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# WELCOME TO THE 74th FIAF CONGRESS IN PRAGUE

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This 74th FIAF Congress marks a double anniversary. Our Federation is celebrating the 80th year of its existence, and Národní filmový archiv its 75th birthday. The Czech archive is joining the very select circle of FIAF affiliates that have hosted the FIAF congress four times, having done so previously in 1958, 1980 and 1998.

The decade that began in 1938 – the year of our Federation's birth – and spanned the end of the 1940s encompasses the tragic story of the Second World War and its effects, but is also a key decade in the history of archives and film festivals. In 1938, FIAF was founded by the Cinémathèque française (Paris), the Museum of Modern Art (New York), the British Film Institute (London), and the Reichsfilmarchiv (Berlin). That same year, Benito Mussolini inaugurated the first Venice International Film Festival. The following year, the first Cannes film festival had to be cancelled at the last minute. The war put film initiatives on hold, except for film archives, since that of Copenhagen saw the light of day in 1941, and Prague in 1943, as well as Basel.

With the end of the war, the cinema movement resumed its momentum. The festivals of Cannes, Locarno, and Karlovy Vary all began in 1946. Numerous cinematheques joined FIAF after the war: Prague, Brussels, Copenhagen, Stockholm, and Warsaw in 1946; Amsterdam in 1947; Milan, Moscow, São Paulo, and Lausanne in 1948; and Rochester, Rome, and Tehran in 1949.

Beyond the borders and the wounds of war, the great sharing of cultures, ideas, and films could (re)commence between archivists of good will, and this ideal was to be maintained across the decades to come. An ideal that it is important to remember on the occasion of this congress, whose symposium is dedicated to the notion of exchange(s). Yet one more reason to warmly thank our colleagues of the Czech Republic for welcoming us for a week in this magnificent city.

> Frédéric Maire President of FIAF

#### Dear friends and colleagues,

Welcome to Prague! Národní filmový archiv is happy and honored to host the 74th FIAF Congress. With full respect for all previous and future congresses, I want to assure you that my colleagues and I have put a lot of effort into making all parts of this Congress meaningful and your stay comfortable.

This year's anniversaries are particularly numerous, but I would rather like to look to the future – to recognize the horizons of our endeavor and the roles of our institutions. Institutions, I believe, function as structures that can create a free background for development and dynamism of relationships within and among societies. Institutions can unite societies and activate their purpose. Cultural institutions – like, for example, film heritage institutions – have a special ability to support critical thought and approach our own histories, identities, and futures.

Enjoy yet another week of professional inspiration and networking!

Michal Bregant, CEO Národní filmový archiv

	SUNDAY		MONDAY		TUESDAY		WEDNESDAY	THURSDAY	FRIDAY
8:00				NO		NO		8:00 REGISTRATION OF DELEGATES	
9:00			9:00	REGISTRATION	9:00	REGISTRATION	9:00	9:00	
10:00			SYMPOSIUM: SHARING	REG	SYMPOSIUM: SHARING	REC	SECOND CENTURY FORUM	GENERAL ASSEMBLY	
11:00			10:35 COFEE BREAK		10:40 COFEE BREAK		10:30 COFEE BREAK	10:45 COFEE BREAK	
12:00		REGISTRATION	11:05 SYMPOSIUM: SHARING		11:20 SYMPOSIUM: SHARING		11:00 SECOND CENTURY FORUM	11:45 GENERAL ASSEMBLY	TOURS
13:00			12:50 LUNCH		12:55 LUNCH		12:00 LUNCH	12:30 LUNCH	
14:00			13:50 SYMPOSIUM: SHARING		13:55		13:30	14:00	
15:00				SYMPOSIUM: SHARING		COMMISSION WORKSHOP	GENERAL ASSEMBLY		
16:00	REGISTRATION		15:50 COFEE BREAK		15:55 COFEE BREAK		16:30 COFEE BREAK	16:00 COFEE BREAK	
17:00			16:20		16:25		17:00	16:30	17:00
18:00			SYMPOSIUM: SHARING	SYMPOSIUM: SHARING		REGIONAL MEETINGS	GENERAL ASSEMBLY	SCREENING: ADELHEID	
19:00					18:00 FIAF 80 YEARS ANNIVERSARY RECEPTION				19:00 SCREENING:
20:00	19:00 OPENING CEREMONY		20:00 SCREENING:		20:00 SCREENING: A CASE FOR				STORY FROM A HOUSING ESTATE
21:00				THE NEW HANGMAN		20:00 SCREENING:	19:00 CLOSING CEREMONY	21:00 SCREENING:	
22:00			THE FILMS OF JAN KŘÍŽENECKÝ	Ý	22:00		THE INSECTS		THE CREMATOR
23:00					SCREENING: ARTIST - RUN FILM LABS				

## **BASIC INFORMATION**

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#### **VENUES:**

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CONGRESS & SYMPOSIUM: National Museum, New Building, Vinohradská 1, 110 00 Praha 1 (50.0796789N, 14.4323344E)

#### **OPENING PARTY:**

National Gallery, Trade Fair Palace, Dukelských hrdinů 47, 170 00 Praha 7 (50.1012442N, 14.4323128E)

#### **CLOSING PARTY:**

**La Fabrika**, Komunardů 30, 170 00 Praha 7 (50.1037458N, 14.4502303E)

#### SCREENINGS:

**Ponrepo Cinema**, Bartolomějská 11, 110 00 Praha 1 (50.0830719N, 14.4175578E)

#### TOURS:

Lucerna Palace, Vodičkova 36, 110 00 Praha 1 (50.0808906N, 14.4264069E); Karel Zeman Museum, Saský dvůr, Saská 3, 118 00 Praha 1 (50.0866800N, 14.4074081E); meeting point for tours to Kutná Hora tour and NFA vaults tour: Prague Main Train Station parking lot (50°05'02.3"N 14°26'05.2"E)

#### HOTELS:

#### Andante Hotel

Ve Smečkách 1408/4, 110 00 Praha 1 Tel.: +420 222 210 021

Ramada Prague City Centre Václavské náměstí 41, 110 00 Praha 1 Tel.: +420 221 454 111

#### **EA Hotel Rokoko**

Václavské nám. 38/794, 110 00 Praha 1 Tel.: +420 224 403 333

#### EA Hotel Royal Esprit

Jakubská 5, 110 00 Praha 1 Tel.: +420 224 800 055

#### **EA Hotel Mánes**

Myslíkova 20, 120 00 Praha 2 Tel.: +420 221 516 388

#### **EA Hotel Sonata**

Sokolská 68, 120 00 Praha 2 Tel.: +420 221 966 588

#### Icon Hotel Prague

V Jámě 6, 110 00 Praha 1 Tel.: + 420 221 634 100

#### GUEST SERVICE:

e-mail: fiaf2018@nfa.cz, tel.: +420 777 202 384, +420 602 212 545

For detailed info visit the website fiaf2018.nfa.cz

## **SYMPOSIUM: SHARING**

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When we announced that sharing would be our guiding principle for FIAF's twoday 2018 Symposium and asked the film archiving community for their proposals, we were hoping to provide an opportunity to discuss some of the issues pertaining to our work today. And indeed, many of our colleagues have responded to the call with various suggestions (in total we gathered almost seventy proposals for either individual papers or whole panels), for which we are extremely grateful. In the name of the Symposium Advisory Board, I would like to also express our gratitude to those who understood the limits of our program and whose proposals we had to reject or restructure, shorten, move to other sections or combine with other proposals.

Most of the topics we have outlined have been addressed in the proposals we have received and will thus be represented and opened for discussion. We should therefore hear both on topics that connect us with the wider communities we belong to – be it other heritage institutions or our audiences – and also discuss what sharing means to us internally, within FIAF. There is yet one major topic – or issue – that we have not been able to fully sketch out in the program, and that is repatriation. Maybe some other occasions would prove suitable for addressing that conundrum of challenges and problems, or we will see the topic arise at unexpected moments in our discussions, sparked by similar debates on both ethical and practical aspects of sharing.

On behalf of Národní filmový archiv, let me again thank all of you who have put time and effort into drafting proposals, prepared papers and presentations and also assumed the role of chairs and coordinators for individual sessions. As we have received so many good proposals, we have tried hard to accommodate them (and oftentimes have failed); you might notice the program is really rather packed, so the role of chairs is very crucial and deserves a special mention. Last but not least, sincere thanks should go to our Symposium Advisory Board and especially its external members, who have voluntarily delved into the program preparation and provided invaluable feedback.

> Matěj Strnad 2018 FIAF Symposium Coordinator

The Symposium is being coordinated by Matěj Strnad (Národní filmový archiv), with further input from the Symposium Advisory Board: Lucie Česálková (Národní filmový archiv), Michal Bregant (Národní filmový archiv), Paula Félix-Didier (Museo del Cine Pablo C. Ducros Hicken), Adelheid Heftberger (Brandenburgisches Zentrum für Medienwissenschaften), and Jon Wengström (Svenska Filminstitutet). The role of the Advisory Board is to contribute to the conceptualization of the Symposium and participate in the evaluation of the proposals that are submitted.

	PROGRAM OF SYMPOSIUM	rague 2018 • EIA		Dean, Faculty of the Arts, University of Lausanne): Sharing knowledge and research between University and Cinémathèque (a. o. Autant-Lara personal archive)
09:00 - 09:15 09:15 - 10:15	MONDAY, APRIL 23 <b>OPENING REMARKS</b> <b>HISTORY OF SHARING</b> chair: Michal Bregant (CEO, Národní filmový archiv) Christophe Dupin (Senior Administrator, FIAF): <i>FIAF: Eighty Years of</i> <i>Sharing</i> Beatriz Tadeo Fuica (Marie Sklodowska Curie Fellow, Université Sor- bonne Nouvelle-Paris 3): <i>Tracing Past Exchanges between European</i> <i>and South American Cinematheques: a Key to Understand the Impact of</i> <i>Sharing</i> Gian Luca Farinelli (Fondazione Cineteca di Bologna): Un festival com-	8 • FIAF Prague 2018 • FIAF Prague 2018 • FIAF Prague 2018 • FIAI en Beu	12:35 - 12:50 12:50 - 13.50 13:50 - 15:50	(a. o. Autant-Lara personal archive) Heather Linville (Film Preservationist, Academy Film Archive): Taking the Road Less Travelled: The Collective Journey of Multiple Institutions to Uncover the Films and History of Travel Filmmaker Aloha Wanderwell discussion lunch <b>SHARING KNOWLEDGE</b> - A joint I-Media Cities/MIMEHIST Panel (includes discussion) chairs: Thomas C. Christensen (Curator at the Danish Film Institute, Copenhagen and Member of the Executive Committee of Association Européenne des cinémathèques (ACE)) and Michael Loebenstein (Director and CEO of Österreichisches Filmmuseum, Vienna and FIAF Secretary-General) <b>Speakers (in two parts of the panel): Mariona Bruzzo (Head of the Film</b> Conservation and Restoration Centre, Filmoteca de Catalunya, Bar- celona), Claudia Gianetto (Head of the National Cinema Museum Film Archive, Torino), Giulietta Fassino (Responsible for cultural activities, Urban Center Metropolitano, Torino), Maria Komninos (Professor at the National and Kapodistrian University of Athens, and President of the Greek Film Archive, Athens), Ioulia Mermigka (Adjunct lecturer and researcher in Cultural and Film Studies, National and Kapodistrian University of Athens), Camille Blot-Wellens (Project manager and Film archivist at the Swedish Film Institute, Stockholm, member of the FIAF Technical Commission), Dr. Christian Olesen (Principal Investigator MIMEHIST, University of Amsterdam), Jan Philipp Richter (editor at filmportal.de, I-Media-Cities project coordinator for Deutsches Filmin- stitut), DrIng. Christian Weigel (Researcher, Fraunhofer IDMT) coffee break
10:15 - 10:35 10:35 - 11:05 11:05 - 12:35	me projet partagé: Il Cinema Ritrovato Nadja Šičarov (Conservator-restorer, Slovenska Kinoteka in Ljubljana) and Janneke van Dalen (Co-head of Film Collection, Austrian Film Mu- seum in Vienna): Share that Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists discussion coffee break <b>SHARING THE FIELD</b> chair: Katarína Gatialová (Section Manager for Non-audiovisual Collections, Národní filmový archiv) Lisa Parolo (Coordinator of the Video Sector of the Lab. La Camera Ottica, University of Udine) and Mariela Cantú (Independent mov- ing-image Curator and Archivist): Analogue Video Preservation. Sharing	ague 2018 • FIAF Prague 2018 • FIAF	15:50 - 16:20	
	Methods and Praxis. Marion Grange (Directrice de la Cinémathèque des Pays de Savoie et de l'Ain et Présidente de l'association INEDTIS): Patrimoine Cinémato- graphique amateur en Europe - expériences partagées du réseau INEDITS / films amateurs - mémoire d'Europe Kasandra O'Connell (Head of the IFI Irish Film Archive): Bringing our History Home Bohuš Získal (Researcher, CESNET): Multimedia performance preser- vation - the challenging opportunity for multidisciplinary collaboration	rE Prague 2018 • FIAF	16:20 – 18:00	SHARING ANALOGUE KNOWLEDGE AND CHEMISTRY. ARTIST-RUN AND ARCHIVAL LABS (includes discussion) chair: Céline Ruivo (Director of the Film Collection, La Cinémathèque francaise, Head of the FIAF Techical Commission) speakers: Tiago Ganhao (Cinémateca Protuguesa, FIAF Technical Commission member), Esther Urlus (Filmwerkplaatz, Rotterdam), Nicolas Rey (L'Abominable, Paris), Juan David Gonzalez Monroy (Labor Berlin, Arsenal, Berlin), Michael Loebenstein (Filmmuseum Vienna), Jon Wengstom (Swedish film Institute), Georgij Bagdasarov (Labodoble, Prague), František Týmal (Film Laboratory Bohemia)
10	Frédéric Maire (Director, Cinémathèque suisse; President, FIAF) and Alain Boillat (Professor, Department of Film History and Aesthetics, and	- Prague 2018 • FIAF Prag		11

09:00 - 10:40	TUESDAY, APRIL 24 OPEN SOURCE TOOLS FOR OPEN SOURCE PRESERVATION (includes discussion)	rague 2018 • FIAF		seum), Hisashi Okajima (Director, National Film Archive of Japan), Eva Orbanz (FIAF Honorary Member, former Head of the Film Department of Stiftung Deutsche Kinemathek and former FIAF president), Céline Ruivo
10:40 - 11:20 11:20 - 12:40	chair: Yvonne Ng (Senior Archivist, WITNESS) speakers: Jérôme Martinez (Digital Media Analysis Specialist, Me- diaArea), Kieran O'Leary (Access and Digital Collections Developer, Irish Film Institute), Reto Kromer (founder, AV Preservation by reto.ch), Bert Lemmens (PACKED vzw) coffee break <b>SHARING METADATA</b> chair: Adelheid Heftberger (Administrative Head/Researcher, Bran-	rague 2018 • FIAF Prague 2018 • FIAF	15:55 – 16:25 16:25 – 17:40	(Director of the Film Collection, La Cinémathèque française, Head of the FIAF Technical Commission) coffee break SHARING WITH AUDIENCES chair: Matěj Strnad (Head of Curators, Národní filmový archiv) Rebecca Elvy (Chief Executive, Ngā Taonga Sound & Vision, New Zealand) Embracing Change: <i>Crafting Vision, Creating Value, Building</i> <i>Resilience and Increasing Cultural Capital</i>
	denburg Center for Media Studies in Potsdam) Stephen McConnachie (Head of Data, BFI): Datafying the Filmography: a new model for sharing film metadata online Georg Eckes (Bundesarchiv, Berlin) and Michael Freiberg (Head of IT projects and film related databases, Deutsches Filminstitut): Joining Primary and Secondary Metadata Across Institutions	Prague 2018 • FIAF Prague 2018		Marina Gallet (Directrice de la préservation et du développement des collections, Cinémathèque québécoise): Communs de la con- naissance: favoriser la réappropriation et la diffusion des ressources cinématographiques par la communauté Wikimédienne Robin Baker (Head curator, BFI National Archive): Old Films for New Audiences (or how we shared archive films over 50 million times)
	Eleonore Emsbach (Data coordinator, Deutsches Filminstitut) and Michael Freiberg (Head of IT projects and film related databases, Deutsches Filminstitut): Aggregating and consolidating metadata from European film archives: Experiences gained with the European Film Gateway	rague 2018 • FIAF Prag		Tzutzumatzin Soto Cortés (Head of Videographic and Iconographic Collection, Cineteca Nacional México): Doing something with the fear of sharing: the Archive's Experiences Program of Cineteca Nacional de México Thomas C. Christensen (Curator, Danish Film Institute): The Trouble
	Albino Alvaréz (Subdirector de Rescate y Restauración, Filmoteca UNAM): La colaboración interinstitucional entre los archivos fílmicos en México: el caso del Grupo Kiné México	Prague 2018 • FIAF Pragu	17:40 - 17:55 17:55 - 18:00	with Sharing discussion CLOSING REMARKS
12:40 - 12:55 12:55 - 13:55 13:55 - 15:55	Béatrice de Pastre (Directrice adjointe du patrimoine cinémato- graphique et directrice des collections du CNC) and Laurent Bismuth (Chef du service documentation des collections du CNC): Séparer pour conserver, rassembler pour exposer: partage institutionnel des métadonnées et valorisation scientifique discussion lunch <b>SHARING - LOANS AND EXCHANGE AMONG FIAF AFFILIATES</b> (includes discussion) chairs: Peter Bagrov (film historian, archivist) and Jon Wengström			
	(Curator, Svenska Filminstitutet, FIAF Treasurer) 	Hague 2018 • FIAF Prague 2018 • FIAF		
12		IAF Prague 20		13

## **SECOND CENTURY FORUM**

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This year's Second Century Forum will focus on the very relevant and most recently increased need for proper disaster response and preparedness across the audio-visual archiving field.

FIAF is working on developing a more comprehensive and collaborative structure for responding to our world's disasters as they have devastating effects on our members' archives, collections and the world's cultural heritage on film, video, digital and other formats.

During the Second Century Forum, we will concentrate on reports of some of the most recent natural disasters, as well as the equally great concern of the 'slow disaster', or archives that are at risk every day from neglect due to lack of resources. We will present first steps towards our efforts to create an effective and supportive system to help our colleagues around the globe and will open up the discussion to include other voices reporting on these events and contributing thoughts on moving forward.

Efforts on this front have already started and we have 1) compiled a list of online resources and have them posted on the FIAF and CCAAA websites now; 2) presented at two of our CCAAA organizations' conferences and are now working to create a network of trained professionals in the field who are able to respond to calls for assistance; 3) started plans for creating a network of skilled professionals; 4) integrated this work into our training and outreach program.

The session will be presided over by Rachael Stoeltje, Director of the Indiana University Libraries Moving Image Archive, a member of FIAF's Executive Committee, a CCAAA Board member since 2015 and Chair of CCAAA for 2018-2019.

## **SCREENINGS AND TOURS**

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#### SCREENINGS

The cinema of Národní filmový archiv Ponrepo, is situated in the historically valuable refectory of a former boarding school, Konvikt, in Prague's Old Town.

#### MONDAY, APRIL 23 **THE FILMS OF JAN KŘÍŽENECKÝ** START: 20:00 DCP

The presentation and screening introduces some of the earliest films made in the Czech lands, shot by Jan Kříženecký from 1898 to 1911. The recently digitized original negatives and vintage prints allow us to see their diversity and material beauty. The specific colour of Lumière film material in their then shape was preserved in the vintage prints. Introduced by Michael Bregant (CEO, Národní filmový archiv) and Karel Ksandr (CEO, National Technical Museum). Presented by Jeanne Pommeau (curator and restorer at the Národní filmový archiv). Attendance confirmation via Visitor page required. Small buffet after screening.

TUESDAY, APRIL 24 A CASE FOR THE NEW HANGMAN START: 20:00 Digitally restored DCP

Lemuel Gulliver of Dlouhá Street takes an unscheduled trip to Balnibarbi, to the flying island of Laputa, and back again. This film is at once a parable of totalitarianism, in which bizarre laws are enforced and unwritten rules are adhered to, and also a fanciful spectacle in which dreams touch the world, and the word touches dreams. In its twelve Kafkaesque chapters, A Case for the New Hangman presents a timeless story of an outsider who brings hope and excitement to the stagnant waters of Balnibarbi, whereby he is treated with suspicion rather than hospitality. Although the film is a variation on the third part of Jonathan Swift's Gulliver's Travels, it is in spirit, like Joseph Kilian, much closer to the world of Franz Kafka. A Case for the New Hangman can be understood as a thirty-five-year-old man's journey into his own interior, as the confession of Juráček himself, the dejected and tormented author. In writing the screenplay, Juráček was confronted with challenging subject matter. He also had to cope with the film being initially rejected and then having the production suspended after filming started. The film was eventually completed several years later, only to wind up locked away in a vault after only a handful of screenings.

#### Czechoslovakia 1969 • 102 min. • black and white

Director: Pavel Juráček • Screenplay: Pavel Juráček • Director of Photography: Jan Kališ • Editor: Miroslav Hájek • Music: Luboš Fišer • Set Design: Milan Nejedlý • Starring: Lubomír Kostelka, Pavel Landovský, Klára Jerneková, Milena Zahrynowská, Luděk Kopřiva, Slávka Budínová, Pavel Bošek, Miroslav Macháček, Věra Ferbasová, Eduard Dubský, Jiřína Jirásková, Jiří Hálek, Radovan Lukavský, Nataša Gollová, Jiří Hrzán and others Accessible only with FIAF 74th Congress accreditation. TUESDAY, APRIL 24 START: 22:00 Total running time: 41 min.

#### Johnny Welch / Discharge Working II

2018 • 16mm • colour • digital sound • 4:30 min. I. Darkness: Flesh hate breeding half slaves. Division. Hell adores infinite fools. A. Blood: Dissolve fear beyond Eyes. Harmony. New Priest kills the Old. O. Sun. Drinking Fire of Fire. Undulations. Burning in Splendrous Desire.

#### Sophie Watzlawick / Sans Lune

2017 • 16mm • b&w • no sound / 8 min. I'm lying here ever so softly, but I'm not really at ease The more I'm rocked, the less I sleep All around us the coasts moan from the shock of the turmoil The sea whitens with wrath The wind blows against our ropes And yet, the anchor and the sails are raised But our hearts, too, rise up against us

#### Esther Urlus / Konrad & Kurfurst

2013/14 • 16mm • tinted and toned b&w homebrew emulsion • optical sound • 7 min. A fictional re-enactment of a five-minute event that took place during the Olympic Games in Berlin 1936, when Lieutenant Konrad and his horse Kurfurst became famous for their appearance. The film is made on homebrew emulsion and color toned with the helping hand of technical publications from early cinema and photographic experiments. The home brew emulsion is a fragile metaphor for the heroism of Konrad and his horse Kurfurst. Falling from his horse he became a national hero. However, he was overtaken by history, an anti-hero.

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#### Esther Urlus / Deep Red

2012 • 16mm • original print on Ektachrome • no sound • 7:15 min.

Deep Red is an investigation into additive colour mixing on film. Handmade by a DIY silkscreen printing technique. The starting points are on black and white hi-con filmed trees shorn of their leaves. As if they were reminiscent of branches seen flashing past in the night from the back seat of a car. Transformed into 36 layer deep technicolour.

#### Stefano Canapa / Jérôme Noetinger

2018 • Super 16mm • b&w • sound • 1S • 11:40 min.

Solo in front of the camera, the musician/improviser Jérôme Noetinger plays his reel to reel tape recorder, the Revox B77. For the duration of a 16mm film reel, he brings to life and manipulates a complex sonic organism through the power of recording – using microphonic captures, electromagnetic static, and random radio. Stefano Canapa decided to set down this improvised instant with a deliberately simple cinematic device, giving the spectator a poetic and delicate experience without neglecting a certain pedagogical aspect. The film is at the same time a portrait, a study of movement, and a sound piece in its own right, fixed on a perennial support: a strip of traditional black and white 35mm film.

## Alexandra Moralesová & Georgy Bagdasarov / **Rhus Typhina** 2014 • 16mm • b&w • sound • 1S • 2:44 min.

One of a series of labodoble experiments from natural (organic) film developers. The structure of the film is based on the chemical formula of the RhusTyphina's developer. The main protagonist of the film is a species of flowering plant in the family Anacardiaceae, whose leaves and berries are mixed with tobacco and other herbs and smoked by Native American tribes. We tried to apply the properties of the Rhus Typhina in the photochemistry. The film captures the research, experiments, harvesting and preparation of the film developer, in which latter the original negative was developed. The nonlinear structure of the chemical formula as well as the nonlinear research of the process are reflected in the order of the frames. There was no post-production, except for the sound. All editing work was done in thein camera before chemical development.

Accessible only with FIAF 74th Congress accreditation.

#### WEDNESDAY, APRIL 25 THE INSECTS Start: 20:00 35 mm screening

FIAF Congress 's closed screening of the new feature film by Jan Švankmajer, based on the play Pictures from the Insects' Life by Karel Čapek. "The Čapek brothers' play is very misanthropic. I've always liked that — bugs behave as a human beings, and people behave as insects. My screenplay extends this misanthropy further while also reflecting Franz Kafka and his famous Metamorphosis" says Švankmajer.

The film's development was supported by Creative Europe-MEDIA, the partner of the screening.

#### Czech Republic, Slovakia 2018 • 98 min. • colour

Director: Jan Švankmajer • Screenplay: Jan Švankmajer, Karel Čapek • Josef Čapek • Director of Photography: Jan Růžička, Adam Olha • Editor: Jan Daňhel • Set design: Jan Švankmajer, Václav Švankmajer • Starring: Jan Budař, Jaromír Dulava, Jiří Lábus, Norbert Lichý, Kamila Magálová, Ivana Uhlířová, Pavel Nový and others

Attendance confirmation via Visitor page required. Small buffet after screening.

FRIDAY, APRIL 27 **ADELHEID** Start: 17:00 Digitally restored DCP

It is the end of the war and the tables of power have turned. Lieutenant Chotovický is returning to his homeland to recover – physically and emotionally. He isolates himself, seeking calm, yet hypnotically watches Adelheid, the German housekeeper assigned to him. The deformed relationships, not only between Czechs and Germans, bely ever-present mistrust and solitude. The remarkably listless acting of the protagonists and the cheerless atmosphere of expectation imply there is nowhere to rush to and that everything has its time – defiance and reconciliation. "It was winter beyond the window, the year was 1969, yet they spoke of autumn 1945. Petr Čepek as Viktor and Ema Černá as Adelheid – they have experienced nothing of that era and must rely solely on the director's leadership. But were the youth then so different from the youth today? Yes they were. And no they were not. They merely had different life experiences. But the fundamental ordeal – the powerlessness to draw near to one another, to grow close enough to live together in a world made toxic by the Second World War, that has remained the sinister heritage of human civilization. In this way, Vláčil's film is truly relevant". (Ladislav Tunys, Kino 24, 1969)

#### Czechoslovakia 1969 • 99 min.

Director: František Vláčil • Screenplay: Vladimír Körner, František Vláčil • Director of photography: František Uldrich • Film editor: Miroslav Hájek • Music: Zdeněk Liška • Architect: Jindřich Goetz • Cast: Petr Čepek, Emma Černá, Jan Vostrčil, Jana Krupičková, Pavel Landovský, Miloš Willig.

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#### FRIDAY, APRIL 27

STORY FROM A HOUSING ESTATE / PANELSTORY Start: 19:00 35mm screening

One rather unappealing result of the era of "normalisation" was the sight of Prague's Barrandov film studios forcing filmmakers to take on unappealing "ideological" themes. Director Věra Chytilová was, however, one of those who even succeeded in making interesting feature films by transforming subject matter from workplace environments or stories that celebrated the socialist regime's achievements. In Panelstory, Chytilová creates a tragicomic depiction of a structure that is unable to function on either a material or a human (moral) basis. The portrait of the new housing estate (Prague's Jižní město) offers a vision of a world in which the inhabitants have to face much more than just the uniformity, ugliness and imperfections of their new housing (not to mention the complete lack of infrastructure). The residents even have to cope with infidelity, lies, suspicion, unreliability and pusillanimity. In collaboration with screenwriter Eva Kačírková. Chvtilová mostly concentrates on partners' relationships. The "optimistic" life beginnings of pregnant girl Soňa are contrasted with the situations of her unsatisfied, unfaithful mother Marie and her peer Marta, who has accepted her undignified, miserable existence, a life that brings material abundance devoid of any warmth. The film's creator enriches her multi-generational portrait by employing both amateur and experienced, professional actors. Of course, nonservile, volatile elements freely penetrate the whole structure - small brat Pepíček, who feels at home in the omnipresent chaos, and a rustic old man who tries to communicate with, and assist, the isolated residents of the housing estate.

#### Czechoslovakia 1979 • 96 min.

Director: Věra Chytilová • Screenplay: Věra Chytilová, Eva Kačírková • Director of photography: Jaromír Šofr • Film editor: Jiří Brožek Accessible only with FIAF 74th Congress Accreditation.

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#### FRIDAY, APRIL 27 **THE CREMATOR** Start: 21:00

#### 35 mm screening

This adaptation of a 1967 novel by Ladislav Fuks is regarded as one of director Juraj Herz's greatest films. The dark and absurdist story, which utilises elements of the psychologically grotesque, represents one of many 1960s works by author Fuks that deal with issues of Jewish identity and alienation in a brutal world. The film's mix of black comedy and its vivid evocation of German expressionism makes The Cremator one of the most important films of the Czechoslovak New Wave. Cinematographer Stanislav Milota – who closely collaborated with the 40-year-old Herz in staging the film – also makes a great contribution to the motion picture's aesthetic; the elegant black and white photography representing one of Milota's greatest efforts. The film suffered a somewhat dramatic fate: it was entered into contention for the Academy Awards, but failed to be short-listed. Almost immediately after its March 1969 premiere, the film was banned from Czechoslovak cinemas. It was only re-released in August 1990.

#### Czechoslovakia 1968 • 97 min.• black and white

Director: Juraj Herz • Screenplay: Ladislav Fuks, Juraj Herz • Director of Photography: Stanislav Milota • Starring: Rudolf Hrušínský, Vlasta Chramostová, Jana Stehnová, Miloš Vognič, Ilja Prachař, Zora Božinová and others.

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#### FRIDAY, APRIL 27

#### **KUTNÁ HORA: GASK GALLERY AND ST. BARBARA'S CATHEDRAL TOUR** START: 09:00

A day trip to the town of Kutna Hora, an important UNESCO heritage site, where you can admire the Gothic design of St. Barbara's Cathedral and visit the Gallery of the Central Bohemian Region, whose collection and exhibitions are focused on art of the 20th and 21st centuries. The trip, supported by the Central Bohemian Region, concludes with a traditional Czech cuisine buffet in the gardens of the gallery.

The tour to the town of Kutna Hora will begin with pickup in central Prague/Prague Main Train Station parking lot at 09:00, where a FIAF coach will be expecting participants.

 $\label{eq:proximate} Approximate arrival back in Prague: 18:00. Attendance confirmation via Visitor page required.$ 

#### FRIDAY, APRIL 27 NÁRODNÍ FILMOVÝ ARCHIV VAULTS TOUR START: 09:00

Excursion to Národní filmový archiv vaults in the village of Hradišťko. App 30 km from Prague. Národní filmový archiv vaults Tour will begin with pickup in central Prague/Prague Main Train Station parking lot at 09:00, where FIAF buses will be expecting participants. Your tour will conclude with a bus back to Prague. Approximate arrival back in Prague: 13:00. Attendance confirmation via Visitor page required.

#### FRIDAY, APRIL 27 LUCERNA PALACE TOUR START: 15:00

Don't miss the tour of the Lucerna Palace, which will be a very special event. Our guide will be Krystyna Wanatowiczova, author of Miloš Havel – Czech Film Magnate. The book explores the life of the man who built Prague's Barrandov Studios (and was the uncle of future president Václav Havel) and the region's leading film studios will serve as the tour's partner. Lucerna Palace – a multifunctional complex dating from the early 20th century. The Kino Lucerna was the first modern permanent cinema in Bohemia with 820 seats and it was here that the first Czech talkie Obraceni Ferdyse Pistory (The Conversion of Ferdys Pistora) was screened in 1931.

Meeting point: Under the glazed dome of the passage hangs a provocative statue by David Černý – a reversed monument of St. Wenceslas, our regional patron saint. Tour will conclude with drink at Palace Lucerna rooftop Open Bar.

Attendance confirmation via Visitor page required.

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#### SUNDAY, APRIL 22 - FRIDAY, APRIL 27 **KAREL ZEMAN MUSEUM**

OPENING HOURS: 10:00 - 19:00 (last visit 18:00)

Your 74th FIAF Congress accreditation badge guarantees you free access to Karel Zeman Museum during the whole congress. The museum maps the life and work of Karel Zeman from its beginnings – from his first animations and puppet films in the 1940's to work from his last creative period. A substantial part of the museum is dedicated to his most significant films – Journey to the Beginning of Time, The Fabulous World of Jules Verne and The Fabulous Baron Munchausen.

The museum's playful approach to the exhibition is unique. It allows visitors to participate directly – to try out with their own photo and video cameras selected special-effect techniques that Zeman used in his films.

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**The Ministry of Culture of the Czech Republic** is the central body of the government administration of arts, cultural and educational activities, cultural monuments and matters of churches and religious associations. It is also concerned with the implementation of copyright law, production and commerce in the area of culture. It is the founder of many cultural institutions, including Národní filmový archiv. The State Cinematography Fund, an organisation supporting the Czech cinematography, is also in its scope of authority. The Media and Audiovisual Department of the ministry is responsible for the domain of audiovision, radio and television broadcasting, press, and other information channels. It provides support in the field of cinematography and media.

**Central Bohemian Region** is the main partner of the Kutná Hora Tour. The governor of Central Bohemian Region Jaroslava Pokorná Jermanová says: "I am honored, that attendants of the FIAF Congress will visit GASK – the Gallery of the Central Bohemian Region and Kutná Hora. I have been in a position of the governor for two years now and I have to admit that every time I visit Kutná Hora, I am fascinated by its beauty and historical legacy. Each time you visit, you discover new places you did not notice before. Kutná Hora really deserves its nickname the Jewel of Central Bohemia. I hope that the unique atmosphere of Kutná Hora and of GASK will captivate you as well."

**Creative Europe–MEDIA**, is the European Commission's framework programme for support to the culture and audiovisual sectors.

Creative Europe - MEDIA is partner of the screening of The Insects by Jan Švankmajer, whose film development was supported by the program.

**CESNET** is an association of universities of the Czech Republic and the Czech Academy of Sciences. It operates and develops the national e-infrastructure for science, research and education which encompasses a computer network, computational grids, data storage and collaborative environment. It offers a rich set of services to connected organisations.

**Barrandov Studio** – For more than eighty years, the studios have been the location of choice for over 2,500 Czech and International films. The studios' primary objective is to ensure the presence of all film-related fields and services in one convenient location – on the famed "hill behind Prague" – where Barrandov's founding fathers, the Havel brothers, built the now legendary studios in the 1930s. Barrandov Studio is a production hub for the international film and television community. Our Czech flag often flies alongside those of the United States, Great Britain, France, Germany, or Russia. Various social events and functions are also held at the multipurpose Barrandov stages. Prague's Barrandov Studios the region's leading film studios is supporting the congress as partner of the Lucerna Palace tour.

## **EXHIBITORS**

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#### **KEM Studiotechnik**

In these times of digital cinema the value of analogue film assets will doubtlessly increase in film archives within the next few decades. For their daily work, however, archives are still using film devices designed for an analogue world back in the 1980s. Simultaneously there are incredibly new capabilities in digitalization and globalization nowadays. KEM Studiotechnik has a rich tradition of quality and innovation in the design and manufacturing of film editing and inspection tables. KEM saw the need for innovation and started new cooperation for progress in film archive technology, partnering with P+S Technik, Cine Project and Lockit Network to provide the highest qualification to develop the best digital film editing and preparation tables ever. KEM's first three products for a modern world of editing tables for archives are available now: KEMroll, a modern winding table with an unbelievable winding quality; KEMwind, our multi tool for capturing and automation; and KEMscreen, a digital retrofit-set for analog editing tables.

www.kem-studiotechnik.de

#### UPP

UPP is the largest and most versatile post production and VFX house in mainland Europe. Using the latest equipment and technologies, we support filmmakers around the globe by bringing their vision to life at the highest level of skill and artistry - including effective 4K digital restoration, VFX and post production.

www.upp.cz

#### New Age Factory

New Age Factory is a European start-up company which has developed the fastest system for automatic indexing of video via face recognition. It delivers exact tags of people on a timeline, improves the quality of new content and speed of work and enables better orientation in an extensive archive. The tool also helps to identify actors and people in old clips or movies that are not well described. We use also our text module to connect all scripts and other materials to videos.

www.newagefactory.com

#### **RTI - Research Technology International**

RTI offers an unparalleled range of specialized equipment and technology for archiving and preservation professionals. RTI companies include TapeChek professional videotape cleaning equipment; Lipsner-Smith film cleaning machines; BHP Inc. archive film printers; Calder and Treise film processing equipment manufacturers; FSI Colormaster & PrinterNet lab equipment; and RTI's Imagica Digital Film Scanners and Recorders. The RTI Group also offers CIR's range of archive products, including the D-Archiver digital 4K Film Scanner. RTI can help from the smallest spare part to the most sophisticated and complete turnkey technical solutions.

www.rtico.com

#### The Hungarian Filmlab

Hungarian Filmlab is a division of the Hungarian National Film Fund in Budapest. Every year it restores over 30 films. The company provides a full service, covering picture and sound, analogue and digital and handles everything from full 4K to all 35mm/16mm photochemical processes. Hungarian Filmlab is also specialised in VFX restoration and can deliver in all digital-era formats. It can offer Sondor Resonances, Northlight Scanner, Spirit HD Telecine, Arrilaser, colour restoration processes. Its restored films are regularly screened at festivals.

www.filmlab.hu

#### Bonton a.s.

Bonton Film Lab provides a full range of front-end 16mm/35mm, color/B&W, and negative/ positive processing services, including 35mm sound, to film productions and film schools. Bonton's operations are focused on film reconstruction, restoration and preservation. For many years, Bonton has provided frame-by-frame celluloid repair, film restoration and preservation services to Film Archives. Bonton operates ARRI Laser film recording equipment to master film and digitally-originated features back to film. Partnering with Kodak and Norway's PIQL, Bonton offers a new service that enables the protection of digital data onto high-resolution film, a migration-free platform keeping the data accessible and secure for the future.

www.bonton.cz

#### **HS-ART Digital**

HS-Art Digital is the manufacturer of the DIAMANT-FILM Restoration, a well-known solution for automatic, semi-automatic and interactive film & video restoration, cleaning and repair. It includes tools and filters for various types of film defects, such as dust, dirt, blotches, flicker, scratches, grain, noise, warped images, stabilization issues and many more. Automatic and semi-automatic tools allow effective and high quality corrections from SD up to 8K in up to 16 bit. Among our clients are many film archives all around the world, as well as post houses and film studios. We are proud to present the new version DIAMANT-Film Suite V10 with a series of improvements, specifically important to film archives.

www.hs-art.com

#### ORWO / FilmoTec

ORWO FilmoTec produces a wide range of high-quality photographic film products at its factory in Wolfen, Germany, on a site where motion picture film manufacture has been a tradition since 1910 and where continuing innovative development in film technology has been a feature of the ORWO brand since 1964. As a leading producer of black and white motion picture film, ORWO FilmoTec market ORWO products worldwide and are renowned by their many customers for technical excellence in meeting demanding specialized needs for the expert work of film archives (long-term storage), film laboratories, post-production houses, film producers and film studios.

www.filmotec.de

JOANNEUM RESEARCH is a professional technology and innovation provider with a long track-record in cutting-edge, applied research at an international level. For audiovisual cultural-heritage and media institutions it offers funded and contracted research into new technologies and applications (for film and video digitisation, digital preservation, restoration, video structuring, 360° video, mixed-media production, development of new technologies (media analysis and indexing services, DIAMANT-Film Restoration technology; and development and licensing of innovative products (Brand Detector, media.analyse, VidiCert). At FIAF JOANNEUM RESEARCH is exhibiting VidiCert, the archive QC product dedicated to film-digitisation quality control in medium and large scale projects. It offers comprehensive automated functions for detecting film digitisation issues, an intuitive and extremely time-efficient user interface, standard compliant reporting functions and integration with DIAMANT-Film Restoration.

www.vidicert.com

#### AGORA plus

AGORA plus is a leading Czech company which has been working for over 20 years in the integration of data storage, 6K film scanners, MAM, artificial intelligence and cybersecurity solutions for broadcasting, post production, HPC and film archives. Our company has offices in both Prague and Brno and covers the Central East Europe region for vendors such as ARRI and Quantum. We understand how your solutions need to be sized when it comes to ingest, editing and long-term archiving. www.agoraplus.cz

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#### **Cinegrell Gmbh**

Currently employing 16 people, cinegrell runs the only remaining film laboratory in Switzerland, providing top-tier comprehensive services for 16mm and 35mm film. From camera rentals to post production services, grading, compositing, and restoration, cinegrell covers the full range of services. The film department is equipped with two ARRISCAN with archival options, ARRLASER, Sondor Resonances, BHP, Schmitzer and Oxberry printers, along with all the other necessary equipment.

In collaboration with the University of Zurich and well-known industry and research partners we took part in the DIASTOR research project, thus further expanding our expertise in the growing domain of film restoration. In doing so, we relied on best practices and moreover developed new technologies to preserve old film material for posterity and make it accessible. Saving, preserving and making old film material accessible, as well as long-term storage on film stock, has become one of cinegrell's core business activities. The restoration team lives film to the fullest and treats every project with the utmost care.

www.cinegrell.ch

#### Axiell ALM

Axiell is proud to offer the only solution designed to support film archival structure. The company's off-the-shelf film archives solution allows you to have a single, central source of data for collections management, freeing you from the need to manage multiple systems or to undertake the lengthy and expensive process of designing your own bespoke solution. Our core moving image collections management system was developed in conjunction with the BFI and our customers now include the Swedish Film Institute, Deutsche Kinemathek and Cinémathèque québécoise, amongst others.

www.axiell.com

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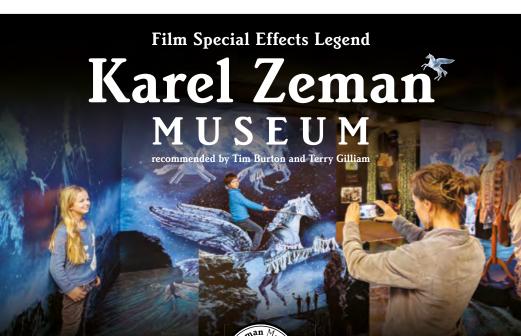
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L'Immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna (Italy) thanks to Fondazione Cineteca di Bologna.

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L'Immagine Ritrovata has two branches abroad, in Hong Kong (L'Immagine Ritrovata Asia) and Paris (L'Image Retrouvée), which enable the laboratory to respond more effectively to the ever-growing demand from foreign archives, film libraries and researchers.

L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2018. The school has been also hosted in Singapore (November 2013), Mumbai (February 2015) and Buenos Aires (March 2017).

www.immagineritrovata.it www.imageretrouvee.fr www.immagineritrovata.asia



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