

CINEMATECA ARGENTINA

Annual Report to the XVII General Meeting of the FIAF. Budapest,
October 11th-19th 1961.

I) General Introduction

a) The CINEMATECA ARGENTINA has intensified the purchase of copies and the work of maintenance of their material effecting dupes and various positives of 16mm. for circulation in Cine-clubs and cultural organizations of Buenos Aires and provinces. She keeps a close contact with the directives of the International Festival of Mar del Plata, being in charge of the organization of cultural meetings, congresses of theorists and retrospective exhibitions. She has advanced in her negotiations with the National Cinematographic Institute and the National Arts Foundation with a view to obtain an official recognition of her activities. The first positive result of this endeavours was the concretion of a retrospective Show of Argentine Cinema which is at the disposal of all members of the FIAF upon their request. The CINEMATECA ARGENTINA colaborates regularly with the Board of Cultural Action of the Municipality of Buenos Aires, the General Board of Culture of the Ministry of Education and Justice and the Universities of La Plata, Cuyo, Bahía Blanca and Córdoba.

b) The problems of the CINEMATECA ARGENTINA originate mainly from the scarcity of her economical resources as she lacks any official or private subsidy or aid, which diminishes her possibilities in every aspect of her work. Another problem comes from the impossibility to unite an active exchange with other members of the FIAF, due to the same economical reasons but also due to the inertia of FIAF's own members and customs difficulties. Furthermore the long interruption of contacts with the Argentine Federation of Cine Clubs which endures in spite of the efforts of this CINEMATECA ARGENTINA to overcome the conflict, -which have not had any positive reaction from the Argentine Federation of Cine Clubs- handicaps as well her activities. The reiterated hostile attitude of the Film Museum of Argentina (La Plata), explained in a separate memoranda enclosed, arises a further problem for the CINEMATECA ARGENTINA. On the other hand, the relations of CINEMATECA ARGENTINA with the Association of Cinematographical Cultural Institutes (ADICA) formed by independent cine-clubs and the larger part of Argentina's cultural entities, official as well as private, are excellent.

II) National Activities

a) Array and conservation of films and documents

The CINEMATECA ARGENTINA has incorporated to her archive 26 copies of long and short films of 35 mm (including QUO VADIS by Jacoby, FABIOLA by Guazzoni and some valuable Argentine primitives), 70 copies of long and short films 16 mm. (including SCARFACE, THE LADY VANISHES, etc.) and 36 negatives in 16 mm.

The engagement of new specialized personnel enabled the CINEMATECA ARGENTINA to intensify her work of control, classification and mending of copies, within the scarcity of her budget. The CINEMATECA ARGENTINA has prepared for each film of her own a technical counter, a comment and the translation of its text into Spanish, in order to furnish same to the organizations who exhibit the films, thus possibilitating their cultural and didactical work. The library has been enlarged by more than 100 books and 500 specialized magazines. 5000 stills have been incorporated to her collection which is still in a preliminar status of classification.

b) Outspread of the cinematographic culture

Cycles: The CINEMATECA ARGENTINA makes regular and permanent releases on Saturdays at 6, 8 and 10 PM in the site of the Association of Film Critics of Argentina, exhibiting organic cycles (Classics, Dovzhenko, Chaplin, Masters of Sovietic Cinema, Scandinavian Cinema, René Clair, Bresson, Becker,

French Realism, 50 Years of Cartoons, Einstein, Ford, Torre Nilsson, New Mexican Cinema, Cocteau, Italian Neorealism).

The CINEMATECA ARGENTINA also arranged special cycles in collaboration with other entities. Retrospective Mario Sofficci and Retrospective Dovzhenko during the Mar del Plata Festival 1961); Retrospective of the Brazilian Cinema with the Organization of American States and the Brazilian Embassy, in Buenos Aires; Evolution of the Cartoons, with the Department of Universitarian Extension of the College of Law and Social Sciences, the Cine Club of Bahía Blanca and the Cinematographic Department of the University of La Plata; Retrospective of the French Cinema, with the Alliance Francaise of Buenos Aires; Retrospective Chaplin, with the Cinematographical Department of the University of La Plata; Universal Cinema, with the Board of Cultural Action of the Municipality of Buenos Aires and the Municipality of Merlo; International Panorama of Sound Cinema, with Cine Club Guadalupe of Buenos Aires.

Public lectures: Three lectures on Sixty years of Argentine Cinema by Fernando Ayala, Pablo Taberero and Jorge M. Couselo; two cultural cinematographic meetings for the Board of Culture of the Ministry of Education and Justice with participation of Jerzy Toeplitz, Carlos Fernandez Cuenca, George N. Fenin, Juan A. Bardem, Jerzy Passendorfer, Antonin Brousil, César Ardavin, Edgar Morin and others.

Expositions: Argentina's Silent Period at the Public Library General San Martín of Mendoza and the College of Sciences of San Luis under the auspices of the National University of Cuyo. Sixty years of Argentine Cinema at the Cervantes Theatre of Buenos Aires under the auspices of the Board of Culture of the Ministry of Education and Justice.

c) Publications: Issue N° 8 of "Gente de Cine (La Dolce Vita); issue N° 10 of "Gente de Cine" (Luchino Visconti); Monography N° 1 of Gente de Cine (Akira Kurosawa); issues N° 4 and 5 of the Centre of Investigations of Argentine Cinema's History (Leopoldo Torres Ríos and Mario Sofficci).

d) The relations with industry are normal and the negotiations with distributors continue with a view to obtain the deposit of at least one copie of their most important films once time of commercial exploitation is over. To the Television only a few fragments of silent films were lend for illustration of cultural programs on cinema's history.

III) International Activities

a) Loan and barter of films: Films by Dovzhenko (from the Centralne Archiwum Filmowe) and Retrospective of the Brazilian Cinema (from the Cinemateca Brasileira of Sao Paulo) were received as temporary loan.

b) Participation at Festivals and Expositions: At the International Festival of Mar del Plata (Retrospective Mario Sofficci and Alexander Dovzhenko) and at Venice's Festival (Exposition of Books and Magazines).

c) Visists and lectures: Jerzy Toeplitz, Caio Scheiby, Antonin Brousil and Carlos Fernandez Cuenca.--

d) Various: The CINEMATECA ARGENTINA is organizing a World Congress of Film Archives which details will be opportunely submitted to the FIAF. It is the idea to assemble in Buenos Aires, in 1962, the executives of FIAF's archives in order to preside a World retrospective show. Also one important director or theorist of each country will be invited.

IV) FIAF Activities

a) The CINEMATECA ARGENTINA has offered ten programs of Argentine Cinema (from 1900 to 1950) in order to participate at the Pool, which concretion is expected once the general scheme of FIAF on the matter is approved.

b) The CINEMATECA ARGENTINA has sent to the Cinematheque de Belgique the couters of her silent feature films.

c) The work of the Centre of Investigation of Argentina Cinema's History will be detailed under separate cover to the Bureau International pour la Recherche Historique Cinematographique.

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Buenos Aires, September 10th. 1961

To the Members of FIAF:

The CINEMATECA ARGENTINA addresses your goodself, as effective member of the FIAF, in order to call your kind attention to an event which might have serious derivations in the Argentine cultural ambitus and even cause the disappearance of the own CINEMATECA ARGENTINA.

During the next General Assembly of the FIAF to take place at Budapest, the admission of the FILMMUSEUM of Argentina, as effective member of the FIAF -already recognized as provisional member by the General Assembly of Amsterdam - will be considered.

At various opportunities the CINEMATECA ARGENTINA stated the reasons for which the admission of the Filmmuseum was considered premature and inconvenient, which on the other hand has neither been considered nor of course accepted by the Latin American Section of the FIAF, as she holds in her possession many antecedents to justify this expectant attitude.

The CINEMATECA ARGENTINA insists in her assertion that the Filmmuseum does neither unfold a noticeable activity nor does he possess enough copies of films to justify him to be put on the same level with the CINEMATECA ARGENTINA, but has instead adopted unfriendly attitudes, personal as well as institutional, towards the CINEMATECA ARGENTINA, not having hesitated from promoting frictions between the members of the Latin American Section of the FIAF. Furthermore the Cinemateca Brasileira and the Cinemateca Uruguaya warned, in a recommendation dated May 18th. 1960, of the inopportune and unnecessary proliferation of film archives in our country, since "the dispersal of the originating efforts of those organizations might

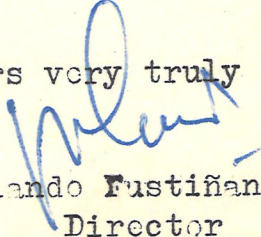
result self-defeating from the point of view of the need to make more efficient the task of incorporating archive films for its due preservation and in order to facilitate its circulation or exchange."

Neither during this year has the Filmmuseum developed noticeable cultural activity but has insisted in his hostile or negative attitudes, in spite of the CINEMATECA ARGENTINA's efforts towards a friendly approaching, such as refusing to sign the agreement between the FIAF and the CINEMATECA ARGENTINA on the occasion of Mr. Jerzy Toeplitz's visit to Buenos Aires.

At this moment when the CINEMATECA ARGENTINA, as reward for her interprising and meritorious work of 12 years made without any economical or official aid, looks forward to the obtainment of an official recognition which might help her to spread her cultural activity and aid the remaining members of the FIAF with the contribution of various important films to the International Pool, the admission of the Filmmuseum as effective member will only mean the loss of these accomplishments and the failure of this so long awaited opportunity.

We trust that our colleagues of the FIAF will understand the seriousness of the situation and realize that a vote for the Filmmuseum means, in this moments, a vote against the CINEMATECA ARGENTINA.

Yours very truly


A.J. Rolando Fustiñana (Roland)
Director