projetable. Pour le cinéma amateur, les projecteurs emploient généralement des lampes à incandescence de faible puissance. Ainsi, l'agencement de la lanterne fut longuement étudiée. Un brevet propose même un nouveau type de condensateur pour gagner quelques lux²²; mais il ne fut pas appliqué. Se pose aussi la question du remplacement des ampoules par des utilisateurs inexpérimentés. Le brevet intitulé « lampe électrique pour appareils de projection » apporte la solution²³. Si le culot des lampes est muni d'un détrompeur ne pouvant s'insérer dans la douille que d'une seule manière, la hauteur et l'orientation de filament seront automatiquement bien placés, au centre du condensateur pour un éclairage maximum. D'ailleurs, bien que l'image nous paraisse aujourd'hui petite, le projecteur Pathé-Baby pouvait projeter une image de 50 cm par 40 cm environ avec seulement six watts.

Ces brevets ne nous révèlent pas le nom des ingénieurs associés à cette aventure, mais on devine que, sous la supervision d'un Charles Pathé persuadé du succès de son projet, se cachent les noms de Pierre-Victor Continsouza, Charles Dupuis, Jacques Murette, et peut-être celui de Jacques Pathé, qui rejoignit le projet à partir d'août 1921. Que ce soit l'invention

19. Demandé le 12 juin 1922, INPI.

20. N°25 826, 26 219 et 27 432, INPI.

21. Lettre de Charles Pathé à Jacques Pathé du 23 avril 1923, HIST-P-39, p. 498, FJSP.

22. Fr 546 094 demandé le 19 janvier 1922, INPI.

23. Fr 544 743 demandé le 5 décembre 1921 et complété par le brevet d'addition n°27 555 (19 mars 1923), INPI.

d'un film et de sa méthode de fabrication ou celle d'un projecteur imposant les codes d'une nouvelle pratique de cinéma pour non-professionnels, ces nombreux brevets visent à asseoir l'hégémonie du concept Pathé-Baby. De fait, pendant les dix premières années de son exploitation, le Pathé-Baby et son catalogue dominent le marché, du moins en France. Il sera rattrapé par l'évolution des pratiques amateurs, les films s'allongeant sur des bobines de 100 mètres ou l'augmentation des puissances lumineuses supprimant la possibilité des arrêts sur image. Cependant, l'empreinte des innovations du Pathé-Baby perdura au-delà de la fabrication du premier projecteur. Pathé-Cinéma et la Société française du Pathé-Baby continueront à pourvoir leur clientèle en projecteurs équipés du dispositif d'arrêt sur image, comme le projecteur « Coq d'or » (1935), ou pouvant encore recevoir les petits carters de 10 et 20 m, comme avec le Pathé type H (1938).



Fig.6. Photogrammes 9,5 mm avec encoches latérales et finale.



Projecteur Pathé-Baby, modèle E, 1924.

en

All that is generally remembered about Pathé-Baby films are the two patents relating to the design of the famous projector which revolutionised amateur cinema when it was first marketed in 1922. The camera itself marked the birth of a new film format: 9.5mm with very specific technical characteristics. Projector and film were created in close correlation, one inseparable from the other. This is revealed by an examination of the numerous patents relating to the development of home cinema at Pathé between 1920 and 1922. To date, these represent the only available source in which the chronology of this invention can be traced, and which helps us to understand the importance of the issues involved in the descriptions of the different processes. By taking out these patents, Charles Pathé consolidated his monopoly and brought film definitively into the realm of mass consumption. The design of the projector was based on the characteristics of an already-established film format which met the main concern of industrial profitability.

es

De la creación del Pathé-Baby, generalmente sólo recordamos las dos patentes relativas al diseño del famoso proyector que revolucionó el cine de aficionados cuando se comercializó en 1922. La pequeña cámara también marcó el nacimiento de un nuevo formato de película: 9,5 mm con características técnicas muy específicas. El proyector y la película se crearon en estrecha correlación, uno no funciona sin el otro. Así lo revela el examen de las numerosas patentes relacionadas con el desarrollo del cine doméstico en Pathé entre 1920 y 1922. Hasta la fecha, son la única fuente que puede consultarse para rastrear la cronología de esta invención y comprender la importancia de los desafíos que se manifiesta en la descripción de los diferentes procesos creados. Mediante la obtención de patentes, Charles Pathé consolidó su monopolio e introdujo definitivamente el cine en el ámbito del consumo de masas. Por tanto, el diseño del proyector se basó en las características de un formato de película ya establecido y que respondía a la principal preocupación de rentabilidad industrial.

Antoinette Sabrier en formats réduits, les versions Pathé du film de Germaine Dulac

Elvira Shahmiri

Elvira Shahmiri est responsable d'exploitation et de programmation à la Fondation Jérôme Seydoux-Pathé. Ses recherches portent principalement sur les usages des formats réduits et les catalogues de films d'édition auxquels elle a consacré une thèse « Une histoire des formats réduits Pathé en France (1912-1939) » sous la direction de Dimitri Vezyroglou, Université Paris 1 Panthéon-Sorbonne.

Durant les années 1920, la société Pathé lance à grande échelle deux formats réduits : en 1922 le Pathé-Baby (9,5 mm) et en 1928 le Pathé-Rural (17,5 mm), chacun permettant la diffusion de films dans de multiples lieux. Tandis que le Pathé-Baby est destiné à la projection à domicile, le Pathé-Rural permet le développement d'un réseau de salles dans les campagnes et lieux non équipés en 35 mm. La simplicité d'utilisation des appareils et leur faible coût permettent de démocratiser la projection d'images animées dans le salon des particuliers, les salles de classes, les salles de patronages catholiques et laïques... Chaque format possède son propre catalogue de films, offrant un large choix aux utilisateurs. En Pathé-Baby, le particulier pioche dans une sélection de films de genres divers, constituant un réel panorama de la production française mais également internationale. En Pathé-Rural, la firme au coq facilite le travail des exploitants en composant des programmes déjà montés et prêts à être projetés. Aussi bien en 9,5 mm qu'en 17,5 mm, les films n'étaient pas des reproductions exactes des œuvres telles qu'elles furent

découvertes lors de leur sortie commerciale : il s'agissait de versions coupées et remontées, différentes selon les formats¹.

À l'occasion du centenaire de la naissance du Pathé-Baby, la Fondation Jérôme Seydoux-Pathé mène, depuis 2021, un travail de numérisation de films 9,5 mm issus de ses collections. Tirés du catalogue de films mis à disposition des usagers, ces films possèdent une valeur archivistique certaine du fait, entre autres, de leurs caractéristiques d'édition. Parmi les titres numérisés, se trouve le seul film de Germaine Dulac présent au catalogue Pathé-Baby : *Antoinette Sabrier*. Sorti dans les salles commerciales 35 mm en 1928, le film est adapté de la pièce de Romain Coolus, produit par la Société des Cinéromans et distribué par Pathé-Consortium-Cinéma. On y retrouve Eve Francis dans le rôle principal, aux côtés de Gabriel Gabrio, Jean Toulout et Paul Guidé. Durant les années 1930, aux moins deux versions différentes du film sont en circulation en raison de son exploitation simultanée en Pathé-Baby et en Pathé-Rural. Jusqu'à la récente numérisation du film en Pathé-Baby,

1. Concernant la commercialisation et les usages des formats réduits Pathé, voir Elvira Shahmiri, « Une histoire des formats réduits Pathé en France (1912-1939) », sous la direction de Dimitri Vezyroglou, thèse de doctorat Paris 1 Panthéon-Sorbonne, soutenue en mai 2022.

seule une version Pathé-Rural restaurée par le CNC en 1998 était accessible. La découverte du film en 9,5 mm est donc l'occasion de voir l'œuvre de Germaine Dulac comme l'ont fait les clients du Pathé-Baby, mais aussi de comparer ces deux adaptations.

LES CARACTÉRISTIQUES D'EXPLOITATION D'ANTOINETTE SABRIER EN FORMATS RÉDUITS PATHÉ.

Afin de limiter la concurrence faite aux salles commerciales classiques par les formats réduits, un calendrier de sorties est mis en place. Selon les contrats, les films en Pathé-Rural peuvent commencer à être exploités entre 18 et 36 mois après le début de l'exploitation 35 mm. Dans le cas d'*Antoinette Sabrier*, la version Pathé-Rural est la première à entrer en circulation. Chaque programme Pathé-Rural reprend la composition des séances des salles commerciales : actualités ou documentaire, comédie ou dessin animé et film long. Le film de Germaine Dulac est adapté en 17,5 mm en 1929 et constitue le « grand film » du programme n°126 comportant un numéro Pathé-Revue, composé de trois sujets ainsi que la comédie *Trop danser cuit*, avec Harold Lloyd². *Antoinette Sabrier* sera également ajouté au catalogue Pathé-Natan 175 en 1934³.

Le 3 août 1926, la Société Française du Pathé-Baby⁴ échange avec la Société des Cinéromans un projet d'accord concernant l'adaptation et l'exploitation des films de son catalogue. Dans ce projet d'accord, il n'est pas explicitement précisé que la société a le droit de remonter et couper les films, une mention qui est en général systématiquement présente

dans les contrats. Cependant la précision « les films seront édités par vous » pourrait implicitement englober l'étape du remontage, le terme d'*édition* impliquant en format réduit le raccourcissement du film. Des précisions sont également apportées concernant l'exploitation du film, comme celle indiquant que les titres ne pourront pas être changés et que « les films devront toujours porter le nom de la société productrice et de la société éditrice et également le nom de metteur en scène et des principaux artistes⁵ ». Le projet d'accord pourrait avoir été modifié par la suite, car le nom de Germaine Dulac et ceux des acteurs n'apparaissent pas dans le film, mais sont en revanche toujours cités dans les différents catalogues. L'adaptation des films en 17,5mm n'est pas abordée dans ces échanges, bien qu'il fût fréquent, même avant la sortie commerciale du Pathé-Rural, que les contrats soient passés pour les deux formats. Il est cependant certain qu'un contrat indépendant fut signé pour le 17,5 mm car plusieurs des films des productions Cinéromans sont présents au catalogue Pathé-Rural⁶. La version Pathé-Baby d'*Antoinette Sabrier* est disponible deux ans après le lancement du film en 35 mm, et son exploitation sera longue : le titre apparaît en effet encore au catalogue en 1938. La sortie est annoncée avec éclat dans *Le Cinéma chez soi* de juin-juillet 1930⁷. Plusieurs pages sont consacrées au film de Germaine Dulac, incluant de grandes photographies et une description détaillée du film. La quatrième de couverture de ce même numéro est consacré à Jean Toulout, interprète de Jamagne⁸.

2. Il fréquent que pour l'exploitation en Pathé-Baby, le titre d'origine des films soit modifié. Cela concerne principalement les films étrangers et les films courts, très rarement les longs métrages. Ici, le manque d'information concernant le titre ne permet pas son identification.

3. Lancé en 1933, il s'agit du premier appareil sonore à destination des particuliers commercialisé par Pathé. Employant également une pellicule 17,5 mm, son catalogue est constitué d'une sélection de films du catalogue Rural (muet et sonore). Au sein du catalogue Pathé-Rural, deux versions du même film étaient parfois mises en circulation. Pathé-Rural proposait des versions censurées des films pour l'exploitation dans les salles de patronage catholiques. Ces mêmes versions censurées étaient accessibles au catalogue Pathé-Natan 175 avec la mention « Version familiale ».

4. Créée en 1924, cette filiale de Pathé est chargée de la production et de la vente des appareils, des accessoires et des films sur les territoires français, belge et néerlandais ainsi que les territoires coloniaux.

5. Courrier du 3 août 1926 de la Société des Cinéromans à la Société Française du Pathé-Baby, dossier des contentieux, coll. Fondation Jérôme Seydoux-Pathé.

6. On pourrait citer *Belphégor* (Henri Desfontaines, 1927), *L'Occident* (Henri Fescourt, 1928), ou encore *Croquette* (Louis Mercanton, 1928).

7. « Antoinette Sabrier », *Le Cinéma chez soi*, juin-juillet 1930, pp. 9-12. Destinée aux utilisateurs Pathé-Baby, la revue a pour but de faire la publicité du matériel 9,5 mm tout en tenant informés les clients des actualités du catalogue.

8. La couverture de ce numéro est, elle, consacrée à une autre vedette, Sandra Milowanoff, qui avait d'ailleurs été présentée pour interpréter Antoinette à en croire les annotations présentes sur le scénario du film conservé à la Cinémathèque française (DULAC15-B2).

Le film, dans sa version 9,5 mm, est exploité en quinze bobines de 20 m, représentant en théorie un peu plus de 36 minutes de film⁹. Le film est cependant tiré sur une pellicule à encoches, permettant d'enclencher un système d'arrêt sur image. Le défilement du film cesse pendant quelques secondes sur chaque carton afin de laisser du temps de lecture avant de repartir, permettant d'allonger la durée de projection. Avec les arrêts sur image, le film atteint 52 minutes et 40 secondes. En Pathé-Rural, *Antoinette Sabrier* est présenté en six parties, correspondant aux six bobines de 150 m sur lesquelles était généralement adapté le « grand film » des programmes, ce qui représenterait environ 1h30 de projection à 16 images/secondes¹⁰.

DEUX VERSIONS D'UN MÊME FILM...

Outre ces variations de durée liées aux caractéristiques d'adaptation propres à chaque format, la comparaison des deux versions du film révèle des différences dans les choix de coupes et de remontages opérés par Pathé. En Pathé-Rural, si l'on se base sur le scénario conservé à la Cinémathèque française, on remarque que les coupes sont relativement minces : les principales suppressions sont effectuées afin de constituer un film d'une longueur répondant aux normes des programmes 17,5 mm. D'après plusieurs choix de coupes effectués sur cette version, notamment la suppression d'un baiser entre Antoinette et René Dangenne, on peut supposer que la version 17,5 mm qui nous est parvenue soit effectivement celle destinée au réseau de salles catholiques. En 9,5 mm, les changements opérés sont bien plus importants. L'adaptation au début de l'exploitation sur des bobines de 10 ou 20 m avait pour conséquence une réduction drastique du film d'origine¹¹. Multiplier le nombre de bobines permettait de limiter les coupes, ceci ayant

pour inconvénient l'augmentation du nombre de manipulations durant la projection. Il s'agit alors moins de supprimer des passages considérés comme inutiles, afin de gagner de la longueur de pellicule, que de rendre les films accessibles à tous selon les critères du cinéma chez soi, et donc d'intervenir en censurant certaines scènes ou en remodelant la narration.

Dans les deux formats, la trame principale du film est conservée. Antoinette Sabrier (Eve Francis) est mariée au puissant homme d'affaires Germain Sabrier (Gabriel Gabrio). Une grande affection unit les deux époux, mais Antoinette se sent délaissée. Jamagne (Jean Toulout), associé de Germain et admirateur d'Antoinette, manigance pour ruiner son rival quand Antoinette le repousse une fois de plus. Germain et son ami Gaston Doreuil (Cervières), amoureux éconduit d'Antoinette, tentent quant à eux d'écarter Jamagne de leurs affaires en faisant appel à l'aide de René Dangenne (Paul Guidé). Riche aventurier et ami de la famille Doreuil, celui-ci tombe sous le charme d'Antoinette et lui propose de tout quitter afin de vivre pleinement leur amour. Elle doit alors choisir entre les deux hommes.

Le résumé proposé dans le catalogue Pathé-Rural relève d'un positionnement narratif quelque peu orienté : « *Antoinette Sabrier* évoque, d'après la pièce de M. Romain Coolus, un cas de conscience particulièrement émouvant : un mari que sa femme a cessé d'aimer peut-il accepter sans se déshonorer, d'être sauvé par son rival heureux ? Sur ce thème qui se prête aux développements les plus dramatiques, Mme Germaine Dulac a réalisé un film à la fois puissant et d'une rare qualité artistique¹². » Ce n'est plus ici l'histoire d'une femme qui devra choisir entre sa passion et son devoir, mais celle de l'honneur d'un mari bafoué. Le catalogue Pathé-Baby recentre la narration autour du personnage d'Antoinette, évoquant la tentation qu'elle connaîtra (sans que l'on sache si elle y succombera), tout en annonçant rapidement, comme pour rassurer le spectateur, qu'elle choisira son mari. « L'unique raison du labeur incessant de Germain Sabrier, grand

9. Pour 10 mètres de pellicule, Anne Gourdet-Marès estime une durée de projection d'1 minute 23 secondes à 16 images/seconde, sans les arrêts sur encoche.
10. La taille de bobine de 150 m est à prendre avec précaution, car il s'agit de la taille maximum de la longueur de la bobine, mais par forcément de sa longueur effective.
11. Le format évoluant et les appareils se perfectionnant, il sera possible dès 1928 d'adapter les films sur des bobines de 100 m puis plus, nécessitant donc moins de suppressions. Certains films connaissent d'ailleurs plusieurs adaptations, d'abord sur des bobines de 10 ou 20 m puis sur des bobines de 100 m, ce ne sera pas le cas d'Antoinette Sabrier.

12. Catalogue des programmes Pathé-Rural, Fondation Jérôme Seydoux-Pathé (PRO-P-154).



Fig.2. *Antoinette Sabrier* (Germaine Dulac, 1928) - Pathé-Baby n°4061-4063, 1930. Plan inédit - Antoinette déchire le ticket de ferry offert par Dangenne.

financier, est sa femme: Antoinette. Celle-ci, n'ayant matériellement rien à désirer, est à l'âge dangereux où des sentiments encore inconnus s'éveillent. Cependant elle se sacrifie pour le bonheur de son mari, qui ne comprendra pas la grandeur du sacrifice.»

À la lecture du scénario, on constate que plusieurs scènes n'apparaissent dans aucune des deux versions existantes, sans pour autant avoir la certitude qu'elles étaient présentes dans le film d'origine. Il s'agit principalement d'éléments concernant les manigances de Jamagne visant à affaiblir les affaires de Germain Sabrier. La conséquence de cette simplification de l'intrigue est la dépréciation des rôles secondaires, dont par exemple celui de Chartrin (Paul Menant), complice de Jamagne. Il est en effet fréquent, dans les versions en format réduit, que les rôles secondaires soient minorés, et parfois même totalement supprimés. Dans *Antoinette Sabrier*, Hélène Doreuil est également victime de ces coupes. Sa participation devient en effet accessoire, et ce, dans toutes les versions. Son

rôle se résumé simplement à présenter officiellement Dangenne à Antoinette lors d'une fête chez les Sabrier (Fig.1, p.61). On ne l'aperçoit ensuite que rapidement dans la version Pathé-Baby. Une courte scène dans la version Pathé-Rural laisse cependant supposer un rôle initialement plus important: Antoinette, ayant pris la décision de quitter Germain, vient l'annoncer aux Doreuil. À son arrivée, Hélène quitte la pièce avec précipitation. La scène est très rapide, mais peut paraître surprenante, car rien dans les scènes précédentes ne pourrait justifier cette réaction. Du fait de son comportement auprès de Dangenne dans les rares scènes qu'ils partagent, on imagine alors que cette dernière a des sentiments pour lui et n'accepte pas la nouvelle idylle. Dans le scénario, la relation entre Dangenne et Hélène semble bien plus développée: Doreuil aurait en effet choisi René comme beau-frère et celui-ci serait d'ailleurs « Le fiancé rêvé par Hélène ».

La suppression de ce carton et de quelques scènes réunissant les deux jeunes célibataires change donc la relation entre les personnages.



Fig.3. *Antoinette Sabrier* (Germaine Dulac, 1928) - Pathé-Baby n°4061-4063, 1930. Antoinette sabote le tête organisé par Jamagne en invitant plusieurs amis à se joindre à elle.

La fuite d'Hélène est donc une réponse à la trahison de son amie, éprise de celui qu'elle considérait comme son futur époux. L'axe narratif d'Hélène est presque totalement supprimé, peut-être afin de limiter l'impact négatif que pourrait avoir cette trajectoire du personnage d'Antoinette, qui serait alors à la fois infidèle à son mari, mais également en amitié.

DES ÉLÉMENTS NOUVEAUX DÉCOUVERTS EN PATHÉ-BABY

Dans l'ensemble du film, plusieurs nouveaux plans sont découverts en Pathé-Baby. Il s'agit le plus souvent de plans courts, marquant le début ou la fin d'une scène. Le film commence par exemple dans le bureau de Germain Sabrier. Dans la version 17,5 mm, on le découvre assis à son bureau, tandis que la version Pathé-Baby le présente debout, absorbé par ses affaires avant qu'il ne vienne s'asseoir. Ce sont alors quelques secondes d'images inédites que nous découvrons. Pareillement, le dernier plan du film est un peu plus long en Pathé-Baby. Après qu'Antoinette ait fait le choix de rester avec

son mari, elle s'approche de la fenêtre et l'entrouvre. Dans la version Pathé-Rural, elle pose son front sur le cadre de la fenêtre et le film s'achève. Dans la version Pathé-Baby, ce geste est précédé d'un plan rapproché sur ses mains. Antoinette déchire alors en plusieurs morceaux le billet de ferry offert par Dangenne. Ce geste scelle irrémédiablement son destin et constitue un autre plan inédit (Fig.2).

Une scène importante, faisant cette fois près de cinq minutes, présente dans la version Pathé-Baby, est également inédite. Dans la version 9,5 mm, lors de la soirée chez les Sabrier, Jamagne somme Antoinette de le rejoindre chez lui le lendemain soir si elle désire sauver son mari de la ruine¹³. Le lendemain, Antoinette, désespérée, se rend chez les Doreuil afin de demander conseil. La scène supprimée débute juste après, et se déroule chez Jamagne. Antoinette se présente à l'heure convenue et ce dernier semble satisfait,

13. Le carton annonçant cet ultimatum est supprimé de la version 17,5 mm puisque la scène suivante n'y a pas été conservée.



Fig.4. *Antoinette Sabrier* (Germaine Dulac, 1928) - Pathé-Baby n°4061-4063, 1930. Scène inédite - Premier tête-à-tête entre Dangenne et Antoinette.

avant de découvrir qu'elle est venue accompagnée de nombreux amis (Fig.3). C'est cet ultime affront qui déterminera Jamagne à aller au bout de son entreprise de sabotage. La soirée est une nouvelle occasion pour Antoinette et René de se retrouver, pour la première fois en tête-à-tête. Il lui témoigne alors une affection particulière, lui demandant si elle désire être son amie, ce qu'elle accepte (Fig.4). Cette scène marque le réel début de leur idylle et est déterminante pour le développement à la fois des personnages, mais aussi de l'intrigue.

On constate que les principales coupes opérées dans les deux versions ont pour résultat de remodeler sensiblement le personnage d'Antoinette, à commencer par la vie qu'elle mène avant même son idylle avec Dangenne. Dans les versions réduites, la somptueuse fête donnée chez les Sabrier est organisée pour leur anniversaire de mariage, tandis que le scénario d'origine informe que « Tout Paris se pressait aux fêtes données par les Sabrier ». Cette vie de fêtes régulières et réputées sera donc remplacée par l'exceptionnelle célébration de leur

union. De plus, bien que la nature de la relation avec René Dangenne ne fasse pas de doute, celle-ci est édulcorée. Dans le scénario, plusieurs excursions en voitures sont remplacées par de simples promenades dans le parc des Sabrier. La scène durant laquelle Antoinette demande à Doreuil de remettre à Germain une lettre d'adieu est absente de la version Pathé-Baby, bien qu'il s'agisse d'une scène majeure dans le développement du personnage d'Antoinette, qui prend alors son destin en main.

L'implication d'Antoinette avec René, bien qu'elle soit réelle, est minimisée. Son personnage devient alors moins controversé, au risque de s'éloigner de l'intention première de Germaine Dulac. Tout comme les envies suicidaires de Germain ont été supprimées en Pathé-Baby et réduites en Pathé-Rural, les personnages sont remodelés afin d'être en adéquation avec le public visé et de ne pas risquer de limiter la diffusion du film. Les différents choix de coupes et de remontage dans les deux versions nous renseignent sur les contraintes propres à chaque format. Ces contraintes di-

verses ont donné naissance à des versions multiples d'un même film, et se révèlent être aujourd'hui une chance. En l'absence d'une copie 35 mm d'origine, recouper ces versions permet de dégager des images propres à chacun des remontages. Lier ces deux versions serait alors le moyen de constituer une version plus longue du film, certes toujours incomplète, mais tout de même moins réduite.

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Germaine Dulac's film *Antoinette Sabrier* was released in 1928, simultaneously in the two reduced formats marketed by Pathé during the 1930s: 9.5mm and 17.5mm. As the distribution of films in Pathé-Baby and Pathé-Rural required adaptation of the original works according to the characteristics of each format, several versions of the same film were in circulation in France via catalogues of small-gauge films. Today, only these versions of the film are extant: the Pathé-Rural version was restored in 1998 by the CNC and the Pathé-Baby version was digitised in 2022 by the Jérôme Seydoux-Pathé Foundation. Comparison of these two versions alongside study of the original script allows us to observe and interpret the choices of cuts and re-edits made by Pathé in order to distribute the films in its network of small-format cinemas. It is evident, comparing one version with another, that the elements kept or deleted influence the narrative, and, consequently, the psychology of the characters and their paths through life. Audience perceptions of Dulac's film therefore vary according to the format and version people were able to see. Today, the existence of these two versions is actually a bonus for us: each of them contains complementary scenes that allow us to reconstitute a film that we have previously known only in part.

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La película *Antoinette Sabrier* de Germaine Dulac se estrenó simultáneamente en 1928 en los dos formatos reducidos comercializados por Pathé durante los años treinta: 9,5 mm y 17,5 mm. Como la distribución de películas en Pathé-Baby y Pathé-Rural exigía la adaptación de las obras originales según las características de cada formato, en Francia circulaban varias versiones de una misma película a través de los catálogos de películas reducidas. Hoy en día, sólo quedan estas versiones reducidas de este título: la versión Pathé-Rural restaurada en 1998 por el CNC y la versión Pathé-Baby digitalizada en 2022 por la Fundación Jérôme Seydoux-Pathé. La comparación de estas versiones y el estudio del guion original permiten observar e interpretar las elecciones de cortes y reediciones realizadas por Pathé para distribuir las películas en su red de salas de pequeño formato. Se puede observar que, de una versión a otra, los elementos que se mantienen o se suprimen influyen evidentemente en la narración y, en consecuencia, en la psicología de los personajes y en sus trayectorias. Por lo tanto, la percepción de la obra de Dulac por parte de los usuarios de los distintos formatos varía en función de la copia que se les haya ofrecido. La existencia de estas dos versiones también supone una riqueza hoy en día, ya que cada una de ellas contiene escenas inéditas que permiten reconstituir una película que sólo conocemos en parte.

M^{lle} SÉPHORA MOSSÉ dans
LE COUPABLE
de FRANÇOIS COPPÉE — Mise en Scène de M^r ANTOINE



PATHE FRERES Editeurs

PATHE S.C.A.G.L.

Visa Censure M^{lle} N° 7621

Affiche du Coupable (André Antoine, 1917).

Archives at Work

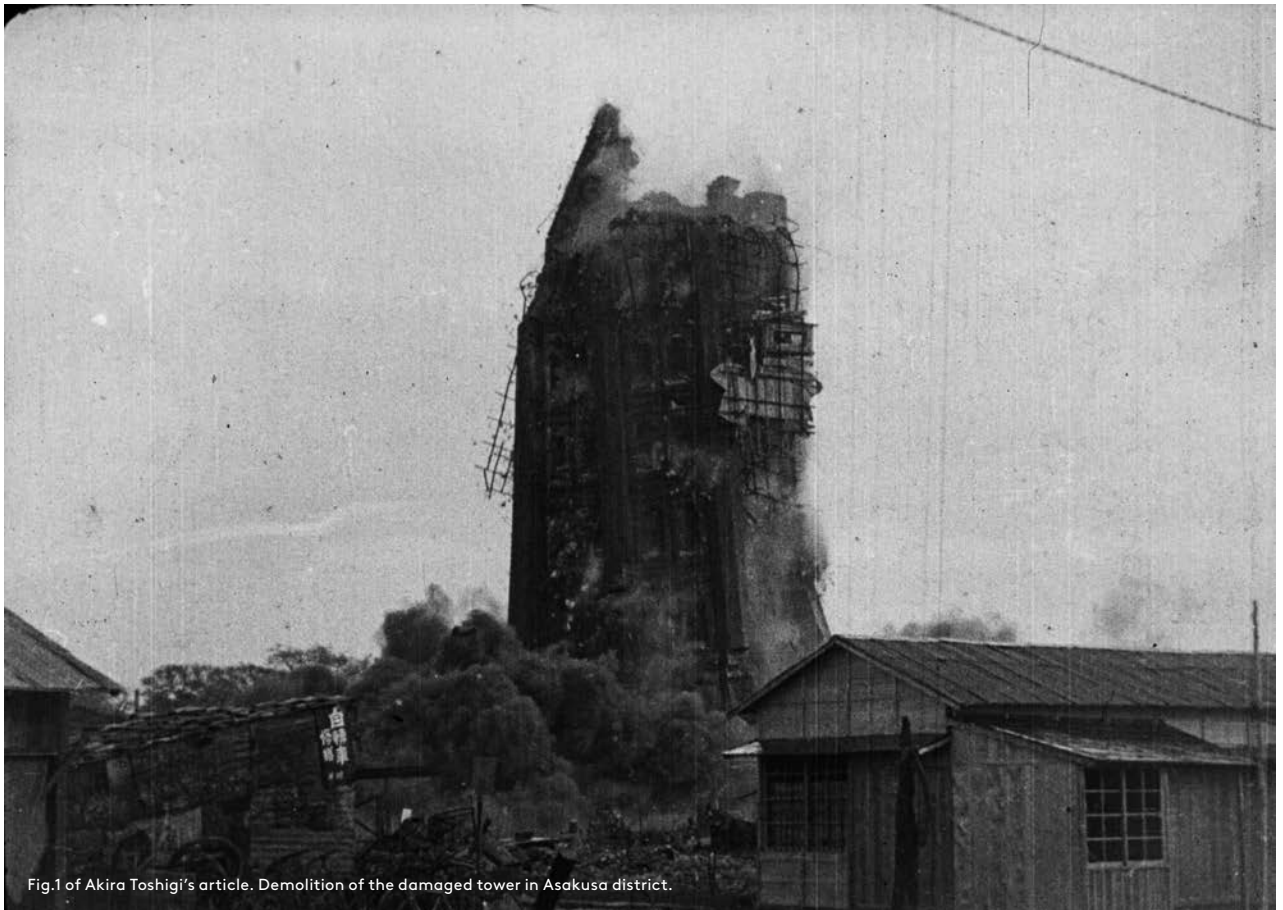


Fig.1 of Akira Toshigi's article. Demolition of the damaged tower in Asakusa district.



Die Nacht gehört uns (*The Night Belongs to Us*, Carl Froelich, 1929).

Filling the Gaps in an Incomplete Film. Some Thoughts and Questions on Film Reconstruction

Louise Burkart

Louise Burkart is a member of the restoration team at the DFF - Deutsches Filminstitut & Filmmuseum and has presented her audio-visual projects at several international conferences. She has curated and presented film series about marginal cinemas in Germanophone countries and in France and is programme coordinator for the Co-ordinating Council of Audiovisual Archives Associations (CCAAA).

The digitisation of an incomplete film – a substantial portion of our audiovisual heritage – invariably opens a door to the pursuit of the vivid and ongoing discussion about the relation between the restoration of a film work and its reconstruction. In the latest issues of this very journal, several articles have presented different points of view, either as instructions to follow or as reports from the field.¹ In this article,² I wear both these hats and discuss a challenging restoration from the DFF - Deutsches Filminstitut & Filmmuseum in Frankfurt whose approach could be regarded as controversial.

Nearly a century after the sound film's premiere in 1929, at the start of our restoration of Carl Froelich's 1929 *Die Nacht gehört uns / The Night Belongs to Us* the search for earliest-

generation elements seemed easy. Eleven reels of what we believed to be a nearly complete, original camera negative, along with an original optical soundtrack negative, were found conserved in the vaults of the Bundesarchiv-Filmarchiv. To our surprise, in addition to some inhouse-produced positive and negative duplicates, there were also four separate reels of nitrate picture negative also labelled as original camera negative, information which was confirmed upon inspection. Evidence of film cans having been misplaced was revealed when we referred to the German state archive database. This notes two different provenances for the "two" camera negatives: 11 reels (Element A) apparently originated from the Reichsfilmarchiv, while the four separate reels (Element B) probably came from the central film laboratory of DEFA, East Germany's state-owned production company. It turned out that four reels in the Element A cans were actually late- (even fourth-) generation duplicate negatives. The originals of these four reels, which included several additional shots or scenes, were actually Element B, and the missing part of the original camera negative. Before Germany's unification and the bringing together of the two elements in 1990, the missing sections of

1. For example, "The Digital Statement Part III. Image Restoration, Manipulation, Treatment, and Ethics", *Journal of Film Preservation*, Issue 104, 04.2021, pp.25-38), "Pour une relecture de l'éthique de la restauration et de la diffusion à l'aune du progrès technique", *Journal of Film Preservation*, Issue 104, 04.2021, pp.13-24, and "Mystery of the Wax Museum. Restoring Two-Color Technicolor with Digital Tools", *Journal of Film Preservation*, Issue 103, 10.2020, pp.105-118.
2. I presented an earlier version of this in 2021, during the *Professional Days* at the Budapest Classics Film Marathon and at IASA (the International Association of Sound and Audiovisual Archives)

Element A had been replaced with copies from later generations which, oddly, were lacking several crucial scenes. It remains unclear what motivated the production of this shortened version. The cuts are unlikely to be interventions on the part of the censor, and they are difficult to understand from a narrative point of view as part of the climax is missing. Our goal was to represent the film as closely as possible to its original release and, at the same time, use the best available materials. Following a scan of both negatives, we edited the film digitally, cutting out the four, incomplete dupe positive reels from Element A and substituted these with Element B (Fig.1).

At this initial stage of scanning and editing, we could still argue that we were dealing with a “digital reproduction” as defined in FIAF’s *Digital Statement Part III*³ instead of a restoration, as the elements, even if conserved in different archives for several decades, are part of one entity: the original camera negative. On the other hand, as will be explained later, the restoration of the sound would soon challenge the FIAF Technical Committee’s definitions of “reconstruction or editorial restoration”.⁴

The combination of the picture from the two sources enabled us to gain nine minutes towards completion.⁵ The unfortunate consequence was that sound was lacking for these parts as no corresponding track element could be found in the Bundesarchiv-Filmarchiv.⁶ These missing sound reels remain either unidentified in Bundesarchiv holdings or have al-

ready been lost, perhaps destroyed. This leaves the audio with two problems: lower sound quality for the four reels which were substituted with the Element B, as well as missing sound for its additional scenes (Fig.2).

Sections of dialogue, and ambient sound as well as music are lost, apparently irretrievably. Knowing that the main storyline of the film is perfectly understandable with these scenes mute, these circumstances left us with two options: “leave as it survives”, which would amount to a *conservative restoration*, or provide a reconstructed audio. The second option would involve various degrees of intervention within an already completed film work: here, we would be stepping into the muddy waters of an *editorial restoration*. Our aim and interest were to find a balance on the slim border between a reconstruction and a new version. We were not aiming towards a restoration for an audience of archivists, and we also knew what we did not want:

- It was not our intention to create a director’s cut as in the 1989 restoration of Davis Lean’s *Lawrence of Arabia* (1962) by Columbia Pictures.⁷
- It was not our intention to create a new version of the film as in the 2002 restoration of *Zeemansvrouwen* (Sailor’s Wives; Henk Kleinmann, 1931) by Eye Filmmuseum.⁸
- It was not our intention to create a new film as it happened with the much-discussed *They Shall Not Grow Old* (Peter Jackson, 2018).⁹

3. “The intent of the reproduction is to create an unmanipulated digital representation that appears as close as possible to the original film material.” (see Robert Byrne, Caroline Fournier, Anne Gant, and Ulrich Ruedel, “The Digital Statement Part III. Image Restoration, Manipulation, Treatment, and Ethics”, *Journal of Film Preservation*, Issue 104, 04.2021, p.27).

4. “Reconstruction or Editorial Restoration: A film restoration may or may not include some amount of reconstruction. This could come through combining multiple film sources or through the creation of new material for insertion. Examples of this new material could be new titles that stand in for those missing from the surviving film material, or insertion of stills or text to bridge a missing portion of the film.” (Byrne et al., *op. cit.*)

5. Our restored version of *Die Nacht gehört uns* is only six minutes shorter than the original release. Previously, the best available prints were 15 minutes shorter than the length noted in the censorship record.

6. The film elements might have been conserved separately without clear identification. Picture elements may be identified by the trained eye of a technician who recognises cast members even many years after production. Alas, one rarely hears of archivists identifying sound elements by recognising a performer’s voice!

7. Anna Bohn, *Denkmal Film. Band 2 Kulturlexikon Filmerbe*. Köln: Böhlau Verlag, 2013, pp.212-214.

8. Giovanna Fossati, “*Zeemansvrouwen / Sailor’s Wives* (NL, 1931 and NL/DK, 2003): ‘Film as *Dispositif*’ and Remediation”. *From Grain to Pixel. The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press, 2011, pp.232-236.

9. During the 2021 Conference “This Is Film”, a panel discussed the making of *They Shall Not Grow Old*. “This is Film! 2021 | #4: Restoration or Re-appropriation?” YouTube, uploaded by Eye Filmmuseum, 26 May 2022, <www.youtube.com/watch?v=VERhutC5-aA>.

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Antragsteller: } **Froehlich-Film G. m. b. H., Berlin SW 48**
Ursprungs-Firma: } **Friedrichstraße 37 a**

Titel des Bildes: **Die Nacht gehört uns.**

Die Froehlich-Film-G. m. b. H. zeigen den sprechenden Film:

„Die Nacht gehört uns“

nach dem gleichnamigen Schauspiel von Henry Kistenmaecker, Walter Reisch und Walter Supper.

Regie: Karl Froehlich.

Gesamtausstattung: Franz Schödter.

Bild und Tonschnitt: Walter Supper und Hanson Milde-Meißner.

Produktionsleitung: Friedrich Pflughaupt.

Ist der N-Wagen noch nicht da? 31. Hallo, ja nicht zu sehen, das ist ja furchtbar! 32. Dann muß . . . 33. Ja, Hallo, hier ist Berlin. 34. Der N-Wagen an der Höllenkurve verschwunden! 35. Es muß ein Unglück passiert sein. 36. Hallo, Hallo, er muß abgestürzt sein.

2. Akt. 1. Hallo, hallo, hallo, o, da liegt jemand. 2. Ich kann nicht, ich komme runter. 3. Hallo, hallo, ja. 4. Er lebt ja noch. 5. Hast Du kein Tau, ein Tau zum Knüpfen. 6. Ja, ja, ich komme schon runter, ich bringe ihn schon runter. 7. Ruhe, Ruhe. 8. So halte doch Deinen Mund. 9. Was stehst Du denn da. 10. Hole Wasser, Wasser zum Kühlen. 11. Kaltes Wasser, kaltes Wasser. 12. Hallo, hallo, leben Sie noch. 13. Es ist ja . . . 14. Wie geht es Ihnen, mein Kind? 15. Können Sie denn sprechen? 16. Wo tut es Ihnen denn weh? 17. Hallo, wo bleibt Ihr denn mit dem Wasser? 18. Haben Sie große Schmerzen? 19. Nun kommt Ihr denn zum Donnerwetter noch nicht mit dem Wasser? 20. Na, endlich, hat lange gedauert. 21. Das ist ja heißes Wasser. Ich habe doch gesagt kaltes Wasser sollt Ihr bringen. 22. Was machst Du denn für Stielaugen? Nicht für kleine Kinder und junge Hunde. 23. Na, nun wollen wir mal sehen. — Ist ja eine verfluchte Schramme, sieht schrecklich

Fig.3. Die Nacht gehört uns, censorship record.

- It was not our intention to create a live performance as a filler for missing footage¹⁰ like the Cinémathèque française did for the centenary of Germaine Dulac's 1918 *Âmes de fous* (Souls of Fools).¹¹

As our choice was to restore, not merely to digitise film elements, the following questions arose:

- Who is our target audience?
- How biased are our decisions with regard to our perception of a cinema audience?
- How complete must a film be for cinephiles to find it worth watching?
- How complete must a film be for an audience to follow its plot without undue effort?

Possible reconstructions of an incomplete film have always been the subject of thorny debate. While a work can "continue to exist as a potential whole in each of its fragments"¹² as Cesare Brandi writes, FIAF accepts, in its *Code of Ethics*¹³ and in the *Digital Statement Part III*, an intervention which "complete[s]" or "bridge[s]" missing parts of a film. Preceding the latest chapter of FIAF's digital statement as published in this journal, an article by Caroline Fournier and Jeanne Pommeau¹⁴ challenged several prevalent positions in film restoration: the documentation of restorations making alteration apparently harmless but actually erasing the memory of earlier version of a work, the pressure to recreate an apparently original experience through sole suppositions of the historical projection or a hypothetical audience's wish for perfection. They suggest a wider acceptance of the *lacuna(e)*, the missing bit(s), rather than giving free rein to an in-

terpretation which, even if enlightened, may sometimes border on fantasy. Their desire is to remain as close as possible to the materiality and identity of the element. Each print is to be understood as a unique element to be represented independently from the film work.

For *Die Nacht gehört uns*, once reassembled, the original camera negative which we chose as the sole material for this restoration needed no alteration. On the other hand, the different sound negatives surviving on separate reels are fragmentary. We decided not to adjust the changes in audio quality between the reels, but the lacunae in the four different spots, as defined schematically above, challenged and questioned our wish for sonic continuity. The most critical scene, mute for 2' 47", is the final car race, a very suspenseful moment and the emotional highpoint of the film. While it lacks the original sound, we had information available which could serve as a possible bridge to fill the sonic gap and supplement the mute image with sound information.¹⁵ These were the censorship record¹⁶ (Fig.3) as well as several close-ups of the actors/actresses which gave pointers towards the reconstruction and creation of dialogue. The probable ambient sound was obvious, thanks to many visual clues about missing sound events within a film making extensive use of location sound recording. At the same time, ambient sound was also a thoroughly unknown component when considering the specific sound environment and the historical recording technology.

Having already edited the original picture elements together – this included inserting four mute fragments – we chose to distance ourselves from a digital reproduction of the surviving elements and take a step towards a restoration. Entering the field of an "editorial restoration", several limitations became apparent. While, in the publications mentioned above, FIAF describes an alteration within a

10. This interesting project raises relevant questions for archives:

How can we envisage the presentation of a film considered lost, whose only remaining elements are short fragments of film and non-film elements? Could it be one answer to the presentation of the many fragments that archives hold?

11. Clément Lafite, "La Reconstruction d'Âmes de Fous (1918) de Germaine Dulac". 1895, Vol.2, No.91, 2020, pp.82-95.
 12. Cesare Brandi, *Theory of Restoration*. Translated by Cynthia Rockwell. Florence: Nardini Editore, 2005, p.57.
 13. *Code of Ethics*. 3rd ed., Brussels: FIAF, 2008.
 14. Caroline Fournier and Jeanne Pommeau, "Pour une relecture de l'éthique de la restauration et de la diffusion à l'aune du progrès technique". *Journal of Film Preservation*, Issue 104, 04.2021, pp.13-24.

15. We were unable to locate the original script even after an extensive search.

16. Censorship records were first introduced in Germany in 1907. The certificate issued by the licensing office named the applicant, the production company, the length, and the title of the film. It also contained filmographic information, a content summary, and intertitles for silent films or part of the dialogue for talkies. More information (in German) may be found at <www.bundesarchiv.de/benutzung/sachbezug/film/01069/index.html.de>.

restoration essentially through the initiative taken, the scholar and art restorer Salvador Muñoz Viñas defines the modification and its motivation by the ensuing results. In his publications, he challenges the concept of minimal intervention¹⁷ and becomes one of the main advocates for its revision. While film restoration certainly faces specific challenges and has its very own concept of “original”, several of Muñoz Viñas’s ideas can nevertheless serve as a foundation to be built on. Based on his experiences as a paper and document restorer, he explains that a restoration “should enhance or preserve the preferred meanings of the object while impairing as little as possible its ability to convey any other meanings.”¹⁸ He adds that “[t]he whole point of restoration is to change an object in a way that can be noticed by the observer, who will hopefully obtain some benefit from the alteration.”¹⁹ Following this idea, a quote from Chris Caple brings it to the point: “The problem with minimum intervention is that it is not a complete statement. Minimum intervention to achieve what?”²⁰ Pommeau and Fournier, who suggest an update of FIAF’s *Code of Ethics*, recommend a more radical limitation within the problematic question of how to restore a film: “Lors d’une reconstruction, les archives [...] ne prendront aucune initiative creative.” – “In a reconstruction, the archives [...] will not take any creative initiative.”²¹ While understanding the alterations they want to prevent, the line they are drawing is nevertheless so thin that its transgression might become an unspoken norm.

The verbs chosen by FIAF, “to complete”, “to combine” and “to bridge”, all suggest an alteration which should blend into the film, minimise a gap, and allow for an aesthetic flow. For our restoration of the audio of *Die Nacht gehört uns*, we opted for a concept of visible and audible alteration which equates more closely to “to stitch” or “to darn”. We chose to give some indications of the story to follow,

to come slightly nearer to the possible experience of the film in its original, complete form. To help fight our way more easily through the dense forest of digital opportunities, we explored several experimental restorations, dealing with the dialogue and the ambient sound.

Focusing on the dialogue, we had two options. Thanks to the censorship record, we knew nearly every line of the film’s dialogue. Nevertheless, some was still missing and other sections difficult to place. At a later stage, we employed lip-readers to determine what was being said. Even had it been our objective, we still could not have produced a complete list of lines spoken because of the many long shots, off-screen dialogue, and hidden lips. Given that reconstruction of some of the missing dialogue was possible, though, which form of presentation should we choose? A visual one with subtitles or an audible one with dubbed dialogue? If the second option, how should it be attempted? Should it stand out to make the reconstruction noticeable or blend in as far as was technically possible?

The production of a new ambient soundtrack which signifies an even deeper intervention in the work is clearly a creative manipulation. If we chose to trespass over even the most liberal border of restoration ethics, the opportunities could be the following:

1. sound mix using original film sound
2. sound mix using film sound from contemporary works
3. sound mix using sounds from a modern database
4. sound mix as an attempt to create possible historical sounds with state-of-the-art technologies

The first possibility was the most obvious and accommodating solution, especially as we noticed that the same motor-engine sounds were already repeated throughout the film. Unfortunately, these would only remain scraps of sound within these scenes and their often unmotivated and too scarce use would irritate more than they would help. The sec-

17. As do Fournier and Pommeau in their article. *Op. cit.*, p.22.

18. Salvador Muñoz Viñas, “Minimal Intervention Revisited”. In: Alison Richmond and Alison Lee Bracker, eds., *Conservation: principles, dilemmas and uncomfortable truths*, Amsterdam/ Boston, MA: Elsevier/Butterworth-Heinemann, in association with London: Victoria & Albert Museum, 2009, pp.47-59.

19. Muñoz Viñas, *op. cit.*, p.54.

20. Quoted in Muñoz Viñas, *op. cit.*, p.54.

21. Fournier and Pommeau, *op. cit.*, p.23. Author’s translation.

ond possibility, as carried out for *Mystery of the Wax Museum* (1933),²² was unfortunately not an option due to lack of time and resources, even though this, combined with the first, would have allowed for greater completeness. The third possibility provided a better sonic bridge with greater flexibility. Nevertheless, newly created sound inserted into an historical sound space would still be a foreign body. The fourth possibility, an interesting and daring thought, remained wishful thinking. Because of its demanding investment and uncertainty concerning the original recording technique, it would come nearer to a technical experiment than a restoration.

We tested several versions within these four possibilities and applied them to the longest mute scene at the end of the film, shown on page 92: In a moment of despair, the heroine enters a car race with the intention of killing herself by crashing at a dangerous turn. The hero, her lover, understands this too late to stop her from entering the race, but follows her in another car, shouting her name while two of her friends call the course management to try to block her way.

- **Version A**²³

In this excerpt, German subtitles have been inserted with a text taken from the censorship record.²⁴ The subtitles are burned onto the DCP in Garamond font, to create a contrast to subtitles translating the film. Our attempt was to mark the visual intervention clearly while leaving it as neutral as possible.

- **Version B**

In this case, the excerpt includes German dubbed dialogue based on both the censorship record and a reconstruction of the text using professional lip-readers.

There was no attempt to imitate the capabilities of the original microphones and recording techniques, or the actor's voice.

- **Version C**

A sound mix was added to version A which included ambient sound from the film as well as sounds from a modern audio database.

- **Version D**

A sound mix was added to version B which included ambient sound from the film as well as sounds from a modern audio database. The dialogue was also reconstructed whenever possible with words found in earlier scenes.

After these tests, we were faced with questions: What worked? What did not? Did the newly added soundtrack or text help? The answers to such questions are clearly influenced by variations in people's taste and aesthetic norms, depending on their experience, interests, cultural background, and contemporary ethical discourse. As Muñoz Viñas correctly suggests, such interventions are "a decision of personal taste (usually the taste of empowered decision-makers)" while "[n]o scientific, objective measurement can justify any of these choices."²⁵

We decided that Version A would be the most acceptable to an archivist. The information we need most is integrated. The aesthetic acceptance of the intervention within the rest of the film is significant. Version B, on the other hand, greatly irritated the audience. Even though it included additional information, the use of modern voices produced too great a contrast for them to accept, and each insertion both surprised and disturbed.²⁶ Version C, while less disconcerting than B, nonetheless still created an occasional imbalance in normal audiovisual terms. Detached from its usual background position, the ambient sound quickly

22. A detailed description of that restoration is in Scott MacQueen's article, *op. cit.* pp.105-118.

23. All the video clips described here are viewable on the FIAF website: <<https://www.fiafnet.org/pages/Publications/JFP-107-Burkart-videos.html>>.

24. This version has been applied to the three other mute scenes and is now being distributed by the DFF.

25. Muñoz Viñas, *op. cit.*, pp.50-51.

26. A projection of Version B during the Professional Talk at the Budapest Film Classics Marathon 2021, a session open to archivists as well as cinephiles, elicited laughter from the audience.

prevailed over the dialogue. Even if, in this case, the few lines spoken mitigated this effect, the dramatic climax enhanced by worried voices and shouting became less personal and emotional. Adding voices to the new soundtrack – Version D – brought us back to a familiar mix, balancing actors’ voices with ambient sound. The stitching work combining historical sounds with modern ones was still identifiable but blended more easily into the action-packed final sequence. Even though very unethical, this last version, when compared to Versions B and C, was the most tempting.

These videos, made as experiments and not intended for public distribution, underline the need to include tests, mistakes, and failures within a workflow. The results and ideas discovered through such a restoration process are themselves valuable and worthy of being shared and discussed among archivists as well as with film scholars and curators. Appropriate platforms for such an undertaking are increasing as archival screenings – even within festivals and events traditionally reserved for new productions – are multiplying today. However, when the spotlight is directed at an area not usually regarded as being sufficiently glamorous to earn it the status of a main event, the desire to excel increases. Even with such public exposure it can still be difficult to create a discourse around experimentation, a necessity within scenarios where information is so often incomplete. Some festivals are now giving audiovisual institutions space to talk about work in progress, but, as these sessions are often attended by festival programmers and curators of VOD-platforms, archives automatically become equated with content curators.

We believe there is a need to create a safe space for like-minded peers,²⁷ free for everyone to attend. Presentations and roundtables are not an adequate forum for this: the opportunities for dialogue between guests and audience are too short, and in consequence, generally superficial. While working groups would be more appropriate, these often exclude non-professionals. I therefore suggest an experimental restoration laboratory, online or

in-person, where digitisation projects already completed or still in-progress could be presented and discussed with archivists and restorers from all over the world. This think-tank would be case-study-based, with the objective of showing, testing, and discussing, and free from the constraints of public performance. It would be understood as a space where cinematic conventions will be challenged, where cultures will clash, and experiences will differ. Disagreements will arise as participants identify prejudices and viewing habits. In a global discourse, together with colleagues (and, it is to be hoped, at some point with other professionals from relevant cinematic fields), the restoration ethic could evolve hand in hand with new archival technologies and best practice.²⁸ In such a context, standards will be constantly developing, and based on the greatest possible diversity of practices and experiences.

To access the video clips described in this article:



27. One such space is the chatroom on Zylip initiated by the Association des cinémathèques européennes (ACE) and introduced during the 2022 FIAF Congress in Budapest.

28. The discourse around best practice and its unattainability for many countries from the Global South was brought up again during the Eye International Conference 2022. [For a report on this conference, see Carolina Cappa's article elsewhere in this issue.] In the roundtable "Building local Knowledge and Practices. The Brazilian Experience", Lila Foster underlined the problematic demand to apply practices which are developed far from one own's country and everyday experience. As a consequence of this feeling of inadequacy, she believes it necessary to (re-)read these definitions and standards as conventions established within specific cultural and economic contexts.

Le DFF – Deutsches Filminstitut & Filmmuseum a récemment restauré *Die Nacht gehört uns* (1929), un des premiers films sonores allemands. Si les images ont pu être reconstituées dans leur quasi-totalité grâce à de nouvelles bobines du négatif caméra, en revanche les bobines de son correspondantes ont hélas été perdues, ce qui signifie que plusieurs scènes sont muettes, notamment la scène finale, course-poursuite en voiture haletante entre les deux personnages principaux. Se référant au *Code d'éthique de la FIAF*, au *Digital Statement III* récemment publié par la Commission technique de la FIAF, ainsi qu'à l'article de Pommeau et Fournier paru dans le *Journal of Film Preservation* n° 104, l'auteure revient sur les défis auxquels sont confrontés les archivistes lorsqu'ils ont à traiter des films incomplets, ainsi que les considérations éthiques et les limites que soulève un tel travail. Citant l'universitaire et restaurateur d'art Salvador Muñoz Viñas, l'auteure met en avant le concept d'intervention minimale, et souligne ses limites dans le champ de la restauration de films.

Plusieurs options ont été envisagées pour la scène finale muette de *Die Nacht gehört uns*, allant d'une intervention discrète à une recréation. Dans la première version, seuls des sous-titres – tirés du dossier de la commission de censure – ont été ajoutés. Dans la deuxième, ce texte est complété par la transcription, grâce à des lecteurs de lèvres professionnels, de certains dialogues, doublés ensuite par des acteurs. Dans la troisième version, un son d'ambiance créé avec des techniques modernes a été ajouté aux sous-titres de la première version. Enfin, une quatrième version combine plusieurs de ces options : aux sons d'ambiance nouvellement créés et aux dialogues doublés ont été ajoutés des éléments de la bande sonore d'origine, à savoir le bruit des moteurs de voiture et quelques fragments de dialogue. L'auteure décrit à la fois la satisfaction devant le résultat obtenu et la déception sous-jacente, et souligne la nécessité de telles expériences. Elle appelle à un dialogue entre archivistes et professionnels du cinéma afin d'établir des normes et une éthique définies collectivement, applicables dans le monde entier, qui pourraient également offrir aux non-archivistes plus de transparence et une meilleure compréhension de ce qui a été accompli.

El DFF – Deutsches Filminstitut & Filmmuseum ha restaurado recientemente *Die Nacht gehört uns* (1929), una de las primeras películas sonoras alemanas. Aunque la imagen pudo reconstruirse casi por completo gracias a las bobinas recién descubiertas del negativo, lamentablemente las de sonido siguen perdidas, por lo que hay varias escenas mudas a lo largo de la película, especialmente al final, durante una dramática persecución en coche entre los dos personajes principales. Haciendo referencia al *Código de Ética* de la FIAF, al *Digital Statement III* recientemente publicado por la Comisión Técnica de la FIAF, así como al artículo de Pommeau y Fournier en el *Journal of Film Preservation* n° 104, la autora describe los retos a los que se enfrentan los archiveros cuando tratan con películas incompletas, junto con las consideraciones éticas y los límites relacionados con dicho trabajo. Citando al académico y restaurador de arte Salvador Muñoz Viñas, la autora analiza el concepto de intervención mínima y señala sus limitaciones en la restauración de películas.

Se consideraron varias opciones para la escena muda final de *Die Nacht gehört uns* desde una discreta intervención hasta una nueva creación. En la primera versión, sólo se han añadido subtítulos tomados de los registros de la censura. En la segunda, estos textos de los registros se han ampliado añadiendo diálogos identificados por lectores de labios profesionales y doblados por actores. En la tercera versión, a los subtítulos de la primera versión se les ha añadido un sonido ambiental creado con equipos modernos. Por último, una cuarta versión combina varias de estas opciones: junto al sonido ambiente recién creado y los diálogos doblados se han añadido partes de la banda sonora original, concretamente el sonido de los motores de los coches y fragmentos de diálogos. La autora describe tanto la satisfacción de los resultados como la decepción que subyace, y subraya la necesidad de este tipo de experimentos. La autora aboga por un diálogo entre los archiveros y los profesionales del cine como forma de establecer unas normas y una ética definidas colectivamente, aplicables en todo el mundo, que también podrían ofrecer a los no archiveros más transparencia y una mejor comprensión de lo que se ha hecho.



Fig.6. A film crew shooting on the ruined Kyobashi Bridge.



Fig.7. Collapsed houses with a building in the background.

The Disaster, the Moving Images and the Film Archive: the “Films of the Great Kanto Earthquake of 1923” Website

Akira Tochigi

Akira Tochigi joined the National Film Center of The National Museum of Modern Art, Tokyo – now the National Film Archive of Japan – in 2003, after having been Editor-in-Chief of the monthly journal *Image Forum*. As Curator of Film, he was in charge of acquisition, preservation, and restoration for 15 years. He now works freelance and is presently curating the website “Films of the Great Kanto Earthquake of 1923” at the NFAJ.

LAUNCHING THE WEBSITE

In collaboration with the National Institute of Informatics, the National Film Archive of Japan (NFAJ) launched a website called “Films of the Great Kanto Earthquake of 1923” on 1 September 2021.¹ On the same date 98 years before, Tokyo and the surrounding areas in the Kanto Region were devastated by the historic earthquake that killed 105,000 people and left more than two million homeless because of houses collapsing, landslides, and – particularly in the metropolitan areas – fires which became widespread during subsequent days. The national government very rapidly organised an emergency disaster management office, headed by the Prime Minister, to implement a total rescue plan, issuing a requisition order to secure relief supplies, and proclaiming martial law which authorised the military and police forces to engage in peacekeeping. The local authorities were mainly occupied with rescue operations for evacuees. In parallel, na-

tional and local governments quickly started to discuss reconstruction plans for the imperial capital, which would attempt to modernise the city infrastructure and transform its urban lifestyle into something more attuned to consumerist capitalism. Despite all the political turmoil which followed over the next few years, Tokyo and Yokohama celebrated the earthquake recovery in the form of government-led grand festivals in 1930.

The NFAJ plans to finish uploading all the films in its collection relating to the earthquake and subsequent recovery – about 20 titles – to the website by 1 September 2023, the centenary of the disaster. Through these moving images, our site aims to both enhance the users’ knowledge and understanding of actuality film as well as offering them a chance to learn about this historic event. To achieve such a goal, our project team elaborated the overall page design and its accompanying functions. We decided that the uploaded films should be transferred to digital format, together with as much contextualising information as possible. Although no

1. <<https://kantodaishinsai.filmarchives.jp>>.

nitrate original negatives of the titles involved exist in the NFAJ collection, we have scanned the surviving nitrate prints at 2K or higher – as best suits the material – or digitised newly struck, safety intermediates or prints.

At the time of writing (1 June 2022), the following titles are being streamed on the website:

- *Kanto taishin taika jikkyo* (Live Reports on the Great Kanto Earthquake and Fire. 1923). Social Education Department of the Ministry of Education (supervisor), Tokyo Cinema Company (photography), 63 minutes, B&W, silent.
- *Kanto daishinsai [henkan eiga ban]* (The Great Kanto Earthquake [repatriation film version]. 1923). No credits remain. 13 mins, B&W, silent.
- *Teito no daishinsai: Taisho juninen kugatsu tsuitachi* (The Great Earthquake in the Imperial Capital: September 1, 1923. 1923), Iwaoka Shokai (photography), 14 mins, B&W, silent.
- *Tokyo daishinsai* (The Great Tokyo Earthquake. 1923). No credits remain. 30 mins, B&W, part tinted, silent.
- *Kanto daishinsai jikkyo* (Live Reports on the Great Kanto Earthquake. 1923) Nikkatsu Mukojima Studios (production), Toshimitsu Kosaka and Saburo Isayama (photography), 20 mins, tinted, silent.
- *Tokyo Kanto chiho – Daishinsai sangai jikkyo – Taisho juninen kugatsu tsuitachi futsuka mikka* (Live Reports on the Great Earthquake and Its Damage in Tokyo and the Kanto Region, September 1, 2 and 3, 1923. 1923) Heihan News (production), 26 mins, B&W, silent.

As may be deduced from the above information, it is hardly possible to distinguish one film from another; many shots and intertitles are identical (or very similar, with only slight differences in frame length, editing, and ti-

tle design) in almost all these productions.² Even if the main titles and credits survive, there is no guarantee of integrity as a single work. Right after the earthquake struck, many movie cameramen from the film companies (Nikkatsu Corporation, Tokyo Cinema Company, Iwaoka Company, Yokohama Cinema Company) and newspapers (*Asahi Shimbun*, *Mainichi Shimbun*) rushed to ravaged sites and captured catastrophic scenes; the resulting footage was quickly sold to distributors and exhibitors nationwide. With different elements to hand, the exhibitors – or even the projectionists – may have arbitrarily edited together scenes from different sources to attract their audiences. However, no matter how much the same shots and intertitles have been recycled, we have decided not to re-edit anything. To present this film collection as an historical document, it is important to keep intact the edited versions as acquired.

ARCHIVAL/HISTORICAL BACKGROUNDS

Since the beginning of this century, the NFAJ (the former National Film Center of the National Museum of Modern Art, Tokyo, which became independent from the museum in 2018) has expanded its film collection at a fast pace mainly thanks to increased donations of many kinds of elements (original camera negative, track negative, title negative, intermediate, viewing copy, and so on) from numerous producers.³ Although legal deposit of motion picture films, as stipulated in the National Diet Library Act for a range of publications, does not function in practice in Japan because of the exception

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2. See Jo Osawa, “Classification and Identification of the Documentary Films about the Great Kanto Earthquake – From the NFC Collection,” *Bulletin of the National Museum of Modern Art, Tokyo*, Vol.19, 2015, pp.48-62.
 3. As of 28 February 2022, the NFAJ’s film collection totals 85,085 films (74,408 domestic and 10,677 foreign). Of the domestic productions, documentaries number 31,975 and newsreels 15,944, thus 47,919 (56.3%) in total. At 31 March 2001, the total was only 27,154 films which included 6,250 domestic documentaries and 6,495 domestic newsreels. The NFAJ defines “documentary” as encompassing a wide range of actuality films excluding those in a news format.



Fig.2. Top page of the “Films of the Great Kanto Earthquake of 1923” website.

rule,⁴ print-holding institutions, collectors, and many film producers – especially producers of documentary films and newsreels – have been willing to donate their holdings to the NFAJ. Following the rapid digital shift during this quarter century, there is little interest in film elements, once digitised, not least because owners of those elements are beginning to consider storage costs to be a heavy burden.

While recognising documentary films and newsreels as film heritage of intrinsic cultural, artistic, and historical-record value distinct from fiction films, the NFAJ found it difficult to make the collection available to wider audiences, though it did arrange limited numbers of public screenings and met research and duplication requests from scholars and broadcasters. Now, however, enter “digital archive”...! As part of a research and study project of digital preservation funded by the Agency for Cultural Affairs, the NFAJ had already built the websites “Japanese Animated Film Classics” from its collection of domestic, silent animation dating back to 1917, and “The Meiji Period on Film”, showcasing rare films made between 1899 and 1912. Both projects were undertaken in 2017, in collaboration with

the National Institute of Informatics. In this context, it was evidently reasonable for the NFAJ to target the documentary film collection for its next streaming project.

For the NFAJ, the acquisition of films of the Great Kanto Earthquake reflects a unique trajectory in collection building. The first film acquired relating to this event was one reel of 35mm nitrate print which came from a private collector in 1953. This was just a year after the National Museum of Modern Art had been established in Tokyo and had begun to operate a film library in the Museum’s promotion department. The next acquisition – another single reel – followed in 1967, part of a repatriation project of 1,286 films from the US, most of which had been confiscated during the Occupation after the Pacific War, under an agreement between the Library of Congress and the Museum. As later research revealed that the same intertitle fonts and designs are used in both these reels, NFAJ has since registered them as a single title, tentatively called *Kanto daishinsai [henkan eiga ban]* (The Great Kanto Earthquake [repatriation film version], 1923) though the original title and credit information of the film have not been established.

In 1971, a year after the film library was promoted to the status of a single department called the National Film Center, it received a vast collection of films from the Ministry of Education, which included a 35mm triacetate intermediate negative of the Ministry-produced, feature-length documentary, *Kanto taishin taika jikkyo* (Live Reports on the Great Kanto Earthquake and

4. Although the National Diet Library Act of 1948, enacted on the model of the US Library of Congress, stipulates that the definition of materials to be subject to legal deposit includes motion picture film (Article 24, paragraph [1], item [6]), an amendment added the following year includes a supplementary provision that such deposit may be exempted if the Librarian determines that there could be concerns over the safe storage of inflammable films and/or over costs relating to this. It was against this backdrop that the National Museum of Modern Art, founded in 1952, became a focus for the principles of archiving the nation’s film heritage.

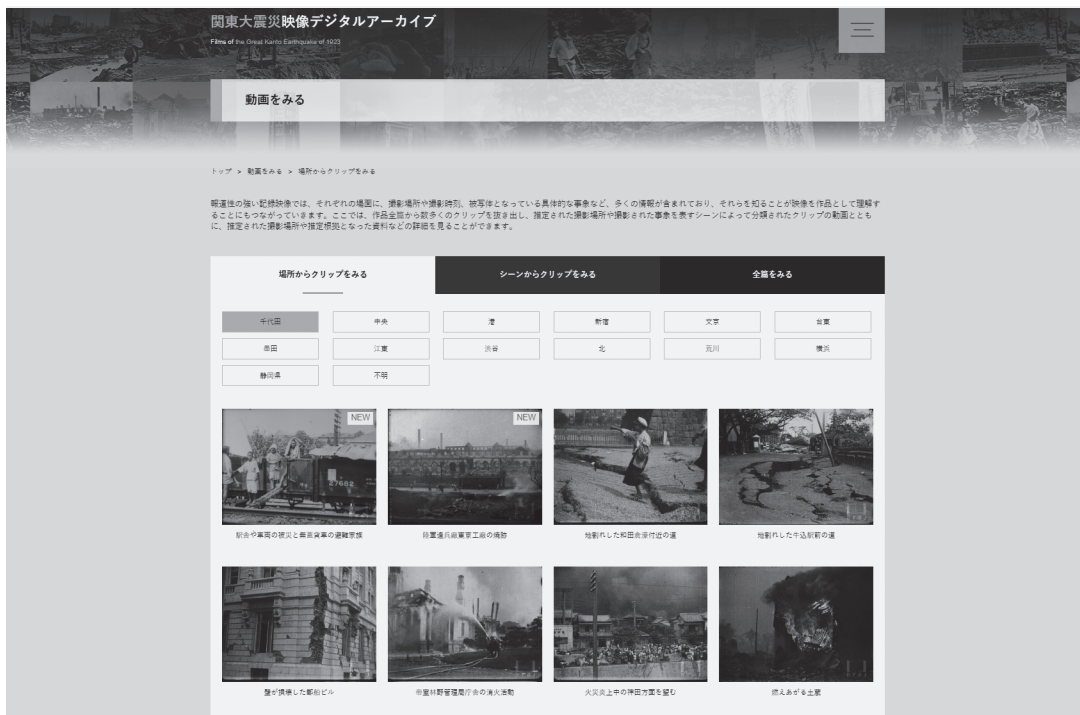


Fig.3. Top page of the section “See moving images”.

Fire) and 35mm and 16mm duplicate prints. Known as a representative version of the cinematographic record of the earthquake, this feature documentary has been screened at the Archive theatre on several occasions.

Japan has suffered from a series of big earthquakes over the last thirty years, for instance, the Great Hanshin-Awaji Earthquake (west Japan) in 1995, the Great East Japan Earthquake in 2011 and the Kumamoto Earthquake (south Japan) in 2016. Such repeated disasters have made the whole nation very wary and, against such a backdrop, the Great Kanto Earthquake of almost a hundred years ago is often recalled. Many stories tied to the disaster and subsequent recovery have been repeatedly told in media and memory institutions. The NFAJ is no exception. The increase in donation of related films in recent years, mostly from private collectors, is a direct result of the zeitgeist. In September 2014, the NFAJ screened, as part of its “Cinema: Lost and Found” series (a regular showcase for newly acquired films), a programme, without narration or musical accompaniment, of almost an hour of shorts related to the earthquake, all silent, in black & white or tinted. The 310-seat theatre was packed and filled with emotional

reactions to these historic images. Since then, the NFAJ’s earthquake-film collection has expanded to almost 20 items.

Live Reports on the Great Kanto Earthquake and Fire, the opener of the website, was the first motion-picture film produced by the Ministry of Education. While earthquake-related newsreels were banned in Tokyo and Yokohama during martial law, they were very popular out of the metropolitan areas, both as actuality reportage and as a dramatic attraction. Inspired by the modernism of the era and interested in the socio-educational function of motion pictures, a few Ministry officials and collaborators decided to engage in film production for the first time. In the middle of September, they acquired disaster footage (and rights) from the Tokyo Cinema Company and commissioned cameramen to film the restoration of fallen bridges, the construction of temporary housing, orphans at a sanctuary, and the demolition, with explosives, of a landmark tower in the Asakusa entertainment district of Tokyo (Fig.1, p.91). Hoping to strengthen national unity and inspire a national spirit of resurrection, the Ministry included footage of the loyal families who guarded the scorched ruins and visited injured evacuees.

Subsequently, according to an extant Ministry document, the completed five-reel documentary went to 86 venues in 83 cities, in a national tour comprising 102 screenings to more than 100,000 viewers.

WEBSITE STRUCTURE AND UNDERLYING CONCEPTS

The website has been updated several times since the launch, and more titles will be added, one by one, by the beginning of September next year. As of 1 June 2022, the top page of the site has the following main options: “See moving images”, “Read essays”, and “See related materials” (Fig.2).

Clicking on “See moving images” takes the user to almost a hundred clips from all uploaded films, searchable via both locations and documented events (Fig.3). The location category points to current placenames in the Tokyo metropolitan area, the city of Yokohama, and the neighbouring prefecture of Shizuoka, as well as to an as-yet unidentified location. The event category is subdivided into “fire”, “destruction by fire”, “collapse and damage”, “evacuation”, “rescue”, “evacuee life”, “restoration”, “reconstruction”, and “Imperial families”.

Each clip comes with metadata information: short description, timecode, identified shooting location, reason for the identification, supporting document(s)/material(s), identified date and time of shooting, reason for the identification, supporting document(s)/material(s), and other related document(s)/material(s).

Identification of the location and date and time of each scene is of great significance when trying to add value to records of actualities, particularly those of records of historic disasters such as the Great Kanto Earthquake. Unfortunately, however, very few supporting documents relating to production and exhibition survive, and, even if accessible, they always need careful examination and comparison with other documents. The information from these films’ intertitles is also limited and unreliable. It is necessary, therefore, to find clues as to time and place within the film frames themselves by repeated viewing and

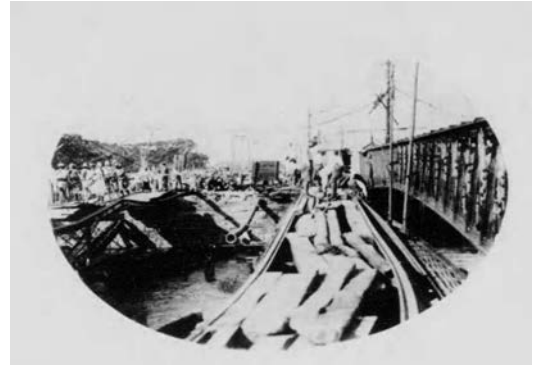


Fig.4. A picture from a photo album.

detailed analysis from the perspectives of such disciplines as historic earthquakes and architecture in addition to a film-studies approach.

Our project team therefore commissioned Dr Masaru Tanaka, an historian of modern Tokyo and its urban planning, to undertake this task. Dr Tanaka had already conducted extensive research on several films related to the Great Kanto Earthquake and attempted the identification work as a member of an academic study group organised by the Tokyo University of Science. This group had the goal of marking identified locations on a map (construction of which had been supervised by the Ministry of Education a year after the disaster), of fire-spread dynamics, based on interviews with survivors. For our project, Dr Tanaka has updated and revised already confirmed information as well as adding new findings.

The identification work has brought to the attention of our project team a great number of evidential documents from the era, both written and visual, many of which can be accessed at digital archives in public organisations such as the National Diet Library, the Tokyo Metropolitan Library, and the library at the Tokyo Institute for Municipal Research. It should be noted that many papers on the disaster and its management were published, not only by the state, prefectures, cities, and administrative sectors, but also by charities and educational organisations. Most of these documents include photographs, and several publishers produced photo albums and postcards illustrating the catastrophe (Fig.4). For the identification work, reference to maps, biographies, and histories of individual institutions and companies is also indispensable. The



Fig.5 Restoration work on Umibe Bridge.

remarkable increase in publication and visual media in 1920s Japan has resulted in a body of evidence enabling future generations to understand the real-life consequences of the disaster more fully.

An example of the identification work concerns a clip from *Live Reports on the Great Kanto Earthquake and Fire* showing the restoration work on a damaged bridge (Fig.5), though it was difficult to identify the location because of the lack of clues within the images and intertitles. Another picture showing a film crew at Kyobashi Bridge is clearly a different place (Fig.6, p.102). However, a picture in a photo album compiled by the Kanto Region's Martial Law Enforcement Headquarters shows a bridge with a truss structure apparently the same as that in the clip, as well as a pole and tangled wires visible in the middle of the frame (Fig.5). Thanks to these clues, we were able to identify the location as Umibe Bridge in downtown Tokyo. The reason that this footage is included in the documentary could be that, when Prince Hirohito visited the scorched ru-

ins in mid-September, he was filmed riding over the restored bridge and the footage was then inserted into the latter part of this film.

Another clip portrays collapsed houses on a street full of traffic. The shots are blue-tinted (Fig.7, p.102). As the camera pans left, you can see part of the wall of another building behind. Reference to photos in a report on the disaster and subsequent fire, published by an agency employed by the Ministry of Finance to assist with repairs, proved this to be the Nippon-US Trust building (Fig.8). After considering the relative positions of this and the collapsed houses, we worked out that one of these had been an old-established fruit shop: its now-restored building is still there – just a five-minute walk from the NFAJ's headquarters.

With very few supporting production documents available, date and time of the creation of a particular shot are much more difficult to identify. As in the case of the preceding academic study, the Ministry of Education report, with accompanying maps, of fire-spread

dynamics, is the most reliable document for identifying moving pictures taken before the fire was extinguished.

In *Live Reports on the Great Kanto Earthquake*, produced by Nikkatsu Mukojima Studios, one red-tinted shot portrays the landmark tower in the Asakusa entertainment district just catching fire. We deduce from the report of fire-spread dynamics that this shot was probably taken around 13:00 that day, only an hour after the earthquake struck at 11:58. Toshimitsu Kosaka, a cameraman at the Nikkatsu Studios, wrote that, right after the studios shook, he rushed to the Asakusa district to film. The direct distance between the studios and the tower is 2.4km (1.5 miles). One cannot help but be in awe of the camera crew when thinking of them weaving their way through the chaotic streets while carrying their heavy film equipment and covering this distance in less than an hour.

EXPANDING THE WEBSITE

Working with Dr Tanaka towards meticulous identification has convinced us that the films of the Great Kanto Earthquake have unexplored potential for analysis from diverse points of view. In consequence, last March we opened a new web page for essays, where two articles, one contributed by a visual-culture academic and the other by a curator from the National Museum of Science, are now posted. Each is accompanied by visual evidence, such as clips from the uploaded films (in animated GIF), photos, and postcards, as well as many links, both internal and external. While users can enjoy browsing the hypertext content, our hope is to make them familiar with different approaches to understanding actuality footage.

Each uploaded film starts with a page which holds metadata on the work: production date, running time, sound, colour, content description, producer, distributor, distribution date, staff credits, censorship information, running speed, the history of the original film elements, miscellaneous information, and references. Based on our technical inspection of the elements and extensive research on their contents, this page offers detailed bibliographic data. Although a minority of website

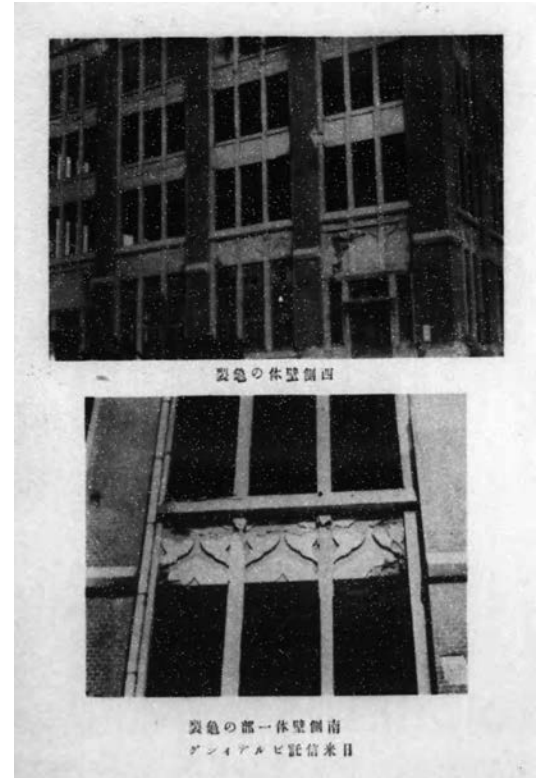


Fig.8. Photos of the damaged facade of Nippon-US Trust Building.

users may be interested in the physicality and provenance of the source elements, it is important to ensure that they can also learn about the connections between what is shown on the site and what is archived and how. No historical events can be firmly verified unless historiography is backed up with valid artefacts of intrinsic materiality.

Having this concept in mind, we recently opened another page, "See related materials". As the opener, we uploaded archival materials related to *Live Reports on the Great Kanto Earthquake and Fire*: a leaflet of the film summary and a script for narration, both of which we assume were produced at the time of the first release in the early 1920s. Last May, the NFAJ recreated an historic *benshi* performance where the performer narrated this script, slightly revised to help a contemporary audience. This re-written script is now also available on the web.

For the past one hundred years, the Great Kanto Earthquake of 1923 has constituted part of the collective memory of the whole Japanese nation. It is both traumatic because

of the tremendous catastrophe, and narcissistic thanks to the stunning resurrection of the Imperial capital. Media coverage of the earthquake has played a significant role in making and remaking the collective view and there is no doubt that motion pictures have been one of the main players in this. While our website first serves to deliver extensive knowledge, through the moving images, of the scale of the disaster, and to help users become more accustomed to reading the information available, it also attempts to lead them to rethink

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Le 1^{er} septembre 2021, la National Film Archive of Japan (NFAJ) a lancé un site Web baptisé « Films du Séisme du Kanto en 1923 ». Celui-ci propose des témoignages cinématographiques de ce séisme historique qui causa la mort de 105 000 personnes et laissa plus de deux millions sans abri. La NFAJ prévoit de mettre en ligne d'ici le 1^{er} septembre 2023, date du centenaire du séisme, tous les films en sa possession sur cet événement et la phase de reconstruction qui lui succéda. La NFAJ multiplie les efforts pour acquérir des films documentaires et des films d'actualité depuis le début du siècle, et l'acquisition de films du séisme témoigne d'une politique de collection unique, remontant aux tout débuts de l'organisation. Les dons privés de ce genre ont augmenté au cours des dernières décennies, parallèlement à une série de grands tremblements de terre au Japon.

Le site est divisé en trois sections : « Films à visionner », « Essais à lire » et « Documents connexes à consulter ». La première contient tous les films mis en ligne ainsi que des séquences classées par lieu et par événement documenté. Chacun d'entre elles est accompagnée d'une courte description ainsi que, lorsqu'ils sont identifiés (on explique comment), du lieu, de la date et de l'heure de tournage. L'identification du lieu, de la date et de l'heure est d'une grande importance et ajoute de la valeur aux séquences d'actualité, en particulier lorsqu'il est question de catastrophes historiques. La deuxième section contient des essais rédigés par des spécialistes de diverses disciplines ; leurs approches sont variées et peuvent à la fois informer les utilisateurs sur les méthodes de recherche et les aider à mieux comprendre les films eux-mêmes. Enfin, pour familiariser les utilisateurs avec les liens entre le contenu du site et la méthodologie archivistique, il propose également des documents d'archives connexes, notamment un script pour narrateurs de *benshi*.

Le séisme du Kanto de 1923 fait partie d'une mémoire collective nationale qui a traversé les générations. Grâce à des images animées associées à des documents de référence et ouvertes à divers points de vue disciplinaires, ce site Web aidera à reconstruire les histoires que le séisme a générées.

the complex roles of documentary films and newsreels in pre-World War II Japan. Tied to reference materials of many kinds, and open to viewpoints from diverse disciplines, this website will certainly help users to reconstruct the histories the earthquake has brought about.

The author would like to thank all the website team members from the NFAJ and the National Institute of Informatics for offering their invaluable insight, and Alo Joekalda for proofreading the draft.

es

El 1 de septiembre de 2021, el Archivo Nacional de Cine de Japón (NFAJ) lanzó un sitio web llamado "Películas del Gran Terremoto de Kanto de 1923". El sitio muestra registros cinematográficos del histórico terremoto que mató a 105.000 personas y dejó a más de dos millones sin hogar. El NFAJ planea subir todas las películas que tiene relacionadas con este acontecimiento y con la posterior reconstrucción antes del 1 de septiembre de 2023, que marca el centenario del terremoto. Aunque el NFAJ ha incrementado sus esfuerzos para adquirir películas documentales y noticiarios desde principios de siglo, la adquisición de material sobre terremotos refleja una trayectoria única en la creación de colecciones que se remonta a los inicios de la organización, mientras que las donaciones privadas de este género han aumentado en las últimas décadas, coincidiendo con una serie de grandes terremotos en Japón.

El sitio web está dividido en tres secciones: "Ver imágenes en movimiento", "Leer ensayos" y "Ver materiales relacionados". La primera contiene todas las películas subidas junto con clips que se pueden buscar por ubicación y eventos documentados. Cada uno de ellos va acompañado de una breve descripción que identifica el lugar, la fecha y la hora de rodaje, así como las razones de las identificaciones. La identificación del lugar y de la fecha y hora es de gran importancia a la hora de añadir valor al material de actualidad, sobre todo en el caso de las catástrofes históricas. La segunda sección contiene ensayos de especialistas de diversas disciplinas, y sus diversos enfoques pueden tanto educar a los usuarios sobre los métodos de investigación como ayudarles a comprender mejor las propias imágenes en movimiento. Por último, para que los usuarios puedan conocer las conexiones entre los contenidos in situ y la metodología de archivo, también se ofrece material de archivo relacionado, como un guion para narradores *benshi*.

El Gran Terremoto de Kanto de 1923 constituye una memoria colectiva nacional que ha pasado de generación en generación. A través de imágenes en movimiento vinculadas a materiales de referencia y abiertas a diversos puntos de vista disciplinarios, este sitio web ayudará a reconstruir las historias que el terremoto ha generado.

Restaurer André Antoine

Manon Billaut et Noémie Jean

Manon Billaut est responsable de la collection films à la Fondation Jérôme Seydoux-Pathé. Spécialiste du cinéma muet, ses recherches portent principalement sur les rapports entre le cinéma et les autres arts et les interactions entre le documentaire et la fiction. Auteure d'une thèse consacrée au cinéma d'André Antoine, elle a publié *André Antoine au cinéma: une méthode expérimentale* aux éditions Mimésis en 2021. **Noémie Jean** est Chargée de restauration et documentaliste au sein des collections films de la Cinémathèque française. Elle poursuit les restaurations des films d'Antoine, dont *La Terre menée* en collaboration avec la Cinémathèque royale de Belgique et *Les Frères corses* en collaboration avec la National Film Archive of Japan. Elle a contribué récemment à la restauration de plusieurs films: ceux de Jacques Rozier (*Joséphine en tournée* et *Fifi Martingale*), d'André S. Labarthe (*L'Homme qui a vu l'homme qui a vu l'ours*).

UNE FIGURE TUTÉLAIRE, LE PREMIER METTEUR EN SCÈNE MODERNE

Le nom d'André Antoine peut évoquer le Théâtre-Libre, la scène nationale de l'Odéon mais aussi la découverte de *L'Hirondelle* et *la mésange* à la Cinémathèque française en 1984, ou encore une avenue du Pouliguen, station balnéaire de la Côte d'Amour où il vécut ses dernières années. Le plus souvent, ce nom et les films qui l'accompagnent demeurent néanmoins inconnus. Ainsi, à la suite de l'important « chantier Antoine¹ » mené par la Cinémathèque française sous le conseil scientifique de Philippe Esnault à la charnière des années 1980 et 1990, il s'avérait nécessaire de se pencher à nouveau sur la production cinématographique de ce grand homme de théâtre

afin de proposer une nouvelle découverte de ce patrimoine et réévaluer l'héritage de sa pratique dans l'histoire du cinéma².

Considéré comme le premier metteur en scène moderne³, Antoine fonde le Théâtre-Libre en 1887 après avoir fait ses classes dans une compagnie de théâtre amateur, le Cercle gaulois. Inspiré des théories naturalistes d'Émile Zola qu'il admirait comme nombre de ses contemporains, les nouvelles méthodes de

1. Philippe Esnault emploie cette formule dans un entretien avec Philippe Azoury réalisé à Paris le 3 mai 1994. P. Azoury, *Historiographie et restauration: l'exemple de l'Hirondelle et la Mésange, épiphénomène de la réévaluation d'André Antoine comme cinéaste, mémoire de maîtrise en études cinématographiques* sous la direction de François Amy de la Bretèche, Université Paul Valéry Montpellier III, 1994, p. 32.

2. Réévaluation enclenchée en 1984 à la projection de *L'Hirondelle et la mésange* à la Cinémathèque française. Plusieurs revues spécialisées signalèrent l'événement. Un dossier de 25 pages parut notamment dans *Les Cahiers de la Cinémathèque* avec les contributions d'Henri Bousquet, Barthélémy Amengual, Marcel Oms, suivi d'un entretien avec Henri Colpi. Voir « Dossier Antoine », *Les Cahiers de la Cinémathèque*, 1985, n° 44, p. 75-99. Voir aussi: Raphaël Bassan, « *L'Hirondelle et la Mésange* », *L'Avant-scène cinéma*, 1984, p. 93-94. Philippe Esnault, « Résurrection », *Image et son - La Revue du cinéma*, 1984, no 396, p. 103. Bertrand Tavernier, « Redécouvrir Antoine », *Positif*, 1984, no 279, p. 17-19. Joël Magny, « *L'Hirondelle et la Mésange*, un inédit de 1920 », *Journal des Cahiers du cinéma*, 1987, no 72, p. XI-XII; Jean Mitry, « Retour à 1920 », *Cinématographe*, 1984, no 99, p. 60-66.

3. L'article d'Alice Folco propose une bonne synthèse des débats qui ont eu lieu sur la place d'Antoine dans l'avènement de la mise en scène moderne: Alice Folco, « La querelle sur les origines de la mise en scène moderne et les enjeux mémoriels autour de la figure d'Antoine », in Marion Denizot, (dir.), *L'écriture de l'histoire du théâtre et ses enjeux mémoriels*, *Revue d'Histoire du Théâtre numérique*, 2013, n° 1, p. 47-56.



André Antoine en 1915.

mise en scène et de direction d'acteurs qu'il propose rencontrent un vif succès. Véritable révolution, cette méthode abandonne les conventions au théâtre, renouvelle la mise en scène, le rapport au spectateur, et le fait même d'aller au spectacle, avec des modifications importantes liées à l'éclairage de la salle, la disposition même des spectateurs dans la salle de théâtre et le prix des places.

Antoine est aussi connu pour sa formation d'acteurs à un jeu plus naturel, la fameuse « école d'Antoine⁴ ». Exception parmi bon nombre de directeurs de salles de théâtre, Antoine laissait aussi ses acteurs jouer au cinéma, tandis que d'autres refusaient qu'ils se rendent sur les plateaux. Malgré la concurrence entre les deux arts, les échanges entre le théâtre et le cinéma étaient courants. Il est ainsi logique qu'Antoine ait eu envie de se confronter au nouvel art à l'âge de 57 ans.

DU THÉÂTRE AU CINÉMA, UNE MÉTHODE NATURALISTE

Après quelques échecs à la fois artistiques et financiers à l'Odéon qu'il dirigea de 1906 à 1914, le metteur en scène accepte en effet de signer avec la Société cinématographique des auteurs et gens de lettres, maison de production spécialisée dans l'adaptation dont Pathé édite les films⁵. En conséquence du départ d'Albert Capellani pour les États-Unis en 1915, Antoine en devient même le directeur artistique, c'est-à-dire qu'il supervise le tournage de films d'autres réalisateurs engagés par la maison. Il y tournera cinq films jusqu'en 1922 – *Les Frères corses*, *Le Coupable*, *Les Travailleurs de la mer*, *Mademoiselle de la Seiglière*, *La Terre* – filmographie à laquelle s'ajoute *Israël*, produit en Italie par la Tiber Film, *L'Hirondelle* et *la mésange*, produit par Pathé Consortium Cinéma et *L'Arlésienne*, produit par la Société d'éditions cinématographiques.

Pour comprendre le passage de l'homme de théâtre au cinéma, quoi de mieux que de le laisser parler lui-même. En 1919, dans « L'avenir du cinéma » il se justifie ainsi :

Je suis arrivé au cinéma dans l'ignorance complète de ce métier; c'était un peu aventureux, mais en échange, j'apportais des yeux tout neufs, aucun parti pris; seulement de la curiosité et le désir de bien faire. C'est justement l'état d'esprit dans lequel j'avais abordé le théâtre vers 1887, sans avoir jamais été un professionnel. La petite évolution, dont on veut bien me dire l'auteur, consistait tout bonnement à regarder ce qui se passait, à essayer, s'il était possible, d'être plus simple et plus logique. Hélas! pareille fortune ne m'arrivera point avec le cinéma; on ne recommencera rien et je suis trop vieux, mais j'aperçois pleinement ce qu'il faudrait faire, et la besogne serait belle pour celui qui l'entreprendrait.⁶

4. Georges Saverne, « Dix ans à l'école d'Antoine », *Comœdia*, 26 septembre - 12 novembre 1913, p. 2.

5. A noter qu'Antoine commença également une carrière de critique et de chroniqueur dramatique dans plusieurs journaux, à partir de la fin des années 1910 – comme dans *Le Journal* et *L'Information*, ce qui explique encore sa renommée et son autorité dans le milieu du théâtre.

6. André Antoine, « L'avenir du cinéma », *Lectures pour tous*, 1^{er} décembre 1919, p. 352.



André Antoine sur le tournage des *Travailleurs de la mer* (André Antoine, 1918). Photographie redessinée publiée dans *Les Annales politiques et littéraires*, 11 avril 1920.

Autodidacte, et toujours fervent révolutionnaire, c'est en effet avec la même position naturaliste qu'Antoine aborde le cinéma en 1915. Il poursuit ce qu'avait impulsé Capellani en tournant en extérieur et en soignant les reconstitutions⁷. Antoine accentue cette tendance réaliste en valorisant le milieu. Dans la continuité de sa pratique naturaliste au théâtre, il met au point une véritable méthode expérimentale reposant sur l'expérience du milieu, donnant naissance à un style cinématographique qui lui est propre.

Ses archives regorgent de documents de mise en scène très précis et annotés lors du tournage qui décrivent cette méthode. On comprend qu'Antoine pratique l'esprit de troupe comme au théâtre, distribuant le scénario à l'ensemble des acteurs afin qu'ils puissent bien tous prendre connaissance de l'histoire.

7. Rappelons que s'ils n'ont jamais travaillé ensemble, Antoine connaissait bien Capellani et ses films. Il engagea plusieurs fois son frère Paul au théâtre et il termina le tournage du film *Quatre-vingt-treize*, interrompu par la censure et le départ de Capellani aux États-Unis, en 1917 lors de son séjour breton. La SCAGL demanda en effet à Antoine de profiter du tournage des *Travailleurs de la mer* pour exécuter les quelques scènes manquantes à *Quatre-vingt-treize*. Le film sortit en 1921. Voir Manon Billaut, « Le cinéma d'Antoine dans le fonds André Antoine de la Bibliothèque nationale de France », *1895 Revue d'histoire du cinéma*, n° 75, 2015, p. 96-109.

Il parvient également à les immerger dans le milieu qu'il souhaite reproduire à l'écran en les faisant vivre ensemble le temps du tournage, comme en tournée théâtrale, et parmi les autochtones qu'il fait participer au film. Il effectue ainsi le plus souvent ses tournages loin de Paris et des studios de Vincennes afin d'isoler sa troupe artistique et technique et de maîtriser toutes les chaînes de la production, loin du contrôle des directeurs Eugène Gugenheim et Pierre Decourcelle avec lesquels il correspond régulièrement sans qu'ils ne soient physiquement présents sur les tournages.

Toujours pour rendre compte d'une atmosphère fidèle à la réalité, Antoine pratique le repérage. « Pour qu'un décor fût original, ingénieux et caractéristique, il faudrait l'établir d'abord d'après une chose vue, paysage ou intérieur⁸ », déclarait-il en 1903 dans sa « Causerie sur la mise en scène ». Ainsi se rend-il sur les lieux du tournage dès l'écriture du scénario afin de l'établir *in situ*, là où seront tournées les scènes. Il écrit ses films sur le motif, à la manière des peintres impressionnistes qui avaient guidé son apprentissage artistique.

8. André Antoine, « Causerie sur la mise en scène », *La Revue de Paris*, 1er avril 1903, p. 604.



Photographie de tournage présentant la troupe d'Antoine sur le tournage de *L'Arlésienne* (André Antoine, 1921).

Ces deux photographies⁹ retrouvées dans les archives d'Antoine conservées au département des Arts du spectacle de la Bibliothèque nationale de France sont la preuve du repérage opéré à Arles et dans ses environs pour le tournage de *L'Arlésienne*, son dernier film, en 1922. Antoine s'y rend avec son assistant, Georges Denola, et son opérateur de prises de vues, Léonce-Henri Burel. Il implique ainsi l'opérateur dès la phase d'écriture, et le laisse ensuite libre d'agir dans un cadre naturel large. Sur ce dessin publié dans la presse¹⁰, on voit l'opérateur René Guychard derrière sa caméra Professionnelle Pathé sur le tournage des *Travailleurs de la mer*, immergé dans la nature.

Il leur interdisait aussi d'intervenir sur la réalité, en nettoyant par exemple le décor. Il fallait prendre cette réalité brute, telle qu'elle se donne, avec ses caractéristiques singulières. « Nous sommes ici pour saisir la vie : nous l'at-

trapons, quand elle passe¹¹ » déclara-t-il. Il insiste ainsi pour laisser la nature et les hasards de la réalité s'inviter dans le champ et le guider dans sa mise en scène. Même si tout était écrit en amont du tournage, il laissait une certaine liberté à l'opérateur. Les premières lignes du scénario de *L'Arlésienne* montrent cette place laissée à l'improvisation :

Les événements qui suivent auront souvent pour cadre des fêtes, des cérémonies locales. Certaines pratiques campagnardes : tonte des moutons, ferrage des chevaux, récolte des olives, etc. doivent aussi fournir des milieux intéressants, où se situera heureusement l'action, au fur et à mesure de son développement. C'est surtout sur place qu'on déterminera la nature et l'ordre de ces tableaux qui n'ont pas été indiqués dans ces notes.¹²

9. Repérages pour le tournage de *L'Arlésienne*, deux photographies anonymes, [ca 1922 ?], BnF/ASP,4-COL-113(8076).

10. André Antoine sur le tournage des *Travailleurs de la mer*, *Les Annales politiques et littéraires*, 11 avril 1920, p. 316.

11. René Benjamin, « Antoine déchaîné », *Les Œuvres libres*, 1921, n° 3, p. 370-371.

12. André Antoine, *L'Arlésienne*, scénario, 54 feuillets dactylographiés, BnF/ASP, 4-COL-113(8078).



Amorces Pathé du négatif du *Coupable* indiquant le titre du film, le code couleur (une lettre pour le virage et un numéro pour le teintage), indication sur l'intensité de la couleur (léger), numéro du plan et longueur du plan.

Antoine leur demandait ainsi de traquer la réalité, et se plaignait souvent de ses opérateurs qui attendaient que la scène se joue au lieu d'aller eux-mêmes la chercher en tournant en mouvement. Si un aléa venait à se présenter, il ne fallait pas le maîtriser et l'éviter mais au contraire le capturer afin d'ajouter de l'effet de réel au film. L'immersion de la réalité du tournage dans la fiction du film est bien la caractéristique propre à son cinéma.

LA RESTAURATION D'UN CORPUS¹³

En 2019, nourris de ces nouvelles recherches menées dans les archives d'Antoine, la Fondation Jérôme Seydoux-Pathé et la Cinémathèque française ont entrepris une nouvelle restauration de trois films: *Les Travailleurs de la mer*, *L'Arlésienne* et *Le Coupable*, avec le soutien du CNC. La numérisation, la restauration et l'étalonnage 4K ont été effectués par L'Image Retrouvée/L'Immagine Ritrovata à Paris et à Bologne.

Afin de préserver au mieux les éléments, un retour sur film a été effectué pour chaque titre ainsi qu'un tirage en 35 mm d'une copie.

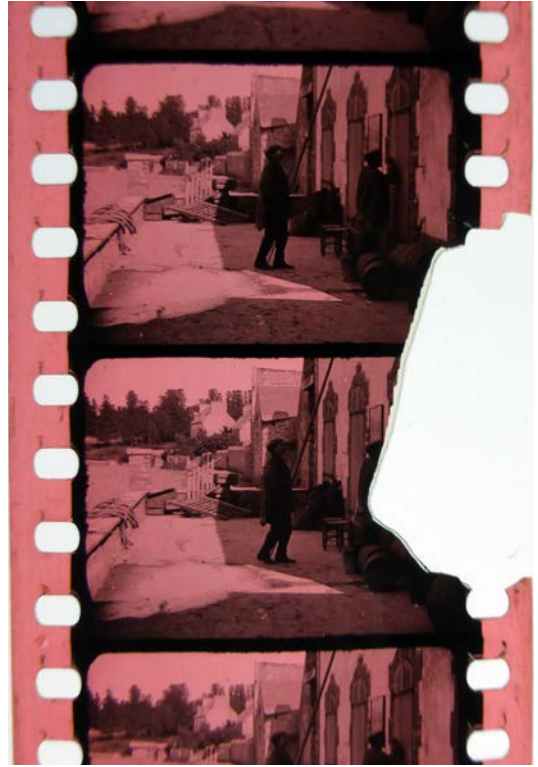
La couleur

Lors de l'expertise physique des éléments des films d'André Antoine, nous avons compris à quel point la couleur était importante d'un point de vue narratif, mais aussi esthétique. Les teintages et virages sont utilisés de manière non-conventionnelle puisqu'ils sont très variés, contrairement à d'autres films de la même époque où la couleur est appliquée suivant les lieux (intérieur, extérieur) ou les moments de la journée (jour, nuit). Dans *Les Travailleurs de la mer*, les combinaisons teintages/virages viennent souligner des plans contemplatifs parfois proches du documentaire. Les couleurs s'associent parfaitement au langage cinématographique d'Antoine et mettent en valeur son travail de photographie ainsi que ses intentions naturalistes. La seule copie d'époque dont nous disposons provient du Nederlands Filmmuseum (aujourd'hui Eye Filmmuseum) et a été déposée à la Cinémathèque française à la fin des années 1980. Les couleurs présentes sur cette copie nitrate ont été utilisées comme référence

13. Restaurations menées sous la direction d'Hervé Pichard et Noémie Jean (Cinémathèque française), ainsi que Tessa Pontaud et Manon Billaut (Fondation Jérôme Seydoux-Pathé).



Taches de décomposition sur la copie nitrates des *Travailleurs de la mer*.



Déchirure sur la copie nitrates des *Travailleurs de la mer*.

pour l'étalonnage du film, en tenant compte des informations présentes sur la pellicule. Il y avait parfois des nuances pour un même teintage, et nous avons ainsi bien conservé ces différences, même lorsqu'elles étaient infimes. Nous ne savons pas si cela était intentionnel ou dû à un changement de bain ; dans ces deux cas, il semblerait que cela soit lié aux techniques d'époque. D'autre part, les teintages bleus semblent s'être un peu décolorés avec le temps, mais comme il s'agit d'une copie unique, nous nous sommes référés scrupuleusement à cet élément. Pour ce faire, une comparaison plan par plan a été réalisée entre les fichiers de travail et la copie.

C'est le seul film d'Antoine restauré en couleur. En effet, même si le négatif du *Coupable* comporte des codes couleur communs aux films Pathé, nous ne disposons pas de copie de référence afin d'étalonner la restauration en couleur. Les amorces des négatifs Pathé comprennent en effet des codes composés de chiffres et de lettres donnant de précieuses indications de teintages (pour les chiffres) et de virages (pour les lettres). Depuis plusieurs années, des recherches ont été menées à la

Cinémathèque française et à la Fondation Pathé afin de décoder ces informations¹⁴. Poursuivant cette enquête, nous avons comparé le négatif et la copie d'époque du *Masque de l'amour* de René Plaissetty conservés par La Cinémathèque française, en nous appuyant sur les recherches déjà effectuées et sur le répertoire Mayer. Les codes du négatif du *Masque de l'amour* et de celui du *Coupable* ont ensuite été analysés. Il n'a néanmoins pas été possible d'établir toutes les correspondances entre les couleurs de la copie et les codes du négatif du *Coupable*. Plusieurs amorces comportent en effet des précisions sur l'intensité des teintages et des virages (teinte un peu vive, léger, très léger) et pour certaines couleurs nous manquons de référence. De plus, certaines abréviations n'ont pas pu être décryptées :

14. Voir notamment Camille Blot-Wellens, « Considering the restoration of early films : the case of the Pathé negatives of the first years », *Journal of Film Preservation*, n°88, avril 2013, p. 85-88.

- «c. de. s.» : Il s'agit probablement d'une indication de produit chimique. L'étude des éléments du *Masque de l'amour* a révélé que ce «procédé» avait une incidence sur le virage.
- «Ac» : Le virage sépia suivit de l'indication «c» est un code récurrent dans le négatif du *Coupable*, mais cette indication reste mystérieuse. Il pourrait s'agir d'un virage sépia cuivrée (dont la «recette» apparaît dans le répertoire Mayer).
- «éclairage» : Cette indication est omniprésente sur le négatif du *Coupable*, et notamment sur les scènes en intérieur. Cette indication est souvent précédée d'un code couleur, mais les deux indications se lisent-elles ensemble ou séparément ?

Poursuivant ce travail sur chacune des restaurations, les découvertes et les recherches des nombreuses archives et restaurateurs sur ces problématiques finiront par apporter des réponses à ces questions.

Pour *L'Arlésienne* non plus, aucune copie couleur n'a été trouvée, et pourtant plusieurs aspects laissent penser que le film a pu être teinté/viré, comme c'est le cas pour tous les autres films d'André Antoine. Dans la revue *La Cinématographie française*, n° 205 du 7 octobre 1922, il est ainsi écrit «c'est une œuvre magnifique de lumière et de coloration [...]»¹⁵. Difficile d'affirmer s'il s'agit d'un indice sur la présence de couleurs ou d'une métaphore sur l'atmosphère de la Camargue, il est certain en tout cas que la couleur locale marqua les esprits.

L'Arlésienne a été restauré à partir de deux copies diacétate complémentaires issues de plusieurs générations. La copie tirée dans les années 1980 provenant d'une de ces deux copies, est d'ailleurs très contrastée. En effet, elle s'inscrit dans la continuité de la chaîne argentique et comporte très peu de détails dans les noirs et les blancs. Les travaux de restauration numériques ont permis de préserver la qualité photographique des éléments

sources. Une seconde copie diacétate datant de 1926 a été retrouvée dans les collections de la Cinémathèque française. Elle a complété le film de 12 minutes supplémentaires, soit toute la deuxième partie du film, qui était jusqu'alors inconnue. Les numéros de montage photographiés à l'inter-image de deux copies ont confirmé qu'elles étaient issues de la même source négative et que cette seconde copie complétait bien la première. L'adaptation musicale composée par Gabriel Diot pour l'exploitation du film par Pathé en 1922 a encore confirmé nos hypothèses, grâce aux indications de parties et de minutages qu'elle comprend et qui ont guidé la reconstruction.

Restituer la musique qui pouvait accompagner le film à l'époque a nourri l'enjeu de cette restauration. Une fois l'ensemble des partitions mentionnées dans l'adaptation rassemblées, grâce notamment aux ressources extraordinaires du département de la Musique et de celui de l'Opéra de la Bibliothèque nationale de France, le travail d'orchestration et d'arrangement a été confié à Günter Buchwald, chef d'orchestre de l'Octuor de France¹⁶. Faute d'avoir pu trouver de telles indications musicales d'époque pour les deux autres projets, des musiques originales ont été commandées à Stephen Horne pour *Les Travailleurs de la mer* et Benjamin Moussay pour *Le Coupable*. Leurs deux accompagnements originaux subliment les restaurations et aident à la diffusion et à la promotion des films aujourd'hui.

Les intertitres

Un important travail de recherches a également été entrepris afin de reconstituer graphiquement les intertitres du *Coupable*, pour lequel nous disposons uniquement du négatif image original nitrate, déposé par la Fondation Jérôme Seydoux-Pathé à la Cinémathèque française en 1951. Afin de retrouver des références graphiques, nous avons étudié les cartons de soixante-dix copies de films produits par Pathé et la SCAGL entre 1916 et 1918¹⁷. Les productions Pathé comportent en effet un

16. La musique a été enregistrée et mixée en juin 2020 par Léon Rousseau au studio L.E. Diapason.

17. Copies conservées à la Cinémathèque française et au Centre national de la cinématographie et de l'image animée. Nous remercions le CNC pour l'accès au matériel.

15. *La Cinématographie française*, n° 205, 7 octobre 1922.



Intertitre reconstitué des *Travailleurs de la mer* (André Antoine, 1918).

décor élaboré en fonction de la thématique des films et de la marque associée. Les intertitres sont encadrés soit de manière assez discrète (une ligne avec de petits détails), soit en se distinguant par des motifs plus imposants faisant référence au récit, comme les ancres et les chaînes des *Travailleurs de la mer*. Les cartons de titre et de début de parties sont plus travaillés avec une abondance de motifs. Les coqs Pathé sont présents sur la plupart des intertitres de cette époque, de part et d'autre de l'image, avec la mention «marque déposée». Ce symbole se trouve également sur des intertitres pour lesquels il n'y a pas de cadre. En revanche, ils disparaissent pour laisser place au texte lorsque celui-ci est long. Cette étude a permis de justifier les choix de typographie lors de la recréation des intertitres du *Coupable*. Les cartons de la copie d'époque du *Geste* de Georges Denola issue des collections du CNC ont servi de référence. Ce film, produit par la SCAGL, est également sorti en 1917, les cadres sont constitués de décors assez sobres et cohérents avec les images d'Antoine. On sait par ailleurs que Denola fut le fidèle assistant d'Antoine sur presque tous ses films.

Les copies de *L'Arlésienne* et des *Travailleurs de la mer* comportaient quant à elles les cartons originaux. Les intertitres néerlandais des *Travailleurs de la mer* ont néanmoins été traduits en français et réécrits – grâce aux documents scénaristiques du film conservés dans les archives d'Antoine à la Bibliothèque nationale de France – afin de correspondre aux intertitres originaux. La feuille de montage comprend les premiers mots de chaque intertitre avec l'indication «T» et le scénario complète généralement le texte, notamment pour les dialogues¹⁸. D'autre part, nous disposons d'une traduction des cartons néerlandais qui a été comparée aux sources d'époque. Les documents d'André Antoine ont été privilégiés pour rester le plus proche possible de ses formulations. La plupart du temps, les mots et le sens des phrases coïncidaient entre les différents documents. Ainsi, lorsqu'il n'y avait pas suffisamment d'informations dans le scénario, la traduction pouvait compenser.

18. Voir *Les Travailleurs de la mer*, scénario et feuille de montage, BnF, 4-MY-1513.

Selon la même méthode appliquée à la reconstruction des cartons des *Travailleurs de la mer*, les documents scénaristiques (scénario, découpage, feuilles de montage) ont servi de source principale pour la réécriture des intertitres ainsi que le roman de François Coppée. Lors de la première restauration du *Coupable*, Philippe Esnault prit plus de liberté dans la rédaction des intertitres. Comme pour *La Terre*, il a reconstitué des intertitres assez modernes et a fait le choix d'en ajouter plusieurs afin de clarifier l'histoire. Nous n'avons pas recréé d'intertitres supplémentaires s'ils n'apparaissaient pas dans les sources d'époque. Ainsi, des croix indiquant l'emplacement des titres dans le négatif sont restées parfois sans carton, le jeu des acteurs étant suffisamment expressif pour comprendre l'action.

De plus, Esnault avait fait le choix de remonter chaque film en fonction du scénario. Or, nous avons constaté que le scénario était souvent plus proche du roman adapté que du contenu des images, notamment dans la chronologie narrative. Lors du tournage et du montage, Antoine prend plus de libertés et ne retient pas toutes les scènes du scénario, comme le confirment les numéros de plans présents sur la pellicule. Pour ces nouvelles restaurations, nous avons suivi l'ordre du montage des copies d'époque et celui des numéros présents sur les amorces du négatif, en cohérence avec les sources relatives à la sortie des films – telle que l'adaptation musicale de *L'Arlésienne*.

La complexité du travail de restauration réside dans le fait de devoir faire des choix en respectant l'œuvre que l'on restaure et l'époque dans laquelle elle s'inscrit. C'est un travail d'enquête minutieux sur la pellicule et à travers des documents d'époque à la recherche d'un indice laissé par le réalisateur. Comme dans tout travail de recherche, cela s'avère parfois frustrant, car des questions restent sans réponse. Antoine a-t-il eu les moyens techniques de faire le générique des *Travailleurs de la mer* en mouvement, comme il le décrit dans une lettre à son fils en 1917? : « Les vagues apportent des paquets de goémons qui, petit à petit se groupent en grandes lettres et inscrivent le

titre. Puis, les vagues revenant effacent l'inscription petit à petit.¹⁹ ». Seuls les spectateurs de l'époque le savent.

Ne pouvant remonter le temps et restituer les séances passées, la Cinémathèque française et la Fondation Jérôme Seydoux-Pathé tentent néanmoins de s'en approcher le plus fidèlement possible par leurs recherches et leurs restaurations, pour que chaque projection contribue à la redécouverte de ce cinéma.

19. Lettre d'André Antoine à André-Paul Antoine, 21 septembre 1917, BnF/ASP, MN-53 [André Antoine].

The name André Antoine evokes the Théâtre-Libre, the Odéon national stage, the discovery of *L'Hirondelle et la mésange* at the Cinémathèque française in 1984 and an avenue in Le Pouliguen. Following the important "Antoine project" carried out by the Cinémathèque française under the scientific guidance of Philippe Esnault at the crossroads of the 1980s and 1990s, it seemed necessary to take another look at the films produced by this great man of the theatre.

Considered the first modern director, Antoine founded the Théâtre-Libre in 1887. Inspired by the naturalist theories of Emile Zola, whom, like many of his contemporaries, he greatly admired, the new methods of staging and of directing actors that he proposed were a great success. A fervent revolutionary and independent, in 1915, he wanted to approach the cinema with that same desire to move towards greater realism. He was following in the footsteps of his predecessor, Albert Capellani, who regularly shot on location and gave Pathé SCAGL (the Société des Auteurs et des Gens de Lettres) its trademark images. Antoine further accentuated this tendency by valuing the environment and by systematising the participation of local people in his productions.

In 2019, the Jérôme Seydoux-Pathé Foundation and the Cinémathèque française once again undertook restoration work, based on new research carried out in Antoine's archives. An initial analysis of the elements made it possible to prioritise three films: *Les Travailleurs de la mer*, *L'Arlésienne* and *Le Coupable*. Digitisation, restoration, and 4K scanning were carried out by L'Image Retrouvée in Paris and Bologna. The digital sector offers a wide range of technical possibilities, avoiding in particular the multiplication of film generations and thus preserving the photographic quality of the period images. However, photochemical technology remains an essential step in the restoration process, so each title was output to film, and now includes a 35mm print.

El nombre de André Antoine evoca el Théâtre-Libre, el escenario nacional Odéon, el descubrimiento de *L'Hirondelle et la mésange* en la Cinémathèque française en 1984 y una avenida en Le Pouliguen. Tras el importante "proyecto Antoine" llevado a cabo por la Cinémathèque française bajo la dirección científica de Philippe Esnault en la encrucijada de los años 80 y 90, era necesario volver a examinar la producción cinematográfica de este gran hombre del teatro.

Considerado el primer director moderno, Antoine fundó el Théâtre-Libre en 1887. Inspirado por las teorías naturalistas de Emile Zola, a quien admiraba como muchos de sus contemporáneos, sus nuevos métodos de puesta en escena y dirección de actores tuvieron un gran éxito. Feriviente revolucionario e independiente, fue con el mismo deseo de avanzar hacia un mayor realismo con el que quiso acercarse al cine en 1915. Seguía los pasos de su predecesor, Albert Capellani, que practicaba el rodaje en exteriores y cedía su marca a la SCAGL. Antoine acentuó aún más esta tendencia mejorando el entorno y sistematizando la participación de la población local en los rodajes.

En 2019, a partir de nuevas investigaciones realizadas en los archivos de Antoine, la Fundación Jérôme Seydoux-Pathé y la Cinémathèque française han vuelto a realizar trabajos de restauración. Un primer análisis de los elementos permitió dar prioridad a tres películas: *Les Travailleurs de la mer*, *L'Arlésienne* et *Le Coupable*. La digitalización, la restauración y la calibración en 4K fueron realizadas por L'Image Retrouvée en París y Bolonia. El sector digital ofrece un amplio abanico de posibilidades técnicas, evitando y preservando así la calidad fotográfica de las imágenes de época. Siendo el uso del soporte fotoquímico un paso indispensable en el proceso de restauración, se recurrió al mismo para cada título, así como para el tiraje de una copia en 35mm.

Challenges of Gasparcolor Technology in the Digital Restoration of Gyula Macskássy Commercials

Eszter Fazekas and János Molnár

Eszter Fazekas is Head of the Restoration Department of the National Film Institute Hungary – Film Archive.

János Molnár is Head of Preservation at the National Film Institute Hungary – Film Archive and devised the scanning method employed in the restorations described in this article.

Gyula Macskássy is known as “the father of Hungarian animation”, and, in the 1930s, made a number of animated advertising films using the Gasparcolor process. As his colleague János Halász (later known as John Halas) wrote at the time, “We were pioneers in Hungary with our colour film experiments and results.”¹

Restoration of films made in Gasparcolor involves many challenges. Andrea Krämer has written about such problems, pointing out that the original material is so colourfast that it can be used as an exact reference throughout the process. “Existing restorations of Gasparcolor films using modern colour film materials clearly demonstrate how much their authenticity suffers if the original colour appearance

cannot be exactly reproduced.”² The National Film Institute Hungary – Film Archive (NFI) has devised a new system and, using it, restored Macskássy’s *Izzó szerelem* (Incandescent Love, 1939), a puppet film which became the pilot film for restoration of his Gasparcolor oeuvre.³

Incandescent Love, an advertisement promoting Tunggram’s Krypton bulb through the story of the night-time love of Master Moth and Miss Lampy, is a world-class work of Gasparcolor technology. Master Moth’s wings, glittering with colourful lights, and Miss Lampy’s glorious floral dress are both multiplied in mirrors. There is even a second level of information within the

1. National Film Institute Hungary – Film Archive, Macskássy fonds. János Halász, “Mit várhatunk a színes filmtől?”, *Filmkultúra*, vol. VIII, edition 11, 2 November 1935, pp.25–26. (Authors’ translations throughout.)

2. Andrea Krämer, “Reproducing the Original Colour Appearance of an Early Colour Film Process Digital Restoration of 1930s Gasparcolor Prints”. *Journal of Film Preservation*, Issue 19, 10.2014. p.90.

3. In November 2020, during an online presentation during celebrations to mark the 30th anniversary of AMIA (the Association of Moving Image Archivists), the National Film Institute Hungary – Film Archive screened *Incandescent Love* and introduced the special restoration work whereby this two-minute commercial had been digitised and restored, thus marking the start of the whole restoration project.

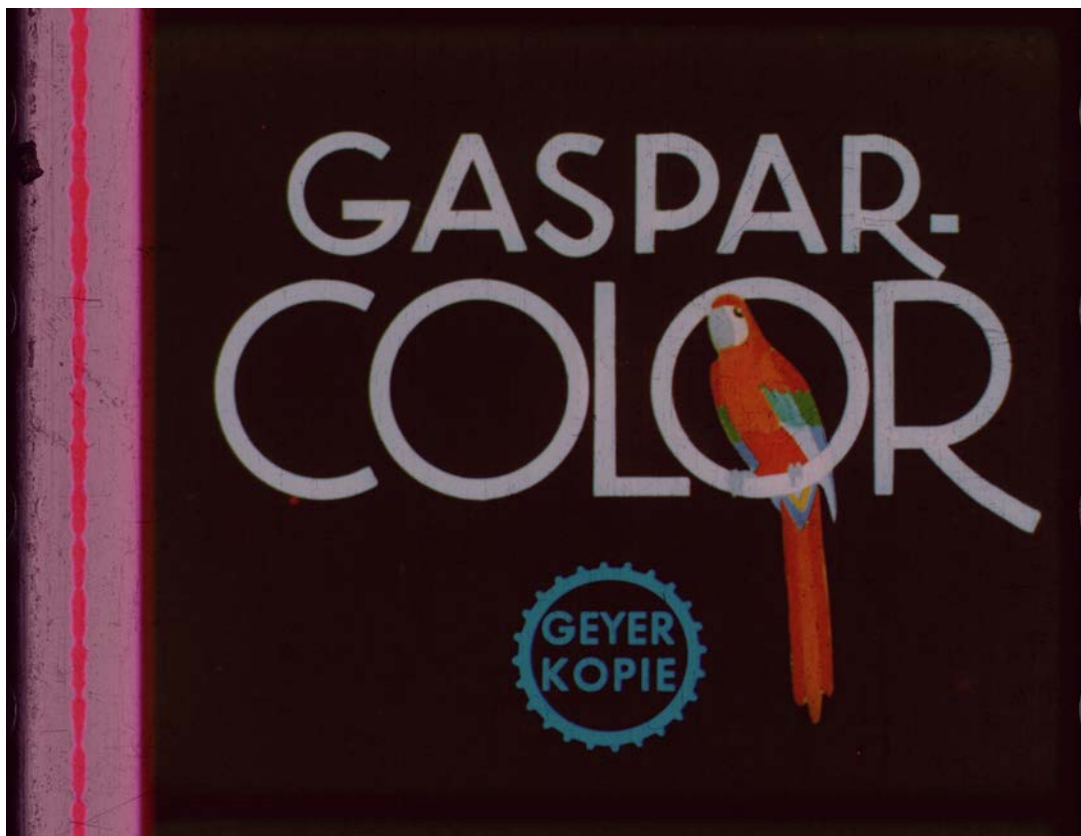


Fig.1. The Gasparcolor emblem.

commercial: the Luman Band, featuring harpist and double bassist playing on wings, and drummer on an alarm clock, lauds the low power-consumption of the Tungfram bulb in wartime. It doesn't mention that puppet animation is cheaper to make than expensive painted cels, but viewers noticed nothing of the economising and were awed by the Gasparcolor logo, a vibrantly coloured parrot (Fig.1).

Within the framework of the National Film Institute's long-term film restoration and digitisation programme, in 2021-2022, we have now digitised and fully restored 11 unique drawn- and puppet-animation films made between 1938 and 1942 by Gyula Macskássy (1912-1971), a total of approximately five hours, for the 110th anniversary of his birth.

As a schoolboy, Macskássy edited satirical magazines. From 1923, he and his brother János were involved with several student journals (for example, *Diák Szem*, *Diák Élet*, and *Ha-ha-ha*). Even then, they were publishing hand-drawn advertisements reinterpreting corporate slo-

gans, and Macskássy's characteristic cat-head signature first appeared in *Ha-ha-ha* in 1930. The brothers' extraordinary talents and graphic design abilities were mentioned in a German journal in 1928, "in which everything needed for a good poster is present".⁴ On leaving school, Macskássy worked as an advertising executive for the Diana Rubbing Alcohol and Chocolate Factory, and then, in 1931, he enrolled at Műhely (Workshop), Sándor Bortnyik's art and design school, known as the "Budapest Bauhaus".

In 1932, aged only 20, Macskássy founded his own studio, Coloriton (from "colour" and "Ton", the German for "sound"), together with János Halász, who, as John Halas, later became famous as the director of *Animal Farm* (1954). They also teamed up with Félix

4. E. T. Sch.: "Julius Matskássy. Ein anderer ungarischer Plakatmaler". *Gebrauchsgraphik*. vol.5. ed.5, Mai 1928, pp.49-51, quoted by Márton Orosz in "Alkalmazott filmdráma. Reklámfilmek a Macskássy – a műhelyben", *Macskássy Gyula. Animációsfilm-rendező, Tervezőgrafikus. A magyar rajzfilmgyártás megteremtője* [Gyula Macskássy, animation film director, graphic designer, creator of Hungarian cartoons.] Budakeszi: UTISZ Grafikai Stúdió Budakeszi, 2013, p.21.

Kassowitz (who went on to become a caricaturist), the grandfather of French actor Mathieu Kassovitz. Coloriton was the first company in Hungary capable of undertaking animation commercials long term, thereby founding the Hungarian animation industry.⁵ The Bortnyik Workshop had strong links to leading European avant-garde circles; although there were no actual film courses, teaching there was on the Bauhaus principles, focusing primarily on commercial graphics, one of Macskássy's strong points. László Moholy Nagy visited the Workshop and inspired students by screening experimental films and Op Art genius Victor Vasarely studied there. Bortnyik asked John Halas (he was already highly experienced: in 1928, he had worked as an assistant to György Marczincák, later known as the Oscar-winning George Pál, and alongside Alexander Alexeieff)⁶ to help make animated films.⁷

Between 1932 and 1936, the trio began experimenting with cartoons at the Coloriton studio, during which time they made 42 commercials. Halas, who, in October 1936, established British Colour Cartoon Films Ltd., Coloriton's London affiliate, fell in love with Joy Batchelor, an enormously gifted animator with whom he established his own world-famous company.

Coloriton, later Macskássy–Szénásy Studio (1936) after it was joined by graphic artist György Szénásy, was one of the most inventive intellectual workshops of the 1930s. Macskássy's team adopted progressive trends of European avant-garde in several hundred commercials, thereby decisively impacting Hungarian visual culture. István Bedő wrote witty commercial plotlines and Ákos Holéczy and Gusztáv Ilosfalvy composed the music. Their jazz band appears in several commercials.⁸

**“WHEN CUSTOMERS SEE YOUR
COLOURCOMMERCIAL ANIMATION,
THEY’LL FALL INTO YOUR LAP.
ONLY WE DO THIS IN HUNGARY:
HALÁSZ/KASSOWITZ/ MACSKÁSSY...”⁹**

This quote reveals the creativity required for Macskássy's team to start experimenting with Gasparcolor in the Coloriton period. Reference to Gasparcolor was made in an advertisement in the *Nevető vásár* satirical magazine published for the 1936 Budapest International Fair. Macskássy packed in creativity in order

to make people aware of the advertised product in a subtle way and from which it was impossible to escape... We know run-time is limited. The whole message has to be condensed into 1-2 minutes, sometimes seconds. Longer commercials are not made because of the expense. That is why it is virtually essential to have a modern, artistic design and characteristic, almost exaggerated expressive stylisation.¹⁰

GASPARCOLOR: A MILESTONE IN COLOUR FILM TECHNOLOGY

In the mid-1930s, there were nearly 50 patented colour-film processes. Even so, Macskássy's radical artistic demands were best met by Gasparcolor, the technology of Hungarian-born engineer-chemist Béla Gáspár. Although Gáspár's three-layer experiments with colours had started in 1906 and he was already experimenting in Berlin's Agfa Laboratory from 1926, his patent was only published in the early 1930s. This was still years before other film manufacturers; he was the first to successfully publish on three-layer colour.¹¹ His tripack processing technology produced dramatically more vivid pictures than Agfacolor Bipack as it represented the entire colour spectrum and was the first time that a subtractive light-mixing process was used successfully with positive film consisting of three separate emulsions. Thanks to Gáspár, colour film technology took this route, eventually resulting in colour cam-

5. *Ibid.* p.245.

6. Márton Orosz "The Hungarian Connection. Die Rezeption der Bauhausideen im Ungarischen Avantgardefilm". *Mask und Cothurn*. 57 Jahrgang 2011. pp.157-177.

7. Vivien Halas, Paul Wells, *Halas & Batchelor Cartoons. An Animated History*. London: Southbank Publishing, 2006, p.81.

8. Orosz in *Macskássy Gyula... op. cit.*, p.43.

9. Sándor Balogh, ed., *Nevető vásár*. Budapest, 8–18 May 1936, p.8.

10. Gyula Macskássy, "A Reklámfilm [Commercials]", republished in *Macskássy Gyula... op. cit.*, p.208.

11. Orosz in *Macskássy Gyula... op. cit.*, p.51.

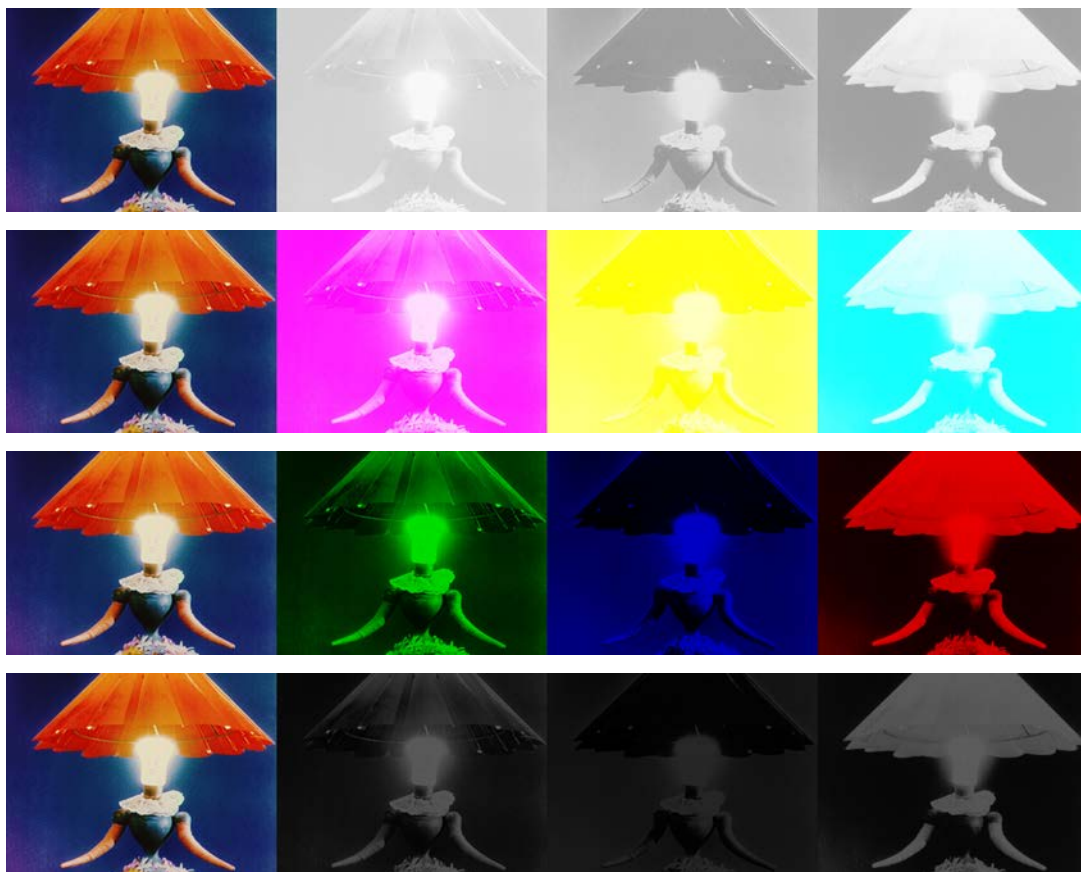


Fig.2. Top to bottom: B&W negative – one reel, screened for three colours (G-B-R). B&W print film – three reels, screened for three colours (G-B-R). Colour print film – one reel, three colour layer (M-Y-C). Colour print film – ‘reverse layer’ screened for three colours – digitisation form (G-B-R). All from the film *Izzó szerelem* (*Incandescent Love*, 1939).

era negatives. In the Macskássy endowment preserved in the Archive there is a mention that he was in Berlin at the Gáspár laboratory: “Approx. one week, 1938, in Berlin, colour film research.” The studio returned from the July study tour with a Fischinger print, after which it started making Gasparcolor films developed at Berlin’s Geyer-Werke.¹²

The other important point about the Gáspár patent was ensuring soundtrack quality with a technique that gave as good sound reproduction as that of black & white films – but this required silver on the soundtrack. As any excess silver on the image frames would alter the colours, a second processing operation was required, after which the redeveloped silver was left only in the soundtrack area.¹³ This provided a solution for later colour devel-

opment processes: it removed the silver from the image but, crucially, it was still available to attain the necessary density level in projection with a white-light optical sound head. (Silver was no longer needed on the soundtrack for the laser optical sound heads that appeared more than 50 years later.)

Another special thing about Gasparcolor technology was that the yellow layer in the Gasparcolor print film is in the middle (C-Y-M), so this layer protected the two other two blue-sensitive layers from unwanted exposure by blue light. This meant that, unlike later monopack colour systems, there was no need to insert an additional yellow filter layer between the photosensitive layers to perform this function.

12. Orosz. *ibid.*, p.48.

13. “B. Gaspar. Process for the Production of a Colored Sound Film. filed Nov. 16, 1932.” United States Patent Office. <1498397230431279607-02062304 (storage.googleapis.com)>.

AFTER MOTION PICTURES, GASPARCOLOR TECHNOLOGY BECAME A PHOTOGRAPHY PROCESS

Gasparcolor technology was used for nearly ten years, posing a challenge to two-colour Technicolor, which separated camera scenes on a black & white negative. After Gáspár sold his motion-picture colour film patent to Technicolor, this colouring process was continued with new materials in print and photography, and manufacturing of new reversal paper pictures was begun. The following summary comes from the website devoted to Oscar Fischinger, the greatest filmmaker to employ Gasparcolor technology:

*Unfortunately, Gasparcolor never managed to crack the market in Hollywood. The Technicolor imbibition process was reigning supreme after such dynamic successes as *Gone with the Wind* and *The Wizard of Oz* – and other MGM musicals with fantastic dance numbers. Even one potential major client for Gasparcolor Hollywood, another Hungarian refugee, George Pal, was bound by his Paramount contract to use the Technicolor process for his many Puppertoons. Gaspar finally sold his patents to enrich Technicolor, 3M and other rival processes. Oskar Fischinger, however, completed two films, *Allegretto* [1936] and *Radio Dynamics* (1943), as a swan song for Gasparcolor – proving once again that this system could yield extremely subtle and extremely brilliant color imagery.¹⁴*

On Gáspár's death, his chemist Paul Dreyfus further developed Gasparcolor technology into CibaChrome, which used the dye-destruction technique; this resulted in extremely good colour, well-defined, and durable images from slide film, unfaded after 90 years. Colour film technology invented by Gáspár continued to develop into the 21st century.¹⁵

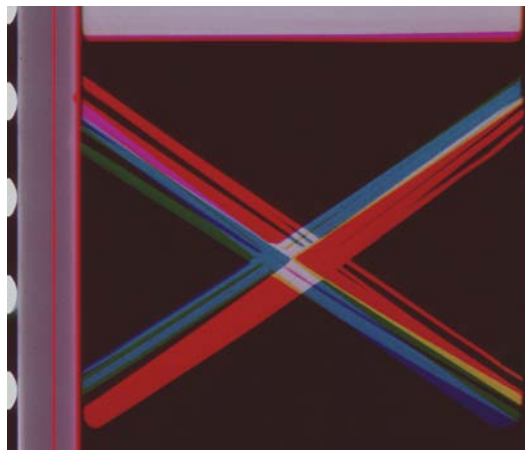


Fig.3. Gasparcolor X – the original printing registration mark.

PUT SIMPLY, GASPARCOLOR IS A COMBINATION OF A SEPARATION AND REVERSAL PROCESS

The exposure was made for the black & white negative, frame by frame, with the three primary colours (R-G-B). Three black & white positives were made from this black & white negative and the photographic images transferred to the reels in each of the three primary colours. Reversal printing was employed to produce a colour print. The colour dyes in the exposed areas in each layer are destroyed during processing. This results in a reversal positive image because the colour dyes remain in the unexposed areas, and the print now displays the colours of the subject originally photographed (Fig.2).

Three-colour versions had to be made from each frame to record the three primary colours. This was particularly effective for animation as animation phases could be planned, unlike live film recording. As Barbara Flueckiger writes, "Gaspar's process was chemically and optically very sophisticated and elegant. It produced brilliant and very stable colors."¹⁶

DIGITISATION OF GASPARCOLOR FILMS BY IMAGING THE ORIGINAL MANUFACTURING TECHNOLOGY

The colour spectrum of Gasparcolor films spreads outside the boundaries of most contemporary colour spaces and display devices,

14. William Moritz, "Gasparcolor: Perfect Hues for Animation". Based on his lecture "Le Gasparcolor: une procedure chromatique" given at the Louvre Museum, 6 October 1995. <<https://www.oskarfischinger.org/GasparColor.htm>>.
15. Michael Talbert, <Cibachrome (the Silver Dye Bleach Process). <https://www.photomemorabilia.co.uk/Ilford/Cibachrome.html#anchorCiba1>>.

16. Barbara Flueckiger, "Timeline of Historical Film Colors". <<https://filmcolors.org>>.



Fig.4. Text on the separation B&W print films used as a registration reference during digitisation.

and focus differs at each colour layer. In order to digitise these materials, we therefore decided to work with colour separations ourselves.

In the illustration (Fig.3) an 'X' can be seen on the analogue prints. It was a necessary mark to start dubbing, as the first frame in the printing machine gate. It is evident that the X has slightly slipped on the three black & white reels. Where there is correlation, the Gasparcolor print film has a white mark. Where there is divergence, the X appears on the Gasparcolor print film in varying colours. This single illustration has the combined colour of all reels and its own colour

Fig.4 shows text on the separation black & white print films individually, on which colour layer they were screened. These texts appear on the final, colour Gasparcolor print film. This was of huge significance during assembly of the digitised layers in determining definition.

HOW CAN DIGITISATION REFLECT THE COLOUR SATURATION AND DEFINITION THESE GASPARCOLOR COMMERCIALS CONTAIN?

This was a fundamental issue during restoration. Since digitisation produces copies with a quite different impact, photographically, when compared with a film printed and screened in analogue form, the most difficult ethical issue in restoration is to determine the optimal adjustments to be made to achieve the nearest equivalent colour. Today, new technological developments facilitate authentic Gasparcolor reproduction. Our Rec2020 colour space (as mentioned by Andrea Krämer), does full justice to the brilliance of Gasparcolor.¹⁷

Though our special digitisation process was first used in our restoration of *Incandescent Love*, another Macskássy film, *Szerelmes masinista* (Machinist in Love, 1938) also proved to be a challenge. A promotion for the Epeda mattress, it tells the story of a steamroller driver enchanted by a girl picking flowers. The animated commercial turns into live action as the roller veers off the road, flattens a wall, and ends up on an extremely heavy-duty mattress (Fig.5).

Today's instruments are not calibrated for material made with Gasparcolor technology: there are no settings, and the only solution is precise scanning. After much discussion and many tests, our solution was to simulate Gasparcolor print films with a retro-worked digital method using the same separation process as in analogue.

In order to reveal the three Gasparcolor colour layers, we prepared black & white digital prints representing the three original colours. We did not use colour filters to record the C-Y-M colour layers, but instead, used separate R-G-B light sources in the scanner. Combining the results gave us a coloured Gasparcolor digital copy. The three digital files can be matched to Gasparcolor's intermediate black & white R-G-B print material from the 1930s to reproduce the original exposure, resolution, definition, and colour.

17. Krämer, *op. cit.*, p.94.



Fig.5. Two frames from *Szerelmes masiniszta* (Machinist in Love, 1938).



Fig.6. Dirt marks on Gasparcolor seen in colour when the three layers are combined.

We first tested scanning through a dry gate until our reference material was accurate. Then we digitised the three layers with the separate R-G-B values using both a wet gate and a dirt matte. A very noticeable feature of multi-layered Gasparcolor is that the old analogue prints contain multicolour dirt. In the same way that different colours appeared in the "X" frames described above, such dirt marks also appear in colour. Damage and dirt may be laid down on each element during production, and, besides the usual black & white dirt, there is red, blue, green, cyan, yellow, and magenta damage on the prints. The black & white negative, the black & white positives for each of the R-G-B colours, and the C-Y-M layers of Gasparcolor prints all add to individual colour dirt, or damage, corresponding to the colour of the layer. What originally would have been just black or white if we had examined the film reels separately, became colour on the Gasparcolor material (Fig.6).

Though normal digitisation can be separated into R, G, and B during grading, this method cannot reproduce Gasparcolor's original lively colours and sharpness. We therefore had to increase the input level with three scanned files (R, G, B), using this new scanning method, and thus improving on present scanning technol-

ogy. (We have now successfully applied this special method, separating the three colours, to tinted, silent film as well.)

We scanned the R-G-B layers of the print to the same resolution as before, using the separation procedure and adjusting the focus separately for each colour layer. Since there are two colour layers on one side of the base with the third on the other side, the thickness of the support produces a significant difference in focus. From this point of view, it would have been sufficient to separate the Gasparcolor print film into two colours, but all three primary colours are needed for optimal colour transfer.

Determining the original colours took place on a viewing table, with a projected image because this gives an illuminated picture instead of the diffuse light of the scanner; thus, we could identify more precise gamma and contrast conditions. The colour temperature of the illuminated white light is close to the colour temperature of the original arc lamps. The Gasparcolor main titles at the start of each commercial we worked on served as a completely white reference.

Many errors can occur as even a slight slip-page could ghost the digitised image – precisely why it would have been impossible to do the work commercially. We were only able to make this digital print because we received a state-of-the-art DFT Scanity scanner, and our archivists were able to start experimenting. (see cover of this issue). After assembling the three digital image layers we were surprised by the results and by how much better-defined and colour-accurate the digital copy was compared to simple single-strip scanning.

All in all, we were extremely happy with the results and equally happy that we have been able to bring Gyula Macskássy's incredible animated advertising films back into circulation in near to perfect condition.

The slides for János Molnár's October PowerPoint presentation on the Gasparcolor restorations may be found here: <<https://prezi.com/view/8OtPisv1xW8a7h4cgBX7>>.

fr

Le plan à long terme de restauration et de numérisation initié par l'Institut national du film de Hongrie prévoit de mettre à disposition, à l'occasion du 110^e anniversaire de sa création, l'ensemble des dessins animés et marionnettes animées des années 1930 réalisés par Gyula Macskássy au moyen du système Gasparcolor, aujourd'hui obsolète.

Le Gasparcolor avait été inventé en 1931 à Berlin par l'ingénieur chimiste hongrois Béla Gáspár. Sa technologie à trois couches serait plus tard à l'origine du Technicolor à trois bandes. La plupart des systèmes numériques étant inaptes à gérer la gamme de couleurs très étendue du Gasparcolor, l'Institut national du film a dû concevoir une nouvelle méthode de numérisation pour mener à bien ce projet.

Le projet pilote de ce nouveau système fut *Izzó szerelem* (Amour incandescent, 1939), publicité pour les ampoules Tungstam. A ce jour, 11 films au total ont ainsi été rendus disponibles.

L'article retrace la carrière de Macskássy. En 1932, il crée avec John Halas le studio Coloriton, première société en Hongrie capable de réaliser des films d'animation pour la publicité. Il est ainsi à l'origine du cinéma d'animation hongrois, au point d'être surnommé plus tard « le père de l'animation hongroise ». Coloriton devient l'un des ateliers intellectuels les plus inventifs des années 1930, les centaines de publicités qu'il produit alors faisant écho aux tendances progressistes de l'avant-garde européenne.

Après avoir décrit la technologie Gasparcolor, l'article détaille la méthode de numérisation 4K mise au point pour restituer de façon adéquate toute sa palette de couleurs : pour simplifier, il s'agit de décomposer le processus, complexe et soustractif, puis de réassembler ses éléments constitutifs. En outre, il était essentiel d'obtenir une bonne définition de l'image, ce qui est difficile avec les procédés analogiques actuels. De nombreux tests et expériences auront été nécessaires pour parvenir à un résultat optimal, mais l'Institut national du film hongrois a montré que, numériquement du moins, le Gasparcolor n'est plus si difficile à reproduire.

es

El plan de restauración y digitalización a largo plazo del Instituto Nacional de Cinematografía de Hungría incluye la puesta a disposición, en el 110^o aniversario de su nacimiento, de todos los dibujos animados y marionetas populares producidos en el sistema Gasparcolor, ya obsoleto, por Gyula Macskássy en los años treinta.

El Gasparcolor fue inventado por un ingeniero químico húngaro, Béla Gáspár, en Berlín, en 1931. Su tecnología de tres capas se convirtió posteriormente en la base del Technicolor de tres bandas. La gama de colores del Gasparcolor es más amplia de lo que los sistemas digitales suelen poder soportar, por lo que el Instituto Nacional de Cine tuvo que idear un nuevo método de escaneado para lograr sus objetivos.

El anuncio de bombillas Tungstam *Izzó szerelem* (Amor incandescente, 1939) fue el proyecto piloto de este nuevo sistema, y hasta ahora, un total de 11 películas han quedado disponibles de esta manera.

El artículo esboza la carrera de Macskássy, que creó el estudio Coloriton junto con John Halas. Este estudio fundado en 1932 fue la primera empresa de Hungría capaz de realizar anuncios de animación y supuso el principio de la industria de animación húngara. Por ello, Macskássy acabó siendo conocido como „el padre de la animación húngara”, mientras que Coloriton se convirtió en uno de los talleres intelectuales más innovadores de los años treinta, incorporando las tendencias progresistas de la vanguardia europea en varios cientos de anuncios.

Tras describir la tecnología original de Gasparcolor, el artículo pasa a detallar el método de escaneo en 4K desarrollado para representar adecuadamente toda su paleta de colores: esto se hizo, básicamente, descomponiendo el complejo proceso original de sustracción en sus elementos y volviéndolos a ensamblar. Además, era esencial producir una buena definición de imagen, algo difícil de conseguir con los procesos analógicos actuales. Aunque han sido necesarias numerosas pruebas y experimentos para llegar a resultados óptimos, el Instituto de Cine Húngaro ha demostrado que, al menos digitalmente, el Gasparcolor ya no es tan difícil de reproducir.



Photographie de tournage sous-titrée « Indiscrétion sur les "trucs" du cinéma. De Calais à Douvres : la traversée de la Manche en aéroplane », sd. (circa 1909).

Reviews



A "Reichs-Film-Archiv" leader on a nitrate print now stored in the Bundesarchiv in Berlin. From *Das Reichsfilmarchiv. Geschichte einer deutschen Institution* (Heinrich Adolf, 2021).

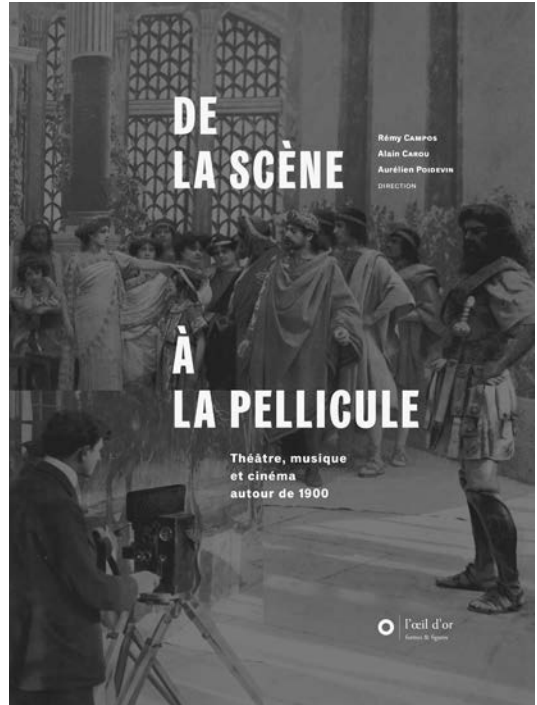
De la scène à la pellicule. Théâtre, musique et cinéma autour de 1900

François Amy de la Bretèque

François Amy de la Bretèque est professeur émérite d'études cinématographiques à l'université Paul-Valéry Montpellier 3. Historien du cinéma et historien des représentations, il est intéressé particulièrement par le cinéma des origines. A l'Institut Jean-Vigo de Perpignan, il est responsable du secteur publications et recherche. Il est l'auteur de nombreux articles et livres, dont *Le Moyen Âge au cinéma. Panorama historique et artistique* (Armand Colin, 2015).

Cet ouvrage se présente sous la forme d'un gros volume cartonné auquel sont annexés deux DVD. Ceux-ci contiennent une vingtaine de films sortis entre 1908 et 1912 dont il est question dans le livre, auxquels on a ajouté trois phonoscènes de 1900, dans des copies restaurées avec leur musique d'accompagnement. L'ouvrage lui-même bénéficie d'une édition somptueuse, magnifiquement illustrée, comportant beaucoup de documents inédits. Mais ce n'est pas qu'un album. Le travail a été conduit avec toute la rigueur scientifique requise. Les contributeurs sont des spécialistes reconnus des arts de la scène, de la musique, de l'histoire du cinéma et de la conservation des films.

L'objet d'étude est resserré sur la production de la société française du Film d'Art de sa création (1908) à son rachat par Pathé (1911), alors qu'en 2008 le numéro spécial de la revue *1895* sur le sujet s'ouvrait à l'international.¹ On comprend au fil de la lecture la validité de ce parti pris. En effet, le sujet porte sur le rapport du Film d'Art aux pratiques scéniques du tournant du siècle, qui étaient encore très nationales. Il fallait les "exhumer" car leurs codes sont aujourd'hui perdus et presque incompréhensibles. Il fallait les retrouver et les comprendre. La po-



sition des historiens est ici claire : ils ont choisi l'immersion dans la mentalité de l'époque et ne jugent pas depuis aujourd'hui.

La copieuse Filmographie du Film d'Art (1908-1911) reprend celle présentée par Eric Le Roy dans le n°56 de *1895*. On nous propose ici une actualisation de ce travail pour laquelle le point de vue adopté s'est élargi et transformé. On sort de l'histoire stricte du cinéma, on "interroge la théâtralité du cinéma en France" sous l'angle de l'intermédialité. L'originalité de cette approche est qu'elle s'étend à toutes les catégories professionnelles des théâtres de prise de vues, et pas seulement aux auteurs et metteurs en scène : décorateurs, costumiers, musiciens, peintres, danseurs, mimes, etc. Et le rôle des acteurs est ici grandement réévalué.

La relecture historiographique du Film d'Art, déjà bien amorcée en 2008, n'est pas fondamentalement remise en cause. On ne le juge plus comme au temps de Delluc ou de Sadoul, on n'y voit plus une erreur de conception qui aurait retardé le cinéma français. En somme, le Film d'Art est réintégré dans le flux, lequel n'est pas univoque ni linéaire, on le sait désormais. Cette histoire est faite sans théoriser à l'excès mais en allant "voir

1. *1895, Le Film d'Art & les films d'art en Europe, 1908-1911*, sous la direction d'Alain Carou et Béatrice de Pastre, n°56, 2008.



Le Retour d'Ulysse (1908), prod. Le Film d'Art.

ailleurs", par exemple dans un ouvrage sur *la scène lyrique autour de 1900* publié par deux des coordinateurs en 2012.

La variété des domaines connus des contributeurs a permis la découverte de nombreuses sources nouvelles, familiales ou privées, dont une partie est fournie au lecteur dans des dossiers documentaires intercalés entre les textes de fond. Frédéric Sully, descendant direct du grand Mounet-Sully, a mis à disposition des lettres et photos conservées dans les archives familiales. L'histoire de la correspondance retrouvée d'Henri Lavedan est encore plus romanesque. Agnès Hospitalier détenait les lettres des gens auxquels il écrivait, ce qui permet d'avoir désormais une correspondance "en miroir". Dans les deux cas, c'est Alain Carou qui valorise ces fonds.

Valentine Robert révisé ce qu'on a dit de l'influence de la peinture d'histoire pompière en montrant qu'il y a souvent eu une transition par la scène. Quentin Gaillac traite de la musique "d'accompagnement", celle qui a été écrite pour les trois films dont on a conservé les

partitions, et il en fait une étude musicologique précise. L'ouvrage permet de lire en complément les témoignages des interprètes modernes de ces partitions et celui du technicien qui les a enregistrées pour le DVD : où l'archéologie retrouve les préoccupations des "performances" actuelles. Iris Berbain évalue l'apport des décorateurs, ceux qui venaient de la scène et ceux qui ont progressivement mis en pratique un travail spécifique pour les théâtres de prise de vues. Dans le même domaine, Priska Morrissey s'occupe des costumes, de leurs fournisseurs, de la progressive prise en compte des contraintes propres au filmage sur pellicule orthochromatique en noir et blanc (sachant qu'on prévoyait parfois le teintage des copies d'exploitation). Elle analyse une première fois le jeu de Mounet-Sully dans le seul extrait conservé d'*Oedipe Roi*. Alain Carou et Frédéric Sully reviennent sur Mounet-Sully en valorisant les documents conservés dans les archives familiales du second : c'est une des contributions les plus enthousiasmantes du recueil. On y trouve une deuxième analyse de l'extrait d'*Oedipe Roi*, faite d'un autre point de vue. Les éditeurs du volume ont intégré en annexe le copieux scénario qu'il avait écrit à

l'intention de la société du Film D'Art, *La Grève des forgerons*. Stéphane Tralongo, à propos des films tournés par Méliès après la fin de la Star Films pour les intégrer dans des spectacles de music-hall, produit un texte plus théorique sur la marchandisation déjà en route des produits filmiques et la nécessité subséquente de les renouveler constamment. Il revenait à Béatrice de Pastre de donner tous les détails sur la restauration des trois titres édités dans le DVD dont la musique est d'origine, leurs sources et le travail rendu possible par les échanges entre les cinémathèques de la FIAF. En bonne conservatrice, elle conclut sur les lacunes qui persistent encore et sur les films qu'il reste à retrouver.

en

Fourteen years after the publication of a special issue of the journal *1895* on the same topic, this sumptuous and richly illustrated volume, which includes two DVDs featuring 20 restored films, documents and questions the theatricality of cinema in France in the early 20th century, in particular through the Film d'Art productions made between 1908 and 1912.

The research has been carried out with the necessary scientific rigour, and the contributors are all recognised specialists in the performing arts, music, film history, and film conservation. The historiographical re-reading of the Film d'Art initiated in 2008 is not fundamentally called into question but the variety of the authors' fields of expertise has made it possible to discover many new sources, including family and other private collections, some of which are provided to the reader in documentary features interspersed throughout the main texts.

Rémy Campos, Alain Carou, Aurélien Poitevin (dir.), *De la scène à la pellicule. Théâtre, musique et cinéma autour de 1900*, Éditions L'Oeil d'or, collection formes & figures, 2021. 296 p. ; 187 illustrations couleurs ; 2 DVD incluant 20 films restaurés. ISBN : 9782490437122.

es

Catorce años después de la publicación de un número especial de la revista *1895* sobre el mismo tema, este volumen suntuoso y ricamente ilustrado, que incluye dos DVD con 20 películas restauradas, documenta y cuestiona la teatralidad del cine en Francia a principios del siglo XX, en particular a través de las producciones de Film d'Art realizadas entre 1908 y 1912.

La investigación se ha llevado a cabo con el necesario rigor científico, y los colaboradores son todos reconocidos especialistas en artes escénicas, música, historia del cine y conservación de películas. La relectura historiográfica del Film d'Art iniciada en 2008 no se pone fundamentalmente en tela de juicio, pero la variedad de los campos de especialización de los autores ha permitido descubrir numerosas fuentes nuevas, entre ellas colecciones familiares y otras privadas, algunas de las cuales se ponen a disposición del lector en elementos documentales intercalados a lo largo de los textos principales.

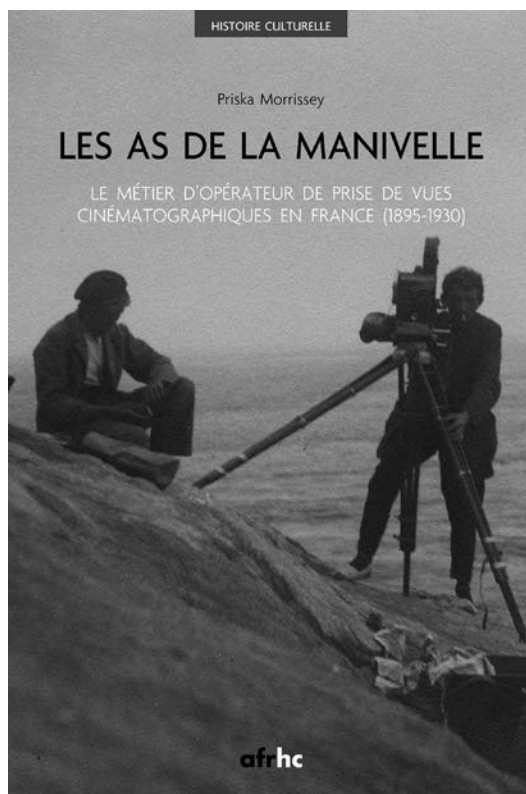
Les As de la manivelle. Le métier d'opérateur de prise de vues cinématographiques en France (1895-1930)

Alain Carou

Alain Carou est ancien conservateur des collections vidéo de la Bibliothèque nationale de France et chercheur en histoire du cinéma. Dernière publication : *De la scène à la pellicule. Théâtre, musique et cinéma autour de 1900* (en co-direction avec Rémy Campos et Aurélien Poidevin), Paris, L'Oeil d'or, 2021 (contient deux DVD avec les productions du Film d'Art et leurs musiques originales).

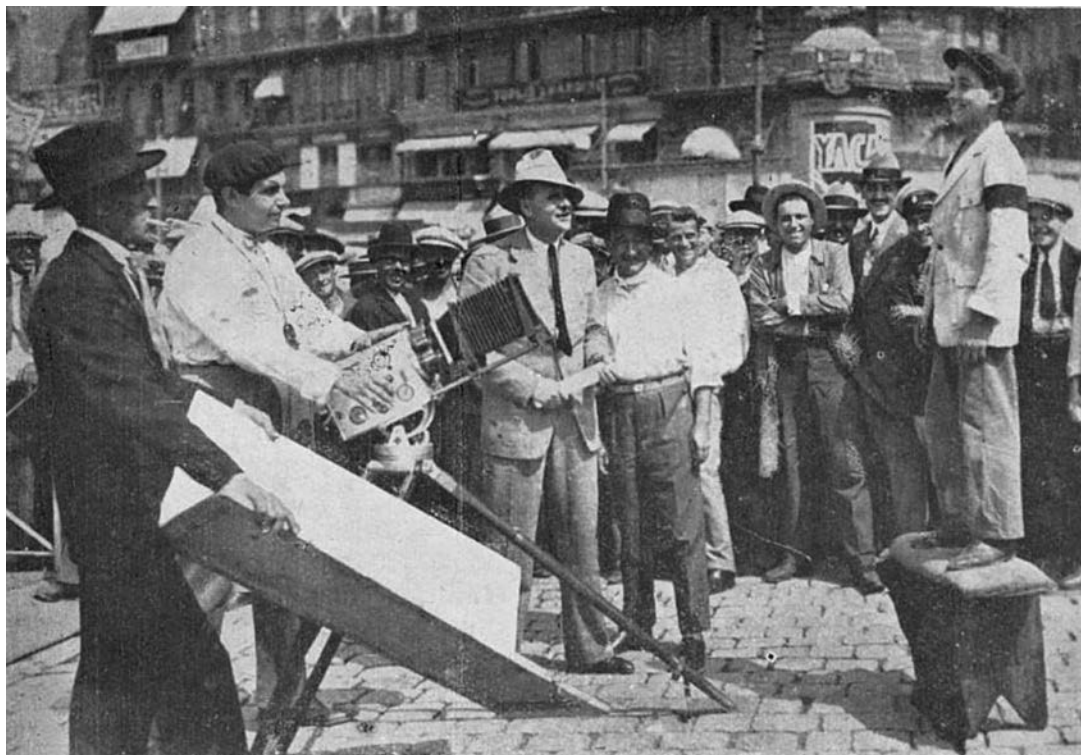
Fruit de vingt ans de recherches, *Les As de la manivelle* représente un véritable bond dans la connaissance des opérateurs de prise de vues en France à l'époque du muet. Des premiers tourneurs de manivelle, qui assuraient à la fois la prise de vues et la projection publique des vues animées, aux premiers "chefs opérateurs", maîtres des émulsions, des éclairages et des optiques, Priska Morrissey raconte dans toute sa complexité la naissance d'un métier. Celle-ci est loin de n'être qu'une affaire d'innovations techniques, même si ces dernières ont toute leur place dans le livre. Elle est loin aussi de se réduire à l'affirmation de quelques individualités saillantes comme Léonce-Henry Burel ou Georges Périnal, sur fond d'anonymat général. En effet, au prix de recherches très méticuleuses dans les registres d'état civil et militaires, dans la presse corporative et magazine, dans les annuaires professionnels et les photographies de tournage, l'auteure est parvenue à recenser presque 500 opérateurs en activité pendant la période, et à documenter la généalogie et la trajectoire professionnelle de 290 d'entre eux.

Priska Morrissey les considère à la fois comme un groupe professionnel plus ou moins cohérent, en s'inspirant de la sociologie de



Andrew Abbott (*The System of Profession*), et comme des intervenants concourant avec d'autres corps de métier au processus collectif de création, en s'inspirant cette fois de celle de Howard Becker (*Les Mondes de l'art*). Ce double regard est constamment à l'œuvre dans son livre. D'un côté, elle repère l'émergence de normes et de pratiques professionnelles, même si ce n'est jamais de manière simple et univoque. De l'autre, elle pointe les questionnements et les tâtonnements dans la définition de la responsabilité et du statut propres de l'opérateur vis-à-vis du film fini : quel est son degré d'assujettissement au metteur en scène, ou d'autonomie d'appréciation ? Le montage lui incombe-t-il ? Doit-il superviser le tirage d'images dont il connaît les conditions de tournage, ou faut-il laisser opérer indépendamment de lui les professionnels du laboratoire ?

Parmi les nombreuses surprises que révèle *Les As de la manivelle*, on notera par exemple que les premiers opérateurs ne proviennent pas majoritairement des rangs de la photographie, comme on aurait pu en avoir l'intuition. Priska Morrissey relève ainsi, dans les premières cohortes avant 1914, la présence d'anciens étu-



Un panneau réflecteur rigide et pliable pour utiliser la lumière du soleil lors d'un tournage en extérieurs à Marseille. Il s'agit du tournage de *l'Appel du large* (Jean Bertin, 1930), photographié par Georges Asselin et Maurice Guillemain. La photographie a été publiée dans *Cinémagazine*, n° 34, 23 août 1929.

dians en pharmacie, indice de l'importance de la connaissance de la chimie à une époque où les "effluves" pouvaient gâter une pellicule aussi sûrement que les problèmes d'optique. Autre exemple de l'approche très pragmatique de l'historienne, attentive aux micro-innovations à l'œuvre dans des films oubliés : on apprend que lors du tournage du film *Le Petit Jacques*, de Georges Lanne et Georges Raulet (1923), une caméra automatique avait été employée, pendue à la poitrine de l'opérateur, pour réaliser des images en vision subjective.

L'auteure relève la coïncidence, pendant la Grande Guerre, entre deux processus de légitimation forts du métier. Tandis que les opérateurs aux armées sont vite célébrés pour leur bravoure et pour la valeur irremplaçable de leurs images, ceux qui travaillent dans les studios deviennent des collaborateurs très précieux s'ils savent rivaliser avec la science des éclairages que manifestent de grands films américains comme *Forfaiture*. Jusqu'en 1914, l'opérateur était salarié permanent des théâtres de prise de vues ; dorénavant, on l'engage par contrat pour tourner un film. Le métier fait dès lors l'objet d'une âpre concu-

rence, ce dont témoignent des affaires de sabotage de matériel, des cursus de formation technique probablement lucratifs mais pas nécessairement très professionnalisants, ainsi que les premières manifestations de xénophobie envers les confrères d'origine étrangère ou supposée telle.

Priska Morrissey s'attache à restituer l'ensemble des gestes effectués par les opérateurs. Ce sont par exemple le poinçonnage de la pellicule à la fin de chaque plan, destiné à indiquer aux laboratoires où couper préférentiellement lors des opérations de développement ; l'observation à travers un "verre de contraste" ou "verre de vision" teinté afin de valider le choix d'un filtre de couleur, afin de pouvoir corriger les défauts de l'émulsion orthochromatique sans perdre trop en contraste et luminosité ; ou encore l'anticipation de l'état du ciel lors des tournages en extérieurs, pour éviter les variations de lumière en cours de plan. Ce métier a un caractère si manuel que la motorisation progressive des caméras à partir de 1923 et l'automatisation du tirage à partir de la fin des années 1920 ne peuvent que susciter des craintes. Le passage au sonore a tout pour les

attiser, avec la standardisation de la cadence, l'enfermement des opérateurs dans des "tanks roulants" pour étouffer le bruit des caméras et l'irruption des ingénieurs du son comme "colaborateurs immédiats des metteurs en scène". Mais en réalité, derrière les gestes se sont affirmés au fil des ans des savoirs théoriques et des savoir-faire d'expérience irremplaçables, comme le démontre admirablement ce livre. Avec en amont une pellicule vierge standardisée et en aval des conditions de tirage constantes, le preneur de vues est, au début des années 1930, davantage maître de son clavier qu'il l'a jamais été auparavant.

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The result of 20 years of research, *Les As de la manivelle* represents a real leap forward in our knowledge of camera operators in France during the silent era. Priska Morrissey recounts the birth of a profession in all its complexity, from the days of those who first turned a crank-handle and were responsible for both the shooting and the public projection of animated views, to the time of the first specialist cinematographers.

Through meticulous research in civil and military registers, in the corporate and magazine press, in professional directories, and in photographs of film sets, the author has succeeded in identifying almost 500 operators active during the period, and in documenting the genealogy and professional path of 290 of them. Among the many surprises revealed by the book, we note, for example, that the first operators did not - as one might have thought - come mainly from the ranks of photography.

Morrissey considers early camera operators both as a more or less coherent professional group and as contributors to the collective creative process. She identifies the emergence of professional norms and practices while, at the same time, questioning the operator's own responsibility and status vis-à-vis the finished film.

The author examines the processes of legitimisation of the profession during the First World War. She also examines how, in the 1920s, the gradual motorisation of cameras, the automation of film printing, and the transition to sound could only raise fears within a profession that had until then been so manual. However, as this book admirably demonstrates, between 1895 and 1930, camera operators of the silent period had developed irreplaceable theoretical knowledge and practical know-how which would transfer into the sound era.

Priska Morrissey, *Les As de la manivelle. Le métier d'opérateur de prise de vues cinématographiques en France (1895-1930)*, Paris : AFRHC, 2022. 462 p., 183 illus. Accompagné d'un DVD incluant sept films ou documents audiovisuels mettant en scène des opérateurs. ISBN : 9782370290250

es

Fruto de 20 años de investigación, *Les As de la manivelle* representa un verdadero salto adelante en nuestro conocimiento de los operadores de cámara en Francia durante la época del cine mudo. Priska Morrissey relata el nacimiento de una profesión en toda su complejidad, desde la época de los primeros que hacían girar una manivela y se encargaban tanto del rodaje como de la proyección pública de vistas animadas, hasta la época de los primeros cinematógrafos especializados.

A través de una meticulosa investigación en los registros civiles y militares, en la prensa y revistas, en los directorios profesionales y en las fotografías de los platós de rodaje, la autora ha conseguido identificar a casi 500 operadores activos durante el periodo, y documentar la genealogía y la trayectoria profesional de 290 de ellos. Entre las muchas sorpresas que revela el libro, observamos, por ejemplo, que los primeros operadores no procedían principalmente -como cabía pensar- del mundo de la fotografía.

Morrissey considera a los primeros operadores de cámara como un grupo profesional más o menos coherente, y como contribuyentes al proceso creativo colectivo. Identifica la aparición de normas y prácticas profesionales y, al mismo tiempo, cuestiona la propia responsabilidad y el estatus del operador frente a la película terminada.

La autora examina los procesos de legitimación de la profesión durante la Primera Guerra Mundial. También examina cómo, en los años 20, la motorización progresiva de las cámaras, la automatización del tiraje de copias y la transición al sonido no podían sino suscitar temores en una profesión que hasta entonces había sido de carácter tan manual. Sin embargo, como demuestra admirablemente este libro, entre 1895 y 1930, los operadores de cámara del periodo mudo habían desarrollado unos conocimientos teóricos y prácticos insustituibles que se trasladarían a la era del sonido.

Jacques Ledoux

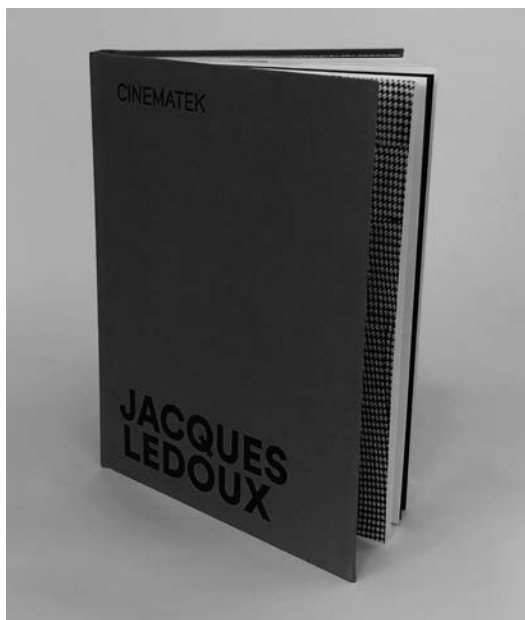
Robert Daudelin

Non « oscarisé » et objet d'aucun culte, Jacques Ledoux aurait eu 100 ans en octobre 2021. Il était donc plus que normal que la Cinémathèque royale de Belgique, qu'il a dirigée durant de si nombreuses années, lui rende hommage. Le bel album qui nous est proposé aurait sans doute plu à son dédicataire, en ce qu'il se limite à nous parler du conservateur de la Cinémathèque et de son travail, sans véritables éléments biographiques ou références à sa vie privée. Il ne s'agit donc pas d'une biographie, mais d'un portrait éclaté d'un conservateur hors du commun et insaisissable.

Le corps du texte est constitué de huit interviews avec d'anciens collaborateurs de Ledoux, qui dessinent le paysage très vivant du quotidien de la Cinémathèque durant les années de l'immédiat après-guerre jusqu'en 1988. Que ces témoins aient été affectés aux collections, au laboratoire ou au Centre de documentation, tous célèbrent la passion du conservateur, sa capacité de travail et son caractère « exigeant », envers lui-même d'abord et envers tous ceux qui faisaient équipe avec lui. Les membres de la communauté FIAF, notamment ceux qui ont côtoyé Ledoux au Comité directeur alors qu'il était Secrétaire général (1961-1977), n'hésiteraient pas à corroborer cet avis.

On y célèbre aussi les connaissances techniques du conservateur. Ici aussi, ses collègues de la FIAF pourraient apporter des témoignages éloquentes : une conversation avec Harold Brown devant une nouvelle tireuse, par exemple. Ledoux avait eu à cœur de doter sa cinémathèque d'un laboratoire spécialisé dans la restauration longtemps dirigé de main de maître par Noël Desmet, dont l'entretien (sûrement passionnant) est ici publié, comme celui de deux autres collaborateurs, en néerlandais, l'autre langue officielle de la Cinémathèque.

Tous ces témoignages soulignent, comme le fait Gabrielle Claes dans sa brève notice biographique, que « Ledoux était à la fois archi-



viste et cinéphile », ce qui explique la richesse des collections qu'il a constituées à Bruxelles et la qualité des programmes de projections publiques qu'il peaufinait sans relâche : l'entretien de 1968, à la veille de la rétrospective *65 ans de science-fiction au cinéma*, est exemplaire de cette curiosité passionnée qui l'animait.

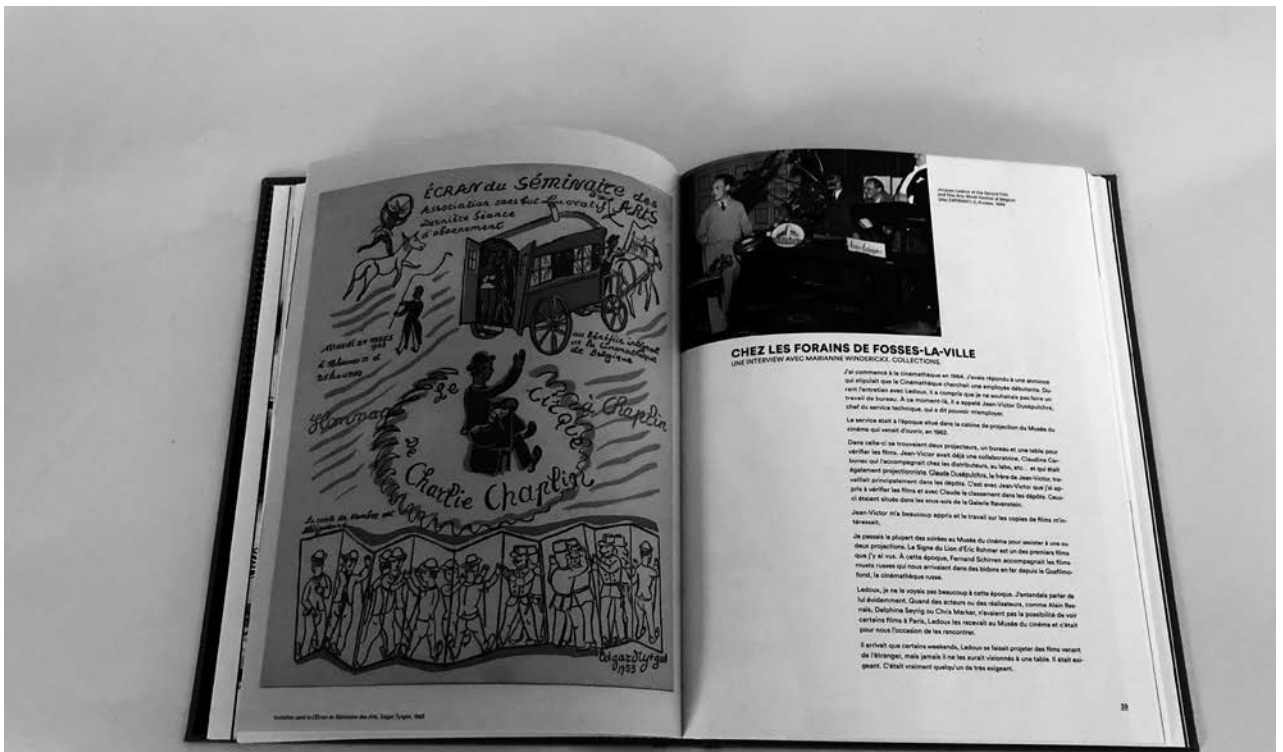
Parlant du petit musée qu'il mit sur pieds dans les années 1960, Grace Winter nous dit que pour lui, « ce musée devait être un des plus complets du monde. Il était petit, mais tout était là. Tous les objets essentiels ». Et comme s'en souviendront tous ceux qui ont fréquenté Bruxelles en ces années, il fallait, bon gré mal gré, le traverser pour se rendre aux projections.

Très tôt, la réputation de Ledoux avait dépassé les frontières de la Belgique. Aussi est-il normal de trouver dans cet hommage des textes d'amis américains, anglais, français et néerlandais qui, tous, célèbrent sa générosité et son ouverture, deux traits de caractère qui sont bien résumés dans la belle formule de Bernard Eisenschitz : « Ledoux encourageait la curiosité ».

Abondamment illustré de magnifiques photos, le livre réserve ici aussi de belles surprises, avec des correspondances précieuses et même une photo de Ledoux en collectionneur d'automobiles anciennes.



Alain Resnais et Jacques Ledoux dans les années 1960.



Intérieur du livre Jacques Ledoux.



Secrétaire général de la FIAF durant 16 années, le rôle déterminant que Jacques Ledoux a joué dans l'histoire de notre Fédération est évoqué ici brièvement, mais un travail plus complet reste à faire. Mort prématurément à l'âge de 66 ans, Ledoux a laissé un héritage d'une grande richesse. À Bruxelles, Gabrielle Claes, qui avait été sa collaboratrice, en a assuré la pérennité avec une dévotion absolue. À la FIAF, on trouve maintenant une génération d'archivistes qui ne l'a pas connu. C'est pourtant lui qui nous a enseigné l'art si difficile, et si essentiel, de trouver l'équilibre harmonieux entre conserver et montrer. Nous lui devons beaucoup, et ce beau livre vient à point nommé nous le rappeler. Quant à ceux qui ont eu le bonheur de le connaître, avec son sourire narquois, sa cordialité et aussi son mauvais caractère, ce livre ravivera de précieux souvenirs.

en

Jacques Ledoux would have been 100 years old in October 2021. It was therefore only natural that the Royal Film Archive of Belgium (the Cinémathèque royale de Belgique), which he led for so many years, should pay tribute to him on this occasion. The beautiful volume it has published would undoubtedly have pleased him, in that it limits itself to telling us about the Cinémathèque's curator and his work, without any detailed biographical elements or references to his private life.

This fragmented portrait of an extraordinary and elusive curator consists mainly of eight interviews with former Ledoux collaborators, who paint a vivid picture of the daily life of the Cinémathèque from the immediate post-war years until his untimely death 1988. They remind us that Ledoux was at once a great archivist and a passionate cinephile of unparalleled curiosity, which explains both the richness of the collections he built up in Brussels and the quality of his screening programmes. It was Ledoux who taught many of his peers (including Robert Daudelin, the author of this review) the difficult, yet essential, art of finding the harmonious balance between preserving and showing. If his international influence is evoked, his crucial role in FIAF for nearly two decades has yet to be written.

In parallel with the publication of this volume, from September 2021 to February 2022, the Royal Belgian Film Archive also presented a rich exhibition of Ledoux's work, showcasing a plethora of rare archival documents from its collections.

P.S. : Parallèlement à la publication de cet album, la Cinémathèque royale de Belgique a organisé, de septembre 2021 à février 2022, une riche exposition « Jacques Ledoux », présentant une pléthore de documents d'archives issus de ses collections. Une exposition qui a permis d'explorer les diverses facettes de l'activité de Ledoux et, comme le proclamait son programme, de « prendre connaissance de ses plus grandes réalisations ». Une des vitrines, composée par Christophe Dupin à partir des archives de la FIAF, y retraçait les 40 années de Ledoux à la Fédération.¹

Christophe Piette (dir.), *Jacques Ledoux, Bruxelles : Cinémathèque royale de Belgique, 2021. En français, anglais et néerlandais, 121p., illus. (couleur et n&b). ISBN : 9789082389029.*

es

Jacques Ledoux habría cumplido 100 años en octubre de 2021. Por ello, era natural que la Cinemateca Real de Bélgica, que dirigió durante tantos años, le rindiera homenaje en esta ocasión. El bello volumen que ha publicado le habría complacido sin duda, ya que se limita a hablarnos del conservador de la Cinémathèque y de su obra, sin elementos biográficos detallados ni referencias a su vida privada.

Este retrato fragmentado de un comisario extraordinario y esquivo se compone principalmente de ocho entrevistas con antiguos colaboradores de Ledoux, que pintan un vívido cuadro de la vida cotidiana de la Cinémathèque desde los años inmediatos a la posguerra hasta su prematura muerte en 1988. Nos recuerdan que Ledoux era a la vez un gran archivero y un cinéfilo apasionado de una curiosidad sin parangón, lo que explica tanto la riqueza de las colecciones que reunió en Bruselas como la calidad de sus programas de proyección. Fue Ledoux quien enseñó a muchos de sus colegas (entre ellos Robert Daudelin, el autor de esta reseña) el difícil, pero esencial, arte de encontrar el equilibrio armonioso entre la conservación y la exhibición. Si se evoca su influencia internacional, su papel crucial en la FIAF durante casi dos décadas está aún por escribir.

Paralelamente a la publicación de este volumen, de septiembre de 2021 a febrero de 2022, la Cinémathèque presentó una rica exposición sobre la obra de Ledoux, mostrando una plétora de raros documentos de archivo procedentes de sus colecciones.

1. Une exposition en ligne sur « Ledoux et la FIAF » (en anglais) est venue compléter cette vitrine sur le site Internet de la FIAF (<<https://www.fiafnet.org/Ledoux>>).

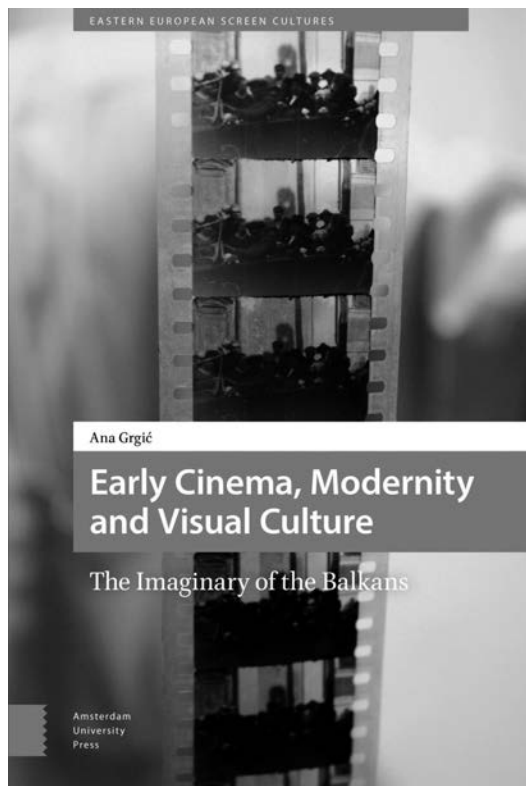
Early Cinema, Modernity and Visual Culture. The Imaginary of the Balkans

Marian Țuțui

Dr Marian Țuțui researches the history of early Balkan cinema. Formerly Curator of the Romanian Film Archive (1996- 2014), he is now a researcher at the G Oprescu Institute of Art History, a professor of film studies at Hyperion University, Bucharest, and the author of four books on Romanian and Balkan cinema.

Amsterdam University Press's significant series "Eastern European Screen Cultures" is supervised by an editorial and advisory board made up of a group of distinguished academics from several countries and explores underrepresented issues in this area. Ana Grgić's recent book *Early Cinema, Modernity and Visual Culture. The Imaginary of the Balkans* is irrefutable proof in this regard. Like her book, the author is both transnational and cross-cultural: Croatian born in Montenegro, raised in Australia, studying at the University of Western Sydney, with an MA from the University of Sorbonne Nouvelle Paris 3 and the University of Udine, and a PhD from the University of St Andrews where Professor Dina Iordanova was her supervisor. Professor Iordanova provides a foreword to the book which describes her former student's work as having a "haptic experience of touching the nitrate film and turning yellowish pages of old newspaper that feel like parchments" and "in bringing a coherent and vivid picture to life at the crossroads of Byzantine/Ottoman syncretism and iconography" for an authentic "atlas of emotion".

The book includes an extensive bibliography and a rich critical apparatus, but, at first sight it could confuse the reader. It contains chapters with exciting titles that seem to exoticise the topic ("My Journey through Savage Europe", "The Mysterious Hungarian and the Serbian-Bulgarian Connection"), while oth-



ers (such as "Exoticism and the Balkans" and "Constructing the Nation through Cinema") reveal a different view as well as the depth of the author's scientific approach. During her physical journey through the film archives in the Balkans, the author focused mainly "on archival materials of self-representation rather than of self-exoticism" (p.240): many of the films to which she refers have been seen only by local early-cinema specialists, many have no English subtitles, and most can only be viewed in the archives. Grgić displays not only her multilingual talents, but also the determination that enabled her to overcome inconceivable obstacles; she rather resembles "A", the character played by Harvey Keitel in *To Vlemma tou Odyssea/Ulysses' Gaze* (1995), travelling throughout almost all the Balkan countries in search of a lost film by the Manakia brothers, Balkan cinema pioneers. I was present at the Romanian National Film Archive when director Theo Angelopoulos viewed films by the Manakias, and I much admired the scene in which his hero travels on the Danube on a ship which is carrying a recumbent statue of Lenin. It is entirely symbolic – today, a boat trip from Bucharest to Belgrade is as absurd as

one made by airship. Ana Grgić's journey, however, is a scientific endeavour worth following: one which must be communicated, and which has resulted in a unique book.

As she describes it, Grgić set out an "alternative reading of cinema's development within a broader context of cultural history, visual arts, and historical legacies" (p.239) in order to re-evaluate early cinema history. Her monograph aspires to build on phenomenological theory and visual culture in the Balkans through a transnational and cross-cultural lens. A remarkable example in this regard is the way she analyses the Manakia brothers' first images, those of grandmother Despina and the other women of the family weaving wool. She has the courage to offer an alternative to film historian Vrasidas Karalis, who denies the existence of the visual language perspective (p.62), using a quote from Lenache Manakia himself: "In the circle of my family, besides grandmother Despina and the other housewives, I filmed first with Camera 300, the making of the carpets and quilts. I started in a logical way: from shearing sheep, washing, spinning, dyeing and weaving wool [...]" (p.62). Sadly, Greek researchers either do not know or ignore (partly because they don't know the language) some of what Lenache wrote in Romanian, and brother Miltiade recorded in Macedonian.

fr

Amsterdam University Press publie une série importante, «Eastern European Screen Cultures» («Cultures de l'écran en Europe de l'Est»), qui explore des problématiques trop rarement abordées dans ces domaines. Le récent ouvrage d'Ana Grgić, *Early Cinema, Modernity and Visual Culture. The Imaginary of the Balkans* propose une «lecture alternative du développement du cinéma dans un contexte plus large d'histoire culturelle, d'arts visuels et de patrimoine historique», en se concentrant sur un nombre limité d'études de cas d'auto-représentation plutôt que d'auto-exotisme. Dans le cadre de ses recherches pour son livre, l'auteur a sillonné les pays des Balkans et, dans les archives qu'elle y a trouvées, elle a pu visionner certains films pionniers sous-estimés, voire oubliés y compris par la population locale.

Grgić has chosen to focus on a number of case studies, rather than trying to be completist about any particular country. In doing so, she has opened up discussion about films even local historians have underestimated or overlooked, for example, the films of the Manakia brothers, Ilija Stanojević's *Karadorđe* (1911) and *Ulrih Celjski i Vladislav Hunjadi* (1911), *Ciganska Svadba* (Gypsy Wedding, 1911) by Louis de Beéry, and *Independența României/ The Independence of Romania* (1912) by Grigore Brezeanu and Aristide Demetriade

Ana Grgić is currently an associate professor with the Department of Film and Media at Romania's Babeș-Bolyai University in Cluj-Napoca. Recently, she has been awarded a New Europe College Fellowship for her project "Rediscovering a Lost Female Film Pioneer: Mărioara Voiculescu and Early Cinema in Romania and the Balkans". It is proof of the continuity of Grgić's scientific approach, and of her diligence and vision, that she has been able to reveal the role of a Romanian woman pioneer in cinema before her Romanian colleagues could do so.

Ana Grgić. *Early Cinema, Modernity and Visual Culture. The Imaginary of the Balkans*. Amsterdam: Amsterdam University Press, 2021. 278pp, 96 illus., some colour. English. Hardback. ISBN: 789463728300.

es

Amsterdam University Press publica una importante serie, "Eastern European Screen Cultures" ("Culturas de la pantalla de Europa del Este"), que explora temas poco representados en estas áreas. El reciente libro de Ana Grgić *Early Cinema, Modernity and Visual Culture. The Imaginary of the Balkans* ofrece una "lectura alternativa del desarrollo del cine dentro de un contexto más amplio de la historia cultural, las artes visuales y los legados históricos", centrándose en un número limitado de estudios de casos de auto-representación más que de auto-exotismo. Al investigar para su libro, la autora viajó por los países balcánicos y en sus archivos pudo ver primeras películas subestimadas u olvidadas incluso por los habitantes locales.

Un cinéma en mouvement. Portabilité des appareils et formes filmiques

Giusy Pisano

Giusy Pisano est Professeure des Universités à l'ÉNS Louis-Lumière, experte du Hcéres, panel SHSS-5 Arts, directrice de recherche à l'ED Arts et Médias/Université Sorbonne Nouvelle-Paris 3 et à l'ED 540/ENS PSL. Membre de l'IRCAV, associée au Grafics (Montréal), elle est également membre de la Cinémathèque française.

Un Cinéma en mouvement, sous la direction de Richard Bégin, Thomas Carrier-Lafleur et Gilles Mouëllic (Montréal, PUM, 2022) permet de penser des pratiques d'une grande actualité (tournage en multicaéra, VFX en temps réel, hybridation entre outils professionnels et amateur, etc.) avec le nécessaire recul historique. Ainsi l'on constate que non seulement elles ne sont pas si « nouvelles », mais, qu'en suivant leur archéologie, elles se situent dans la lignée du mythe, désir et topos littéraires du *transport* de l'image et du son, avant de se concrétiser, plus pertinemment, dans le domaine des inventions techniques. Le paradigme *capturer/conserver/reproduire/transférer*, à la base du principe de portabilité, a une très longue histoire. Dès 1870, la qualité d'être portable est ainsi définie : « Cet avantage est celui d'une plus grande commodité, sous le rapport *du poids pour une même valeur* ; c'est cet avantage qu'on exprime quelquefois par un mot nouveau, la portabilité » (Michel Chevalier, *Journal officiel*, 22 janvier 1870, p. 145). Cette idée de préserver la qualité à poids mineur traverse toute l'histoire du cinéma.

Certes, il est indéniable que le numérique a permis plus de portabilité des appareils pour l'image en mouvement avec des dispositifs comme les drones, les caméras embarquées, notamment la GoPro Hero et plus généralement les caméras de plus en plus compactes, et même l'utilisation d'outils non-professionnels tel l'iPhone et les petites caméras numé-



riques. Or, cette quête vers le plus en plus miniaturisé pour plus de mobilité ne peut-elle pas être mise en relation avec le désir d'une expressivité immédiate, d'un sentiment d'improvisation, d'une perception tactile ou haptique que Pierre-Henry Frange décèle dans l'usage des appareils portatifs et le petit format photographique et leur importation dans le cinéma ?

La maniabilité de la caméra Bolex 16mm H16 répond au besoin d'immédiateté, d'impermanence, intrinsèque à l'esthétique du journal filmé tant recherchée par Jonas Mekas et qu'il tentera de retrouver avec la vidéo, puis le montage sur ordinateur pour l'agencement et la composition des images de son *365 Days Project* (voir le texte d'Éric Thouvenel). Et que dire du film *One P.M.* (J.-L. Godard, D.A. Pennebaker et Richard Leacock, 1968-1971), « en train de se faire » grâce à la caméra Auricon allégée de son poids originel, aux séquences tournées en multicaéra, au son synchrone assuré par deux preneurs du son ? Comme le souligne Simon Daniellou, la légèreté de cet équipement était un choix idéologique. A la même époque, Jean Rouch est à la recherche d'un matériel ouvrant des possibili-



Photo Polaroid de la caméra vidéo Aaton 30, dite la "Paluche", 1975.

tés politiques et esthétiques pour ses projets au Mozambique et ailleurs. Benoît Turquety retrace les débats autour des caméras Super 8, plus maniables et moins coûteuses que les 16 mm et dont la portabilité est assurée par des piles. Rouch attendra le Super 8 sonore en *single system* pour adopter ce format, malgré les problèmes qu'il posait pour le montage sonore. L'anthropologue misait sur les coûts raisonnables de ce format pour développer de manière autonome la création cinématographique en Afrique.

La portabilité est essentielle au cinéma de fiction travaillant à partir du réel : cette hypothèse sera à l'origine du fameux slogan comparant l'Aaton 7 de Jean-Pierre Beauviala à un « chat sur l'épaule ». Cette caméra commercialisée en 1971, dont la genèse est proposée par Vanessa Nicolazic et Vincent Sorrel, s'inscrit dans une tradition française allant du fusil chronophotographique de Marey (1888) à la Debrrie Parvo et son magasin coaxial, en passant par l'Eclair 16 et l'ACL.

Néanmoins, pour mieux jongler avec les images et les sons, il faudra libérer la vue de l'ouïe et penser à leur synchronisation à *distance*. Beauviala réalise ce rêve en 1978 avec l'Aaton 7 LTR, l'idéal de la caméra portable à laquelle Denis Grizet consacre son étude. Pour aller plus loin dans la « fiction du réel », Claude Lanzmann impose les prises de vue vidéo de la Paluche dans *Shoah* (1985). Alexia de Mari et Rémy Besson analysent son rôle dans la conception même du film, notamment pour *Lodola* (Baylaucq, 1995), où la portabilité de la Paluche participe pleinement aux images mobilographiques du film. Charlotte Dronier et Philippe Béard retracent les expérimentations pour capter le mouvement chorégraphique au regard de cette esthétique.

Quant à la portabilité des sons reproduits, l'histoire est bien plus longue que celle des images filmiques, puisque la portabilité musicale commence par la phonographie et la mobilité de l'écoute s'est développée dans la deuxième moitié du XX^e siècle avec le premier enregistreur multipiste (voir l'étude de Sophie

Maisonneuve). Dès les années 1980, le son est numérique engendrant la miniaturisation des composants, la numérisation des données à traiter pour le montage et le mixage, le développement des systèmes de spatialisation auditive. Véronique Campan, propose l'exemple d'une pratique courante : l'emploi des oreillettes sur les tournages actuels. L'archéologie du dispositif témoigne de son usage dans les années 1950 (Hitchcock), dans les années 1960-1970 (Godard, les Straub) pour diriger les acteurs. Les oreillettes, comme les caméras portables (y compris les Aaton), étaient d'usage dans les studios de télévision.

Cet ouvrage, tout en se focalisant sur la notion de portabilité à l'heure des appareils analogiques, laisse apparaître ses filiations

avec le « moment numérique ». Par le détour archéologique, les lectrices et les lecteurs des années 2000 y verront même un retour à l'imaginaire de la portabilité des années 1960, voire des années 1910, lorsque des projecteurs portables permettaient déjà de visionner les rushes du film en cours et que dans la décennie suivante, la Moviola, avant de perdre sa portabilité, était transportable partout, par exemple près des plateaux, et autorisait le visionnage à plusieurs (voir le texte de Laurent Le Forestier).

Richard Bégin, Thomas Carrier-Lafleur, Gilles Mouëllic (dir.), *Un cinéma en mouvement. Portabilité des appareils et formes filmiques*, Montréal : Les Presses universitaires de Montréal, 2022. 232 p. ISBN : 9782760646544

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This collective volume invites us to reflect, with the necessary historical perspective, on filmmaking practices in the digital era. While focusing on the notion of "portability" in the age of analogue devices, the book reveals its affiliations with the "digital moment". Thanks to the thorough archaeological investigations of its expert contributors, today's reader can see in cinema's current technologies a return to the idea of portability that has run through the history of cinema. In the 1960s and 1970s, for example, portability became essential to filmmakers who sought new ways of apprehending reality in order to convey a new experience of the world. Much earlier, in the 1910s, portable projectors made it possible to view the rushes of a film in progress, while in the following decade, before losing its portability, the Moviola could be carried anywhere.

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Este volumen colectivo nos invita a reflexionar, con la necesaria perspectiva histórica, sobre las prácticas cinematográficas en la era digital. Al tiempo que se centra en la noción de "portabilidad" en la era de los dispositivos analógicos, el libro revela sus vínculos con el "momento digital". Gracias a las minuciosas investigaciones arqueológicas de sus expertos colaboradores, el lector de hoy puede ver en las tecnologías actuales del cine un retorno a la idea de portabilidad que ha atravesado la historia del cine. En los años sesenta y setenta, por ejemplo, la portabilidad se convirtió en algo esencial para los cineastas que buscaban nuevas formas de captar la realidad para transmitir una nueva experiencia del mundo. Mucho antes, en los años diez, los proyectores portátiles permitían ver los brutos de rodaje de una película en curso, mientras que, en la década siguiente, antes de perder su portabilidad, la Moviola podía llevarse a cualquier parte.

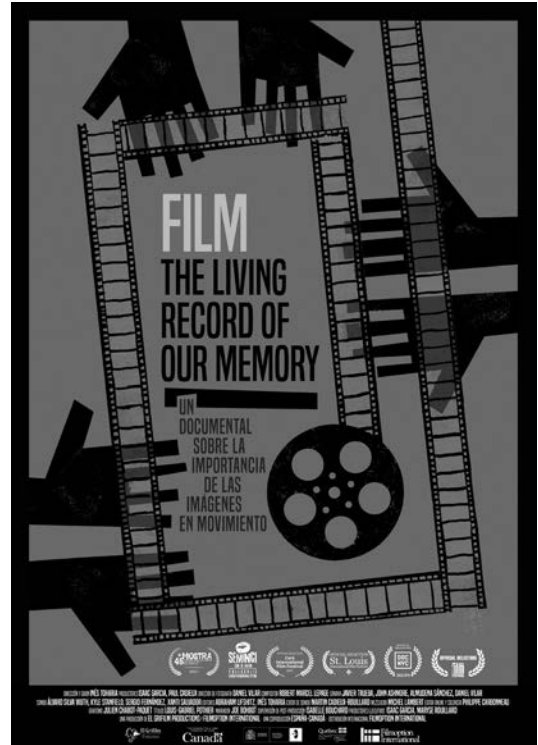
Film. The Living Record of Our Memory

Esteve Riambau

Esteve Riambau es profesor titular de Comunicación Audiovisual en la Universidad Autónoma de Barcelona. Es autor de cuarenta libros sobre Historia del Cine y ha correalizado dos largometrajes y una serie de televisión. Desde 2010 es el director de la Filmoteca de Catalunya y, en 2011-2017, perteneció al comité ejecutivo de la FIAF.

Durante tres años, justo antes de la pandemia, era inevitable encontrarse con Inés Toharia en congresos de la FIAF, festivales de cine de patrimonio o incluso recibirla en el propio archivo. Viajaba con su cámara y sus ojos denotaban avidez para saberlo todo acerca del patrimonio cinematográfico. Creo que muchos de los lectores del *Journal of Film Preservation* pueden corroborar esta percepción, así como la curiosidad por el resultado de la película que ella estaba filmando. El resultado se desveló a finales de 2021 con un largometraje titulado *Film. The Living Record of Our Memory*, un apasionante mosaico sobre el mundo, el trabajo y las perspectivas de los archivos fílmicos y el patrimonio cinematográfico.

En base a su propia experiencia académica y profesional a ambos lados del Atlántico, la cineasta española se enfrenta al tema con conocimiento de causa y lo aborda en toda su complejidad y derivaciones. Se apoya en el testimonio de un centenar de profesionales, archivistas de todo el mundo pero también cineastas particularmente interesados en la materia (Martin Scorsese, Jonas Mekas, Fernando Trueba o Ken Loach), así como en un muy ilustrativo repertorio de películas de archivo que delatan la belleza de imágenes amenazadas de extinción a causa de la fragilidad de los soportes cinematográficos. El film comienza con una referencia al nacimiento de las cinematecas para preservar un patrimonio que estaba siendo sistemáticamente destruido antes del advenimiento del sonoro y concluye, como no podía ser de otro modo, con el actual dilema digital derivado de las nuevas tecnologías.



A pesar de esa exhaustividad, sin embargo, el montaje no sigue una estructura linealmente cronológica ni siquiera unos bloques temáticos herméticamente cerrados. Unas imágenes o testimonios conducen a otros mediante un encadenado que atraviesa las *home movies*, la identificación de películas supuestamente perdidas, el cierre de los laboratorios analógicos, los archivos asociados a museos, los hallazgos de películas perdidas en lugares inverosímiles, la revalorización del cine clásico gracias a la televisión, las grandes restauraciones iniciadas con *A Star is Born* o *Napoleon*, los cánones alternativos al cine narrativo convencional o la utilización de imágenes de archivo como vehículo para la recuperación de la memoria histórica.

Particularmente importante es la atención que el film dedica a la preservación del patrimonio en países del Sur Global. Imágenes y testimonios procedentes del continente africano, India, Filipinas, Myanmar, Cuba, Brasil o Argentina denuncian el desequilibrio frente al contexto occidental y hacen todavía más evidente la necesidad de luchar contra la indiferencia política o las penurias económicas para salvar esa memoria a la que hace referencia el título del film. Otro bloque relevante es el dedicado a las restauraciones, tanto desde



Film. The Living Record of Our Memory (Inés Toharia, 2021).

los materiales utilizados como con ejemplos concretos: el cine de Satyajit Ray, la cubana *Memorias del subdesarrollo*, la alemana *Alicia en las ciudades* o la soviética *Soy Cuba*.

El citado final dedicado al *Digital dilemma* no es sólo un obligado cierre cronológico del film. Expone, de un modo particularmente didáctico, esas contradicciones que, desde el interior de los archivos, todos conocemos pero que todavía no han calado con suficiente fuerza en la sociedad: el mundo digital requiere una tecnología avanzada pero es poco fiable, digitalizar no es preservar y, por tanto, buena parte de la producción actual está en riesgo de desaparición. Hay que repetirlo, tantas veces como sea necesario, para que despierte la conciencia de un público no especializado y, a la vez, es una excelente carta de divulgación a la cual adherirse desde los archivos.

Coproducida entre España (Isaac García Llombart) y Canadá (Paul Cadieux), *Film. The Living Record of Our Memory* es una película de obligada proyección en filmotecas de todo el mundo, independientemente de que el lan-

zamiento del BluRay (Kino Lorber) esté anunciado para 2023. Nos retrata –espero que este plural sea compartido–, nos implica y muestra no sólo todo aquello que forma parte de nuestra práctica profesional sino también la filosofía que lo sustenta. El casi centenar de testimonios que hemos participado, aportamos nuestro grano de arena al gran mosaico que Inés Toharia propone y que, colectivamente, resulta compartible. Si hubiera que resumirlo de algún modo, es con el objetivo común de la necesidad de preservar el pasado para cambiar el futuro. No por casualidad, el cine es un registro de nuestra memoria.

Film. *The Living Record of Our Memory*. Spain/Canada, 2021. Directora y guionista: Inés Toharia. Productores: Isaac García Llombart (El Grifilm Productions, España) y Filmoption International (Paul Cadieux, Canadá). Productores ejecutivos: Isaac García y Maryse Rouillard. Fotografía: Daniel Vilar. Música: Robert Marcel Lepage. Montaje: Abraham Lifshitz e Inés Toharia. Duración: 119 minutos. VO con subtítulos en castellano, inglés o francés.

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Film. The Living Record of Our Memory is an exciting mosaic of the world, work, and perspectives of film archives. For three years, Inés Toharia travelled through archives, FIAF congresses, and heritage film festivals to gather material that includes a hundred professional testimonies and a selection of images that reveal the fragility of the cinematographic support.

The film begins with the birth of film archives in the 1930s and concludes with the digital dilemma derived from new technologies. The editing, however, is not chronological but includes such essential issues as preservation in the Global South, the identification of supposedly lost films, the closure of laboratories, the archives associated with museums, the re-evaluation of classic cinema thanks to television, alternative canons, and the use of archive images as historical memory.

This film should be screened in cinémathèques around the world because it portrays us, involves us, and shows not only everything that is part of our professional practice but also the philosophy that supports it. It is necessary to preserve the past in order to change the future.

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Film. The Living Record of Our Memory est une mosaïque passionnante du monde, du travail et des perspectives des archives cinématographiques. Pendant trois ans, Inés Toharia a sillonné archives, Congrès de la FIAF et festivals de films de patrimoine pour recueillir une centaine de témoignages professionnels et une sélection d'images révélant la fragilité des supports cinématographiques.

Le film commence par la naissance des cinémathèques dans les années 1930 et se conclut par le dilemme numérique lié aux nouvelles technologies. Le montage n'est cependant pas chronologique, mais aborde des questions aussi essentielles que la conservation dans les pays du Sud, l'identification des films supposés perdus, la fermeture des laboratoires, les archives associées aux musées, la revalorisation du cinéma classique grâce à la télévision, les canons alternatifs ou l'utilisation d'images d'archives comme mémoire historique.

C'est un film que toute cinémathèque de par le monde se doit de projeter, car il nous dépeint, nous implique et donne non seulement à voir les différents aspects de notre pratique professionnelle, mais aussi la philosophie qui la sous-tend. Il faut préserver le passé pour changer l'avenir.

Das Reichsfilmarchiv. Geschichte einer deutschen Institution.

Eva Orbanz

Eva Orbanz became interested in film production and history while at the Berlin Film Academy and trained as an archivist at Belgium's Cinémathèque royale and at the British Film Institute. In 1973, she started working at the Stiftung Deutsche Kinemathek (Berlin), being its curator between 1982 and 2008, and subsequently its senior curator of special projects.

A projector turns. Children play with a film strip.

Das Reichsfilmarchiv. Geschichte einer deutschen Institution traces the trajectory of Berlin's Reichsfilmarchiv (RFA) from its beginnings to its end, through six chronologically arranged chapters describing the key moments of its history. Narrators of this memoir are Alexander Zöllner, a film historian who has been researching the RFA for many years, Rolf Aurich, author and film historian working at the Stiftung Deutsche Kinemathek, and Wolfgang Klauke, former head of the Staatliches Filmarchiv der DDR – and therefore part heir to the Reichsfilmarchiv – and former president of FIAF.

The film follows a route through the streets where the RFA buildings had been, and where it had its official opening ceremony on 4 February 1935. It offers examples of the RFA's detailed cataloguing system, and there are walks through the nearby forest showing buildings erected by the RFA to house their film collection: there were plans to install air-conditioning in these. A most important part of the film are the interviews with relatives of former employees, and with people who saw what went on there.



The film makes it clear just what an ambitious project this was, though it describes only briefly the political background to the creation of the Reichsfilmarchiv: the National Socialists needed a film archive for very special reasons. In the 1930s, new measures and new laws ordered film companies to deliver prints of their productions to the State. On various pretexts, other films were confiscated from their owners. Where could such materials be stored? The Reich introduced laws which prevented films from being exported, prevented them from being sold, prevented them from being destroyed. How and where should these elements be kept? A state film archive, under the administration of the Reichsfilmkammer and, finally, under the administration of the Reichsministerium für Volksaufklärung und Propaganda – in other words, by Dr Josef Goebbels – was the solution.

At the same time, the political regime demanded an artistic renewal of German cinema: another reason for the creation of a national film archive was to provide space for a collection of foreign films which could then be studied, and their most popular and creative elements copied by the nation's filmmakers.



Viewing of original photos at the Deutsche Kinemathek in Berlin (Rolf Aurich, Alexander Zöller). From *Das Reichsfilmarchiv. Geschichte einer deutschen Institution* (Heinrich Adolf, 2021).

The film singles out Frank Hensel as a most useful contact between Germany and other countries. Director of the Reichsfilmarchiv between 1936 and 1937, Hensel was a co-founder of FIAF, its vice-president from 1938 till 1939, and its president during the Second World War.¹ He was immensely helpful in increasing the RFA's holdings of foreign fiction films, documentaries, and newsreels, making contact with the most important archivists of the day. In her autobiography, Lotte Eisner described, in not entirely complimentary terms, how she met him in Paris during her time at the Cinémathèque française. Major Hensel, she said, needed Henri Langlois and his collection and implied that he intervened to stop the latter being sent to the front after being called up.²

The end of the Reichsfilmarchiv was a very quiet affair: it just ceased to exist after Germany was defeated in World War II. The largest part of the film collection was stored in Potsdam-Babelsberg, and it was from there that the Red Army took several thousand cans and sent them to Gosfilmofond, in Moscow. Later – in 1954-1955 – films the Russians did

not want were given to East Berlin where they formed the basis of the film collection of the Staatliches Filmarchiv der DDR. Films from the Reichsfilmarchiv's vaults in Harthausen (near Munich) were shipped off to the Library of Congress in Washington, D.C. The film shows staff there – Paul Spehr (then Assistant Chief, Motion Picture, Broadcasting & Recorded Sound Division) and Cooper Graham (Moving Image Curator) – talking about the arrival of these German films and their repatriation to Germany (to the Bundesarchiv, in Koblenz).

Today, Germany has several film archives. In 1989, there were two national ones: the Bundesarchiv-Filmarchiv and the Staatliches Filmarchiv der DDR. These had different concepts of the remit of a film archive, what its duties should be, how it should undertake them. The Staatliches Filmarchiv der DDR always followed a principle that included visibility – to preserve and to create an alternative film culture to that of the contemporary commercial film business. The Bundesarchiv saw their primary concern as being the administration and preservation of their holdings. After unification, the two national film archives merged, with the Bundesarchiv taking precedence over the Staatliches Filmarchiv. In this respect, one might perhaps regret that the Staatliches Filmarchiv der DDR was the “loser” here.

1. See Rolf Aurich, «Cinéaste, Collector, National Socialist Frank Hensel and the Reichsfilmarchiv», *Journal of Film Preservation*, No. 64, April 2002, pp.16-21.
2. Lotte H. Eisner: *Ich hatte einst ein schönes Vaterland. Memoiren*. Heidelberg: Verlag Das Wunderhorn, 1984, pp.182-183.



Fragments deep down in the Graslleben salt mine. From *Das Reichsfilmarchiv. Geschichte einer deutschen Institution* (Heinrich Adolf, 2021).

The film gives a detailed overview of an art institution created by politicians, at a time when the same government was planning not only a war but also the extermination of millions of Jews. The filmmakers must be highly praised for producing this important document, one which was only made possible because of private financial initiatives, the enthusiasm and idealism of Heinrich Adolf and his colleagues, and the unique insights of experts such as Wolfgang Klaue.

A heavy vault door closes.

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Ce film est le premier jamais réalisé sur la Reichsfilmarchiv, les archives cinématographiques allemandes qui existèrent entre 1935 et 1945, une institution artistique créée par des hommes politiques. Son directeur en 1936 et 1937 était le major Frank Hensel, qui joua un rôle déterminant dans l'établissement de liens avec d'autres archives afin d'acquérir des films de fiction et des documentaires étrangers. Après la défaite du Reich, une grande partie de la collection fut envoyée à Moscou et à Washington ; les documents rapatriés par la suite en Allemagne constituent aujourd'hui la base de la Bundesarchiv-Filmarchiv. Les commentaires sont assurés par les historiens Alexander Zöllner et Rolf Aurich, ainsi que par Wolfgang Klaue, ancien directeur de la Staatliches Filmarchiv der DDR.

***Das Reichsfilmarchiv. Geschichte einer deutschen Institution.* Germany 2021. Stilla Temporis. Director & Script: Heinrich Adolf. Colour and black & white, 104mins.**

A book on the Reichsfilmarchiv is due to be published in 2023: Alexander Zöllner: *Das Erbe des Reichsfilmarchivs. Eine Institution zwischen NS-Filmpolitik und Erinnerungskultur.* Munich: edition text + kritik. ISBN 978-3-96707-556-4.

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Esta es la primera película realizada sobre el Reichsfilmarchiv, el archivo cinematográfico alemán que existió entre 1935 y 1945, una institución artística creada por los políticos. Su director en 1936 y 1937 fue el comandante Frank Hensel, que contribuyó a establecer conexiones con otros archivos para adquirir películas extranjeras de ficción y documentales. Cuando el Reich fue derrotado, gran parte de la colección fue llevada a Moscú y a Washington, pero los materiales repatriados posteriormente a Alemania forman hoy la base del Bundesarchiv-Filmarchiv. Los comentarios están a cargo de los historiadores Alexander Zöllner y Rolf Aurich, y de Wolfgang Klaue, antiguo director del Staatliches Filmarchiv der DDR.



Die Männer von Aran

SPIELT G.: ROBERT FLAHERTY
DARST.: COLMAN KING. MAGGY DIRRANE
MICHAEL DILLANE
EIN GAUMONT-GAINSBOROUGH-FILM DER UFA



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German poster for *Die Männer von Aran* (Man of Aran, Robert Flaherty, 1934). Designed by Boris Streimann, it is one of 70 posters found in 1986 in a dry, bomb-proof salt mine in Grasleben, where parts of the Reichsfilmarchiv collections had been stored since 1944/45. They have been restored and digitised and are preserved by the Deutsche Kinemathek.

The Camera is Ours: Britain's Women Documentary Makers

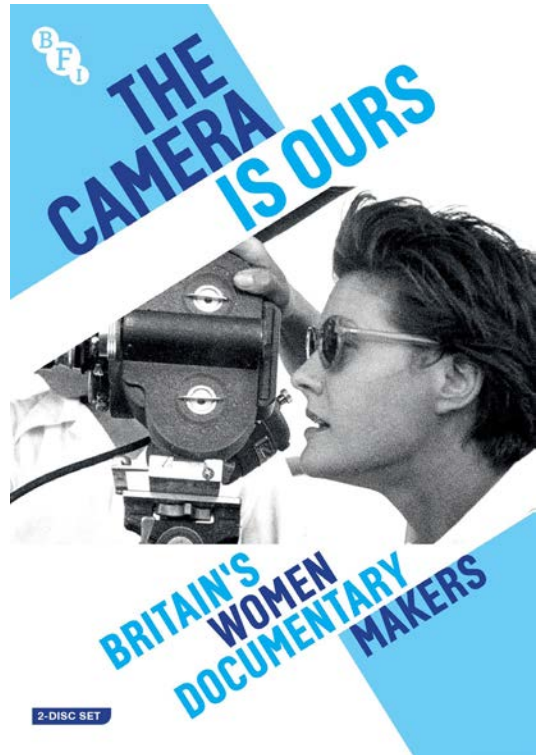
Caroline Merz

Caroline Merz was one of the founders of the Norwich Women's Film Weekend which ran from 1979 to 1989, the first event to showcase the documentary output of neglected women directors, including Muriel Box, Jill Craigie, and Kay Mander, in the British film industry. She worked in academia and in various media-related roles for many years, later retraining to become a psychotherapist.

The British documentary movement of the 1930s onwards is well recorded in film history, but the names of the women directors associated with it have often been lost along the way. These women – including Kay Mander, Muriel Box, and Jill Craigie – have been “rediscovered” at regular intervals since the 1980s, while the names of Ruby and Marion Grierson may seem familiar purely because of their association with their brother John, the movement's founder.

This carefully curated two-DVD set is part of the BFI's effort to raise the visibility of some of the talented and tenacious women who made documentaries between the 1930s and the late 1960s. It features a compilation of ten films from the BFI National Archive, all newly remastered in partnership with the Film Foundation. The women represented here – Marion Grierson, Evelyn Spice, Ruby Grierson, Mary Field, Muriel Box, Budge Cooper, Kay Mander, Jill Craigie, Margaret Thomson, and Sarah Erulkar – all had significant careers as filmmakers. The most prolific was Field, who produced and directed literally hundreds of natural history and educational films, while Box went on to write and direct a large number of successful feature films. How, then, were these pioneering women so easily forgotten?

The main reason is, of course, their gender. The familiar struggles for acceptance, recognition, and employability played a major role in these women's career trajectories, as Ros Cranston describes in her excellent introduction



to the accompanying booklet. Obstacles included not just straightforward misogyny (producer Michael Balcon, for example, rejected both Jill Craigie and Kay Mander at different times on the grounds that women were unable to control film crews) but also the direct and indirect impact of marriage on the careers of several of the directors represented here. Erroneous crediting of women's roles at the time, and subsequently, by reviewers also played a part in ensuring their omission from film history. Some, including Kay Mander and Budge Cooper, formed their own production companies, but, even so, they struggled to find work after the war. Mander eventually returned to her first job in the industry as a continuity “girl”.

What we see on screen in this compilation is the outcome of determination and self-belief as well as talent and skill. As Mander points out (in the poignant short film about her which is one of the extras on Disc 2), these aren't documentaries as we know them today, but films that were commercially or state-sponsored, made for educational purposes or as part of a government information drive. Some are motivated by a powerful desire for social change

and for women's needs and voices to be recognised, others are more observational or abstract in style.

Disc 1 covers 1935 to 1941, a period in which enterprising women began to move into the British documentary movement, often in the spaces vacated by men. *Beside the Seaside* (1935), produced and directed by Marion Grierson, is a technically imaginative and playful evocation of a day at the pre-war seaside. Overlapping sound and snatches of commentary written by W H Auden (in place of the usual authoritative voice-of-God narrator) give a poetic feel. The only jarring moment, flagged up on the DVD, is a scene showing blackface Pierrots performing in a seaside show.

Another observational documentary is *Behind the Scenes* (Evelyn Spice, 1938), this time about a day in the life of a zoo. Clearly of its time, it's a piece of social history as well as an affectionate portrayal of the relationship between animals and keepers.

They Also Serve (Ruby Grierson, 1940) was made for the Ministry of Information and dedicated to "The Housewives of Britain". A dramatised documentary, it makes a powerful case for the recognition of women's wartime work. Its protagonist toils all day to support the male members of the family, cheerfully sacrificing her own needs while making mental lists of her never-ending tasks.

Mary Field's *4 and 20 Fit Girls* (1940), sponsored by the National Fitness Council, was designed to encourage women to join keep fit classes. Its jocular male commentary ("well-exercised feet help you to keep fresh in housework or shopping or standing about in your job") jars with fluidly shot scenes of synchronised exercise. In contrast, Muriel Box – credited here under her maiden name of Baker – manages to subtly undermine the strident male (and male-oriented) narration in her award-winning documentary *The English Inn* (1941). Scenes of women drinking, joking, and playing board games are woven into this lyrical portrayal of an English institution.

Disc 2 covers 1945 to 1967, a period of diminishing opportunities for women who had got their breaks via the documentary movement or wartime propaganda films. *Birth-Day* (1945), written and directed by Budge Cooper and sponsored by Scotland's health department, aimed to encourage pregnant women to access maternity services and so reduce infant mortality. A drama-educational-documentary hybrid, it shows a young mother-to-be living alone while her husband is on wartime service. In one scene, a woman expresses racist views that are immediately exposed as ignorant.

Kay Mander's radical and innovative *Homes for the People* (1945) was made for the 1945 Labour Party election campaign, taking the viewer inside the homes of five working-class women from around Britain. They address the camera with unscripted intimacy as they get on with their daily work, eloquently describing how inadequate housing – poorly designed, squalid, or lacking the most basic amenities – takes its toll on their lives and health.

Children of the Ruins (1948) was the only film director Jill Craigie made for a government institution, in this case the Crown Film Unit. Designed to promote the first UNESCO conference, it contains harrowing footage of malnourished and displaced children from all over the world, taken from disparate sources. Craigie's focus is not so much on the conference itself but on the appalling consequences for the next generation of poor educational provision. A feature-length documentary on Craigie is included as an extra on this DVD, showing her struggles to get her radical films made and distributed.

The Troubled Mind (1954), written and directed by Margaret Thomson, was designed to recruit women into nursing and shows the latest ideas in mental-health treatment. Filmed at a modern psychiatric hospital in Hertfordshire, it is largely dramatised.

The most light-hearted of the films in this selection (and the only one in colour) is Sarah Erulkar's award-winning *Something Nice to Eat* (1967). Sponsored by the Gas Council and featuring 1960s model Jean Shrimpton, this



Beside the Seaside (Marion Grierson, 1935).



Something Nice to Eat (Sarah Erulkar, 1967).

stylistically inventive film, using techniques that give a psychedelic effect, was designed to stimulate interest in adventurous cookery.

Presenting these essential classics, the compilation offers a necessary reminder of the work of women in British documentary. It would be good to see more in the future.

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Ce double-DVD présente le travail de dix réalisatrices aussi talentueuses que persévérantes, ayant œuvré au sein du « mouvement documentaire britannique », mais pas uniquement, entre 1935 et 1967 : Marion Grierson, Evelyn Spice, Ruby Grierson, Mary Field, Muriel Box, Budge Cooper, Kay Mander, Jill Craigie, Margaret Thomson et Sarah Erulkar. En dépit de carrières remarquables, elles ont souvent été oubliées par l'histoire du cinéma. Remasterisés par la BFI National Archive, ces films sont proposés dans une qualité parfaite.

***The Camera is Ours*. BFI, 2022. 162 minutes. English language. Original aspect ratio 1.33:1/2 x DVD9 PAL, 25fps, Dolby Digital 1.0 Mono (192kbps). Individual titles listed above. Special Features: Disc 1: *Independent Miss Craigie* (2020, 92mins, dir. Lizzie Thynne), Disc 2: *Kay Mander*, (2022, 5mins) shot by Barney Snow in 2000; *Sarah Erulkar Q&A* (2010, 7mins).**

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Este conjunto de dos DVDs representa la producción de diez directoras con talento y tenacidad que trabajaron en el movimiento documental británico y en otros lugares entre 1935 y 1967: Marion Grierson, Evelyn Spice, Ruby Grierson, Mary Field, Muriel Box, Budge Cooper, Kay Mander, Jill Craigie, Margaret Thomson y Sarah Erulkar. Aunque todas ellas tuvieron carreras importantes, a menudo han sido ignoradas por la historia del cine. Todas las películas han sido remasterizadas por el BFI National Archive y están en perfectas condiciones de visualización.

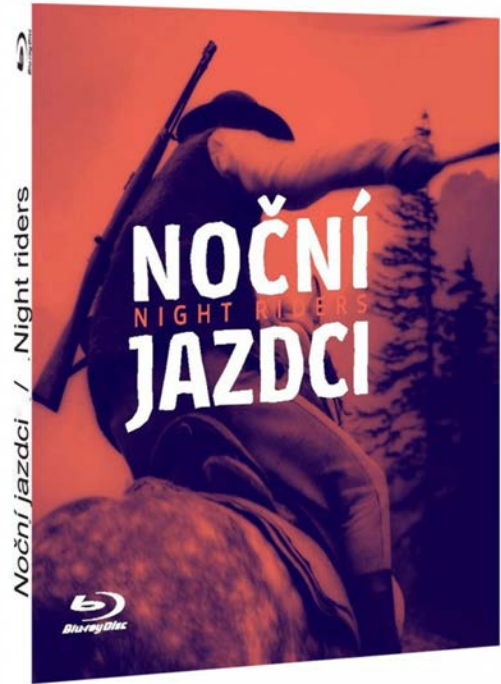
Noční jazdci/ Night Riders

Michael Brooke

Michael Brooke is a freelance writer and multimedia producer. A former BFI National Archive Curator, he regularly contributes to *Sight & Sound* and is currently the technical producer for the Indicator Blu-ray label.

Along with his similarly ground-breaking compatriots Elo Havetta, Peter Solan, and Štefan Uher, Martin Hollý (1931-2004) should be much better known outside Slovakia than is unfortunately the case. The son of a distinguished actor bearing the same name (who played a crucial supporting role in the 1965 Oscar-winning classic *Obchod na korze/The Shop on the High Street*), Hollý made his feature debut in 1962, retired after a 1999 TV movie, and, in between, made several of the late 20th century's more noteworthy Slovak films, four of which (*Medená veža/The Copper Tower*, 1970, *Orlie pierko/Eagle Feather*, 1971, *Signum Laudis*, 1980, and *Night Riders*, 1981) have been released on English-friendly DVD by the Slovak Film Institute, with the latter two later upgraded to Blu-ray.

Night Riders gets off to a cracking start, with a uniformed official shot dead by a bandit sniper, immediately followed by a striking credits sequence backed by men riding horses through the countryside, the image photochemically treated so that they appear to be glowing a sinister red. Thereafter, Hollý and screenwriter Tibor Vichta maintain suspense by drip-feeding us information on a strictly need-to-know basis. It's not even immediately clear in which century the film takes place until we see a cinema audience watching a silent film, and more precise dating, to 1920 (i.e., shortly after the Czechoslovak Republic's foundation in 1918), has to wait until much later. Similarly, we initially know little about why the sharp-featured, stern-faced Edo Halva (Radoslav Brzobohatý) is rounding up able-bodied men to form some kind of militia, until we discover that he's the newly appointed Chief Customs Inspector for the notoriously lawless region spanning the Tatra mountains on the Polish border, and that he's understand-



ably keen to avoid the fate of his late predecessor. We also hear assorted rumours about the bandits' leader, one Marek Orban (Michal Dočolomanský), none of them casting him in an especially positive light. So far, so straightforwardly Manichean.

However, our stereotypical expectations are undermined by the revelation that Orban, far from being purely self-serving, has merely conducted a clear-eyed economic analysis of his home village's likely future and has concluded that the best long-term solution is for its 70-strong population to emigrate to the United States, lock, stock, and barrel (a hapless elderly peasant, struggling to learn English, protests "I'm after a job, not a natter!"), and that his smuggling activities, while illegal, are designed to raise money solely with this aim in mind. In this respect, Orban is a Robin Hood – or a Juraj Jánošík, the real-life Slovak folk hero whose exploits have been filmed locally on numerous occasions. The more that Halva gets to know Orban personally, the more they develop a grudging, mutual respect.

This is scarcely an unfamiliar narrative premise, and the treatment throughout is broadly that of a classic Western (complete



Noční jazdci / Night Riders (Martin Hollý, 1981).

with climactic shoot-out), but it's bolstered here by an exceptionally strong sense of place. Village life is depicted in almost anthropological detail, along with its culture and rituals (much of the music is diegetic), demonstrating how the impoverished inhabitants have no choice but to live off their immediate surroundings, and why they regard the introduction of new technology – even disinfectant to assist with childbirth – with instinctive suspicion. A central set-piece involves freshly hewn trees being painstakingly transformed into a new Customs house to replace the one that Orban and his men have burned down; cheekily, they offer their services as builders in the certain knowledge that there's no-one else close enough to take on the job, and that Halva can hardly refuse them the opportunity to earn a legitimate wage.

Framed in 1.37:1 (which remained Czechoslovakia's dominant cinema aspect ratio until well into the 1980s), *Night Riders* has been handsomely shot by František Uldrich (František Vlácil's regular cinematographer), who takes full advantage of some gorgeously coloured landscapes. Exteriors are often shot

through a long lens, flattening the perspective and bringing the background closer to the people in the foreground, as if to emphasise their essential indivisibility. The film is at its most visually impressive during a mid-point sequence when Orban and his men try to smuggle horses through the so-called "black trough", a terrifyingly vertiginous mountain passage studded with easily dislodged rocks.

As is usually the case with Slovak Film Institute releases, the technical presentation is excellent, sporting a pristine image, authentic film grain and comprehensive, agreeably colloquial English subtitles, with the disc menu available in either Slovak or English. (The disc also offers Slovak and French subtitles, plus additional subtitles for the hard of hearing and an audio description track, both in Slovak.) There are no video extras, but the accompanying 44-page booklet is fully bilingual in Slovak and English, offering background on the film, an overview of Hollý's career and local importance by Pavel Branko, and a 1994 interview with the director by Richard Blech.

**Noční jazdci / Night Riders (Slovakia, 1981).
Slovak Film Institute, 2021.
Single-disc Blu-ray, no region code, 91 mins,
Slovak dialogue, subtitles in Slovak,
English or French, hard-of-hearing subtitles
and audio description track in Slovak,
44-page booklet in Slovak and English.**

fr

Noční Jazdci/Les Cavaliers nocturnes, l'un des nombreux films slovaques de Martin Hollý (1931-2004), se déroule dans un petit village situé près de la frontière tchécoslovaque et polonaise, entouré par les montagnes Tatra. Après que son prédécesseur a été tué par des bandits, le nouvel inspecteur en chef des douanes, Halva (Radoslav Brzobohatý), arrive avec des renforts, déterminé à faire régner la loi. Cependant, le chef des bandits, Marek Orban (Michal Dočolomanský), enfreint la loi dans le seul but de récolter de l'argent pour permettre aux 70 habitants de son village de fuir la misère en émigrant aux États-Unis. Un respect mutuel s'instaure tant bien que mal entre Halva et lui. Tourné dans le plus pur style western (avec, passage obligé, la grande fusillade finale), le film présente également un sens du lieu exceptionnellement fort, la vie du village étant décrite avec une précision quasi anthropologique. Le Blu-ray édité par l'Institut du film slovaque ne déroge pas à son excellence coutumière. Il propose une qualité d'image parfaite, des sous-titres en anglais, français et slovaque (ainsi que des sous-titres pour malentendants et une piste d'audiodescription en slovaque), et un livret bilingue de 44 pages en slovaque et en anglais, avec des informations détaillées sur le film et son réalisateur.

es

Noční Jazdci/Night Riders es una de las destacadas películas eslovacas de Martin Hollý (1931-2004) y se desarrolla en un pequeño pueblo cercano a la frontera entre Checoslovaquia y Polonia, rodeado por las montañas Tatra. Después de que su predecesor haya sido asesinado por los bandidos, el nuevo inspector jefe de aduanas, Halva (Radoslav Brzobohatý), llega con refuerzos, decidido a imponer la ley. Sin embargo, el jefe de los bandidos, Marek Orban (Michal Dočolomanský), infringe la ley con el único fin de recaudar dinero para que todo su pueblo de 70 habitantes pueda huir de la pobreza emigrando a los Estados Unidos, y él y Halva acaban desarrollando un rencoroso respeto mutuo. Rodada al estilo de un western clásico (con un tiroteo culminante), la película también tiene un sentido del lugar excepcionalmente fuerte, al representar la vida del pueblo con detalle casi antropológico. El Blu-ray del Instituto de Cine Eslovaco está a la altura de sus excelentes estándares habituales, con una imagen impecable, subtítulos en inglés, francés y eslovaco (además de subtítulos adicionales para personas con problemas de audición y una pista de audiodescripción en eslovaco), y un folleto bilingüe de 44 páginas en eslovaco e inglés que ofrece información detallada sobre la película y su director.

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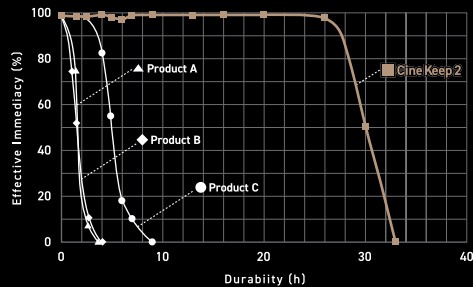
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Published annually since 1979: 11,16€ (each volume). Discontinued in 2011.

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BOOKS – GENERAL SUBJECTS

Hollywood Goes Latin:

Spanish-Language Cinema in Los Angeles
Papers presented at the 2017 FIAF Symposium "Hollywood Goes Latin: Spanish-language Cinema in Los Angeles". Edited by María Elena de las Carreras & Jan-Christopher Horak. FIAF/UCLA Film & Television Archive, 2019, 228p., b&w, ISBN: 9782960029659. 24€

This Film is Dangerous – A Celebration of Nitrate Film

This book's 720 pages offer text by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources. Editor: Roger Smither, Associate Editor: Catherine A. Surowiec. FIAF 2002, 720p., color illustrations, 60€

Cinema 1900–1906: An Analytical Study

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

The Slapstick Symposium

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

Manuel des archives du film – A Handbook For Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Coordonné par Eileen Bowser et John Kuiper. / Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. FIAF 1980, 151 p., illus., 30€
The English version is now out of print but the PDF file is available at www.fiagnet.org/books.

FIAF's Periodicals Indexing Project: Celebrating the P.I.P.'s First 50 Years, 1971-2022

A comprehensive, well-researched and richly illustrated chronicle of FIAF's Periodicals Indexing Project.
Editor / Lead author : Rutger Penne.
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Rediscovering the Role of Film Archives: to Preserve and to Show

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

American Film-Index, 1908–1915 American Film-Index, 1916–1920

Edited by Einar Lauritzen and Gunnar Lundquist. Index to more than 32,000 films produced by more than 1000 companies. Volume I: 45€ / Volume II: 50€ / Set: 80€

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The FIAF Moving Image Cataloguing Manual

The Manual is the result of many years of labor and collaboration with numerous professionals in the moving image field. It addresses the changes in information technology that we've seen over the past two decades, and aligns with modern cataloguing and metadata standards and concepts. Natasha Fairbairn, Maria Assunta Pimpinelli, Thelma Ross (authors), Linda Tadic (ed), FIAF 2016, 272p., colour, ISBN: 978-2-96-002963-5, 25€
Available for purchase from the FIAF Secretariat and Indiana University Press. Visit www.fiagnet.org/books.

Glossary of Filmographic Terms

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

International Index to Television Periodicals

Published from 1979 until 1990, containing TV-related periodical indexing data. / Publication annuelle de 1972 à 1990, contenant l'indexation de périodiques sur la télévision. Volumes: 1979–1980, 1981–1982 (each volume): 50€ 1983–1986, 1987–1990 (each volume): 125€

FIAF Classification Scheme for Literature on Film and Television

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

Bibliography of National Filmographies

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

Règles de catalogage des archives de films

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

The LUMIERE Project: The European Film Archives at the Crossroads

Documents the restoration projects and initiatives of the LUMIERE Project (1991–1995), celebrating the first major pan-European film archive collaborations. Edited by Catherine A. Surowiec. The LUMIERE Project, Lisbon, 1996; English, 264 p. 50 €

TECHNICAL SUBJECTS

Physical Characteristics of Early Films as Aids to Identification: New Expanded Edition

In 1990, FIAF published film archive technician Harold Brown's *Physical Characteristics of Early Films as Aids to Identification*, a concentrated encyclopaedia on how the identity of a print can be discovered or verified through aspects of the film other than the actual projected image. It also included essays on key individual production companies of the silent era. 30 years later, Brown's original text has been augmented with new original research on key film manufacturers and producers by Camille Blot-Wellens and other leadings archivists and researchers in the field. Richly illustrated (over 900 images included 125 in colour), this new 330-page edition of Harold Brown's seminal manual will no doubt become a must-have working tool for many in the film archiving and academic fields. FIAF 2020; ISBN: 9782960029697; 35€. Available for purchase from the FIAF Secretariat and Indiana University Press. Visit www.fiafnet.org/books.

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

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

Handling, Storage and Transport of Cellulose Nitrate Film

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

Preservation and Restoration of Moving Image and Sound

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

ACCESS TO COLLECTIONS

FIAF Digital Projection Guide

by Torkell Sætervadet. This guide addresses the technical challenges that cinémathèques, archival and repertory cinemas encounter in the paradigm change from analogue film projection to digital cinema. The guide is an extension of, and update to, *The Advanced Projection Manual*, a book covering the craft of projecting film classics with modern equipment. Published by FIAF, 2012, 120pp., color illustrations, paperback, 19€. Available for purchase from the FIAF Secretariat and Indiana University Press. Visit www.fiafnet.org/books. ISBN 9-7829600296-28

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OTHER PUBLISHERS

Newsreels in Film Archives

Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to new film collections. Edited by Roger Smither and Wolfgang Klau. ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49€

Archiving the Audiovisual Heritage: a Joint Technical Symposium

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, and IASA. 30 papers covering the most recent developments in the preservation and conservation of film, video, and sound. Edited by Eva Orbanz. Stiftung Deutsche Kinemathek, Berlin, 1987, 169p. Out of print. PDF file available at www.fiafnet.org/jts

Archiving the Audiovisual Heritage: Third Joint Technical Symposium

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, and IASA, Ottawa, 1992, 192p. Out of print. PDF file available at www.fiafnet.org/jts.

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

Proceedings of the 2000 JTS held in Paris, organised by CNC and CST. Out of print. PDF file available at www.fiafnet.org/jts.



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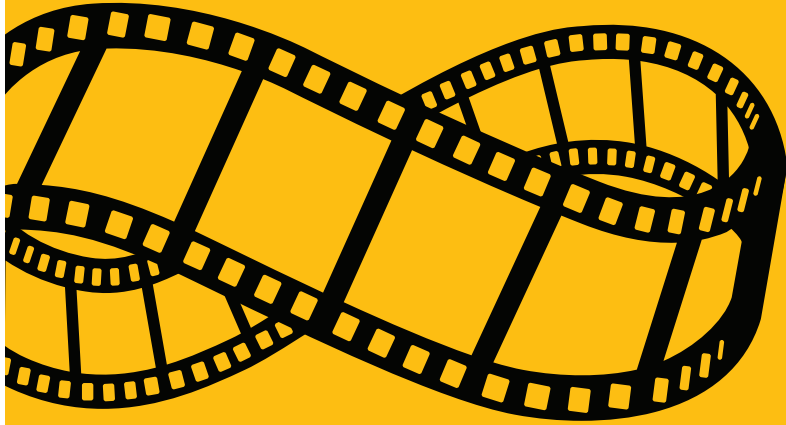
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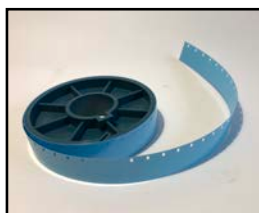
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