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 Insti-
tute 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 collaborates 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 Blan-
ce and Córdoba.

b) The problems of the CINEMATECA ARGENTINA originate mainly from the scar-
city of her economical resources as she lacks any official or private sub-
sidy 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 ARGEN-
tINA 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 ex-
hibit the films, thus possiblilating their cultural and didactical work. The
library has been enlarged by more than 100 books and 500 specialized magazi-
nes. 5000 stills have been incorporated to her collection which is still in a
proliminar 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, Mas-
ters 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 Soffici 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 Universities, in Buenos Aires; Retrospective of the French Cinema, with the Alliance Francaise of Buenos Aires; Retrospective of Charlie Chaplin, with the Cinematographical Department of the University of La Plata; Retrospective of the French Cinema, with the Alliance Française of Buenos Aires; Retrospective of the French Cinema, with the Department of 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 Guadalupino de Buenos Aires.

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

Expositions: Argentina's Silent Period at the Public Library General San Martin 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 Correntes Theatre of Buenos Aires under the auspices of the Board of Culture of the Ministry of Education and Justice.

Publications: Issue No. 8 of "Gente de Cine (La Dolce Vita); issue No. 10 of "Gente de Cine" (Izucho Visconti); Monography No. 1 of Gente de Cine (Akira Kurosawa); issues No. 4 and 5 of the Centre of Investigations of Argentine Cinema's History (Leopoldo Torres Río and Mario Soffici).

The relations with industry are normal and the negotiations with distributors continue with a view to obtain the deposit of at least one copy 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 Centraline Archivum Filmowe) and Retrospective of the Brazilian Cinema (from the Cinematoteca Brasileira de Sao Paulo) were received as temporary loan.

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

c) Visitors and lectures: Jerry Toepallitz, Caio Scheiby, Antonin Erouste and Carlos Fernandez Cuencas.

d) Various: The CINEMATECA ARGENTINA is organizing a World Congress of Film Archives which details will be opportunistically 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 council 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.
Buena Aires, September 10th, 1961

To the Members of FIAF:

The CINEMATICA 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 CINEMATICA 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 CINEMATICA 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 CINEMATICA 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 CINEMATICA ARGENTINA, but has instead adopted unfriendly attitudes, personal as well as institutional, towards the CINEMATICA 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 approach, 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 enterprising and meritorious work of 12 years made without any economical or official aid, looks forward to the attainment 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 those 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 moment, a vote against the CINEMATECA ARGENTINA.

Yours very truly

A.J. Rolando Fustiñana (Roland)
Director