

fiat

Jerusalem 1996

April 16-22, 1996



International Federation of Film Archives

Fédération Internationale des Archives du Film

**THE 1996 CONGRESS OF FIAF IS HOSTED BY
THE ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE**

April 16-22, 1996

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SYMPOSIUM: THE RIGHTS THING

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COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

FILM REFLECTIONS - FILMS LOST AND RECOVERED

The Commission has organized a film program of 9 screenings. Details on the films, screening times and an essay by Dominique Païni can be found at the back of this booklet.

João Bénard da Costa, President
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Gabrielle Claes
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Dominique Païni
Cinematheque Francaise, Paris

Catherine Gautier
Filmoteca Espanola, Madrid

Suresh Chabria
National Film Archive of India, Pune

GENERAL INFORMATION

CONGRESS LOCATIONS

Tuesday - Friday, April 16-19, 1996

Israel Film Archive/Jerusalem Cinematheque

Hebron Road

Tel: 724131, Fax: 733076

Sunday - Monday, April 21-22, 1996

International Convention Center (ICC)

Givat Ram

Tel: 655 8558, Fax: 383 064

REGISTRATION DESK

The Registration desk will be situated in the building of the Israel Film Archive/Jerusalem Cinematheque. The Desk will be open on Tuesday, April 16, 1996 from 16:00-22:00 and on Wednesday - Friday, April 17-19, during session hours.

NAME BADGES

The personal envelope you receive upon registration contains your name badge. Registered participants and registered accompanying persons are invited to all events. **ENTRY WILL BE PERMITTED ONLY TO PERSONS WEARING THEIR BADGE.**

LUNCHES

Symposium Lunches # 1 & 2: Lunches during the Symposium on Wednesday and Thursday will be held at the Israel Film Archive/Jerusalem Cinematheque.

General Assembly Lunches # 1 & 2: Lunches during the General Assembly on Sunday and Monday will be held at the International Convention Center. Lunch on Monday is a special "farewell event".

Entry to all lunches is by ticket only. Tickets may be purchased at the Registration Desk.

FILM SCREENINGS

Entry to all screenings will be allowed to participants wearing their NAME BADGE. Please be aware that seating is limited in Hall 2.

TRANSPORTATION

Whenever bus transportation is indicated in the program, please be at the pick-up point 15 minutes prior to the departure time.

SOCIAL EVENTS AND TOURS

- TUESDAY, APRIL 16, 1996 - OPENING EVENT** 20:30
Israel Film Archive/Jerusalem Cinematheque
Reception and Program
- THURSDAY, APRIL 18, 1996 - RECEPTION** 17:30
Council Chambers of the Jerusalem Municipality
Greetings: Mayor Ehud Olmert
- THURSDAY, APRIL 18, 1996 - SCREENING AND RECEPTION** 21:00
ISRAELI CINEMA: AN EVENT IN MEMORY OF MORDECHAI NAVON
Israel Film Archive/Jerusalem Cinematheque - Hall 1
- FRIDAY, APRIL 19, 1996 -** 12:30 - 16:30
WALKING TOUR OF THE OLD CITY
Departure from the Israel Film Archive/Jerusalem Cinematheque. A picnic lunch will be provided. All participants are invited. **Please sign up at the Registration Desk by Thursday at 14:00 hrs.** Head covering, comfortable walking shoes and light jacket recommended.
- SAT., APRIL 20, 1996 -** 08:00 - 17:00
EXCURSION TO MASSADA, EIN GEDI, DEAD SEA
Departure from the Mt. Zion Hotel and the Moriah Hotel at 08:00 hrs. Lunch included. **All participants are invited but advanced sign up, by Thursday at 14:00 hrs. is essential!** Head covering, comfortable walking shoes, light-weight clothing, bathing suit and towel recommended.
- SUNDAY, APRIL 21, 1996 - FESTIVE DINNER** 20:30
Shulhan David Restaurant on Mt. Zion.
All participants are invited but advanced sign up by Sunday at 12:30 hrs. is essential! Dress - informal.
- MONDAY, APRIL 22, 1996 - CLOSING LUNCHEON** 12:30 - 14:00
International Convention Center
Entry by ticket only. Tickets may be purchased at the Registration Desk.
- MONDAY, APRIL 22, 1996 - TOUR OF THE ISRAEL MUSEUM** 14:00
Visit the Dead Sea Scrolls, archaeological exhibits, ethnographic and art galleries. Buses will depart from the International Convention Center after the Closing Luncheon. **Please sign up by Sunday at 12:30 hrs.**

TUESDAY, APRIL 16, 1996

Israel Film Archive - Jerusalem Cinematheque

OPENING EVENT

20:30 RECEPTION

21:30 OPENING ADDRESS

Hall 1

Lia van Leer

Founder-Director,
Israel Film Archive/Jerusalem Cinematheque

GREETINGS

Shulamit Aloni

Minister of Communication, Science and Art

Michelle Aubert

President, FIAF

Curator, Archives du Film du CNC, Bois d'Arcy

23:00 FILM SCREENING

Hall 2

**LA RECHERCHE DES FILMS PERDUS
(REMEMBRANCE OF FILMS PAST)**

Director: Jacques Mény

France, 1995 (75 minutes., French only)

Source: CNC, Bois d'Arcy

(See page 29 for details.)

***(For details of films to be screened as part of the film program organized
by the Commission, please refer to pages 21-27)***

WEDNESDAY, APRIL 17, 1996

Israel Film Archive/Jerusalem Cinematheque

Hall 1

SYMPOSIUM: THE RIGHTS THING

*Chair: Hoos Blotkamp,
Director, Nederlands Filmmuseum*

9:00 OPENING OF SYMPOSIUM

GREETINGS:

Michelle Aubert

KEYNOTE ADDRESS:

LEGAL ISSUES FACING FILM ARCHIVES

Tony Greenman

Attorney at Law, a member of the bars of Israel and California, specializing in copyright and the laws relating to motion pictures and television production

This presentation will include an analysis of four main categories of legal issues which might arise in the work of film archiving:

- 1) The rights of the archive and of the depositor in relation to the material actually deposited with the archives as governed by a contract or under general legal principles.
- 2) The rights of the archive and of the original authors, or their assignees, in relation to the work contained in the deposited material. The fundamental principles of copyright affect the rights of the archive in exploiting the work, screening it, copying it for the purposes of preservation or otherwise, or loaning it out.
- 3) The rights of other parties, including performers rights and the rights of the original owners in the event that they were not the depositor.
- 4) The right of the archive to receive a copy of a work, not already deposited. These rights exist either through legislation or the by-laws of national film boards and other film funding organizations.

10:30 THE ROLE OF FILM ARCHIVES FROM THE PERSPECTIVE OF THE FILM PRODUCER

Nathalie Piaskowski

Assistant Director of the International Federation of Film Producers Associations (FIAPF) and Attorney at Law, specializing in intellectual property

11:10 COFFEE BREAK

11:30 FROM THE PERSPECTIVE OF THE FILM ARCHIVIST - EXISTING AND NON-EXISTING LEGISLATION

Gabrielle Claes

Curator, Cinémathèque Royale, Bruxelles

TYPES OF MANDATORY DEPOSIT SYSTEMS IN THE WORLD: LEGAL DEPOSIT -- How does it work? And to what purpose?

Vincent Létang

Head of the Legal Deposit Dept., Archives du Film, CNC

The institution of legal deposit for films exists in many countries today in different forms. From a comparative analysis of various systems in existence, we shall try to estimate their scope, efficiency, and the advantages and the limits of each.

We must also ask ourselves, what objectives are really being pursued with this legal tool: safeguarding the heritage? highlighting the national production? providing public access to the deposited film material? and what kind of elements are being or should be deposited for preservation purposes, for viewing purposes, etc.

As a European Convention on the Preservation of Audiovisual Heritage is about to be signed, it would be useful to have in mind different "patterns" from a minimal to an ideal one.

13:00 LUNCH

14:45 THE DEVELOPMENTS IN LEGISLATION CONCERNING THE AUDIOVISUAL HERITAGE ON THE INTERNATIONAL LEVEL

Marc Wehrlin

Head of Film Division, Federal Office of Culture, Bern. Mr. Wehrlin created and presided SUISSIMAGE, the Swiss collecting society for audiovisual rights. As a member of the Federal Commission for Cinema for 16 years, he has been active in cultural politics for an independent cinema.

The presentation will include an analysis of the Harmonisation of Copyright, the European Convention, GATT and the implications for both archives and producers/rightsholders.

15:40 COFFEE BREAK

WEDNESDAY, APRIL 17, 1996, con't.

16:00 PANEL DISCUSSION

Moderator:

Michael Friend

Director, Academy Film Archive, Beverly Hills

Panelists:

Tony Greenman, Nathalie Piaskowski, Gabrielle Claes, Vincent Létang, Marc Wehrlin

19:00 FILM SCREENING

Hall 1

FILM REFLECTIONS: FILMS LOST AND RECOVERED

The first program in a series of 9 screenings planned by the Commission for Programming and Access to Collections.

A. LUMIÈRE FILMS ON JERUSALEM

The first cinematic recording of Palestine, shot in 1896. (9 minutes, silent)

Source: Israel Film Archive

B. MEIN NAME IST SPIESECKE

(short, silent, German intertitles)

Source: Nederlands Filmmuseum

C. GERMAN NEWSREELS

(10 minutes)

Source: Bundesarchiv - Filmarchiv

D. CITIZEN LANGLOIS

Director: Edgardo Cozarinsky

France, 1995, (65 min., color & B&W, French, English subtitles)

Source: Ministry of Foreign Affairs, Paris

21:30 FILM SCREENING

Hall 1

FILM REFLECTIONS: FILMS LOST AND RECOVERED

A. SATANAS

Director: Friedrich Wilhelm Murnau

Germany, 1919, (30 seconds, B&W, film clip)

Source: Filмотека Española

B. DIVINE WOMAN

(10 min., silent, film clip, Russian intertitles)

Source: Gosfilmofond

C. PROSCAJ, AMERIKA! (BYE, BYE AMERICA)

Director: Aleksandr Dovzenko

USSR, 1949-50. (73 minutes, Russian with English subtitles)

Source: Gosfilmofond

THURSDAY, APRIL 18, 1996

Israel Film Archive/Jerusalem Cinematheque

SYMPOSIUM: THE RIGHTS THING, PART II

09:00 DISCUSSION GROUPS - INTRODUCTION TO THE TOPICS Hall 1
Michael Friend

General aims: The discussion sessions provide the opportunity to delve into detail about issues that have or have not been raised during the first day of the symposium.

The discussion groups will repeat themselves in order to permit all participants to partake of two subjects.

09:20 DISCUSSION GROUPS - ROUND ONE

GROUP A: Hall 2
THE IMPACT OF THE DEVELOPMENTS IN MEDIA-TECHNOLOGY
ON THE WORK OF ARCHIVES

Moderator:

Steve Ricci

Head of Research & Study, UCLA Film & Television Archive

Legal Expert:

Tony Greenman

The discussion group on the impact of media-technology on the work of film archives will cover issues such as copyright in relation to new carriers, kinds of use of the archive material that are not (yet) covered by legislation, moral rights in relation to interactive productions and the use of clips (educational or not), copyright in relation to textual databases concerning av-material, legal implications of making textual data and/or images available on global networks.

GROUP B: ARCHIVES AS PRODUCERS Museum
Discussion Leaders:

Bob Rosen

Director, UCLA Film & Television Archive; Chair, Dept. of Film & Television, UCLA

Hoos Blotkamp

Director, Nederlands Filmmuseum

The discussion group on the subject of archives as producers will focus on the legal implications of being a producer and an archive at the same time, legal implications of joint ventures with broadcast companies or software producers, moral rights in relation to interactive productions and the use of clips (educational or not), obligations towards original producers.

THURSDAY, APRIL 18, 1996, con't.

GROUP C:

Library

**DEVELOPMENTS IN RELEVANT (INTER)NATIONAL LEGISLATION, GATT,
THE UNESCO RECOMMENDATIONS AND THE EUROPEAN CONVENTION
FOR THE PROTECTION OF THE AUDIOVISUAL HERITAGE**

Moderator:

José-Manuel Costa

President de l'Archive, Cinemateca Portuguesa

Legal Expert:

Marc Wehrlin

The discussion group on the developments in legislation will deal with the GATT which concerns both Europe and the USA, and with international European legislation, that now is restricted to the E.C. but might well become a model for worldwide legislation.

11:00 COFFEE BREAK

11:20 DISCUSSION GROUPS - ROUND TWO
Please alternate your discussion groups

**GROUP A
GROUP B
GROUP C**

**Hall 2
Museum
Library**

13:00 LUNCH

**14:30 SPECIAL SESSION
ARCHIVE PRESENTATIONS**

Hall 1

*Presentations and discussions by representatives from newly developing
archives of the Mediterranean region.*

15:30 COFFEE BREAK

THURSDAY, APRIL 18, 1996, con't.

15:50

**SYMPOSIUM: THE RIGHTS THING
CONCLUDING SESSION**

Hall 1

THE RIGHTS THING: TOWARDS A WORKING PAPER

Moderator:

Michael Friend

17:15

**DEPARTURE FROM THE JERUSALEM CINEMATHEQUE FOR A RECEPTION
AT THE JERUSALEM MUNICIPALITY**

17:30

RECEPTION

Council Chambers of the Jerusalem Municipality

GREETINGS:

Mayor Ehud Olmert

19:00

FILM SCREENINGS

FILM REFLECTIONS: FILMS LOST AND RECOVERED

Hall 2

**A. DANS LES RUINES DE
CARTHAGE
(IN THE RUINS OF
CARTHAGE)**

(10 minutes, silent)

Source: Cinémathèque

Française

**B. SHRI KRISHNA JANMA
(THE BIRTH OF SHRI
KRISHNA)**

***Director., Sc, Photog.:
D.G.Phalke***

India, 1918

(9 minutes, silent, B&W)

Source: National Film Archive

of India

**C. AU PAYS DU ROI
LEPREUX**

Director: Jacques Feyder

France, 1927

(12 minutes, silent)

Source: CNC, Bois d'Arcy

D. RENAISSANCE

Director: Walerian

Borowczyk

France, 1963

(9 minutes, B&W)

Source: Israel Film Archive

E. MÉDITERRANÉE

Director: Jean-Daniel Pollet

France, 1963

**(45 minutes, color, French
only)**

Source: Cinémathèque

Française

THURSDAY, APRIL 18, 1996, con't.

21:00

SPECIAL SCREENING

Hall 1

**ISRAELI CINEMA:
AN EVENT IN MEMORY OF
MORDECHAI NAVON**

Mordechai Navon, a pioneer film producer during the early years of the State of Israel, established the Geva Studio which produced newsreels, documentary films and full-length feature films.

HOR BA'LAVANA (A HOLE IN THE MOON)

(Israel, 1964)

Director: Uri Zohar

Producer: Mordechai Navon

Sc: Amos Keinan

Photog: David Gurfinkel

With: Uri Zohar, Avram Heffner, Dan Ben Amotz.

A wild, zany parody of Israel in the early 1960s. Zohar, a new immigrant, opens a kiosk in the middle of nowhere. The lack of clients doesn't deter Heffner from opening a competing business across the road. (90 minutes, B&W, Hebrew with English & French subtitles,)

RECEPTION FOLLOWING THE SCREENING

We are grateful to the family of Mordechai Navon for depositing all his films, and granting copyrights, to the Israel Film Archive-Jerusalem Cinematheque.

FRIDAY, APRIL 19, 1996

Israel Film Archive/Jerusalem Cinematheque

08:30

**SYMPOSIUM - FILM REFLECTIONS:
FILMS LOST AND RECOVERED**

Hall 1

Chair: Lia van Leer

Founder-Director,

Israel Film Archive/Jerusalem Cinematheque

MEMBERS OF THE COMMISSION FOR PROGRAMMING AND ACCESS

João Bénard da Costa

Director, Cinemateca Portuguesa, Lisbon

Gabrielle Claes

Curator, Cinémathèque Royale de Belgique, Bruxelles

Catherine Gauthier

Assistant Director, Filmoteca Española, Madrid

9:15

**KEYNOTE LECTURE:
HISTORY LOST AND RECOVERED**

Dr. Joseph Mali

Dept. of History, Tel Aviv University

In recent years many professional historians have come to realize the importance of films to the construction of modern historical consciousness. The growing willingness of filmmakers to employ the discourse of history -- that is, to take the facts, the issues, and the arguments of historians seriously -- has raised new questions concerning the rules, the strategies, and the means by which the historical film deals with the past. Assuming that the historical film is a serious attempt to understand the legacy of the past and to reconstruct it by images, sounds, and words -- is it capable of playing the role of the historian, who deals with interpretation and explanation rather than with representation of human affairs, and with discussion -- and not just narration -- of historical actions and events. Acknowledging the limitations of historical film, those aspects of human life and history which are more suitable to cinematic experience will be indicated, so as to show that history must not necessarily be lost in films, but might also be recovered in them.

10:40

COFFEE BREAK

FRIDAY, APRIL 19, 1996, con't.

11:00 **A CASE STUDY - "FRAGMENTS JERUSALEM"** **Hall 1**
A PERSONAL RESEARCH INTO THE PAST, A FILMMAKING EXPERIENCE

Ron Havilio

Filmmaker

"Fragments Jerusalem" (a work in progress) is the fruit of years of research which have resulted in a rich collection of visual documentation on Jerusalem. The masterpieces of photography and cinematography are combined with images of family albums, postcards, newsreels and home movies -- all fragments recovered from the mists of time -- the saga of a family and of a city; the story of individuals caught in the whirlpool of history.

164 12:30
ACEE

WALKING TOUR OF THE OLD CITY OF JERUSALEM

FILM SCREENINGS

FILM REFLECTIONS: FILMS LOST AND RECOVERED

Hall 2

A. LYRISCH NITRAAT (LYRICAL NITRATE)

Dir. & Sc: Peter Delpout, 1990

(50 minutes)

Source: Nederlands Fimmuseum

B. ONBORO FILM (BROKEN DOWN FILM)

Director: Osama Tezuka, 1985

(animation, 6 min.)

Source: La Cinematheque Quebecoise

C. STANDARD GAUGE

Director: Morgan Fisher, 1984

(35 minutes)

Source: Filmmakers Cooperative, NY

D. REMAINS TO BE SEEN

Director: Phil Solomon, 1989

(17 1/2 minutes)

Source: Phil Solomon

22:00

FILM SCREENINGS

FILM REFLECTIONS: FILMS LOST AND RECOVERED

Hall 2

A. THE RIVER

Director: Frank Borzage, 1928

(48 minutes, silent, English intertitles, musical score)

Source: Cinematheque Française

B. I, CLAUDIUS -- THE EPIC THAT NEVER WAS

1937-1996

(72 minutes, English)

Source: National Film & TV Archive, BFI

SATURDAY, APRIL 20, 1996

Israel Film Archive/Jerusalem Cinematheque

- 08:00** **EXCURSION TO MASSADA, EIN GEDI, DEAD SEA**
- 18:00** **FILM SCREENING:** **Hall 2**
LA MEMOIRE RETROUVEE (MEMORY REFOUND)
Dir: Jacques Mény
France, 1996
(63 minutes, French only)
Source: CNC, Bois d'Arcy (See page 29.)
- 20:00** **FILM SCREENING** **Hall 2**
FILM REFLECTIONS: FILMS LOST AND RECOVERED

QUEEN KELLY, (USA, 1928)
Director: Erich von Stroheim
(98 minutes, silent, English inter-titles)
Source: Cinémathèque Française)
- 22:00** **PREVIEW SCREENING:** **Hall 1**
New Israeli feature film which recently
premiered at the Berlin Film Festival
CLARA HA'KDOSHA (SAINT CLARA)
(Israel, 1995)
Directors: Ori Sivan, Ari Fulman
Producers: Marek Rozenbaum, Uri Sabag
With: Lucy Dubinchek, Halil Eloheev, Johnny Peterson

Clara Chanov, a 13 year old Russian immigrant, is from a family of bear
hunters who are blessed with amazing supernatural powers which only
become apparent the first time they fall in love. Clara's unusually strong
powers bring her remote industrial town to the brink of anarchy and chaos:
her school bursts into flames, her classmates surprisingly excell in their
studies, teachers dream about wild nights with Edith Piaf and an earthquake
threatens to destroy everything. Just when Clara is elevated to sainthood, she
must choose between keeping her supernatural powers or experiencing her
first love. (Hebrew, English subtitles).
- 22:00** **FILM SCREENING** **Hall 2**
FILM REFLECTIONS: FILMS LOST AND RECOVERED

MON CAS
Director: Manoel de Oliveira
Portugal, 1986
(88 minutes, French with English subtitles)
Source: Cinemateca Portuguesa

SUNDAY, APRIL 21, 1996

International Convention Center

Dulzin Hall

GENERAL ASSEMBLY

08:15 **Departure from the Mt. Zion Hotel and the Moriah Hotel.
Please be prompt!**

09:00 **GENERAL ASSEMBLY - SESSION 1**

10:30 **COFFEE BREAK**

10:50 **GENERAL ASSEMBLY - SESSION 1, con't.**

12:30 **LUNCH
International Convention Center, Hadarim Patio**

14:00 **GENERAL ASSEMBLY - SESSION 2**

15:30 **COFFEE BREAK**

15:50 - **GENERAL ASSEMBLY - SESSION 2, con't.**
17:00

20:30 **FESTIVE DINNER
Shulhan David Restaurant on Mt. Zion**

SUNDAY, APRIL 21, 1996

Israel Film Archive/Jerusalem Cinematheque

19:00

FILM SCREENING

Hall 1

FILM REFLECTIONS: FILMS LOST AND RECOVERED

GERMANIA ANNO ZERO (GERMANY YEAR ZERO)

Director: Roberto Rossellini

France/Italy, 1947

(72 min., B&W, Italian with English subtitles)

Source: National Film & TV Archive, BFI

21:30

FILM SCREENING

Hall 2

FILM REFLECTIONS: FILMS LOST AND RECOVERED

A. HISTOIRE(S) DU CINEMA

Director: Jean-Luc Godard

France-Switzerland, 1989-94

(15 min., film clip, color & B&W, French only)

Source: Gaumont

B. LE TOMBEAU D'ALEXANDRE (LAST BOLSHEVIK)

Director: Chris Marker

France-GB-Finland, 1992

(120 minutes, color, French, English subtitles)

Source: Chris Marker

MONDAY, APRIL 22, 1996

International Convention Center

Dulzin Hall

**GENERAL ASSEMBLY,
Con't.**

- 08:15** **Departure from the Mt. Zion Hotel and the
Moriah Hotel. Please be prompt!**
- 09:00** **GENERAL ASSEMBLY - SESSION 3**
- 10:30** **COFFEE BREAK**
- 10:45** **GENERAL ASSEMBLY - SESSION 3, con't.**
- 12:30** **CLOSING LUNCHEON
International Convention Center**
- 14:00** **TOUR OF THE ISRAEL MUSEUM
Please sign up at the registration desk!**

FILM REFLECTIONS - FILMS LOST AND RECOVERED

A series of nine film screenings presented by the Commission on Programming and Access to Collections

WEDNESDAY, APRIL 17

19:00

HALL 1

A. LUMIERE FILMS ON JERUSALEM

The first cinematic recording of Palestine, shot in 1896. (9 minutes, silent)

Source: Israel Film Archive

B. MEIN NAME IST SPIESECKE

(short, silent, German, intertitles)

Source: Nederlands Filmmuseum

C. GERMAN NEWSREELS

(10 minutes)

Source: Bundesarchiv - Filmarchiv

D. CITIZEN LANGLOIS

Dir.: Edgardo Cozarinsky

France, 1995

Feature filmmaker Cozarinsky conceived his evocation of Henri Langlois like he would direct a film, with a title-hero and a dramaturgy based mainly on time organization, as is emphasized by the reference to Orson Welles' *Citizen Kane*.

Based on a collection on archival documents in which the man called by Cocteau "the dragon who guards our treasures" appears, but also on film clips and documentaries, *Citizen Langlois* draws the portrait of a man (born in 1914, died in 1977), the portrait of an idea and the portrait of the fusion of both, the portrait of a myth.

- Jean-Michel Frodon
(Le Monde, 19.2.95)

Henri Langlois - compulsive collector of old film reels - was the founder of the Cinémathèque Française. The picturesque character was a controversial one. Not everyone approved of Langlois' personal style of management, his idea of screening films (sometimes at the cost of preserving them). In the winter of '68 Langlois was dismissed. Thousands, headed by his prodigies, took to the streets. These demons sparked the May events that led to Langlois' reinstitution. "*Citizen Langlois*", produced by the Cinémathèque Française pays tribute to its founder. (65 min., color & B&W, French, English subtitles)

Source: Ministry of Foreign Affairs, Paris

A. SATANAS**Dir.: Friedrich Wilhelm Murnau****Germany, 1919**

(30 seconds, B&W, film clip)

Source: Filmoteca Española

B. DIVINE WOMAN

(10 min., silent, film clip, Russian intertitles)

Source: Gosfilmofond

C. PROSCAJ, AMERIKA! (BYE, BYE AMERICA)**Dir.: Aleksandr Dovzhenko****USSR, 1949-50**

With Lilija Gricenko, Nikolaj Gricenko, Grigorij Kirilov

In order to protest against McCarthy and anti-Soviet feeling in her country, American journalist Annabelle Bucard decided to become a Soviet citizen. In 1949 she published a book in Moscow which appeared in English and Russian with the title *The Truth About American Diplomats*. This book was to provide the basis for wellknown Soviet and international filmmaker Alexander Dovzhenko's satirical film made in the style of a political pamphlet, attacking contemporary American and Sovietism of the time. However in 1950 Dovzhenko received a directive from the top to stop shooting and the film, which was to remain his last work, was never completed. To mark the centenary of cinema, Mosfilm and Gosfilmofond reconstructed this significant international director's final film which also provides a most authentic portrait of the mood at the beginning of the Cold War. (73 minutes, Russian with English subtitles)

Source: Gosfilmofond

A. DANS LES RUINES DE CARTHAGE (IN THE RUINS OF CARTHAGE)**Dir.: Victorin Jasset**

If Victorin Jasset's film can rightly figure in a program about "cinematographic ruins" in the literal as well as in the figurative sense, it is obviously, first of all, because of the authentic place it was filmed in, and also because of the essential role played by this natural background in the story. But it is mainly because of the circumstances in which it was discovered in the collections of the Cinémathèque Française.

In fact, it was a film "in ruins", not because of the decomposition of the nitrate base or because of the disappearance of some pictures (in fact, the negative was complete and in very good condition), but for technical reasons that had nothing to do with time. The film was registered in the catalogue and in the inventory as *Carthage*. This title was written on the original leaders. It was not immediately identified and only a year later, through a combination of memory and the reading of a text about Jasset, the full title was restored.

The intertitles were also partial: the beginning of sentences, carefully written on the film. The story was disorganized, chaotic, because the negative was put together not according to the narrative, but to the various tintings planned.

This work of reconstruction and restoration (still incomplete) in which chance and luck had their share, has some things in common with that of Jasset's hero, the archeologist, who, holding a plan, looks for a buried treasure.

Thus, "Carthage had to be destroyed" so that "*In the Ruins of Carthage*" could be restored. (10 minutes, silent)

- Claudine Kaufmann,
Cinémathèque Française

Source: Cinémathèque Française

B. SHRI KRISHNA JANMA (THE BIRTH OF SHRI KRISHNA)**Dir., Sc, Photog.: D.G.Phalke****India, 1918**

With: Mandakini Phalke, D. Dabke, Purshottam Vaidya, Bhagirathibai

Dealing with one of the central themes of Hindu mythology - that Vishnu is the godhead who repeatedly assumes avatars to free people from the tyranny of evil demons - the film has sequences of amazing virtuosity comparable with the best of Méliès. Only a few fragments survive, but had the rest of the film been of the same level of craft and imagination, it would perhaps rank as one of the masterworks of the entire silent cinema. (9 minutes, silent, B&W)

- Suresh Chabria

Source: National Film Archive of India

THURSDAY, APRIL 18, 19:00, con't.

C. AU PAYS DU ROI LEPREUX

Dir.: Jacques Feyder

France, 1927

(12 minutes, silent)

Source: CNC, Bois d'Arcy

D. RENAISSANCE

Dir.: Walerian Borowczyk

France, 1963

A destroyed room, a trumpet, a mutilated photograph, a doll - all are put back together, preserving our destroyed (and war torn) past. (9 minutes, B&W)

Source: Israel Film Archive

E. MÉDITERRANÉE

Dir: Jean-Daniel Pollet

France, 1963

The antiquity is obsessive in *Méditerranée*. It invites detachment from the formal function of the film and attachment to what is shown in the pictures. It is haunted by one question: what is the use of antiquity and what can we do today with the memory that looks at us?

It is finally Hoederlin's legendary question: "From what point of view should Antiquity be considered?" In 1799, the German poet, in love with an ideal Greece, asks this question which opens the theme which preoccupied him for most of his life. "Who is he, who is not thrown down by the terrible splendor of Antiquity, like the forest by the storm". Hyperion tells Bellarmin about the exaltation born of the contemplation of "a temple, consecrated to a forgotten Zeus, among the pink laurels and the periwinkles", and thinks about the human ephemeral, about "its splendor, barely more present now than the remains of a temple or the image of a dead man in our memory"

Can Pollet's film be described any better?

Does *Méditerranée* go back to this romantic and basically humanistic meditation? Is *Méditerranée* a modern elegy which led Pollet, like Hoederlin, to look for shelter in a sacred Antiquity? (45 minutes, color, French only)

- Dominique Païni

Source: Cinémathèque Française

AN EPHEMERAL CINEMA OR CINEMA OF EPHEMERA

The ephemeral nature of film itself has become the subject as well as material of many contemporary film artists. The ruination of film can be the toll of time and wear, an accident of nature, or, in the hands of some filmmakers, the deliberate deconstruction by aggressive physical and chemical attack. Either way, the results can serve as metaphor for more than just the ephemerality of cinema, while the flotsam and jetsam of filmmaking, normally destined to oblivion, can be reclaimed as well and speak to the filmmaking process, to memory and history.

A common thread to this program is the love for that process and the very material of film. It is about film as ephemera and the emphemerality of film.

- Edith Kramer

A. LYRISCH NITRAAT (LYRICAL NITRATE)

Dir. & Sc: Peter Delpeut, 1990

A compilation of film fragments dating between 1905 and 1915, found in the attic of Jean Desmet, an early distributor. An homage to luminosity of nitrate cellulose film stock, *Lyrical Nitrate* traces an emotional history of silent cinema, adoring its color, lighting, acting, gesticulation and mise-en-scene, yet culminating in a elegiac reminder of film material's transitory nature. And we cannot miss the metaphor of those final decomposing images: the Garden of Eden before the Fall. (50 minutes)

Source: Nederlands Fimmuseum

B. ONBORO FILM (BROKEN DOWN FILM)

Dir.: Osama Tezuka, 1985

Tezuka's film pays good-humored homage to American silent movies, at the same time bearing witness to a film's lifecycle of damage, repair and destruction. Misplaced countdown leaders, scratches with a life of their own, intruding frame lines, upside down inter-titles are among the visual gags offered to our delight. (animation, 6 min.)

Source: Cinémathèque Québécoise

C. STANDARD GAUGE

Dir.: Morgan Fisher, 1984

A compilation of bits and pieces of 35mm footage collected by the filmmaker over 20 years. "Disjecta membra", Hollywood anthologized. A kind of autobiography of its maker, a kind of history of the institution from whose shards it is composed..." (Morgan Fisher) (35 minutes)

Source: Filmmakers Cooperative, NY

D. REMAINS TO BE SEEN

Dir.: Phil Solomon, 1989

Dedicated to his mother, Solomon's film evokes all memory of things past, and lost, with elusive home movie-like images, perceived through a surface reminiscent of fragile cracked eggshells. Chemical and optical treatment have coated the film (originally super 8mm) with a "limpid membrane of swimming crystals coagulating into silver recall, then dissolving..." (Phil Solomon) (17 1/2 minutes)

Source: Phil Solomon

A. THE RIVER**Dir.: Frank Borzage, 1928**

Should we regret it? Should we regret the forever-lost arms of Milo's Venus and the head which doesn't crown anymore the Victory of Samothrace?

Would the woman with the crow (Rosaline) be as mysterious if the film still had its missing introduction? Would the eroticism be as perverse if we could still admire what follows the resurrection, after the convulsive sequence in which Rosaline covers Alan's naked and frozen body with her own?

Chance is the only thing that doesn't happen by chance, said the Surrealists who liked so much the Borzage film. And this incomplete film asks about chance. We only have a leftover. But in this leftover, everything is left. Cinema is the art of the incomplete. (only 48 minutes of this 84 minute film are shown, silent, English intertitles, musical score)

- João Bénard da Costa

Source: Cinémathèque Française

B. I, CLAUDIUS -- THE EPIC THAT NEVER WAS**1937-1966**

Sternberg said: "The imp of perversity hovered always over me". And he might never have been touched by it more than during the filming of *I, Claudius*, expected to become his masterpiece. After one month of work, either external enemies (he named Charles Laughton) or the enemy we carry in us and who is the worst (as he says in *The Saga of Anataha*) brought about the end of the filming. Nobody will ever see *I, Claudius* by Sternberg.

What can be seen in this version produced by the BBC thirty years later is 58 reels of printed film. It is not a film, it is the traces of a film. There is a document, there isn't any cinema.

These ruins - not like those of *The River* - are only death and stoppage. There is no or there is no more cinema.

This document teaches us something about a story, but not about a film. *I, Claudius* never existed. Neither in 1937, nor in 1966 nor in 1996. (72 minutes, English)

- João Bénard da Costa

Source: National Film & TV Archive, BFI

QUEEN KELLY

Dir.: Erich von Stroheim

USA, 1928

With Gloria Swanson, Walter Byron

Gloria Swanson stopped forever "Mr. von Stroheim's apocalyptic vision of Hell on earth". What was added in 1978 to the film interrupted in 1928 does give us that vision. Personally, I don't believe - as do certain commentators - that the "African material" we see corrects in any way a certain linearity of the "first part". I like better the excess of the scene in which the Queen whips Kelly than Jon Vooylaid's excess. The first marriage is more confused than the second one.

Queen Kelly is not an incomplete film, like *The River*. Queen Kelly is an imperfect film, an unfinished film. It is not a ruin, it is a project. What has not been finished cannot be reconstituted. One can only dream the end. The pictures of the "second part" are the pictures of a dream. Like Toscanini wanted it for the Turandot, I would like to be warned, after the picture in which Kelly jumps in the water, "qui la mano del maestro a caduta". Here, one should say, it was cut. All the rest are blood stains.

"An excessive madness" said Gloria Swanson. Excess is imperfection. It cannot be closed.

- João Bénard da Costa

Naive Kitty Kelly, a young girl in a convent in a small Central European principality, falls in love with the charming Prince Wolfram, Queen Regina's fiancé. The queen, a typical Stroheim character, smokes cigars, reads *The Decameron*, parades naked in her room and does everything to obstruct the blossoming love. Erich von Stroheim's last silent movie has the same qualities as his previous ones: it is a tale of European decadence, with little trust in human nature, blatant eroticism, a touch of genius and rare visual qualities. When only one-third of the planned shooting was completed, von Stroheim, known as a professional troublemaker, was banished from the set, without getting to the end of the story in which Kelly was supposed to reach Dar-es-Salaam to inherit her aunt's fortune. A 100 minute version was screened as opposed to von Stroheim's planned 10 hour film.

(98 minutes, with both endings, silent with English intertitles)

Source: Cinémathèque Française

MON CAS

Portugal, 1986

Dir: Manoel de Oliveira

One of Manoel de Oliveira's most eccentric films is, after all, his "construzione legitima". In the introduction, at the beginning of the film, in the theater of the Havre where Oliveira plays and replays a Portuguese play with a Pirandello-like construction, cinema is produced as an effect, a special effect. The director is the special effects producer, including the special effect which allows the passage to the dialogue of Job with God and with the Devil, God and Devil of cinema. And if it's there that we lose the main character - to whom, like in Beckett's text, it is forbidden to say I - will he be found once again on the backdrop of the ideal city, the impossible terrestrial Jerusalem, reconstructed by Oliveira according to Piero? Does the triumph of the just only exist in trompe-l'oeil? Is it only the picture - the plan - which swallows cinema? Or is it only cinema which can realise the "false appearance", the dream of painting, the vanity of painting? This is the most Platonic, the most material film. Like cinema. Just like cinema. (88 min., French, English subtitles)

- João Bénard da Costa

Source: Cinemateca Portuguesa

GERMANIA ANNO ZERO (GERMANY YEAR ZERO)**Dir.: Roberto Rossellini****France/Italy, 1947**

Twice, in this century of cinema, Germany was the site of a new beginning. The fall and the ruins of Berlin - Rossellini's site in 1947. The fall of the Wall, Germany as a starting point and as an arrival point in 1990.

Roma and *Paisa*'s Italy were still open sites, the sites of hope. The children of *Roma*, the underground fighters of *Paisa* were pointing at the future. In *Germania*, on the contrary, a child can only oppose death to death. We begin in a cemetery, we finish in the ruins.

But - year zero - all modern cinema comes from this film, from this background where the expressionism is both achievement and transfiguration. At the end of the night, finding dawn once again. And never before did cinema, the art of shadows, become the art of the new light. (72 min., B&W, Italian with English subtitles).

- João Bénard da Costa

Source: National Film & TV Archive, BFI

A. HISTOIRE(S) DU CINEMA**Dir.: Jean-Luc Godard****France-Switzerland, 1989-94****(15 min., film clip, color & B&W, French only)****Source: Gaumont****B. LE TOMBEAU D'ALEXANDRE (LAST BOLSHEVIK)****Dir.: Chris Marker****France-GB-Finland, 1992**

An exploration of the meaning of Communism in the former Soviet Union, Chris Marker's film is based on the life and work of a friend, the brilliant Russian director Alexander Medvedkin (1900-1987), who is largely unknown in the West. With typical sensitivity, Marker captures the commitment, the energy, the struggles, the illusions and the demolishing of the illusions, as seen through the eyes of a Bolshevik, a believer who is never naive, a "pure communist in the land where all communists faked being communists". (120 minutes, color, French, English subtitles)

Source: Chris Marker

MEMORY OF CINEMA

TUESDAY, APRIL 16

23:00

HALL 2

LA RECHERCHE DES FILMS PERDUS (REMEMBRANCE OF FILMS PAST)

Dir: Jacques Mény
France, 1995

A fascinating treasure hunt, with the discovery of films which had disappeared for a long time and some magnificent clips. From Mexico to Australia (where more than 150 pre-1914 French films were found) through the world capitals of cinema, this documentary follows the epic story of the lost films: doomed to be destroyed or recycled into nail polish, censored or simply perishable, only the tenacity of some archivists will save some from oblivion.

Between 1896 and 1912, Méliès made over 500 films in his Montreuil studio. Bankrupt, he destroyed himself and his whole collection. His granddaughter, Madeleine Malthête-Méliès found over 170 and comments *Le Vitrail Diabolique* (1911). The Lumière Brothers were luckier: practically all their films (1400 of them less than one minute long) were conserved and restored. Thus, three versions of the famous *Sortie d'Usine* can be seen today.

Lufar Peter (1921), Greta Garbo's first film; Edison's *The Village Blacksmith*, which is considered the first American film or Griffith's *Brutality* (1912) can also be found on the shelves of the great Cinematheques. (The oldest is Stockholm's, opened in 1933, followed by Berlin's in 1934, London and New York in 1935, and Paris in 1936). The only existing copy of Stanley Kubrick's first film, *Fear and Desire* (1953) has also been found. The director, who did not like his work, destroyed the negative and all the copies, except one! One reel of the first film in which Raimu acted - *Godasse Fumiste*, 1912 - was found in the archives of the CNC... And the search is still going on! (75 minutes., French only)

- Freddy Buache, Arte Magazine

SATURDAY, APRIL 20

18:00

HALL 2

LA MEMOIRE RETROUVEE (MEMORY REFOUND)

Dir: Jacques Mény
France, 1996

To avoid the disappearance of today's films, to establish international cooperation between archives for the reconstitution of the cinematographic heritage of each country: from Europe to Africa, through the U.S.A., a whole profession is drafted.

Will the establishment of legal deposit help avoid the disappearance of today's films? Should cinematheques try to preserve every moving picture, including home movies? How do directors and producers participate in the struggle for film survival? Filmmakers such as Martin Scorsese, archivists and producers answer these questions. Many clips from great classics and from rare or unknown films plead for the future of cinematheques, as living centers of the memory of cinema. (63 minutes, French only)

- Freddy Buache, Arte Magazine

THE FILM AS LOCATION

or

PRESERVING AND PROGRAMMING: A Modern Art of Ruins

by Dominique Paini, Director, Cinémathèque Française

For the archive pioneers, the conservation and the preservation of cinematographic works only dealt with complete films. For many years, the first film archivists wanted to find, preserve and show films that would be as complete as possible. Implicitly, a complete film and a preserved film were considered identical. Thus, for a long time, a film clip had no museum value. A history of cinema based on this archival concept was born.

ONE history. We know now that there are other possible histories (Godard's, for example). However, a first history was written, based on what was complete or what was, for a while, thought complete. During the last decade, film archives have been taking care of the "high years" of the history of cinema, the 1910's and the early 1920's, the first cinema.

Like the remains of antiquity, films, or even their remnants, became testimonies, and acquired a cultural and cult value -- higher than what the excellence of the fiction, the quality of the acting, the direction, the auteur's policy in which they fit, seemed to deserve. The interest in the "high years" of cinema brought the cinémathèques to look differently at what they were conserving. Like big art or sculpture museums, the cinémathèques were taking care of films which were in a state of ruin, but this state did not bring about indifference or remote interest anymore. On the contrary, some collections - such as the Desmet collection in Amsterdam - became interesting because they included ruined films.

The art of film is an art and a commercial pastime which can integrate unfinished work less easily than the other arts. Since the Renaissance, the "non-finito" has been accepted as an artform influenced by the discovery and the plastic and poetic "recycling" of ruins. A film which has to be presented, projected, cannot be conceived as unfinished. The non-finito can be conceived only from a formal point of view in modern cinema - I will come back to that later. This explains the little material and poetic attention given by the heads of cinémathèques to the ruins of certain films, which were considered as regrets if not as an embarrassment that should be hidden or forgotten.

However, more and more films lost or forgotten are found in this state. The absence of intertitles is a first level of ruin. What can be said about the very incomplete reels by Victorin Jasset, by Maurice Tourneur or of Italian Art Film found lately. Like incomplete statues, like mutilated antique marbles, some films are recognized as "whole" - as I feel like saying - works, even if they are incomplete, in ruins. It can even be said that a real "imaginary of ruins" has contaminated the cinémathèques since, for some economic and political reasons, some states and international institutions pay great attention to their film heritage, which became an enormous picture storeroom, the memory of a 20th century which reaches its end.

In fact, an amusing roundabout is taking place. The importance of a restoration is now almost measured by the flare of a rediscovered fragment, the beauty of a sequence in tatters, of a photogram sumptuously restored in its original colors, of an evanescent sliver of film glorified by a perfect musical orchestration.

The principle guiding the museological presentation of film ruins is not far from the elegant and sophisticated scenery, which magnifies the Etruscan piece of glass or the mutilated torso of an Athenian Aphrodite... There is an obvious evolution in the concepts and the responsibility of the staff of the cinematheques, between conservation and exhibition.

Surely, the celebrations of the Cinema Centennial enhanced this new state of mind vis-a-vis the mutilated, the incomplete. And from the incomplete to the unfinished, the conceptual and imaginary step is quickly taken. Thus, one cannot ignore the influence of modern cinema on the sensitivity of the cinematheques' directors regarding the ruins. The "story deconstruction", the sensory and motorial "de-connections" described by Gilles Deleuze, the figures of void and errancy, the questions about the central status of the leading character -- all the aesthetic procedures which created the feeling of unfinished in modern cinema. The limits of the "acceptable" as heritage and as museum-quality are set in contemporary art even in the taste of restorers. Was Nicolas Poussin restored without knowing Warhol's electrically-colored flats? Contemporary taste -- television, modern cinema, videoclips -- influences the restoration methods of the first films (intertitles, editing rhythm and cuts, reconstitution or remake of colors).

On the opposite side, the first discoveries in the cinematheques of the cinema of the past by modern filmmakers, influenced the aesthetics of the latter. In other words, the museological procedures gave birth to styles and to unique filmic writing, like exhibitions in the department of antiquities of museums or the excavated Roman Forum, gave birth to modern art work, influenced by melancholic historiography. From Rivette, who discovered serials by Feuillade, without intertitles, incomplete and screened continuously to the "found-footage" of experimental filmmakers, the cinematographic ruins have an active relationship with modern cinema since the 1960's.

The unfinished made people think, the incomplete made them dream - nowadays, in the cinematheques, the incomplete makes people think.

The "imaginary of ruins" has been an obsessive theme of the fictions of cinema since its origins. Often simply as a background: the Art film, the peplum, the Hollywood war film, the Italian neo-realism...

From the great moments of the history of cinema, we tried to find the best possible theoretical or illustrative examples.

Dans les ruines de Carthage, by Jasset is filled by the fascination for ruins felt by filmmakers searching for spectacular melancholy at the beginning of fiction cinema. At the other end, *Méditerranée*, by Jean Daniel Pollet, at the cutting edge of modern cinema, "reflects" the ruins as structural poetry. Made the same year as *Le Mépris*, the Pollet film is an echo of Godard's meditation on cinema: the meeting between Mediterranean ruins and the outdated classical cinema, under the triple auspices of Fritz Lang, of the abandoned Cinecitta and of Hoederlin, father of the poet of ruins, Hyperion.

From *Germania Anno Zero* to *Allemagne Neuf Zero*, it is in fact a transmission of ruins, from the ruins of Berlin after the war to those of the downfall of Communism, from neo-realism to modern cinema, from the death of a child who was carried away by the cynicism of the "new" world to the disorientation of the spy distraught by the disappearance of ideological and geographical boundaries. The background of the two films is ruins. Godard adapts, recycles, and pays homage to Rossellini. His current work, called *Histoire(s) du Cinéma* concerns more directly contemporary cinemathèques which still worry about preservation and exhibition. *Histoire(s) du Cinéma* consists of programs made of numerous film extracts. It's as if Godard "found" sumptuous and antique film fragments and put them together according to principles which transform, metamorphose. Modern art of ruins, "dig" of a different kind, the copying and editing on video brings about a kind of "extraction-exhibition" of films outside a linear and frozen history, in order to put them together according to another logic than the narrative and chronological one. The film extracts, outside their "site" - like one says about an antique piece, shown in a museum. It would be interesting to think about "the film as a site"¹ - recreating an "imaginary museum" which reminds us of Andre Malraux's², and revealing how the cinemathèque programs generate aura for the art of cinema - instead of all the lost meters of film.

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1. Not to be confused with Christian Metz's "The Site of Cinema"
 2. Photographic reproductions were used by Malraux to produce a similar copying-editing in a book. The symbolic and imaginary relations between Malraux and Godard are also well known.

LE FILM COMME SITE
OU
PRÉSERVER ET PROGRAMMER: un moderne art des ruines

Dominique Païni, Directeur, La Cinématèque Française

Pour les pionniers des archives, la conservation et la présentation des oeuvres cinématographiques avaient tendance à ne concerner que des films complets. Il s'agissait pendant de nombreuses années de retrouver, de préserver et de montrer des films dans leur complétude maximale. Une sorte d'identité s'est donc implicitement établie entre un film complet et un film préservé. Le morceau d'un film isolé n'a pas eu pendant longtemps de statut muséologique. C'est à partir de cette conception archivistique qu'une histoire du cinéma s'est constituée.

UNE histoire. On sait aujourd'hui qu'il y en a d'autres possibles (Cf. Godard). Pourtant une première histoire a été écrite à la mesure de ce qui était intégral ou de ce qu'on estimait intégral, même provisoirement.

Depuis une douzaine d'années, les archives se sont préoccupées des "hautes années" de l'histoire du cinéma, les années 10, les premières années 20 et le cinéma des premiers temps.

Comme les vestiges d'époques antiques, les films, y compris leurs lambeaux, se sont dotés d'un statut de témoignage d'une valeur culturelle et culturelle au delà de ce qu'ils paraissaient mériter jusqu'alors, du seul point de vue de l'excellence de leur fiction, de leur réussite dramaturgique, de leur mise en scène, de la politique d'auteur dans laquelle ils devaient s'insérer. L'intérêt porté aux "hautes époques" du cinéma a introduit dans les cinémathèques un nouveau type de relations à ce qu'elles conservaient. Comme les grands modèles des musées d'art ou les glyptothèques, les cinémathèques se préoccupèrent de films dont la ruine était l'état, mais cela n'engendrait plus l'indifférence ni l'intérêt différé. Au contraire, c'est en tant que films en ruines que des collections revêtirent un intérêt nouveau (Cf. la "collection" Desmer à Amsterdam).

L'art du film est un art et un loisir commercialisé ayant intégré plus difficilement que les autres arts l'inachèvement. Dès la Renaissance, le "non-finito" a été accepté comme figuration influencée par la découverte et le "recyclage" plastique et poétique des ruines. Un film ne peut se concevoir inachevé pour être présenté, projeté. Le non-finito n'a été envisageable dans l'art du film que d'un point de vue formel dans le cinéma moderne sur lequel je reviendrai. Cela expliqua le peu d'attention matérielle et poétique des responsables des cinémathèques pour les ruines de certains films, considérés comme des regrets sinon des hontes qu'il fallait cacher ou oublier. Pourtant c'est de plus en plus dans cet état que les films perdus jusqu'à ce jour ou oubliés sont retrouvés. La seule absence des intertitres constitue déjà un premier état de ruine. Que dire des nombreuses bandes très incomplètes retrouvées ces dernières années de Victorin Jasset, de Maurice Tourneur ou du Film d'Art Italien. Comme les ensembles sculpturaux lacunaires, comme les marbres mutilés, des films sont aujourd'hui reconnus comme oeuvres "à part entière" ai-je envie de dire, bien qu'incomplets, en ruines. On peut même avancer qu'un véritable "imaginaire des ruines" a contaminé les cinémathèques depuis, entre autres causes économiques et politiques, l'attention des états et de certaines institutions internationales au patrimoine cinématographique,

immense "réservoir d'images" considéré comme mémoire d'un XXème siècle bientôt achevé.

Un renversement amusant est d'ailleurs repérable. L'importance d'une restauration n'est pas loin de se mesurer à l'aune de la fulgurance d'un fragment retrouvé, d'une séquence en lambeaux, d'un photogramme somptueusement restitué dans ses couleurs d'origine, d'un éclat pelliculaire évanescent mais monumentalisé par l'immanquable orchestration musicale.

Ce qui préside à cet accommodement muséographique des ruines de films est peu éloigné finalement des scénographies élégantes et sophistiquées qui magnifient le tesson de verre étrusque ou le torse mutilé d'une Aphrodite athénienne... Il s'agit d'une évidente évolution dans la conception et la responsabilité des cinémathécaires, entre les actes de conserver et de montrer.

Sans doute les commémorations du Centenaire du cinéma ont-elles favorisées cet état d'esprit nouveau vis-à-vis du mutilé, de l'incomplet, Et de l'incomplet à l'inachevé, le pas conceptuel et imaginaire est vite franchi. Ainsi ne peut-on ignorer l'importance qu'a eu le cinéma moderne sur la sensibilité des responsables des cinémathèques pour les ruines. La "déconstruction narrative", les déconnexions sensori-motrices décrites par Gilles Deleuze, les figures du vide et de l'errance, les remises en cause du statut central d'un personnage conducteur du récit, autant de procédures esthétiques qui ont produit ce sentiment d'inachèvement dans les films du cinéma moderne. Les limites de "l'acceptable patrimonial et muséographique" sont marquées par l'art contemporain jusque dans le goût des restaurateurs. Nicolas Poussin a-t-il été restauré dans la méconnaissance des aplats électriquement colorés de Warhol? Le goût contemporain - la télévision, le cinéma moderne, le clip a influé sur les méthodes de restitution des films des premiers temps (inter-titres, rythme et raccords de montage, coloration reconstitués ou refabriqués). Inversement, les premières découvertes dans les cinémathèques du cinéma du passé par les cinéastes modernes ont marqué l'esthétique de ces derniers. Autrement dit, les modalités muséologiques ont engendré à leur tour des styles et des écritures filmiques singulières comme les présentations dans les départements antiques des musées ou le forum romain excavé, ont engendré les oeuvres de l'art moderne marquées par l'historiographie mélancolique. De Rivette, découvrant les sérials de Feuillade, sans intertitres, incomplets et projetés en continuité, au "Found Footage" des cinéastes expérimentaux, les ruines cinématographiques entretiennent des relations actives avec le cinéma des années 60.

L'inachevé a fait penser et simultanément l'incomplet a fait rêver, mais désormais, l'incomplet fait penser dans les cinémathèques .

L'imaginaire des ruines a été un thème obsédant des fictions du cinéma depuis ses origines. Souvent comme simple décor: le Film d'Art, le péplum, le film de guerre Hollywoodien, le néo-réalisme italien... De ces grands moments de l'art du film, nous avons tenté d'en extraire des exemples tissant de multiples fils théoriques ou illustratifs.

Dans les ruines de Carthage, de Jasset est traversé par la fascination pour les ruines de la part des cinéastes en recherche de mélancolie spectaculaire dès les premiers temps du cinéma de fiction. A l'autre bout, *Méditerranée*, de Jean Daniel Pollet, pointe avancée du cinéma moderne, "réfléchit" la ruine en tant que poétique structurale. Réalisé la même année que *Le Mépris*, le film de Pollet est un écho de la méditation Godardienne sur le cinéma: la rencontre des ruines méditerranéennes avec le cinéma classique

révolu, sous le triple auspice de Fritz Lang, de Cinecittà abandonnée et d'Hölderlin, le père d'Hypérion, poète des ruines.

D'Allemagne année zéro à Allemagne neuf zéro, c'est bien d'une transmission de ruines qu'il s'agit, de celles de Berlin de l'après-guerre à celles de l'effondrement communiste, du néo-réalisme au cinéma moderne, de la mort d'un enfant emporté par le cynisme d'un monde "nouveau" à l'égarement de l'espion désesparé par la disparition des frontières idéologiques et géographiques. Le décor des deux films est la ruine.

Godard fait oeuvre d'acomodement, de "recyclage" et d'hommage par rapport à Rossellini. Son travail en cours, intitulé *Histoire(s) du cinéma* est l'entreprise qui concerne le plus directement les cinémathèques contemporaines qui se préoccupent encore d'articuler préservation et monstration. *Les Histoire(s) du cinéma* sont des programmations de nombreux extraits de films. C'est comme si Godard avait "trouvé" de somptueux et antiques fragments filmiques et qu'il les avait rassemblé selon des principes qui transforment, qui métamorphosent. Moderne art des ruines, "fouille" d'une sorte inédite, le report et le montage vidéo constitue une sorte "d'extraction-monstration" des films hors d'une histoire linéaire et figée pour les remonter selon une autre logique que celle narrative et chronologique. Les fragments des films extraits de leur "site" - comme on le dit d'une pièce antique montrée dans un musée. Ce serait alors une intéressante réflexion à mener que celle du film comme site¹ - reconstituent un "musée imaginaire" qui évoque irrésistiblement celui d'André Malraux², et révèlent en quoi la programmation des cinémathèques est régénératrice d'aura au profit de l'art du film, à défaut de toute la pellicule perdue.

1 Rien à voir avec la réflexion de Christian Metz, *Le site du film*.

2 Pour Malraux, c'était la reproduction photographique qui lui permit un comparable report-montage grâce au livre. On sait en outre les rapports symboliques et imaginaires qui unirent Malraux et Godard.

