

61. kongres fiaf
61st fiaf congress

Ijubljana
5.-12.6.2005

map of Ljubljana:



○ congress locations:

1. Cankarjev dom
2. Archive of the Republic of Slovenia
3. Kinodvor
4. Slovenian Cinematheque
5. Ljubljana Castle

● hotels:

1. Lev Hotel
2. Grand Hotel Union
3. Domina Grand Media Hotel & Casino Ljubljana
4. City Hotel Ljubljana
5. Pension pri Mraku
6. M Hotel
7. Park Hotel
8. Emonec Hotel
9. Celica Hostel
10. Railway & Bus Station

2005

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61st fiaf congress | 61. kongres fiaf



Arhiv Republike Slovenije



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KD: Film: The Raft of Medusa – Splav meduze – page/stran 28

20.00

CD-G: Academy Celebration – page 9 / Slavnostna akademija – stran 8

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9.00–17.00

CD-K: Symposium – page 10 / Simpozij – stran 40

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CD-KL: Technical Exhibition – page 26 / Tehnična razstava – stran 50

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KD: Film: Life in Denmark – Livet i Danmark – page/stran 29

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CD-K: Film: Mizející svět & O děvčici – page/stran 29–30

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Cankarjev dom – Gallusova dvorana

CD-K:

Cankarjev dom – Kosovelova dvorana

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Kinodvor

LC: Ljubljana Castle – Ljubljanski grad

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CD-M2: IFAF Executive Committee Meeting

19.00–...

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Dobrodošli na enainšestdesetem kongresu FIAF v Ljubljani, ki ga organizirata Slovenski filmski arhiv in Slovenska kinoteka ob stoti obletnici slovenskega filma. FIAF želi filmski umetnosti v Sloveniji in povsod po svetu veliko uspeha!

Ssimpozij **Kako vizualiziramo kulturo?** bo posvečen filmskemu žanru, ki ni del *mainstreama*: etnografskemu in dokumentarnemu filmu. Tu najdemo nekaj najlepših in najbolj zanimivih slik filmske umetnosti ter veliko zanimivih pogledov na zgodovino od dvajsetega stoletja do danes.

V želji, da ta kongres ne bi bil zanimiv le s stališča zgodovine filma, ampak tudi priložnost za srečanje in izmenjavo informacij, se je v projekt vključilo veliko ljudi. Tu bodo arhivarji lahko potrdili, da je njihovo delo pomembno za ohranjanje svetovne avdiovizualne dediščine in širjenje kina kot umetnosti.

Naj se na tem mestu hvaležno spomnim Silvana Furlana, pobudnika kongresa, ki ga ni več med nami.

Organizatorjem se zahvaljujem za ves trud, vsem pa želim uspešno in zanimivo srečanje!

Eva Orbanz
Predsednica FIAF

Dear colleagues,

Welcome to the 61st FIAF congress in Ljubljana, hosted by the Archive of the Republic of Slovenia and the Slovenian Cinematheque. The congress takes place on the occasion of the 100th anniversary of cinema in Slovenia. FIAF likes to wish the cinema art a successful future in this country and worldwide.

The Symposium **How Do We Visualise Culture?** will be dedicated to a cinema genre which is not mainstream: the ethnographic and the documentary film. This genre includes some of the most exiting pictures one can see on the screen, and presents many interesting aspects of the history from the 20th Century until today.

Many people have been involved since quite some time to guarantee that this congress will be not only an interesting event from a filmhistoric point of view, but again also a place for film archivists to meet, to exchange information and to ensure themselves and the public that the work they are carrying out worldwide is an important part towards the preservation of the worlds audiovisual heritage and the dissemination of cinema as art.

My thoughts and my gratitude are with Silvan Furlan, the initiator of the congress, who is not amongst us any more.

I like to thank the organizers for their efforts to create this event and wish all of you an interesting and fruitful time.

Eva Orbanz
President FIAF

S spoštovanjem in velikim veseljem vas prisrčno pozdravljamo na kongresu FIAF v Ljubljani!

V šestih dneh, ki prihajajo, vam ponujamo program, poln dogodkov, predavanj, srečanj, delavnic in projekcij. Knjižica, ki jo držite v rokah, vam bo omogočila natančnejši vpogled v številne dejavnosti.

Z nočošnjo premiero restavriranih kopij prvih metrov slovenskega filma Karola Grossmanna in prvo javno izvedbo orkestralne partiture za prvi slovenski celovečerni dokumentarno-igrani film **V kraljestvu Zlatoroga** ne bomo obeležili le začetka 61. kongresa, temveč tudi vrhunec leta, v katerem proslavljamo stoletnico slovenskega filma.

Žal se leta 2005 ne bomo spominjali le kot leta "naše prve stoletnice" in kot leta, ko smo gostili kongres FIAF. Leta 2005 si bomo za vselej zapomnili tudi kot leto, ko smo izgubili dušo, srce in pogon slovenske skupnosti hrانjenja in prikazovanja filma, ustanovitelja Slovenske kinoteke, Silvana Furlana. Nocošnje odprtje in kongres posvečamo spominu nanj.

Želimo vam bogat, ustvarjalen, prijeten in nepozaben teden v Sloveniji!

**Arhiv Republike Slovenije / Slovenski filmski arhiv
Slovenska kinoteka**

It is a great privilege, honour and pleasure to welcome you to the FIAF Congress in Ljubljana!

In the coming six days we offer you a packed programme, filled with events, lectures, meetings, workshops, screenings. This booklet will give you further information on all these numerous activities.

Tonight's premiere of the restored prints of the first meters of Slovene film (Karol Grossmann, 1905–1906), as well as the first public performance of the orchestral score for the first Slovene feature-documentary **In the Realm of the Goldenhorn (V kraljestvu Zlatoroga, 1931)**. This is not only the first event of the 61st Congress, it also marks the highpoint in a year in which we celebrate one hundred years of Slovene film.

2005 will stay in our memory as the year of "Our First Century" and the year we hosted the FIAF Congress. Sadly, we will also always remember 2005 as the year we lost the heart, soul and engine of the film preservation and presentation community in Slovenia, the founder of the Slovenian Cinematheque, Silvan Furlan. We dedicate tonight's opening and the Congress to his memory.

We wish you a fruitful, enjoyable and memorable week in Slovenia!

**Archive of the Republic of Slovenia / Slovene Film Archive
Slovenian Cinematheque**

nedelja, 5. junija

2005, ob 20. uri

V Gallusovi dvorani Cankarjevega doma v Ljubljani.

**Slavnostna akademija ob stoletnici slovenskega filma
ob začetku 61. kongresa Mednarodnega združenja filmskih arhivov
(FIAF)**

Častni pokrovitelj obeh prireditev je predsednik Republike Slovenije,
dr. Janez Drnovšek.

program Premierna predstavitev kratkega filma

ŽIVLJENJE ZA FILM

poklon SILVANU FURLANU (1953–2005),
ustanovitelju Slovenske kinoteke
(avtor Slavko Hren, produkcija TVS)

Pozdravni nagovor Ministra za kulturo RS – dr. VASKA SIMONITIJA

Prva projekcija restavriranih najstarejših slovenskih filmov
KAROLA GROSSMANNA

Odhod od maše v Ljutomeru (1905)

Sejem v Ljutomeru (1905)

Na domačem vrtu (1906)

z živo klavirsko spremljavo hišnega pianista Slovenske kinoteke
ANDREJA GORIČARJA

Svetovna praizvedba, živa glasbena ozvočitev filma

V KRALJESTVU ZLATOROGA (1931)

režiser – JANKO RAVNIK

skladatelj – ANDREJ GORIČAR

igra Simfonični orkester RTVS

dirigent – HELMUT IMIG

Sprejem v prvem preddverju Cankarjevega doma

sunday, june 5th

2005 – 20.00

Gallusova dvorana, Cankarjev dom, Ljubljana

**Academy Celebration on the occasion of 100 Years of Slovene Film
and Opening of the 61st FIAF Congress**

Under the auspices of the President of the Republic of Slovenia,
dr. Janez Drnovšek.

programme Premiere of the short film

A LIFE FOR FILM

A tribute to SILVAN FURLAN (1953-2005),
founder of the Slovenian Cinematheque
(directed by Slavko Hren, producer TVS)

Welcome address by the Minister of Culture of the Republic of Slovenia -
dr. VASKO SIMONITI

Premiere of the restored versions of the oldest Slovene films by
KAROL GROSSMANN

Odhod od maše v Ljutomeru (1905)

Sejem v Ljutomeru (1905)

Na domačem vrtu (1906)

Live accompanied by ANDREJ GORIČAR on piano.

World premiere of the orchestral score for

V KRALJESTVU ZLATOROGA (In the Realm of the Goldenhorn,
1931),

Directed by JANKO RAVNIK

Composed by ANDREJ GORIČAR

Performed by the Radio and Television Symphonic Orchestra RTVS

Conducted by HELMUT IMIG

Opening reception

**symposium How do we visualise culture?:
Representations of culture in the light of ethnographic film.**

monday, june 6th Session 1: Ethnographic film, its origins, methodology, film as a research process, film as ideology and politics, film as an image of life style ...

Chaired by **Peter Crawford** (NAFA – Nordic Anthropological Film Association, Hoejbjerg)

9.00 Naško Križnar (Scientific Research Centre of Slovenian Academy of Sciences&Arts, Ljubljana)

Ethnographic Film between Data Collection and Documentary

In the history of anthropological and ethnological research many aspects of filmmaking appeared. The cinema was invented as a tool for gathering visual information about natural phenomena, while modern use of film in anthropology and ethnology meets more sophisticated demands in the research of a man and his culture. Among them are the questions of ethics and participation. The film is not any more a tool for gathering data; it is more and more the process of the construction of knowledge about cross-cultural visual phenomena. With the development of cinematographic technology and especially with electronic visual technologies many media's issues have to be put under question and many new genres are arising from traditional ethnographic film. Rethinking ethnographic film today means rethinking the methodology used in anthropology and in the science in general. Thus the relationship between research and cinematic aspects of culture remains the main challenge of ethnographic filmmaking.

Beate Engelbrecht (IWF – Knowledge&Media, Göttingen)

A Never-ending Story – Filmmaking as Research Process

Since 25 years, I am doing research in a Mexican village. The topics changed with the time: Developmental Anthropology and Studies of Material Culture, Ritual and the Organisation of Fiesta, Migration and the Family Development in a Transnational Context. More than 15 years ago, I started to add film to the research process. Since then, the technology changed a lot and new forms of film as research tool have been developed. On the other side, new forms of doing research result in new forms of filmmaking. The paper will give insights in the experiences I have made in Mexico and USA, where the Mexican migrants now live. It will discuss topics like research and collaboration, film construction and uncontrolled developments, stories take.

Darko Štrajn (Educational Research Institute, Ljubljana)

Memory and Identity on Film

The complexity of meanings of the notion of memory became more complicated and simpler at the same time, when first photography and then film had entered human history. Unlike written records or different

works of art – including architecture – these "means" of representation are simultaneously reducing and enlarging the impact of subjectivity on a product, which makes a representation possible. The mechanic aspect of producing a photograph, a film and (later on) other visual or audio-visual representations, contributes to an impression of a special "objectivity" of any "documented" look through the lens of a camera. This gives way to an implication of simplicity of any (audio) visual narrative. So, there is almost no doubt that such a record represents a powerful means of verification of memory in almost any respect: historical, collective, and even individual or psychological. However, by accumulation of ways of audiovisual recording of no matter what kind of objects we can think of, a memory, which is "stored" in various media (photographs, films, tapes, disks, etc.), becomes more complex as it is becoming increasingly inaccessible in its totality. It seems like that especially film and other forms of audiovisual presentation in a sense "objectify" memory. However, they are rather multiplying levels of reality and therefore memory becomes open to manipulation. Nevertheless, due to all circumstances, memory as it is "materialised" in film, is unavoidably constructed. This makes work of film archives especially demanding and ethically accountable. In the midst of a time-space, which is inhabited by memory, the notion of identity is formed. This notion brings us then closer to the realm of culture since identity acquires its relevance in relation to difference. Each film is in one way or the other related to these notions, which form its basic grammar.

Discussion, comments, questions.

12.30 Lunch break

14.00 Henning Engelke (Goethe-University, Frankfurt)

Video and the City: Urban Culture in India as a Problem of Spatial Representation

Within the last 15 years video technology has substituted film as a means of producing documentaries, and ethnographic documentaries in particular. The technological development has given new impetus to debates on important issues such as trans-cultural dialogue, polycentric perspectives or the self-representation of minority cultures. The actual changes in the construction of representational space have, however, attracted only scarce attention. Video is still being regarded as a kind of cheaper and more versatile offspring of the film medium, sharing its means of spatial articulation and narrative coherence. As I will argue in my paper, this assumption has serious flaws. Despite obvious similarities, cinematic models of representation cannot account for the construction of space in documentary videos.

Cases in point are Rahul Roy's documentaries on urban culture in India. In these works, shot on video, human interaction is represented as interwoven with the topographical frame of cityscapes. While this at first

seems to imply the notion of "narrative space" as used in film theory, I will argue on the contrary that the representation of space in Roy's videos significantly breaches with filmic traditions and employs new aesthetic models based on different modalities of production.

Tiago Baptista (Cinemateca Portuguesa, Lisbon)

Portugal's most Portuguese Village: Constructing Portugal's National Identity in the 1930's

Ethnographic film is often associated with many European countries' past as colonial powers and the way these countries used cinema to depict African, American and Asian territories and populations they once ruled. However, ethnographic film also has a European tradition of its own, closely interlaced with the history of ethnography and anthropology as autonomous sciences and with the desire of scholars to represent local, regional and national cultural identities.

This paper presents a Portuguese attempt of this sort dating from 1938, when the authoritarian regime organized a national contest to determine which would be Portugal's most "authentic" village – something other European countries also did. As part of this metonymic contribution to the construction of Portugal's national identity as an agrarian utopia, a short documentary was shot, sponsored by the same official propaganda office that had organized the contest. In this film, the viewer's gaze is made to coincide with the one of the national jury visiting the final selection of 12 villages and to whose benefit local scholars had organized all sorts of colourful peasant traditions hoping to cause the strongest impression. The film makes a strong case for the importance of ethnographic film as a relevant instance not only of the iteration of existing European national cultures, but also of the construction of so many of Europe's national identities and traditions. Suffice to say that even today the village of "Monsanto", which won the 1938 contest, is still referred to as "Portugal's most Portuguese village".

Akira Tochigi (National Film Center / The National Museum of Modern Art, Tokyo)

Ainu of the North: Visualizing the Natives in Japan

After the start of the Meiji era (1868–1912) beginning with the modern, that is, Westernized, restoration of the imperial system, Japan managed to govern "internal" colonies as well as "external" colonies: "internal" colonies include the Okinawan archipelago in the south and the Hokkaido island in the north. As a consequence, Ainu, the native people living in Hokkaido, became the ethnographical object to be seen under the eyes of the ruling class who were inclined to identify themselves with the West. With the presentation of the fragments from **Ainu Life in Shiraoi-Kotan, Hokkaido** (1925, directed by Saburo Hatta, 35mm tinted print with English intertitles, restored by National Film Center, Tokyo, in 2003) (and possibly other titles relating to the Ainu people), I will delineate the modes of production, exhibition and preservation of this film which

records the dying culture and life style of this people. Based on the ethnographical visual materials, I will also try to explore through how the modern Japan looked at the Ainu people, and examine what the filmmakers wanted to record and what ignored.

Dan Nissen (Danish Film Institute, Copenhagen)

Life in Denmark

In Danish cinema history we could have a chapter on Danish films on Denmark and the Danes. There have been produced quite a few of those ever since the silent era and at least until the seventies. The films do not concern themselves with our previous colonial territories as Greenland and Faroe Islands. They focus on the rather small geographic area we today call Denmark. They might be the result of being a small nation with a very small number of inhabitants, and/or they could be the result of being a nation for a thousand years.

My presentation will tell the story – as far as we know it – of films on Denmark and the Danes and will focus on to examples: one is from 1935 and is today known as **Danmarksfilmen**, or **PHs Danmarksfilm**, the second film is from 1971 by Jørgen Leth. It is called **Life in Denmark**.

The first one was an assignment from the foreign ministry to make a film about Denmark, but the result was considered a scandal. It was shelved and cut to pieces as unusable. Only decades after, it has been reconstructed and stands today as a classic.

I will elaborate on the discussion about the film and the background for it, and discuss how it is visualizing culture.

The second one is by a director who has always claimed, that he is approaching his subject as an anthropologist looking at a certain tribe, with distance and interest. This is what he is doing in **Life in Denmark** and he is visualizing culture in quite another way than the first film. It's one of the rare, truly original films made in Denmark.

Discussion, comments, questions.

16.00 Peter Kubelka (Co-founder and former co-director of Österreichisches Filmmuseum, Vienna)

Poetry and Truth

Peter Kubelka's **Poetry and Truth (Dichtung und Wahrheit)** supplies us with one more layer towards a portrait of the artist as archeologist – as a hunter and gatherer of artefacts which, in some hundred years of time, will be able to answer questions that cannot even be thought of today. Held against the background of Kubelka's "gai savoir" and curatorial pedagogy, this found footage film functions in more ways than one: as a work of art, as a demonstration object, as an ethnographic document. However, instead of recording the discovery of an unknown tribe in the wilderness, the ethnographic footage at hand bears witness to our own Western rituals of make-believe, you-should-have, go-and-buy.

In the history of world film culture, Peter Kubelka stands next to Jonas

Mekas as one of the few major cinematheque founders and film archivists who are also widely acknowledged to be part of the filmmaking canon. His films include masterpieces such as **Schwechater** (1958), **Arnulf Rainer** (1960) and **Our Trip to Africa (Unsere Afrikareise**, 1966). Kubelka co-founded the Österreichisches Filmmuseum in Vienna in 1964 and served as its co-director until 2001. The 13-minute **Poetry and Truth** is his first film release in 26 years. It was premiered at the Österreichisches Filmmuseum in October 2003, during the opening of its redesigned "Invisible Cinema 3" which is based on Kubelka's concepts.

(Alexander Horwath)

Discussion, comments, questions. slovenian

tuesday, june 7th Session 2: Ethnographic film in archives, film as ethnographic memory, documentary aspects of ethnographic film, film as a picture of everyday life ...

Chaired by **Beate Engelbrecht** (IWF – Knowledge&Media, Göttingen)

9.00 Alojzij Tršan (Slovene Film Archive at the Archives of the Republic of Slovenia, Ljubljana)

Ethnographic Films in Slovene Film Archive

In the Archives of the Republic of Slovenia/Slovene Film Archive, founded in 1968, we preserve, among other Slovene films, also masterpieces of ethnological film. For a general knowledge about the Slovene way of life in the 20th century are important, besides those films, also other works, not only strictly expert films. That is why we pay special attention to expert cataloguing. By means of short synopses and entries in computerised form (from place-name, personal name to subject entries), that enables users to be informed in a quick and detailed way about the topic they are looking for.

At the forthcoming Congress I will present also the film **Laundresses from Bizovik (Bizoviške perice)**, a classical film about laundresses from a village near Ljubljana, which shows, through work, the contacts between city population and the inhabitants of surrounding areas in the period before washing machines were introduced to the general public.

Susana Torrado Morales (University of Navarra, Pamplona)

Film Bibliography as a Documentary Source for Researching on Primitive Cinema

The Foundation of Basque Cinema as an Example

In short, it could be said that the object of ethnography focuses on a thorough research on races and populations. A primitive population as Basque people has been captured (anthropologically talking) in most of arts, and then, also on the screen. As it happens in many other places, first Basque films reflected a lot of documentary aspects of regional life. This means that they have acquired a peerless ethnographical prominence after a century. Such old and unknown behaves and habits as these from

Basque Country could be not only relived but also, actually revived in movies.

Film archives have had an essential role in keeping and preserving these rare movies. But it should be underlined, too, the importance of film historians in etching these films in Basque memory, because most of these movies had been voluntarily or involuntarily forgotten. Film historians' research has turned into several bibliographic documents, such as monographs and specific articles.

The goal of this paper is to provide a summarized analysis of this bibliography, in order to facilitate future researches and the knowledge of the original Basque cinema.

Perhaps because of its ethnographic richness, the most researched age of Basque cinema corresponds with several attempts before the arriving of silent films. That is, during the film Prehistory. Basque film historians such as Madariaga, Letamendi y Seguin studied in the nineties the traces left by another expert on primitive cinema, Crovetto.

This paper will chronologically analyse these bibliographic sources – monographs and specific articles – in order to demonstrate the relevance of Bibliography in rescuing a fragile ethnographic memory, such as Basque's, and popularising it.

Nadja Valentincič Furlan (Slovene Ethnographic Museum, Ljubljana)

Department for Ethnographic Film in the Slovene Ethnographic Museum

In the Slovene Ethnographic Museum we have established Department for Ethnographic film in 2000. It incorporates also studio with (digital) recording and editing equipment, therefore we are relatively independent for the basic production. Department for ethnographic film deals with the field of the audiovisual in the museum, which can be divided into three complexes: the first includes production of visual documentation and ethnographic films, as well as acquiring audiovisual units of external production, the second archiving, documenting and researching of audiovisual units, and the last assuring the accessibility of audiovisual units and data on them. The paper focuses on our strategies and difficulties in documenting and archiving of audiovisual records on different carriers. One of urgent tasks is digitalisation of the audiovisual records on formats that are rapidly decreasing in quality (Hi8 for example). It treats also the accessibility of the audiovisuals to different groups of users: to museum curators, to individual external inquirers, to the museum visitors, and to general public.

Discussion, comments, questions.

11.00 Jari Sedergren (Finnish Film Archive, Helsinki)

Programmes of Ethnographic Films in Finland from 1930's to 1960's

After pioneer work of Sakari Pälsi, who worked among Siberian tsukhtsies in 1912–14 with film camera, an organised programme of ethnographic filming in Finland started by the Kansatieteellinen Filmi in 1935. The

founders, dr Kustaa Vilkuna and photographer Eino Mäkinen, came to a conclusion that action needed to be taken to preserve and document the traditions of people's everyday life. Vilkuna and Mäkinen depicted Finnishness and its "peasant virtues" – organised collective work, efficient co-operative business, combined with the functional beauty of practical everyday artefacts; the result was an image of a peaceful, organized, civilized, and competitive, all in all, a fair Finnish citizen. Because of the II World War and the propagandist use of ethnographic film, the filming programme was restarted only in the beginning of the 1950s: many of Vilkuna's and Mäkinen's old texts and photos were visualized as films along with the new subjects spawned by the modernist change of agricultural society. Films of 1930's and 40's are an interesting combination of an ideology of expanding Finnishness, the 1930's notion of a "Greater-Finland" and an enlightened understanding of the differences between nations, including Same people and Carelians.

Melisia Shinners and Dennis Maake (South African National Film, Video and Sound Archive, Pretoria)

The Use of Ethnographic Film as Archive Footage

The life and custom of the tribe inhabiting Venda land are depicted; the witchdoctors play an important role in the life of the Bavenda's. The Python dance performed by the young girls of the tribe. A short sequence of another tribe the Shangaans is included in the film.

However I want to emphasize the sequence that in my opinion was used to justify that the people enjoyed living a life of struggling to survive. A quote of the commentary: "The Bavenda depends on agriculture for their food, cattle being kept for more or less as a sign of wealth. Both men and women work on the land ... The staple diet is maize or *mielies* as it's known in South Africa. The *mielie* has always been and still remain their chief item of diet ... *Mielie* meal porridge provides the Venda with 80% of their food. Very occasionally they eat meat and are one of the few African tribes that eat vegetables ... There is a sequence where the homemade beer is stated as "beer is a sign of the Venda's hospitality ... The home life of the Venda is indeed governed by custom".

Through these documentaries they justified how the masses were living. Culture is important but it is wrong when people's culture is used to justify inhumane policies.

Luisa Comencini (Fondazione Cineteca Italiana, Milan)

Ethnographic Documents Held by Fondazione Cineteca Italiana, Milano

Within the frame of our long lasting cooperation with Regione Lombardia (the local authority governing the territory of Lombardy, the Milan region), the Fondazione Cineteca Italiana has recently downloaded onto digital support more than 40 ethnographic documentaries of the seventies, property of the Archivio di Etnografia e Storia Sociale (Ethnography and Social History Archive) of the Regione Lombardia. At the end of this work, copies of the films are kept in the Cineteca archive.

The Archivio di Etnografia has been carrying out for some time now a wide project of ethnographic search on the Lombardy territory, focusing its work on the topic of the 'lost trades', namely those handicraft activities, which in some cases are actual forms of art, that are being cancelled by the 'progress' and by modern technology, though still surviving in some parts, mostly the country ones, of our region.

One of the best known directors of some of these films (having the average duration of 30-40 minutes each) is Bruno Pianta (Treviso, 1943), author of a number of essays and documentaries, who managed the Ufficio Cultura del Mondo Popolare (Office for the Folk Culture) of Regione Lombardia from 1972 until 2002, and was former assistant of Roberto Leydi (outstanding Italian expert of ethnic music) and member of the staff at the Istituto Ernesto De Martino (Milan). To give an example of what we are speaking about, we would mention the following films: **I battitori** (B. Pianta, 1978), **I cantastorie** (B. Pianta, 1978) and **I madonnari** (Renzo Martinelli, 1979).

Discussion, comments, questions.

12.30 Lunch break

14.00 Session 3: Film archives as a visual thesaurus of culture and as a social record, cinema as a tool of national promotion ...

Chaired by **Darko Štrajn** (Educational Research Institute, Ljubljana)

Huia Kopua (New Zealand Film Archive, Wellington)

Maori Culture in New Zealand Film Archive

Senior NZFA (New Zealand Film Archive) staff member, Kaiwhakahaere – Ms Huia Kopua, will present fresh insights to the work and philosophy of the New Zealand Film Archive. This will include a screening of material from the early 1920s by Government-sponsored ethnographic film-maker, James McDonald who was commissioned to record scenes of Maori life before it was completely altered by increasing contact with European culture. The presentation will address the significance of the McDonald films in the development of a system of government-sponsored documentary making. New Zealand was one of the first countries to seize upon the value of cinema as a tool of national promotion. Images of the Maori people were an essential aspect of representations of the country to the rest of the world – an element of a national brand.

Second, it will examine the accuracy and importance of the social record provided by the McDonald films for the descendants of those depicted and for a wider Maori audience. The Archive has presented these films alongside others in Maori communities in an effort to reconnect them with their subjects and in doing so has helped to deepen the relationships of contemporary Maori with their forebears.

Finally, evaluation of the place of the McDonald films in particular, and the Maori collections in general in the development of the New Zealand Film

Archive and its programmes. The commitment shown by the Archive to empowering Maori in the preservation and re-use of such material has produced significant dividends for both parties. Are there useful lessons for other archives responding to complex issues surrounding ethnographic films in their collections?

Magdalena Acosta (Cineteca Nacional, Mexico City)

"Indian Tribes of Unknown Mexico", a series of amateur ethnographic films by Harry Wright and Ed Myers

Presentation of excerpts of the series of ethnographic films called **Indian Tribes of Unknown Mexico**, made in the late 30's by a team of amateur cinematographers, Ed Myers and Harry Wright, who resided in Mexico City. The latter was a very successful businessman in the Anglo-American community who traveled extensively throughout Mexico and edited and narrated these 16mm films to present at the exclusive Cinema Club of Mexico in the early 40's. The extraordinary color footage of different ethnic groups in the regions of Chiapas, Oaxaca and Veracruz is an invaluable record of everyday life, rituals, craftsmanship of these peoples who, at the time, lived in very poorly communicated regions and were completely marginalized from "modern" Mexican society. The accompanying narration is also very interesting, as it reflects the highly prejudiced, eurocentric viewpoint which was prevalent in some social and political circles at the time, but at the same time contrasts with the idealized image of the Indian presented in the art and cinema patronized and favored by the post-revolutionary Mexican government.

These films are part of the "Harry Wright Collection" at the Library of Congress, USA.

Kjell Billing (Norwegian Film Institute, Oslo)

The Use of Sami People and Sami Culture in Norwegian Fiction Films

The Sami minority in Norway consist of approximately 0.5% of the population. They are different from the traditionally Norwegian people by origin, have a totally different culture, religion and language. They have been situated in the large area very far north in Norway for at least 2000 years and were gradually colonized by Norwegians in the 16th and 17th century.

As a consequence there have through the years been conflicts between the Sami people and the colonizers with their oppressors and missionaries. There has been (and to some extent still are) suspicion and dissatisfaction in both groups.

On this background, we shall look into the presentation of Sami people and culture in Norwegian feature films from the first one in 1922 **The Growth of the Soil** to **Bàzo** (2003). They have been treated differently through the times, from the either sly villains or noble savages in the first period, through the oppressed minority in the 70's to the latest more surrealistic views.

Discussion, comments, questions.

15.00 Open Session

Other presentations by FIAF archives

Pierre Gamache (Library and Archives Canada, Ottawa)

Canadian Arctic Expedition

The presentation of selected film footage of the first major scientific expedition of the Arctic, known as the Canadian Arctic Expedition, sponsored in part by the Canadian government; its members included scientists from various disciplines, cartographers, and explorers (including Vihjalmur Stefansson). The footage documents activities of the members of the expedition from 1913–1916, as well as observations about the people living on the land in the Canadian Arctic and Alaska. Although the expedition continued until 1918, the photographer, George Hubert Wilkins, left the Arctic in 1916. The film footage is historically significant since it documents the exploration and mapping of uncharted Arctic lands and scientific knowledge. It is also ethnographically significant as it documents daily activities of the Inuit such as hunting, fishing, skinning, eating, mending clothing and equipment, etc. Other scenes document individuals (Inuit men, women, and children) and their garments. Although this footage is very representative of what one might expect from Canadian ethnographic film, it is unpublished, without intertitles, and contrasts considerably from the more "exploitative" newsreel in style and purpose. The footage may have been edited, but it nonetheless remains a true ethnographic representation of life and activity.

Filmoteca de la UNAM/Mexico

Non-Ethnographic Films Seen from an Ethnographical Point of View

Eric Le Roy (Collections at the CNC, Bois d'Arcy)

"Goémons", Yannick Bellon, France (1948)

Goémons occupe une place importante dans l'histoire du documentaire français. Tourné sans aucun moyen, en juillet-août 1946 sur l'île de Béniguet (situé à la pointe de la Bretagne, dans l'archipel de Molène) par Yannick Bellon, fille de la photo-reporter Denise Bellon (1902–1999) et son opérateur André Dumaître, le film vit le jour grâce à l'aide de plusieurs amis qui préfèrent la pellicule et soutiennent son entreprise. Réalisé en décors réels, avec les seuls habitants de l'île (huit ouvriers, leur patron et sa femme), dans des conditions difficiles, **Goémons** s'inscrit dans un courant aux résonances humaines, sociales et politiques, qui a provoqué une polémique sur la représentation de la vie quotidienne en Bretagne, après la guerre. Sa grandeur plastique, son désespoir, ses rapports aux corps et au travail ont fait l'admiration de Jean Rouch, Claude Lévy-Strauss et Henri Langlois. D'abord interdit à l'exportation par la Commission de contrôle des films, le film de Yannick Bellon (âgée de 22 ans lors du tournage) reçut ensuite son autorisation,

apres avoir été récompensé par le Grand Prix international du Documentaire au Festival de Venise en 1948. Le négatif a brûlé dans un laboratoire dans les années 80, mais le positif intermédiaire nitrate déposé aux Archives françaises du film a permis la restauration du film en 2000, avec la collaboration de Yannick Bellon.

Discussion, comments, questions and conclusion of the symposium.

fiaf technical commission workshop

wednesday,
june 8th,
9am – 12.30

What is film?

The FIAF Technical Commission workshop will span many of the issues in moving image archiving and presentation as they go digital. We gave the seminar the working title "What is film?" to help us keep our focus on the moving image content as the content becomes less and less attached to the physical carrier of motion picture film stock. The workshop is roughly divided into two parts, one looking at film as a theatrical experience, and one looking into how digital technology might work as a new means of individual access to the film archive collections. The Technical Commission is currently pointing to analogue 35mm film, stored correctly, as the best carrier for the long-term preservation of moving images. In both theatrical and individual access, however, digital carriers are gaining ground and offering new experiences to audiences. It is important to remain open to the use of new technologies to offer access to the FIAF collections. The Technical Commission feels it is imperative that the discussion as to what film archiving will be in the future is held in an open and positive spirit to avoid an identity crisis, as films become carrier independent. In other words: What makes a film a film, and thus a film archive a film archive? There is no doubt that films and cinema are currently in a transitional phase from analogue to digital. Whether this change will alter the content of the film collections on other levels than the physical storage media remains to be seen. The workshop is intended to bring out both the ethical and theoretical implications of the transition to digital. The workshop will also offer case studies on the maintenance of analogue film projection and archiving, as they become rare experiences.

Session 1: The Cinema Now & Tomorrow

Peter Wilson, European Digital Cinema Forum: An overview of the work and medium term plans EDCF expects to be put into practice in Europe in particular and the World in general, in the changeover of film projection to digital projection.

Nicola Mazzanti, FIAF TC: Access going Digital – some technical issues.

Torkell Saetervadet, Filmenshus: Maintaining a film projection cinema in the future, when commercial cinema projection is entirely digital. Torkell Saetervadet is currently preparing the film projection manual for the FIAF Programming & Access Commission.

Thomas Christensen, FIAF TC, Danish Film Institute: On the legal deposit of preservation elements as film production goes digital. Presentation of the considerations and strategies regarding digital masters at the Danish Film Institute.

Session 2: Digital Access To Archival Film

Paul Read, FIAF TC: Scanning the film and making the access version – from restorations for the cinema, to affordable access to the content.

Kjell Billing, Antti Alanen, FIAF Programming & Access Commission: A view from the FIAF Programming and Access Commission on how the P&A Commission sees the future.

Mark-Paul Meyer, FIAF TC, Nederlands Filmmuseum: On the ethics and principles of retaining film projection, what we know and what we don't and need to know to decide.

Q & A Session: Film Archives in Motion

fiaf cataloguing and documentation commission workshop

wednesday,
june 8th,
2pm – 3.30pm

New Developments in the FIAF International FilmArchive Database

This workshop will introduce participants to the new customized database software FIAF has commissioned from its publishing partner IVS-Iscientia. The new software will offer FIAF affiliates a web-based method for indexing periodicals for the International Index to Film Periodicals, and in the future will also facilitate gathering of data for the Treasures from the Film Archives and the Bibliography of FIAF Members Publications. It holds great potential for streamlining work on these databases, which are all included on the FIAF International FilmArchive Database. It may also offer FIAF new data management possibilities for other projects in the future. In 2003 Rutger Penne, editor of the FIAF Periodicals Indexing Project (PIP), began researching how to best replace the DOS-based software previously

used for periodical indexing and proposed a web-based solution which could also be used for the other databases of the FIAF International FilmArchive Database. Work on the project began in mid-2004 with development of a data model and database layout. In this workshop, Rutger Penne will present the new software system. He will describe the main features of the new version of the International Index to Film Periodicals: serials control, record structure, search modules, thesaurus application, and the use of the Unicode character set, and will demonstrate how to create and edit records. He will also describe progress on building modules for the Bibliography and Treasures databases. The workshop will conclude with an open discussion on ways the database can be used and further developed to best serve the needs of the FIAF affiliates.

**fiaf
programming
and access to
collection
commission
workshop**

wednesday,
june 8th,
2pm – 6pm

It will cover the following three topics:

1. The Digital Access

The Norwegian Filminstitute has started digitizing its national film archive through a project called Digital Film Archive and – together with technology owners – developed a system for distribution of films from the Norwegian film heritage by broadband as a video-on-demand service by the Internet and IP-TV to the general public in Norway and to schools, universities and libraries. Part of the project has been to negotiate contracts with copyright holders, who will have their share of the income from the service. The public video on demand service was opened to the public in November 2004 and till now more than 100 000 films have been screened. Deputy Director General of the Norwegian Film Institute, Erlend Jonassen, will present the project and the service www.filmarkivet.no, which now holds some 200 films of any kind and genre produced between 1911 to 2004. With a quick glance at the technical solutions he will concentrate on the questions of digital copyright, business models and on a discussion of what impact such services will have on film archives and on the work of preserving and restoring films in the future.

2. The Advanced Projection Manual

This long awaited FIAF project is now on the net and will be presented by the author Torkell Sættervadet. Hopefully it will fill a need and useful in the years to come. But it must be followed up and maintained. And there

are questions to be answered: Who should have access? Should the whole or parts be printed? Should there be a kind of feedback, and a possibility of correspondence with the author? Etc. etc. And last, but not least: Should it be translated into more languages?

Coffee break at 3.45 pm

3. FIAF Workshop on Electronic Subtitling at 4.00 pm

In the Helsinki Congress of 2003, a FIAF electronic subtitling network was launched. Quickly, 17 archives joined or reacted to the initiative: Athinai, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, Copenhagen, London's National Film Theatre (NFT), Luxembourg, Madrid, München, New York's MoMA, Oslo, Stockholm, and Valencia. Every FIAF archive and affiliate is invited. We decided to drop the ideas of a common standard and a common language for electronic subtitling. However, a lot can be done for mutual benefit, most importantly exchanging translations, intermediary translations, and original-language scripts. The administrative burden of the network is to be kept to the minimum, although we are dealing with massive amounts of information. Each member of the network can take steps to negotiate rights for its translations, give access to other members to its translations and script collections, and, whenever possible, make materials accessible as data files.

In Ljubljana, various approaches and technical solutions to electronic subtitling are presented. For the moment, there is still room for additional presentations. This part is hosted by Mr. Antti Alanen (Suomen elokuvaarkisto, Helsinki) antti.alanen@sea.fi

**the future of
the digital
projection**

friday,
june 10th,
9am – 10am

General consideration by Torkell Sættervadet and the panel discussion.

**the second
century forum**

friday,
june 10th,
10am – 12.30

**How Can Internet Help Archives to Address the Challenges of the
Second Century of Cinema**

Session chair: David Francis. Co-chairs: Paolo Cherchi Usai, Pat Loughney.

In previous 2nd Century Forum's we have talked a lot about digital preservation. There is another aspect of the digital revolution that is

easier to understand and can offer significant help to film archivists on a day to day basis now – the World Wide Web.

Everyone has their favorite sites. In this years Forum we would like to hear about your's and understand why you consider it so valuable. Please bring the web address so that we can put it up on the screen while you are making your brief remarks. When you arrive in Ljubljana let either Paolo Cherchi Usai, Pat Loughney or David Francis know which site you have chosen to talk about.

We would like to illustrate as wide a range of sites as possible so we are interested in those that offer technical advice, filmographic information, cataloguing methodology, etc. We would prefer them to be in English or French but if there are sites in other language that have universal value, we want to include those as well. In addition we would like you to tell us a bit about your own archive's web site if you feel that it contains information that would be valuable to the film archive community as a whole. There will also be brief presentations on FIAF's web site and those of UNESCO, AMIA, SEAPAAVA etc.

This years Forum is an appetizer for something more elaborate that we are preparing for next year. Then we are going to take a frank view of all the initiatives that FIAF has championed over the years to see how useful they have been to Members. We will consider whether they are still relevant in today's world, whether they need to be developed further or whether they should be shelved and replaced by new projects. You are getting advance warning because the success of this session will depend on your informed participation.

fiaf general assembly

The **OPEN FORUM** is part of the FIAF General Assembly.

The participants in the Congress are invited to submit their subjects for the Open Forum to the Congress organisers.

Deadline: Friday, June 10th at 12.30.

Draft Agenda of the General Assembly:

First Session, June 10th, 2.00 pm

1. Opening of the FIAF General Assembly
2. Confirmation of the status and voting rights of the affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Hanoi, PR of Vietnam
5. Report of the President on behalf of the Executive Committee
6. Open Forum
 - a. Registration/Announcement Open Forum Subjects
 - b. Open Forum Session

Second Session (Voting Session), June 11th, 9.00 am

7. Affiliation
 - a. Report of the Secretary General on Current Affiliation
 - b. New Affiliates
 - c. Other
8. Financial Reports 2004–2006
 - a. Accounts 2004–2005
 - b. Budget 2006
9. Elections of the Executive Committee
 - a. Discharge of the Outgoing EC
 - b. Elections Procedures
 - c. Elections of the FIAF EC Officers
 - d. Elections of the Members Candidates
 - e. Elections of the Associates Candidates

Third Session, June 11th, 2.00 pm

10. The Specialised Commissions
 - a. Technical Commission
 - b. Cataloguing and Documentation Commission
 - c. Programming and Access to Collections Commission
11. Publications and other Projects
 - a. FIAF Award 2005
 - b. Reel Emergency Project
 - c. This Film is Dangerous
 - d. Website
 - e. Journal of Film Preservation
 - f. P.I.P., CD-ROM, Film Volume
 - g. FIAF Professional Training, Summer School, School on Wheels, etc.
 - h. Update of the Cataloguing Rules and Translations
 - i. Handbook for Projections
 - j. Training
 - FIAF Summer School 2006
 - Africa
 - Latin America – School on Wheels Ibermedia
 - k. 2008 – 70 Anniversary of FIAF
 - l. FIAF Oral History
 - m. 25th Anniversary of the UNESCO Recommendation
12. Relations with UNESCO and other International Organisations
 - a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations (FIAF and non-FIAF)
 - b. Other
13. Future Congresses
 - a. 2006: Sao Paulo
 - b. 2007: Tokyo
 - c. 2008: Paris (?)
 - d. 2009 and beyond
14. Closure of the 61st FIAF Congress

exhibitions **Technical Exhibition**

Organised by Harald Brandes.

Companies and service providers, which consider their main business in the area of archival task, will present their products, their special knowledge and their services.

The exhibition will present as complete as possible a processing chain for analogue and digital film, photo and sound adoption, planning and implementation of archive and storage buildings.

Including:

- Film equipment and cleaning devices;
- Different scanners for still photography and film, then restoration software for adapting stills, films and audio and database software;
- Traditional and digital restoration;
- Representatives involved with the architecture and construction of vaults and other facilities;
- Manufacturers of raw cinematographic films and TV equipments.

Grossmann – Lang – Slovene Film Posters

The Kresija Gallery will host an exhibition of photographs by Slovene film pioneer Dr Karol Grossmann, and sculptures by Fritz Lang.

Slovene film posters will be exhibited at the Cinema Club Vič.

Those interested can visit the restored film material storage rooms of the Archive of the Republic of Slovenia/Slovene Film Archive.

special events**academy**

An Academy Celebration opening the 61st FIAF Congress and honouring the 100th Anniversary of Slovene Film will take place on June 5th, 2005 at the Cankarjev dom Cultural and Congress Centre.

The programme will feature the screening of the first Slovene silent documentary-feature film **V kraljestvu Zlatoroga (In the Realm of the Goldenhorn)** directed by Janko Ravnik in 1931. For the occasion Andrej Goričar has composed a new score, which will be live performed by the Slovene Radio and Television Symphonic Orchestra, conducted by Helmut Imig.

Three 1905–1906 restored shorts by the Slovene film-pioneer Dr Karol Grossmann will premiere with live piano accompaniment by Andrej Goričar.

excursion

We will take you on a day trip to the south east part of Slovenia, called Dolenjska (Lower Carniola). The programme includes a visit of the Dolenjska Museum in the city of Novo Mesto, where you will be able to see their famous archaeological collection and the Kapitelj (Chapter Church) of Novo mesto. After a short drive through the valley of the river Krka, we will reach the Cistercian Monastery of Pieterje. After a short tour, we will drive to the Dolenjske Toplice Health Resort, where an outdoor picnic will be organised.

farewell party

The farewell dinner will be served in a relaxed atmosphere of the Ljubljana Castle on June 11th. Your host will be the Ljubljana mayor, Ms. Danica Simšič.

The Slovene band Bratko Bibič & The Madleys

(<http://bratkobibic.fabrika13.net/>) will serve you a sample of their unconventional ethno-sound.

sunday/nedelja – 5.6.**14.10 Kinodvor**

100 Years Slovene Film / 100 let slovenskega filma:

Nasvidenje v naslednji vojni (Farewell in the Next War)

During their holidays in Spain, a meeting takes place between two former enemies: the Slovene partisan Berk and the German soldier Bitter, who had fought in Yugoslavia. In the vivacious and cheerful atmosphere of Spain they evoke memories of the wartime period they lived through as adversaries.

A controversial epic about an intellectual caught in the chaos of war.

Na počitnicah v Španiji se srečata nekdanji slovenski partizan Berk in bivši nemški vojak Bitter, ki se je bojeval v tedanji Jugoslaviji. Sredi razgibane in razigrane Španije v svojih pogovorih obujata spomine na vojni čas, ki sta ga doživelva kot nasprotnika.

Kontroverzna epska pričevanje o intelektualcu v vojnem kaosu.

Director/r: Živojin Pavlović; screenplay/s: Ž. Pavlović (based on the novel/ po romanu: Menuet za kitaro - Vitomil Zupan); cinematography/f: Tomislav Pinter; editing/m: Olga Kršljanin Skrigin; sound/z: Matjaž Janežič; music/g: Bojan Adamič; cast/i: Metod Pevec, Hans Christian Blech, Boris Juh, Milan Puzič, Tanja Poberžnik, Demeter Bitenc, Ivo Ban, Jožica Avbelj Slo (YU), 1980, 35mm, 1.66, col., mono, 112' (English subtitles/ap)

16.10 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:

Splav meduze (The Raft of Medusa)

The 1920s, somewhere in the Yugoslav provinces of the north. A Slovene and a Serb schoolteacher, Kristina and Ljiljana, dream of big town adventures. One day a group of young eccentric dadaists and surrealists from Belgrade arrive in the village ...

The story itself is hardly significant. Like those adrift on Gericault's raft named Medusa in that Romantic painting, the important thing may just be floating in a sea of chaos.

An exquisite, modernist, ironic-nostalgic tale about art and love.

Dvajseta leta dvajsetega stoletja. Osamljeni podeželski učiteljici sanjarita o pustolovščinah v velikih mestih. Nekega dne se na vas iz Beograda pripelje skupina mladih umetnikov, akterjev avantgardnega umetniškega gibanja.

Zgodba filma skoraj ni pomembna. Kakor tistim, ki jih nosi na Gericaultovem splavu z imenom Meduza, je morda pomembno prav pluti v morju kaosa.

Znamenita, moderna, ironično-nostalgična pričevanje o umetnosti in ljubezni.

Director/r: Karpo Godina; screenplay/s: Branko Vučićević;

cinematography/f, editing/m: K. Godina; sound/z: Ivan Žakić; music/g: Mladen Vranešević, Predrag Vranešević; cast/i: Olga Kacjan, Vladica Milosavljević, Boris Komnenić, Erol Kadić, Frano Lasić, Miloš Battelino, Radmila Živković, Predrag Panić, Gisela Siebauer
Slo (YU), 1980, 35mm, 1.66, col., mono, 100' (French subtitles/fp)

20.00 Gallusova (Cankarjev dom)

Academy Opening of the Event "100 Years of Slovene Film" and Opening of the 61st FIAF Congress.

Programme: see page 9.

Slavnostna akademija ob 100. obletnici slovenskega filma in otvoritvi 61. kongresa FIAF.

Program: glej strani 8.

monday/ponedeljek – 6.6.**20.00 Kosovelova (Cankarjev dom)**

Danish Film Institute (Copenhagen) presents / predstavlja:

Livet i Danmark (Life in Denmark)

Direction and script/r,s: Jørgen Leth
Denmark/Danska, 1971, 16mm, 1:1.37, col., mono, 37'
(English subtitles & intertitles/ap)

Like Lars von Trier Jørgen Leth has always put up some rules for his filmmaking. As a ground rule he claims, that he is approaching his subject as an anthropologist looking at a certain tribe, with distance and interest. This is what he is doing in this film, which depicts Danes and the exotic geographic place Denmark. The film's characters are placed in a dark room and tell their story to the camera, while subtitles in a subtle way comments on these statements. A hundred persons are presented and through their statements they are telling stories of daily life in this strange country.

Introduced by Dan Nissen, director of the Danish Film Institute.

Kakor Lars von Trier si tudi Jørgen Leth pri ustvarjanju filmov postavlja pravila. Temeljno pravilo zahteva, da subjekt snemanja obravnava kakor antropolog kakšno pleme, z distanco in zanimanjem. Pravilu sledi tudi v tem filmu, ki opisuje Dance in eksotični geografski prostor – Dansko. Osebe v filmu so v temni sobi in svoje zgodbe priovedujejo kamери, medtem ko podnapisi na subtilen način komentirajo njihove izjave. Predstavljenih je sto ljudi in skozi zgodbe priovedujejo o vsakdanjem življenju v tej nenavadni deželi.

Film bo predstavil Dan Nissen, direktor Danskega inštituta za film.

21.00 Kosovelova (Cankarjev dom)

Národní filmový archiv (Prague) presents / predstavlja:

Mizející svět

Director/r: Vladimír Úlehla, Miloš Wasserbauer; story/s: Vladimír Úlehla; screenplay/s: Svatava Pírková; director of photography/f: Josef Střecha,

Otakar Schütz, Josef Bůžek, Jan Calábek; editor/m: Antonín Zelenka; sound/z: Bedřich Poledník; music/g: Vladimír Úlehla, Vilém Tauský; all the roles were played by amateurs, students and inhabitants of Velká na Veličkovou; production/p: Legiafilm Czech/Ceška, 1932, 35mm, b/w, 2374,7 m, 87' (Czech without subtitles/bp)

A young ethnographer from Prague, Stana Horná, comes to the village of Velká na Veličkovou to study and record folk customs and songs. She stays in one of the village cottages and soon becomes part of village life. She dresses in folk costumes and shares the everyday sorrows and joys of the village people. She also experiences a romantic affair with one of the local lads. After she is visited by her friends from Prague, however, the fine fabric of relationships is broken. The boy and the whole captivating world of dancing young men, village girls and musicians disappear ...

Mlada etnografinja iz Prage, Stana Horná, prispe v vas Velká na Veličkovou, da bi raziskovala in zabeležila ljudske običaje in pesmi. Prebiva v eni izmed vaških koč in kmalu postane del vaškega življenja. Oblači se v ljudske noše in z vaščani deli veselja in skrbi vsakdana. Z enim izmed vaških fantov se zaplete v romantično razmerje. A zatem, ko jo obiščejo prijatelji iz Prage, se nežne vezi razmerij pretrgajo. In ves privlačni svet plesočih mladih mož, vaških deklet in glasbenikov izgine ...

O děvčicu

Director/r: Josef Folprecht, Karel Degl; story/s: J. Folprecht; screenplay/s: J. Folprecht, K. Degl; director of photography/f: Jindřich Brichta; cast/i: Florentin Steinsberg, Ida Elková, Vlasta Lašková, Mikuláš Souček, Cyril Bartoš, Emil Focht

1918, 35 mm, b/w, silent/nemi, 960,8 m, 34' (Czech intertitles/bp) May-Day celebrations are under way in a small Moravian village. The leader of the youth opens the festivities. Anka is an amiable young girl whom all the lads in the village are trying to court. The forester also admires her and asks her for a dance under the May pole. The young lads draw her away from him since someone from outside the village is not allowed to behave in this way with a village girl during the May-Day celebrations. Anka runs off into the woods. The forester catches her up and tries to force his attentions on her. Anka defends herself. The village lads find them in the woods, they take the forester back to his house and the celebrations continue.

The film was made during the last few days before the founding of the Czechoslovak Republic.

V majhni moravski vasici se začenja praznovanje 1. maja. Vodja mladih otvorí slavje. Anka je ljubko deklet, zapeljujejo jo vsi fantje iz vasi. Občuduje jo tudi gozdar, ki jo prosi za ples pod mlajem. Mladi fantje jo odvlečejo stran, saj se tujci, ki niso iz vasi, med praznovanjem prvega maja ne smejo tako obnašati z vaškim dekletom. Anka pobegne v gozd.

Gozdar jo ujame in se ji vsiljuje. Anka se brani. Vaški fantje ju najdejo v gozdu, gozdarja odpeljejo domov in praznovanje se nadaljuje. Film je ustvarjen v zadnjih dneh pred ustanovitvijo Češko-Slovaške republike.

tuesday/torek – 7.6.

20.00 Kosovelova (Cankarjev dom)

Cinemateca Portuguesa – Museu do Cinema (Lisbon) presents / predstavlja:

A aldeia mais portuguesa de Portugal (Portugal's Most Portuguese Village)

Description: see symposium, presentation by Tiago Baptista. (page 12) Director/r: António de Meneses; producer/p: Secretariado de Propaganda Nacional/SPN; photography/f: Octávio Bobone, J. Salazar Diniz; sound/z: Francisco A. Quintela; editor/m: Vieira de Sousa; music/g: Armando Leça. Portugal/Portugalska, 1938, 35mm safety print, b/w, mono, 33' (Portuguese original version without subtitles/bp).

Preserved by Cinemateca Portuguesa in 2004 from a 1938 sound print. Introduced by Tiago Baptista, historian and filmographic researcher at the Cinemateca Portuguesa.

Glej: simpozij – "Najbolj portugalska vas na Portugalskem" (stran 42) Film bo predstavil Tiago Baptista, filmski zgodovinar in raziskovalec pri Cinemateca Portuguesa.

The South African National, Film, Video and Sound Archive (Pretoria) presents / predstavlja:

The Bavenda

Director, producer and director of photography/r,p,f: Ray Phoenix; editors/m: Chaim Lloyd, Frank Secker; screenplay/s: Chaim Lloyd, Frank Secker. (Donated to the film archives: The Department of Information). South-Africa/Južna Afrika, 1950–1952, 16mm, col., mono, 800 ft., 20' The life and customs of this tribe inhabiting Venda land in the Northern Transvaal are depicted. The witchdoctor plays an important role in the life of the Bavendas. Interesting too, is the python dance performed by the young girls of the tribe. A short sequence on another tribe, the Shangaans is included in the film.

Introduced by Melisia Shinners, Film Collection, South African National, Film, Video and Sound Archive.

Film prikazuje življenje in običaje plemena, ki živi v pokrajini Venda, na severu Transvaala. Vrač ima pomembno vlogo v življenju Bavendov. Zanimiv je tudi ples pitona, ki ga uprizorijo mlada dekleta iz plemena. V filmu je tudi kratek prizor o drugem plemenu, Šangaanih.

Film bo prestavila Melisia Shinners (Film Collection, South African National, Film, Video and Sound Archive)

21.15 Kosovelova (Cankarjev dom)

Národní filmový archiv (Prague) presents / predstavlja:

Mečové tance (Sword Dances)

By/r: František Pospíšil.

Czech/Češka, 1921–1928, 35mm, b/w, silent, 2501 m, 91' (without subtitles, each of the dances is prefaced by its original title/bp)

The NFA holds scientific films shot by one of the most important European ethnographers Mr. František Pospíšil. Mr. Pospíšil pursued folk dance and focused on sword dance, which he recorded between 1921 and 1928 all over the territory where such dance appeared, from Korčula to Poland, from the Caucasus, Ukraine, Czechoslovakia, Germany, Basque to Scotland. The NFA restored these films and compiled them according to the draft of Pospíšil's lecture at the Congress of Folklore-society in London in 1928. The restoration was made by PhDr. Hana Dvořáková (curator of the Ethnographic Institute of the Moravian Museum in Brno) and by film historian Ms. Eva Pavlíková.

NFA hrani znanstvene filme, ki jih je posnel eden izmed najpomembnejših evropskih etnografov, gospod František Pospíšil. František Pospíšil je sledil ljudskim plesom in se osredotočil na plese s sabljami, ki jih je med letoma 1921 in 1928 snemal na širokem ozemlju, kjer so se tovrstni plesi pojavljali: od Korčule do Poljske, od Kavkaza, Ukrajine, Češko-Slovaške, Nemčije, Baskije do Škotske. NFA je njegove filme restavriral in jih kompiliral po načrtu Pospíšilovega predavanja na kongresu Folklorne zveze v Londonu, leta 1928. Restavracijo sta opravili Dr. Hana Dvořáková (kuratorka Etnografskega inštituta pri Moravskem muzeju v Brnu) in filmska zgodovinarka Eva Pavlíková.

wednesday/sreda – 8.6.

14.00

Kosovelova (Cankarjev dom)

Ethnographic documents held by the Fondazione Cineteca Italiana (Milan)/Etnografski dokumenti, ki jih hrani Fondazione Cineteca Italiana (Milano):

I battitori

By/r: Bruno Pianta; Italy/Italija, 1978 (Beta SP), col., 35'

This work is part of a series dedicated to the people, language, and trades of those who sell their merchandise in the streets. The analysis concentrates on the communication strategies (way of speaking, gestural expressiveness) of these peddlers, who adopt theatrical techniques, and on their implements (such as the 'treppo', a sort of stand).

Delo je del serije, posvečene tistim, ki svoje blago prodajajo na cesti, njihovemu jeziku in trgovini. Analiza se osredotoči na strategije komunikacije (način govora, gestikularna izrazitost) prodajalcev, ki se poslužujejo gledaliških tehnik, in na njihovo opremo (kакor je na primer "treppo", neke vrste stojnica).

I cantastorie

By/r: Bruno Pianta; Italy/Italija, 1978 (Beta SP), col., 35'

It follows the travelling show of the last street singer group working in Northern Italy. Their performance consists in singing a moving or dramatic song, while selling at the same time an object, in this case a medal with religious images.

Film spremišča potuječe predstavo zadnje ulične skupine pevcev v severni Italiji. Njihov nastop sestoji iz petja ganljive ali dramatične pesmi in prodaje predmeta, v tem primeru medaljona s pobožnimi sličicami.

I madonnari

By/r: Renzo Martinelli, Italy/Italija, 1979 (Beta SP), col., 28'

Inspired by an annual occasion, a competition (chalk drawing) taking place in the province of Cremona (Northern Italy), it is the story of an old pavement artist who participates in the contest. The story brings about some questions on the ephemeral activity of these artists, their style, the sad destiny of their creations.

Introduced by Luisa Comencini.

Zgodba, ki jo je navdihnil vsakoletni dogodek – tekmovanje v risanju s kredo v provinci Cremona v severni Italiji –, govori o starem umetniku, ki sodeluje v tekmovanju. Zgodba govori o enodnevnom delu umetnikov, njihovem slogu, o žalostni usodi njihovih stvaritev.

Film bo predstavila Luisa Comencini.

16.00 Kosovelova (Cankarjev dom)

The Finnish Film Archive (Helsinki) presents / predstavlja:

"Ethnographic Documentary in Finland" / "Etnografski dokumentarni filmi na Finskem"

Kaskisavun mailta (On the Land of Wildfire)

Photography and editing/f,m: Eino Mäkinen; ethnography: Kustaa Vilkuna and Ahti Rytönen; production/p: Kansatieteellinen Filmi Oy Finland/Finska, 1937, 35 mm, b/w, 15'

Haaparuuhun synty (A Boat Out of Single Log)

Photography and editing/f,m: Eino Mäkinen; ethnography: Kustaa Vilkuna and Eino Nikkilä; production/p: Kansatieteellinen Filmi Oy Finland/Finska, 1936, 35 mm, b/w, 7'

Suonikylän talvielämää (Winter life in Suonikylä)

Photography and editing/f,m: Eino Mäkinen; ethnography: Kustaa Vilkuna and Karl Nickul; production/p: Kansatieteellinen Filmi Oy Finland/Finska, 1938, 35 mm, b/w, 25'

Rymättylään talvikalastus (Winter Fishing in Rymättylä)

Photography and editing/f,m: Eino Mäkinen; ethnography: Kustaa Vilkuna; production/p: Kansatieteellinen Filmi Oy Finland/Finska, 1939, 35 mm, 9'

Lohipato (Abounding in Salmon)

Photography and editing/f,m: Niilo Heino; ethnography: Niilo Valonen; production/p: Suomi-Filmi Oy
Finland/Finska, 1964, 35 mm, b/w, 15'
Curated and introduced by Jari Sedergren & Ilkka Kippola.

18.00 Kosovelova (Cankarjev dom)

The New Zealand Film Archive (Wellington) presents / predstavlja:
HE PITO WHAKAATU A TE MAORI Na James McDonald (Films by James McDonald of the Tangata Whenua (indigenous people)) / Filmi Jamesaa McDonalda o staroselciih

James McDonald (1865–1935) began working for the Dominion Museum (now Te Papa) in 1904 and in 1907 also began filming various scenic attractions for the Tourist Department. He made several ethnographic film records for the Museum (although his film making was additional to his general activities there). In 1926 he retired from his position as Assistant Director, to Tokaanu where he organised a school of Māori arts and crafts. Introduced by Huia Kopua, New Zealand Film Archive.
New Zealand/Nova Zelandija, 1919–1923 (screening format: Beta SP), silent/nemi, b/w, 23'–28'

James McDonald (1865–1935) je leta 1904 začel delati v muzeju Dominion (zdaj Te Papa) in leta 1907 začel snemati različne pokrajinske atrakcije za turistični oddelek. Za muzej je posnel več etnografskih filmskih zapisov (čeprav je bilo filmanje dodatna izmed njegovih aktivnosti). Leta 1926 se je z mesta pomožnega direktorja upokojil v Tokaanu, kjer je organiziral šolo maorske umetnosti in obrti.

19.00 Kosovelova (Cankarjev dom)

Presentation of the restoration of the films by **Karol Grossmann** and other films such as **Faraon Loves** made in the laboratory Alpha-Omega, München.
Introduced by Thomas Bakels.
DVD, 50'.

Predstavitev restavracije filmov Karola Grossmanna in drugih filmov (na primer Faraon Loves), ki so jo opravili v laboratoriju Alfa-Omega v Münchnu.

*Predstavitev: Thomas Bakels.
DVD, 50'.*

21.00 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:
Tribute to Matjaž Klopčič / Poklon Matjažu Klopčiču
Na sončni strani ceste (On the Sunny Side of the Street)
Klopčič's directorial debut: a portrait of an artist who cuts silhouettes out of cardboard.

Klopčičev režijski prvenec: portret umetnika, ki iz kartona izreže silhuetu mimoidočih.

Written and directed by/s,r: Matjaž Klopčič; cinematography/f: France Cerar; editor/m: France Lampret, Ivo Lehpamer; music/g: Jure Robežnik. Slo (YU), 1959, 35mm, 1.37, b/w, mono, 16' (no dialogue/bp)

Ljubljana je ljubljena (Ljubljana in Love)

Two young people meet and promenade through parks of Ljubljana.

Mlad fant in mlado dekle se srečata in sprehajata po ljubljanskih parkih.

Written and directed by/r,s: Matjaž Klopčič; cinematography/f: Rudi Vaupotič; editor/m: Milka Badjura; music/g: Jože Privšek
Slo (YU), 1965, 35mm, 1.37, b/w, mono, 15' (Eng.electr. subtitles/apv)

Na papirnatih avionih (On Wings of Paper)

A photographer catches with his camera a girl whom he would like to meet. This girl is a ballet dancer living alone with her mother. By chance the photographer meets her and they take a walk in the park together. Manifesto of modernism à la Klopčič, maybe the best, but without doubt the most beautiful Slovene film!

Fotograf kaže prijatelju odlomek filma, ki ga je posnel na ulici in na katerega je ujel dekle, ki bi jo rad našel. To dekle je baletka in živi sama z materjo. Fotograf jo slučajno sreča v kavarni in nato v galeriji. Sprehajata se v parku in fotograf ji reče: "Kot pravijo Amerikanci, jaz sem v ljubezni s teboj." Ljubita se.

Manifest Klopčičevskega modernizma, 'morda najboljši, zanesljivo pa najlepši slovenski film!'

Directed by/r: Matjaž Klopčič; screenplay/s: M. Klopčič, Andrej Hieng; cinematography/f: Rudi Vaupotič; editor/m: Milka Badjura; sound/z: Marjan Meglič; music/g: Jože Privšek; cast/i: Snežana Nikšić, Polde Bibič, Štefka Drolc, Mirko Bogataj, Dare Ulaga, Katja Levstik, Stanislava Pešić, Nuša Svetina
Slo (YU), 1967, 35mm, 1.66, b/w, mono, 75' (English subtitles/ap)

thursday/četrtek – 9.6.**20.30 Kinodvor**

100 Years Slovene Film / 100 let slovenskega filma:
Programme of Slovene shorts/Program slovenskih kratkih filmov

21.30 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:
Ples v dežju (Dancing in the Rain)
Like **Citizen Kane** has been labeled The Best Film of All Times, **Ples v**

dežju has kept – for decades now – the unchallenged title of being The Best Slovene Film of All Times.

Kakor velja **Državljan Kane** za najboljši film vseh časov, tudi **Ples v dežju** – že desetletja – brani naslov najboljšega slovenskega filma vseh časov.

Written & directed by/r,s: Boštjan Hladnik; cinematography/f: Janez Kališnik; editing/m: Kleopatra Harisijades; sound/z: Herman Kokove; music/g: Bojan Adamič; cast/i: Janko Hočevar, Franci Jež, Mojca Platner, Duša Počkaj, Miha Baloh, Rado Nakrst, Ali Raner, Joža Zupan, Arnold Tovornik, Vida Juvan, Demeter Bitenc, Janez Jerman, Janez Albreht Slo (YU), 1961, 35mm, 1.66, b/w, mono, 108' (English subtitles/ap)

friday/petak – 10.6.

13.00 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:
Vesna (*Vesna*)

Schoolboys Samo, Sandi and Krištof are quite unwillingly preparing for their graduation. They come to an idea to seduce the daughter of their professor Kozinus to get to the mathematics examination paper. But unattractive "Hiperbola" is really just professor's student; his real daughter is much prettier ...
Romantic comedy about schoolboy's life.

Dijaki Samo, Sandi in Krištof, ki se brez prave volje pripravljajo na maturo, pridejo na zamisel, da bi eden izmed njih zapeljal hčerko profesorja Kozinusa, saj bi tako prišli do matematičnih nalog za maturo.
A neprivlačna "Hiperbola", je v resnici le profesorjeva učenka; njegova prava hčerka je veliko bolj čedna ...
Romantična komedija iz dijaškega življenja.

Director/r: František Čap; screenplay/s: František Čap, Matej Bor; cinematography/f: Pavel Grupp; editor/m: Milka Badjura; music/g: Bojan Adamič; cast/i: Metka Gabrijelčič, Franek Trefalt, Janez Čuk, Jure Furlan, Metka Bučar, Stane Sever, Elvira Kralj, Olga Bedjanič, Alice Cimperman Slo (YU), 1953, 35mm, b/w, mono, 95' (French subtitles/fp)

15.00 Kinodvor

Slovene Ethnographic Film – part 1 / Slovenski etnografski film – 1. del: (presented with English electronic subtitles/avp)

Bloški smučarji, Metod Badjura, 1932, 35 mm, b/w, 199 m.
Pomlad v Beli krajini, Metod & Milka Badjura, 1952, 35 mm, b/w, 405 m.
Nevesta le jemlji slovo, Zvone Sintič, 1954, 35 mm, b/w, 360 m.
Zima mora umreti, Zvone Sintič, 1954, 35 mm, b/w, 294 m.
Bizoviške perice, Jože Bevc, 1959, 35 mm, b/w, 267 m.
Kraški kamnarji, Ernest Adamič, 1959, 35 mm, b/w, 275 m.

Štehvanje, Ernest Adamič, 1959, 35 mm, col, 279 m.

Curated and introduced by/ izbor in uvod: Naško Križnar (SAZU, Ljubljana)

16.30 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:

Tistega lepega dne (That Beautiful Day)

The story is set in a village, which was part of Italy between the two wars. Štefuc, twice widower to two sisters – each left him two little daughters –, is determined to marry Zana, the third sister. But the girl has been promised to another suitor. Simultaneously, in the middle of the wedding preparations, Hedvika, a beautiful young lady, has just come back from Italy.

Comedy about romantic entanglements during the Fascist occupation.

Zgodba se odvija v primorski vasi, med vojnoma pod italijansko okupacijo. Štefuc, dvakratni vdovec po dveh sestrach – vsaka mu je zapustila po dve hčeri –, je odločen, da se bo še tretjič poročil s tretjo sestro. A dekle je že oddano. Hkrati se, prav v času priprav na poroko, iz Italije vrne prelepo dekle Hedvika.
Komedija o sentimentalnih zapletih v času fašistične okupacije.

Director/r: France Štiglic; screenplay/s: F. Štiglic, Andrej Hieng; cinematography/f: Ivan Marinček; editing/m: Milka Badjura; sound/z: Marjan Meglič; music/g: Alojz Srebotnjak; cast/i: Bert Sotlar, Duša Počkaj, Arnold Tovornik, Jože Zupan, Angelca Hlebce, Lojze Potokar, Lojze Rozman, Silva Danilova, Zlatko Šugman Slo (YU), 1962, 35mm, 1.66, b/w, mono, 84' (French subtitles/fp)

18.20 Kinodvor

Slovene Ethnographic Film – part 2 / Slovenski etnografski film – 2. del: (presented with English electronic subtitles)

Ti si kriv, Zvone Sintič, 1961, 35 mm, 285 m.

Zanigrad, Jože Pogačnik, 1961, 35 mm, 350 m.

Grenka sol, Jane Kavčič, 1967, 35 mm, 234 m.

Narodna noša, Mako Sajko, 1975, 35 mm, 292 m.

Soseska, Milan Ljubič, 1976, 35 mm, 350 m.

curated and introduced by/ izbor in uvod: Naško Križnar (SAZU, Ljubljana)

Memories of a Narežina Fisherman / Spomini nabrežinskega ribiča

Research and conversation/ raziskava in pogovor: mag. Polona Sketelj; directed, filmed and edited by/r,f,m: Nadja Valentincič Furlan; production/p: Slovene Ethnographic Museum/Slovenski etnografski muzej, 2004, DVD, 13'.

Narrator Zdravko Caharija lives in Narežina/Aurisina in Trieste Littoral. His family nicknamed Babčev did some sea fishing and some farming for a living. Zdravko presents his life-story, tuna fishing and a typical dugout of Trieste Littoral, called čupa. His family owned čupa Marija, which was in

1947 sold to the Slovene Ethnographic Museum (SEM) in Ljubljana. Being the only one completely preserved authentic čupa it will play an important role in the permanent exhibition of SEM.

The ethnographic film **Memories of a Nabrežina Fisherman** is supplementing her story.

*Pripovedovalec Zdravko Caharija Babčev živi v Nabrežini v Tržaškem Primorju. Babčevi so se več generacij preziviljali s kmetijstvom in ribištvo. Zdravko v filmu predstavi svojo življenjsko zgodbo, tunolov in čupo, nekdaj značilni drevak Tržaškega Primorja. Njihovo družinsko čupo Marijo je leta 1898 izdelal Zdravkov ded Janez, oče Avgust pa jo je leta 1947 prodal Slovenskemu etnografskemu muzeju (SEM) v Ljubljani. To je edina povsem ohranjena čupa, zato smo ji dodelili pomembno mesto na stalni razstavi SEM. Etnografski film **Spomini nabrežinskega ribiča** dopolnjuje njeni zgodbi.*

20.10 Kinodvor

Tribute to Silvan Furlan / Poklon Silvanu Furlanu:

Als ich tot war (Ko sem bil mrtev)

Kinoteka's most precious "lost and found" contribution to the international film-heritage.

Prva ohranjena in najbrž najboljša Lubitscheva komedija iz nemškega nemega obdobja, s katere najdbo je v svetu zaslovela Slovenska kinoteka.

Written and directed by/r: Ernst Lubitsch; cast/i: Louise Schenrich, Helene Voss, Julius Falkenstein, Ernst Lubitsch
Germany/Nemčija, 1916, 35mm, b/w toned, silent/nemi, 36', 18 fps.

Original score by/izvirna partitura: Urban Koder.

Live performed by/spremljava v živo: Andrej Goričar & Jože Kregar.

Deklica s frnikulami (The Girl with Marbles)

Silvan Furlan's film directing debut, a docudrama about the first Slovene filmstar Ita Rina.

Režijski prvenec Silvana Furlana, doku-drama o prvi slovenski filmski zvezdi Iti Rini.

Written and directed by/r,s: Silvan Furlan; cinematography/f: Sven Pepeonik; editor/m: Nika Lah; sound/z: Damijan Kunej; music/g: Urban Koder; producer/p: Dane Hočevar; cast/i: Karin Komljanec
Slo, 1997, 39', 35mm, b/w & col (Eng. electronic subtit./avp)

22.10 Kinodvor

100 Years Slovene Film / 100 let slovenskega filma:

Kruh in mleko (Bread and Milk)

Ivan is released a day early from a treatment programme for alcoholics

due to a doctors' strike. He returns to his wife Sonja and his sixteen-year-old son Robi. The first afternoon he spends home is very pleasant. The next morning Sonja sends Ivan to a shop to get bread and milk ...

Bread and Milk is a bitter-sweet tale of loneliness, estrangement and the glowing embers of love, where there once used to be a fire.

Bread and Milk was received numerous awards, amongst them the prestigious Lion of the Future – Best First Feature Film Award at the Venice Film Festival 2001.

Ivana zaradi zdravniške stavke dan prezgodaj odpustijo s programa zdravljenja alkoholizma. Vrne se k ženi Sonji in šestnajstletnemu sinu Robiju. Prvo popoldne doma mine v prijetnem vzdušju. Naslednje jutro Sonja pošije Ivana v trgovino po kruh in mleko ...

Kruh in mleko je grenko-sladka zgodba o osamljenosti, odtujenosti ter zamrli, a tlecí ljubezni.

Kruh in mleko je prejel številne nagrade, med njimi prestižnega leva prihodnosti za najboljši celovečerni prvenec na filmskem festivalu v Benetkah, 2001.

Written and directed by/r,s: Jan Cvitkovič; director of photography/f: Toni Laznik; editor/m: Dafne Jemeršič; sound/z: Damijan Kunej, Jože Trtnik; music/g: Drago Ivanuša; cast/i: Peter Musevski, Sonja Savić, Tadej Troha Slo, 2001, 35mm, 1.66, b/w, Dolby Digital, 68' (English subtitles/ap)

fiaf simpozij Kako vizualiziramo kulturo?

Reprezentacije kulture v luči etnografskega filma

**ponedeljek,
6. junij 2005**

Sekcija 1: Etnografski film, njegov izvor, metodologija, film kot raziskovalni proces, film kot ideologija in politika, film kot podoba življenjskega sloga ...

Sekcijo vodi **Peter Crawford** (NAFA – Nordic Anthropological Film Association, Hoejbjerg)

9.00 Naško Križnar (Znanstvenoraziskovalni center SAZU, Ljubljana)
Etnografski film med podatkovno zbirko in dokumentarcem

V zgodovini antropoloških in etnoloških raziskav so se pojavljali različni načini filmskega snemanja. Film je bil izumljen kot orodje za zbiranje podatkov na področju naravoslovnih pojavov, medtem ko se moderna uporaba filma v antropologiji in etnologiji srečuje z zahtevnejšimi nalogami na področju raziskovanja človeka in njegove kulture. Med njimi so vprašanja etike in participacije. Film ni več samo orodje za zbiranje podatkov; vse bolj in bolj postaja proces konstrukcije znanja o medkulturnih srečanjih in vizualnih pojavih. Z razvojem filmske tehnologije, in še posebej z elektronsko vizualno tehnologijo, so se postavila nova vprašanja o vizualnem mediju in iz tradicionalnega etnografskega filma so izšli novi žanri. Premišljevati o etnografskem filmu danes, pomeni premišljevati o metodologiji v antropologiji in v humanističnih znanostih na splošno. Na ta način razmerje med raziskovalnim in filmskim vidikom kulture ostaja glavni izviv etnografskega filma.

Beate Engelbrecht (IWF – Knowledge&Media, Göttingen)
Nedokončana zgodba – filmanje kot raziskovalni proces

Že 25 let opravljam raziskave o mehiških vaseh. S časom so se teme spremenjale: razvojna antropologija in študije materialne kulture, ritual in organizacija Fieste, migracija in razvoj družine v nadnacionalnem kontekstu. Pred več kot 15 leti sem v raziskovalni proces začela vključevati film. Od tedaj se je tehnologija zelo spremenila in razvile so se nove oblike filma kot raziskovalnega orodja. Na drugi strani pa so nove oblike raziskovanja rodile nove oblike ustvarjanja filmov. Predstavitev bo omogočila vpogled v izkušnje iz Mehike in ZDA, kjer zdaj žive mehiški migranti, in zajemala teme, kot so raziskovanje in sodelovanje, filmska konstrukcija in nenadzorovan razvoj, oblikovanje zgodb.

Darko Štrajn (Pedagoški inštitut, Ljubljana)

Spomin in identiteta na filmu

Kompleksnost pomenov pojma spomina se je še bolj zapletla in hkrati poenostavila, ko sta v človeško zgodovino vstopila najprej fotografija in za njo film. V nasprotju s pisnimi viri ali različnimi umetniškimi deli – z arhitekturo vred – ta prikazna "sredstva" hkrati zmanjšujejo in povečujejo vpliv subjektivnosti na izdelek, ki prikaz omogoča. Mehanski vidik izdelave fotografije, filma in (pozneje) drugih vizualnih ali avdiovizualnih prikazov

prispeva k vtišu o posebni "objektivnosti" vsakega "dokumentiranega" pogleda skozi objektiv kamere. Tako se zdi vsaka (avdio)vizualna pripoved preprosta. Torej tak zapis nedvomno predstavlja mogočno sredstvo za preverjanje spomina skoraj v vseh pogledih: v zgodovinskem, kolektivnem in celo individualnem ali psihološkem. Toda s kopiranjem načinov snemanja zvoka in slik vsega, kar nam pride na misel, postane spomin, ki je "shranjen" na različnih nosilcih (fotografijah, filmih, trakovih, diskih itd.), kompleksnejši, saj je v celoti vse bolj nedosegljiv. Zdi se, da zlasti film in druge oblike avdiovizualnega prikaza spomin nekako "objektivizira".

Vendar ker so to pomnožene ravni resničnosti, postane spomin izpostavljen manipulaciji. Zaradi vseh okoliščin je spomin, ki se "materializira" na filmu, neizogibno pripreden. Zato je delo filmskih arhivov izjemno zahtevno in etično odgovorno. V času-prostoru, ki ga naseljuje spomin, se izoblikuje pojem identitete. Ta pojem nas potem popelje bliže k kraljestvu kulture, kajti identiteta dobi pomen šele v povezavi z različnostjo. Vsak film je tako ali drugače povezan s temi pojmi, ki tvorijo njegovo osnovno slovnicu.

Diskusija, komentarji in vprašanja.

12.30 Kosilo

14.00 Henning Engelke (Goethe-University, Frankfurt)

Video in mesto: mestna kultura v Indiji kot problem prostorske reprezentacije

Film kot sredstvo za produkcijo dokumentarnih filmov, še posebej pa etnografskih dokumentarcev, je v zadnjih petnajstih letih nadomestila video tehnologija. Tehnološki razvoj je spodbudil nove razprave o pomembnih vprašanjih, kot so medkulturni dialog, policentrčni pogledi oziroma samopredstavitev manjšinskih kultur. Toda dejanske spremembe v zgradbi predstavitevnega prostora so pritegnile bolj malo pozornosti. Video še vedno velja za cenejšega in bolj vsestranskega naslednika filmskega medija, s katerim si deli sredstva prostorskoga oblikovanja in pripovedne skladnosti. V svojem prispevku trdim, da ima ta domneva precejšnje pomanjkljivosti. Kinematografski modeli prikaza kljub očitnim podobnostim ne morejo biti osnova za oblikovanje prostora v dokumentarnih videih.

Zgled so dokumentarci o urbani kulturi v Indiji Rahula Roya. V teh delih, posnetih z videokamerico, se človeška interakcija prepleta s topografskimi okviri mestnih okolij. Čeprav se to na prvi pogled ujema s pojmom "pripovednega prostora" iz filmske teorije, trdim nasprotno, da prikaz prostora v Royevih videih pomembno krši filmsko tradicijo in uporablja nove estetske modele na osnovi različnih produkcijskih načinov.

Tiago Baptista (Cinemateca Portuguesa, Lizbona)

Najbolj portugalska vas na Portugalskem: oblikovanje portugalske narodne identitete v tridesetih letih 20. stoletja

Etnografski film pogosto povezujemo s preteklostjo številnih evropskih držav in kolonialnih sil ter z načinom, kako so te dežele uporabljale film za slikanje afriških, ameriških in azijskih območij, pa tudi prebivalstva, ki so mu nekoč vladale. Vendar ima etnografski film tudi svojo evropsko tradicijo, tesno prepleteno z zgodovino etnografije in antropologije kot avtonomnih znanosti in z željo strokovnjakov, da bi predstavili lokalne, regionalne in nacionalne kulturne identitete.

V tem referatu bo predstavljen portugalski poskus te vrste iz leta 1938, ko je avtoritarni režim organiziral nacionalno tekmovanje, da bi ugotovili, katera bi bila najbolj "avtentična" portugalska vas – nekaj, kar so naredile tudi druge evropske države.

Kot del tega metonimičnega prispevka k oblikovanju portugalske narodne identitete kot agrarne utopije je bil posnet kratek dokumentarec – s podporo istega propagandnega urada, ki je organiziral tekmovanje. V tem filmu je gledalčev pogled poistoveten s pogledom nacionalne žirije, ki je obiskala končni izbor dvanaestih vasi in ki so ji lokalni strokovnjaki predstavili razne vrste barvitih kmečkih tradicij v upanju, da bodo naredili najmočnejši vtip.

Ta primer kaže pomembnost etnografskega filma ne samo za kontinuiteto obstoječe evropske nacionalne kulture, temveč tudi za oblikovanje številnih evropskih nacionalnih identitet in tradicij. Dovolj je, če rečemo, da vas Monsanto, ki je zmagala na tekmovanju leta 1938, še danes navajajo kot najznačilnejšo portugalsko vas.

Akira Tochigi (National Film Center / The National Museum of Modern Art, Tokio)

Severni Ainuji: vizualizacija domorodcev na Japonskem

Po začetku obdobja Meiji (1868–1912) je Japonski z vpeljavo moderne, tj. zahodnjaške obnove imperialističnega sistema uspelo upravljati "notranje" in tudi "zunanje" kolonije: "notranje" kolonije vključujejo okinavsko otočje na jugu in otok Hokkaido na severu. Posledica tega je bila, da so v očeh vladajočega razreda, ki se je nagibal k identifikaciji z Zahodom, prvotni prebivalci Hokkaida, ljudstvo Ainu, postali etnografski objekt.

S predstavitvijo odlomkov iz filma **Ainu Life in Shiraoi-Kotan** (1925, režija Saburo Hatta, 35 mm, barvna kopija z angleškimi mednapisi, ki jo je leta 2003 restavriral National Film Center, Tokio) (in morda tudi drugimi filmi o ljudstvu Ainu) bom orisal načine produkcije, prikazovanja in restavriranja filma, ki beleži umirajočo kulturo in življenjski slog tega ljudstva. Na osnovi etnografskih vizualnih gradiv bom skušal ugotoviti, kako moderni Japonci gledajo na ljudstvo Ainu, in raziskati, kaj so ustvarjalci filma žeeli posneti in kaj so prezrli.

Dan Nissen (Danish Film Institute, Kopenhagen)

Življenje na Danskom

V danski filmski zgodovini bi lahko imeli poglavje z danskimi filmi o Danski in Dancih. Od obdobja nemega filma in vsaj do začetka sedemdesetih let prejšnjega stoletja jih je nastalo kar nekaj. Ne ukvarjajo se z našimi nekdajnimi kolonijami, kot so Grenlandija in Ferski otoki. Osredotočajo se na dokaj majhno zemljepisno območje, ki se danes imenuje Danska.

Morda so posledica dejstva, da smo majhna država z zelo majhnim številom prebivalcev in/ali da obstajamo tisoč let.

Moje predavanje je zgodba – kolikor jo poznamo – o Danski in Dancih, lotil pa se je bom na osnovi dveh primerov: prvi je iz leta 1935 in se danes imenuje **Danmarksfilmen** oziroma **PHs Danmarksfilm**, drugega pa je leta 1971 posnel Jørgen Leth in nosi naslov **Življenje na Danskom**.

Prvi film je naročilo zunanje ministrstvo kot film o Danski, a je bil rezultat menda škandalozen. Pospravili so ga na polico in razrezali kot neuporabnega. Šele desetletja pozneje so ga obnovili in danes velja za klasiko. Predstavil bom razprave o filmu in njihovo ozadje ter se posvetil vprašanju, kako vizualizira kulturo.

Drugega je posnel režiser, ki je vedno trdil, da pristopa k predmetu kot antropolog, ki z razdalje in z zanimanjem opazuje neko pleme. To je storil tudi v **Življenju na Danskom**, kulturo pa vizualizira popolnoma drugače kot prvi film. Je eden redkih resnično izvirnih filmov, posnetih na Danskem.

Diskusija, komentarji in vprašanja.

16.00 **Peter Kubelka** (Soustanovitelj in nekdanji direktor Avstrijskega filmskega muzeja, Dunaj)

Poezija in resnica

Film **Poezija in resnica (Dichtung und Wahrheit)** Petra Kubelke nam odkriva novo plast portreta umetnika kot arheologa – kot zbiralca in lovca na umetnine, ki bodo lahko čez kakih sto let odgovorile na danes nepojmljiva vprašanja. Na ozadju Kubelkovega "gai savoir" delujejo najdeni metri filma večplastno: kot umetnina, kot prikazni predmet, kot etnografski dokument. Toda namesto da bi etnografski posnetki beležili odkritje neznanega plemena v divjinji, pričajo o naših zahodnjaških obredih pretvarjanja, hrepenenja po lastnini in potrošništva.

V zgodovini svetovne filmske kulture je Peter Kubelka poleg Jonasa Mekasa eden redkih velikih ustanoviteljev kinotek in filmskih arhivarjev, ki so splošno priznani tudi kot del kanona filmskih ustvarjalcev. Med njegove filme sodijo umetnine, kot so **Schwechater** (1958), **Arnulf Rainer** (1960) in **Unsere Afrikareise (Naš izlet v Afriko)**, (1966). Leta 1964 je soustanovil Avstrijski filmski muzej na Dunaju in ga kot eden od direktorjev vodil do leta 2001. 13-minutni film **Poezija in resnica** je njegovo prvo delo po 26 letih. Krstno so ga prikazali oktobra 2003 v Avstrijskem filmskem muzeju med odprtjem preoblikovanega Nevidnega kina 3, ki temelji na Kubelkovich zamislih. (Alexander Horwath)

Diskusija, komentarji in vprašanja.

torek, 7. junij 2005 **Sekcija 2: Etnografski film v arhivih, film kot etnografski spomin, dokumentarni vidik etnografskega filma, film kot podoba vsakdanjega življenja ...**
Sekcijo vodi **Beate Engelbrecht** (IWF – Knowledge&Media, Göttingen)

9.00 Alojzij Tršan (Slovenski filmski arhiv pri Arhivu RS, Ljubljana)

Etnografski film v Slovenskem filmskem arhivu

V Arhivu Republike Slovenije/Slovenskem filmskem arhivu, ustanovljenem leta 1968, med drugimi slovenskimi filmi hraniemo tudi mojstrovine etnološkega filma. Poleg teh filmov so za splošno vedenje o načinu življenja Slovencev v dvajsetem stoletju pomembni tudi drugi filmi, ne le ozko strokovni. Zaradi tega posvečamo posebno pozornost strokovnemu popisovanju. To omogoča, s pomočjo kratke vsebine in gesel v računalniški obliki, od krajevnih, osebnih do stvarnih, hitro in podrobno seznanitev uporabnikov in strokovne javnosti o želeni oziroma iskani vsebini. Na tem kongresu bom predstavil tudi film **Bizoviške perice**, klasični film o pericah iz vasi blizu Ljubljane, ki prikazuje, prek dela, stike med mestnim in predmestnim prebivalstvom v obdobju, preden so se množično pojavili pralni stroji.

Susana Torrado Morales (Univerza v Navarri, Pamplona)

Filmska bibliografija kot dokumentarni vir za raziskovanje prvobitnega filma. Ustanovitev baskovskega filma kot primer

Strnjeno bi lahko rekli, da se etnografija posveča predvsem raziskovanju ras in prebivalcev. Prvobitni prebivalci, kot je ljudstvo Baskov, so zajeti (z antropološkega stališča) v večini umetnosti in torej tudi na filmskem platnu. Tako kot drugod so prvi baskovski filmi odražali dokumentarne aspekte življenja v okolini. Po dobrem stoletju imajo zato edinstveno etnografsko vrednost. Film je ne samo obudil, temveč tudi oživil stare neznane navade in običaje iz Baskije.

Bistveno vlogo pri hranjenju in ohranjanju teh redkih filmov ima filmski arhiv. Poudariti je treba tudi pomen filmskih zgodovinarjev, ki so te filme vtišnili v spomin Baskov, saj je bila večina omenjenega filmskega gradiva hote ali nehote pozabljena. Filmski zgodovinarji so svoje raziskave predstavili v številnih bibliografskih dokumentih, kot so monografije in članki.

Cilj predavanja je strnjena analiza te bibliografije, da bi omogočili nadaljnje raziskave in razširili poznvanje izvirne baskovske kinematografije.

Morda se zaradi bogate etnografije najbolj raziskano obdobje baskovskega filma ujema z nekaj poskusi pred prihodom nemega filma, torej iz časa filmske prazgodovine. Baskovski filmski zgodovinarji, kot so Madariaga, Letamendi in Seguin, so v devetdesetih letih prejšnjega stoletja proučevali sledi, ki jih je za sabo pustil še en strokovnjak za začetke kinematografije, Crovetto.

Kronološko bomo analizirali te bibliografske vire – monografije in nekatere članke – ter skušali prikazati pomen bibliografije za reševanje in krepitev krhkega etnografskega spomina, kakršen je baskovski.

Nadja Valentincič Furlan (Slovenski etnografski muzej, Ljubljana)
Oddelek za etnografski film v Slovenskem etnografskem muzeju
V Slovenskem etnografskem muzeju smo leta 2000 ustanovili Kustodiat za etnografski film, ki vključuje tudi studio s solidno snemalno in montažno opremo, tako da smo v SEM producijsko razmeroma neodvisni. Kustodiat za etnografski film skrbi za področje avdiovizualnega v muzeju, ki ga lahko razdelimo v tri sklope: v prvega sodi izdelava vizualne dokumentacije in etnografskih filmov ter pridobivanje avdiovizualnih enot zunanjega proizvodnje, v drugega arhiviranje, dokumentiranje in proučevanje avdiovizualnih enot, zadnji sklop pa zajema zagotavljanje dostopnosti avdiovizualnih enot in podatkov o njih različnim skupinam. V referatu se bom osredotočila na naše strategije in težave pri dokumentiranju in arhiviranju avdiovizualnih zapisov na različnih vrstah nosilcev. Ena od nujnih nalog je prav gotovo digitalizacija avdiovizualnih zapisov s formatov, ki z leti pospešeno izgubljajo kakovost (predvsem Hi8). Spregorovila bom tudi o dostopnosti avdiovizualij za različne skupine uporabnikov: za zaposlene v muzeju, za individualne zunanje naročnike, za obiskovalce muzeja in za javnost.

Diskusija, komentarji in vprašanja.

11.00 Jari Sedergren (Finnish Film Archive, Helsinki)

Program etnografskih filmov od tridesetih do šestdesetih let prejšnjega stoletja

Pionirskega delu Sakarija Pälsija, ki je med letoma 1912 in 1914 s filmsko kamero snemal v Sibiriji, so na Finskem v okviru Kansatieteelinens Filmi leta 1935 organizirali program etnografskih filmov. Ustanovitelja, dr. Kustaa Vilkuna in fotograf Eino Mäkinen, sta ugotovila, da je treba za ohranitev in dokumentiranje vsakdanjega življenja ljudi nekaj storiti. Vilkuna in Mäkinen sta predstavljala finskost in njene "kmečke vrednote" – organizirala sta skupinsko delo, učinkovito kooperativno poslovanje v povezavi s funkcionalno lepoto praktičnih vsakdanjih predmetov; rezultat je bila podoba mirnega, organiziranega, civiliziranega in tekmovalnega, skratka poštenega finskega državljanega.

Zaradi druge svetovne vojne in izkoričanja etnografskega filma v propagandne namene so program obnovili šele na začetku petdesetih let prejšnjega stoletja; veliko starih Vilkunovih in Mäkinenovih besedil in fotografij so uporabili pri filmih in jih povezali z novimi temami, ki jih je rodil razvoj sodobne kmetijske družbe. Filmi iz tridesetih in štiridesetih let so zanimiva kombinacija ideologije rastoče finskosti, ideje o "veliki Finski" iz tridesetih let in ozaveščenega dojemanja razlik med narodi z Laponci in Karelijci vred.

Melisia Shinners in Dennis Maake (South African National Film, Video and Sound Archive, Pretoria)

Uporaba etnografskega filma kot arhivskega gradiva

Prikazani so življenje in običaji plemena, ki živi v Vendi; pomembno vlogo v

življenju staroselcev Bavenda imajo врачи. Ples pitona, ki ga izvajajo deklice iz plemena. V film je vključen odlomek o plemenu Šangan. Poudarjen bo odlomek, ki so ga po našem mnenju izkoriščali za potrditev, da ljudje radi živijo na robu preživetja. Citat komentarja: Bavendi se preživljajo predvsem z živinorejo, krave pa so bolj ali manj znamenje premožnosti. Kmetujejo moški in ženske. Glavni pridelek je koruza ali *mielie* po južnoafriško. *Mielie* je bil od nekdaj in je še vedno njihovo osnovno živilo ... Koruzna kaša predstavlja 80 % prehrane Bavendov. Meso jedo komaj kdaj in so eno redkih afriškim plemen, ki uživa zelenjavno ... V nekem odlomku povedo, da je doma zvarjeno "... pivo v Vendu znamenje gostoljubnosti. Življenje v Vendu narekujejo običaji." V takih dokumentarcih so upravičevali životarjenje množic. Kultura je pomembna, ni pa prav, kadar z ljudsko kulturo upravičujejo nečloveško politiko.

Luisa Comencini (Fondazione Cineteca Italiana, Milano)

Etnografski dokumenti, ki jih hrani Fondazione Cineteca Italiana v Milunu

V okviru dolgoletnega sodelovanja z Lombardijo (z lokalnimi oblastmi lombardske regije za območje Milana) je Fondazione Cineteca Italiana pred kratkim v digitalni obliki shranila več kot 40 etnografskih dokumentarcev iz sedemdesetih let prejšnjega stoletja, ki so last Etnografskega in družbenozgodovinskega arhiva (Archivio di Etnografia e Storia Sociale) regije Lombardija. Kopije filmov po končani obdelavi hrani arhiv kinoteke.

Etnografski in družbenozgodovinski arhiv že nekaj časa izvaja obsežen projekt etnografskih raziskav na območju Lombardije, pri delu pa namenja posebno pozornost "izgubljenim obrtem", namreč tistim rokodelskim dejavnostim, ki so v nekaterih primerih prava umetnost, "napredek" in sodobna tehnologija pa jih izpodrinjata. V nekaterih predvsem podeželskih predelih naše regije so se še ohranile.

Med najbolj znanimi režiserji teh filmov (ki povprečno trajajo 30–40 minut) je Bruno Pianta (Treviso, 1943), avtor številnih esejev in dokumentarcev, ki je med letoma 1972 in 2002 vodil regijski urad za ljudsko kulturo (Ufficio cultura del mondo popolare), bil pa je tudi pomočnik Roberta Leydija (vrhunskega italijanskega strokovnjaka za etnično glasbo) in član kolektiva Istituto Ernesto De Martino (Milano). Za boljše razumevanje bodo omenjeni naslednji filmi: **I battitori** (B. Pianta, 1978), **I cantastorie** (B. Pianta, 1978) in **I madonnari** (Renzo Martinelli, 1979).

Diskusija, komentarji in vprašanja.

12.30 Kosilo

14.00 Sekcija 3: Filmski arhiv kot thesaurus kulture in družbe, film kot orodje nacionalne promocije ...

Sekcijo vodi **Darko Štrajn** (Pedagoški inštitut, Ljubljana)

Huia Kopua (New Zealand Film Archive, Wellington)

Maorska kultura v Novozelandskem filmskem arhivu

Višja arhivarka (v maorskem jeziku *kaiwhakahaere*) Huia Kopua bo predstavila sveže vpoglede v delo in filozofijo domačega filmskega arhiva. To vključuje prikaz gradiva iz zgodnjih dvajsetih let, ki ga je posnel etnografski filmar James McDonald z vladno podporo. Naročeno mu je bilo, naj posname prizore življenja Maorov, preden se bo popolnoma spremenilo zaradi vse pogostejših stikov z evropsko kulturo. Predstavitev se bo sklicevala na pomen McDonaldovih filmov v razvoju sistema izdelave dokumentarcev po vladnem naročilu. Nova Zelandija je bila ena prvih dežel, ki je posegla po filmu kot orodju nacionalne promocije. Podobe maorskih ljudi so bile bistven vidik predstavljanja dežele ostalem svetu – sestavina nacionalnih značilnosti.

Predstavitev bo preiskala natančnost in težo družbenega zapisa, ki so ga omogočili McDonaldovi filmi za potomce tistih, ki so bili posneti, in za širše maorsko občinstvo. Arhiv je te filme, ob drugih, prikazoval širok maorske skupnosti, da bi prebivalce ponovno povezel s protagonisti in tako pomagal poglobiti razmerje sodobnih Maorov z njihovimi predniki. Na koncu bo sledila ocenitev mesta McDonaldovih filmov in celotne maorske zbirke v razvoju Novozelandskega filmskega arhiva in njegovih programov. Obveza Arhiva, da bi podprt Maore v ohranjanju in uporabi takega gradiva, je prinesla pomembne koristi obema stranema. Ali bo to koristna lekcija za ostale arhive, ki se soočajo s kompleksnimi vprašanji okoli etnografskih filmov v svojih zbirkah?

Magdalena Acosta (Cineteca Nacional, Ciudad de México)

"Indijanska plemena neznane Mehike", serija amaterskih etnografskih filmov Harryja Wrighta in Eda Myersa

Predstavitev odlomkov iz serije etnografskih filmov, imenovane **Indijanska plemena neznane Mehike**, ki sta jo izdelala kinoamaterja Ed Myers in Harry Wright iz Ciudad de Méxica. Zadnji je bil zelo uspešen podjetnik v anglo-ameriški skupnosti, ki je izredno veliko potoval po Mehiki ter te 16-milimetrskie filme montiral in opremiljal s komentarji ter jih nato predstavljal v ekskluzivnih mehiških kinoklubih v zgodnjih štiridesetih letih. Izjemno barvito gradivo o različnih etničnih skupinah na območju Chiapasa, Oaxaca in Veracruza je neprecenljiv zapis vsakdanjega življenja, ritualov in obrti teh ljudi, ki so v tistih časih živelni na slabo povezanih območjih in bili popolnoma marginalizirani s strani "moderne" mehiške družbe. Spremljevalni komentar je tudi zelo zanimiv, ker odseva skrajno evrocentričen pogled, poln predsodkov, ki je bil takrat prevladujoč v nekaterih družbenih in političnih krogih, hkrati pa je to pravo nasprotje idealizirane podobe Indijancev, ki sta jo predstavljala umetnost in film po okusu in pod okriljem porevolucionarne mehiške vlade.

Ti filmi so del "Zbirke Harryja Wrighta" iz Kongresne knjižnice v ZDA.

Kjell Billing (Norwegian Film Institute, Oslo)

Upodabljanje ljudstva Sami in njegove kulture v norveškem igranem filmu

Manjšina Sami na Norveškem predstavlja približno 0,5% vse populacije. Od tradicionalnih Norvežanov se Samijci razlikujejo po izvoru, imajo popolnoma drugačno kulturo, vero in jezik. Že najmanj 2000 let naseljujejo obširno območje na dalnjem severu, Norvežani pa so jih postopoma kolonizirali v 16. in 17. stoletju. Posledica tega so bili dolgoletni spori med ljudstvom Sami na eni strani ter kolonizatorji, skupaj z njihovimi zatiralcji in misionarji, na drugi. V določenem pogledu je še danes mogoče občutiti sumničenje in nezadovoljstvo na obeh straneh. Na osnovi omenjenih zgodovinskih dejstev si bomo ogledali predstavitev ljudstva Sami in njegove kulture v norveških igranih filmih: od prvega iz leta 1922, **Rast zemlje**, do filma **Bazo** iz leta 2003. V različnih časih so bili predstavniki manjšine različno obravnavani: od zvitih razbojnikov ali plemenitih divjakov v začetnem obdobju, prek zatirane manjšine v 70. letih, pa vse do današnjih bolj nadrealističnih pogledov.

Diskusija, komentarji in vprašanja.

15.00 Odprta sekcija

Predstavitev članov FIAF-a

Pierre Gamache (Library and Archives Canada, Ottawa)

Kanadska arktična odprava

Predstavitev izbranih filmskih posnetkov, nastalih med prvo večjo kanadsko znanstveno odpravo na Arktiko, znano tudi kot Kanadska arktična odprava; deloma jo je podprla kanadska vlada, med njenimi člani pa so bili znanstveniki z različnih področij, kartografi in raziskovalci (med njimi tudi Vihjalmur Stefansson). Posnetki dokumentirajo dejavnosti članov odprave v letih od 1913 do 1916, pa tudi opazovanja prebivalcev kanadske Arktike in Aljaske. Čeprav se je odprava nadaljevala do leta 1918, je snemalec George Hubert Wilkins Arktiko zapustil leta 1916. Filmski posnetki so zgodovinsko pomembni, ker dokumentirajo raziskovanja in kartiranja poprej neznanih področij Arktike ter znanstveno vedenje. Imajo tudi etnografsko vrednost, saj prikazujejo dnevne aktivnosti Inuitov, kot so lov, ribolov, odiranje kož, prehranjevanje, krpanje oblačil in opreme ter podobno. Ostali prizori dokumentirajo posameznike (inuitski možje, žene in otroci) in njihove oprave. Čeprav posnetki ustrezajo pričakovanjem, ki se porajajo ob pojmu kanadski etnografski film, niso bili nikoli objavljeni, nimajo mednapisov in se kot taki v slogu in namenu znatno razlikujejo od bolj "izkoriščevalskih" novičarskih prikazov. Posnetki so bili morda zmontirani, vendar kljub temu ostajajo pristna etnografska reprezentacija življenja in dejavnosti.

Filmoteca de la UNAM/Mexico

Neetnografski filmi, videni z etnografskega gledišča

Eric Le Roy (Collections at the CNC, Bois d'Arcy)

"Goémons", Yannick Bellon, Francija (1948)

Goémons zavzema pomembno mesto v zgodovini francoskega dokumentarnega filma. Yannick Bellon, hči fotoreporterke Denise Bellon (1902–1999), in njen operater André Dumaître sta film posnela brez vsakršnih sredstev julija in avgusta leta 1946 na otoku Béniguet (leži na konici Bretanje v otočju Molene). Film je lahko nastal zgolj zaradi pomoči prijateljev, ki so jima odstopili filmski trak in s tem podprtli projekt. Posnet je bil v naravnem okolju, s prebivalci otoka (osem delavcev, njihov vodja in njegova žena), v težkih pogojih. **Goémons** se zato uvršča med stvaritve, ki imajo humano, socialno in politično noto, zaradi česar je sprožil polemiko o predstavljanju vsakodnevnega življenja v Bretanji po vojni. Njegova plastična veličina, obup, odnos do telesa in dela so navdušili Jeana Roucha, Claudu Lévy-Straussa in Henrika Langloisa. Najprej je Komisija za filmsko cenzuro prepovedala prikazovanje filma zunaj meja države. Film Yannick Bellon (v času snemanja je bila stara 22 let) je dobil dovoljenje za prikazovanje šele, ko je prejel mednarodno nagrado Grand Prix na beneškem festivalu leta 1948. Negativ filma je v osemdesetih letih zgorel v nekem laboratoriju, vendar so nitratni interpozitiv predali Francoskemu filmskemu arhivu. Leta 2000 so s pomočjo Yannick Bellon film restavrirali.

Diskusija, komentarji, vprašanja in zaključek simpozija.

razstave Tehnična razstava

Podjetja in ponudniki storitev, ki se ukvarjajo z arhiviranjem, bodo predstavili svoje izdelke, znanja in storitve. Na razstavi bodo, kolikor bo mogoče natančno, predstavili postopek procesiranja analognega in digitalnega filma, privzem zvoka in slike ter načrtovanje in izgradnjo arhivov in skladišč.

Razstava bo vključevala:

- filmsko opremo in čistilne naprave
 - različne foto in filmske skenerje, programe za restavriranje slik, filmov in zvoka
 - tradicionalno in digitalno restavriranje
 - predstavnike, ki delajo na področju arhitekture in konstrukcije trezorjev in druge opreme
 - proizvajalce filmov in televizijske opreme.

Grossmann – Lang – Slovenski filmski plakati

Galerija Kresija bo gostila razstavo slik pionirja slovenskega filma dr. Karola Grossmanna, in razstavo skulptur Fritza Langa.

Slovenski filmski plakati bodo razstavljeni v Kino klubu Vida.

Ogledati si bo mogoče tudi restavrirano filmsko skladische Slovenskega filmskega arhiva.

posebni dogodki

akademija

5. junija 2005 bo v Cankarjevem domu slavnostna akademija ob otvoritvi 61. kongresa FIAF in stoletnici slovenskega filma.

Ogledali si bomo projekcijo prvega slovenskega nemega dokumentarnega filma **V kraljestvu Zlatoroga** (1931), ki ga je režiral Janko Ravnik. Posebej za to priložnost je Andrej Goričar napisal novo glasbo, ki jo bo v živo odigral Simfonični orkester RTV Slovenija, dirigiral pa mu bo Helmut Imig.

Ob klavirski spremljavi Andreja Goričarja bodo premierno uprizorjeni trije restavrirani kratki filmi pionirja slovenskega filma, dr. Karola Grossmanna, iz let 1905–1906.

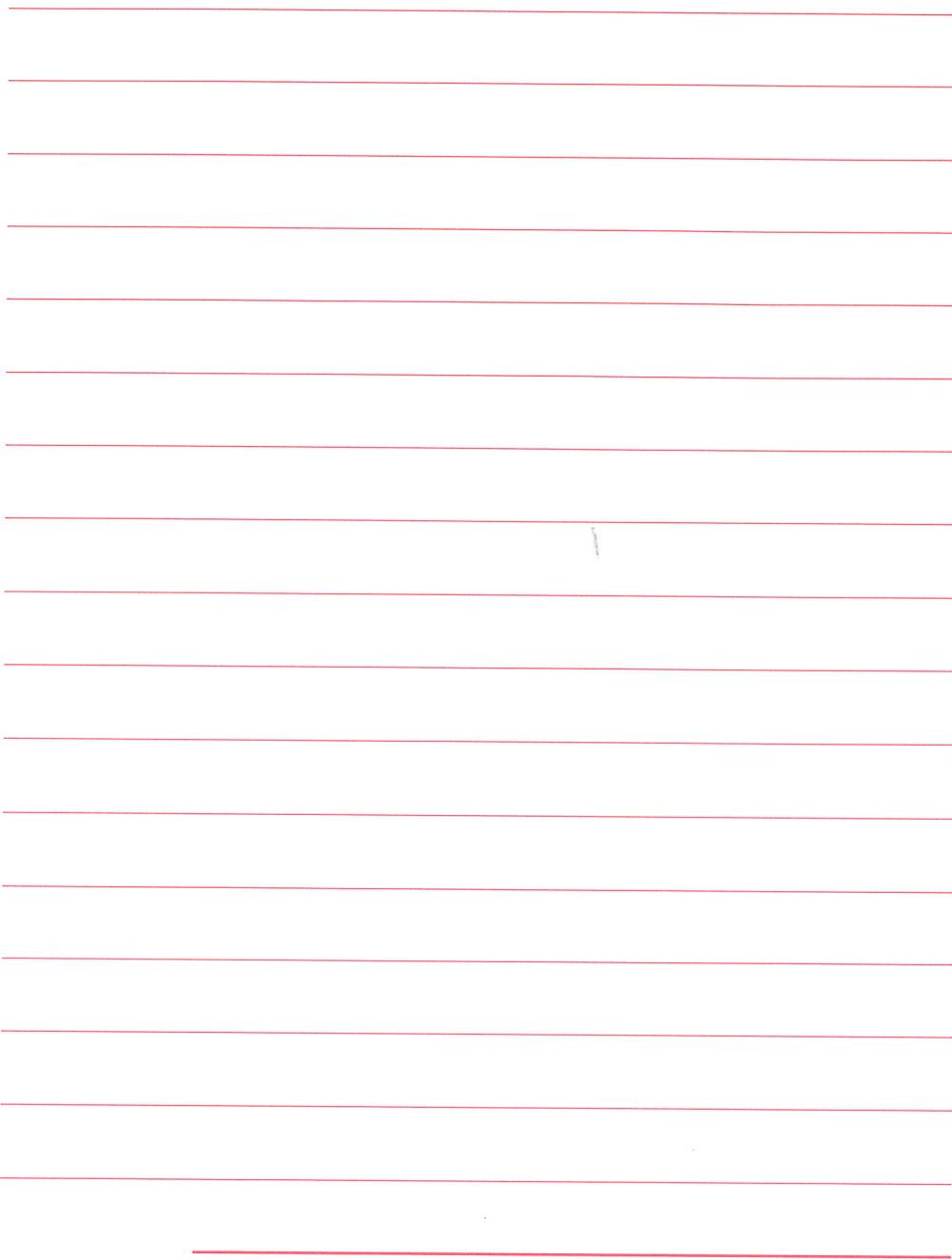
izlet

Organiziran bo ogled Dolenjske – jugovzhodnega dela Slovenije. Predviden je obisk Dolenjskega muzeja v Novem mestu, kjer si bo mogoče ogledati njihove znane arheološke zbirke ter novomeški Kapitelj. Sledila bo vožnja po dolini zelene reke Krke do cistercijanskega samostana Pleterje. Po kratkem ogledu vožnja do Dolenjskih toplic, kjer bo organiziran piknik na prostem.

poslovilna zahava

Poslovilna večerja bo organizirana 11. junija v sproščenem ozračju Ljubljanskega gradu. Vaša gostiteljica bo ljubljanska županja, gospa Danica Simšič. Slovenska zasedba Bratko Bibič & The Madleys (<http://bratkobibic.fabrika13.net/>) vam bo predstavila svojo nekonvencionalno etnično glasbo.

notes/zapiski



v sodelovanju z:



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republika slovenija
ministrstvo za kulturo

Mestna občina Ljubljana



pokrovitelji:



PRIESTON



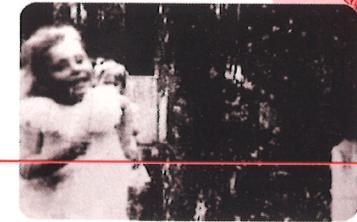
zahvala donatorjem:
Krka d.d.
Trimo d.d.
Marjan Mali s.p.
Vinakoper d.o.o.
Janez Pavlin s.p.
Žito Gorenika d.d.

DELO

Pokrovitelji Slovenske kinoteke je Delo d.d.



**61. kongres fiaf
61st fiaf congress**



**Ijubljana
5.-12.6.2005**