

ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES, 32 SECOND AVENUE AT SECOND
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1999 FIAF Report

*1970-1995 Twenty-five years,
Anthology Film Archives*

1895-1995 First Century of Cinema

1. Acquisitions/Restorations 1999

Archangel (1966) by Victor Grauer. 16 mm
The Fall of the House of Usher (1940s) by Curtis Harrington. 8 mm/16 mm
Eyes on Russia (c. 1934) by Margaret Bourke-White. 16 mm
Untitled: Two Rolls (1964) by Barbara Rubin. 16 mm
For Bruce (c. 1969) by Michael Stewart. 16 mm
24 Frames Per Second (1973) by Shirley Clarke. 16 mm
Ensemble for Somnambulists (1951) by Maya Deren. 16 mm
Early Works (1957-61) by Dieter Rot. 16 mm
3rd Degree (1982) by Paul Sharits. 16 mm
For Life, Against The War (1967). 16 mm. A group film with over fifty individual parts, each by a different film-maker.

Apollo (1968) by Ed Emshwiller. Betacam video restoration from a faded 35 mm print.

Image Flesh and Voice (1969) by Ed Emshwiller. Betacam video restoration from a shrinking 35 mm print.

2. Progress and problems in preservation

Organization and cataloging of our groundfloor collection of approx. 10,000 unsorted/identified films continues.

3. Cataloging/documentation, research.

Anthology published the 108 page catalog First Light describing 35 film artists working with light, generally abstractly. Essays (new) by Shelley Rice, Fred Camper, Ying Tan, Bruce Elder, Elfriede Fischinger, Sally Shafto, P. Adams Sitney, John Pruitt, Angela Delle Vacche, William Moritz, Rune Kreutz, and editor Robert Haller. The catalog is in print, costs \$12 (including shipping).

4. Film Showings

Included in our 600 films exhibited were a five month long retrospective of Hans-Jurgen Syberberg, the last public film presentation by the late Elfriede Fischinger, series on Andrei Tarkovsky, Maya Deren, Catherine Breillat, Susan Sontag, Sadie and James Benning, Andy Warhol, Stanley Kubrick, Paul Morrissey, Hermann Nitsch, and a tribute to the late Alan Pakula.

7. Special Events

1999 Film Preservation honorees were David Brown, Scott MacDonald, Richard May, Gerald O'Grady, and Peter Williamson. A report available.



1999 ANNUAL REPORT ON ACTIVITIES

Institutional activities

Annual meeting of the Board of Trustees
Three-year plan
The Archive on the Internet
The Archive helps form the Doc/It Association
Student use of the Audiovisual Archive

Research projects

Special preservation project
Innovative electronic catalogue project

Screenings and conferences promoted by the Archive

Special screening of *Delta padano*
Preview of *Bulow*, a film on the partisan commander Boldrini
Cinema for Peace: Conference on the Kinoteka Jugoslovenka
European Archives at Eurovisions
Bulow: special screenings
Gramsci at the State Recordings Library

Participation at conferences and film series

The FIAF conference
Non ho tempo shown in Milan
Gramsci, a special event
A day dedicated to the Archive
The Archive at the Libero Bizzarri Documentary Film Awards
Delta padano in Locarno

Restorations and new productions

Delta padano, a restored film
Bulow
The Wind Box
The transformation of work at the Ericsson plant
The production process at Sigma Tau
AV documentation of Italian solidarity with the Kurds
Images of the Bologna demonstration in support of the public school system
AV documentation of demonstrations against the war in Kosovo
Achille Occhetto's turning point

Publications

Annals I - On documentary films
Annals II - Twenty Years
Delta Padano: History of the Film and Its Restoration
Newsletter

Institutional activities

Annual meeting of the Board of Trustees

The Board of Trustees held its annual meeting on April 21st at the offices of the CGIL labour federation. The business on the agenda included review and approval of the 1998 financial statements, election of officers, and the appointment of new trustees. Ansano Giannarelli, President of the Foundation, briefly described the activities carried on in 1998 and in the first part of 1999, underlining the Archive's increased capacity to undertake new initiatives and its greater visibility. Collection, cataloguing, preservation and restoration of materials on democratic and labour movements remain at the centre of our institutional activities, which also include ongoing documentation of political and social initiatives. Franco Giraldi's videotaped interview of Bruno Trentin, the production of Fausto Pullano and Silvia Savorelli's *Bulow*, and the documentary materials shot by Paolo Di Nicola at the Ericsson plant in Rome represented, inter alia, significant additions to the collections of the Archive, which also restored Florestano Vancini's 1951 short film *Delta padano*. Another important part of the Archive's strategy is to open up to Europe. This effort got under way with the November 1998 conference on "European Audiovisual Archives: A Century of Labour History," whose purpose was to set up a data network among European labour-related archives and institutions and to promote joint projects for the creation of multimedia products on labour history. Regarding publications, the Foundation has brought out the first volume of the *Annals*. After approving the 1998 financial statements, the meeting decided to appoint new trustees immediately. Ansano Giannarelli was reappointed President and Paola Scarnati Secretary General; Giovanna Boursier, Mauro Morbidelli and Ermanno Taviani were appointed to the Steering Committee; Giuseppe Bertolucci, Alessandro Bianchi, Luciana Castellina, Giovanni Cesareo, Francesco Maselli, Giancarlo Monina, Claudio Natoli, Luciano Osbat, Nicola Tranfaglia and Alessandro Triulzi were elected to the scientific committee.

Three-year plan

The Steering and Scientific Committees, meeting in joint session on May 18th, approved the Foundation's three-year plan for 2000-2002. Consistently with the Archive's tradition, the plan is based on an active idea of archival work, in which preservation of the collections (media library and print library) go hand in hand with theory and practice, research and production. The objective is to enhance the Foundation's activities and gear them more closely to a modern conception of the role and functions of cultural institutions in a complex society like ours; to further develop relations with other Italian and international archives and cultural institutions; to increase our collections by acquiring and preserving original audiovisual documents (which all too often get lost) and by documenting current events.

The Archive on the Internet

The Audiovisual Archive is now on the Internet with a simple, functional website accessible at www.aamod.it.

The Home Page contains the subjects menu: WHAT THE ARCHIVE IS, COLLECTIONS, WHAT THE ARCHIVE DOES, and NEWSLETTER.

The first option provides information on the Archive's legal nature, its purposes and its operating structure. Text links allow visitors to view the Foundation's charter, its

structures, and a page dedicated to Cesare Zavattini, co-founder of the Archive in 1976, and containing a capsule biography, bibliography and film list.

The COLLECTIONS section will eventually be the largest part of the site. As digitized cataloguing of the Archive's collections proceeds, the titles and descriptions of the audiovisual, sound, photographic and paper documents will be put on the website. In the meantime, the price list and access terms can already be consulted online, and requests for documents can be forwarded by e-mail.

WHAT THE ARCHIVE DOES contains information on our activities, from audiovisual productions (list and description) to conferences, seminars and showings promoted by the Archive; readers can acquire the records of these events directly on their PCs. There is also a complete list of the Archive's publications, grouped by series, and a list of the professional training courses organized to date.

Visitors can also consult all the back issues of the Foundation's newsletter. To make the process easier and faster, the first page of each issue quotes the beginning of each article appearing in that issue.

Another page is devoted to the collection of documents on the history of the labour movement.

The Archive helps form the Doc/It Association

Doc/It, the new association of Italian documentarists, was formed in Milan on February 16, 1999, after a series of public meetings promoted by documentary writers, directors and producers, Fert - Antenna Media of Turin, the Milan Filmmakers Association, the Florence Festival of Peoples, and the Audiovisual Archive of Democratic and Labour Movements. The purpose of Doc/It is to nurture in Italy "a different awareness of the documentary film, a genre which in other European countries constitutes an irreplaceable contribution to reflection, cultural growth and better television quality, as well as to the development of an important economic sector." On March 26, 1999, the association held its first general meeting in Rome, at the National Film School, and elected its first Council (Paola Scarnati is among the members), which in turn named Dario Barone President of Doc/It.

Student use of the Audiovisual Archive

The Archive's collections are increasingly used by university students who are writing their dissertations. Among the most recent research projects that have drawn on our resources and collaboration are studies of "Society, Censure and Cinema in Post-War Italy (1945-1962)," "The PCI Campaign in Rome for the General Election of April 18, 1948," "The Union House at Via Capo d'Africa 29 in Rome," and "History of the Police in Audiovisual Documents."

Research projects

Special preservation project

The Audiovisual Archive has requested funding from the Prime Minister's Office for a "Special project for preserving and cataloguing the Foundation's collection of 16mm films from 1945 to 1970." The project envisages actions to preserve the Archive's films, whose cultural, anthropological and artistic value is a recognized fact, and the preparation of a digitized catalogue of all the documents in its collection, to enable their wider and easier use.

Innovative electronic catalogue project

The Foundation has been granted funding from the Cultural Resources Ministry for cataloguing and digitizing an important collection of AVs and paper documents on the 1970s. This is an innovative project that will make it possible to list not only each AV document's technical data and contents, but also paper documents describing its conception, birth and production.

This new cataloguing system will be tested on a collection recently acquired by the Archive. After the materials have been inventoried, they will be cross-catalogued (AV/bibliography) so that users may choose among different research approaches: by document (AV or paper), by subject, through the AV catalogue alone, the bibliographic catalogue alone, or both.

This project is very important because it can provide a model for cataloguing other collections in our Archive or in other archives that likewise need a more modern and comprehensive cataloguing system.

Screenings and conferences promoted by the Archive

Special screening of *Delta padano*

Florestano Vancini's short film *Delta padano* - restored by the Archive to its original splendor and to the possibility of becoming known to the younger generations - was shown at the Rivoli movie theatre in Ferrara on April 9th. Ferrara was hardly a random choice; it was Ferrara's labour federation that had summoned the young Vancini in 1951 to shoot a documentary on the Po lowlands, where the soil was fertile but impossible to till because of endemic flooding. Vancini and his collaborators on *Delta padano* (Onorio Dolcetti, Vittorio Passerini, Benedetto Ghiglia and Antonio Sturla) were on hand at the presentation of the film and of the excellent book, edited by Giovanna Boursier, which recounts the story of its production and its restoration. Anna Maria Quarzi, of Ferrara University's department of contemporary history, gave the opening talk, and was followed by Valerio Calzolaio, Undersecretary of the Environment; Ansano Giannarelli, President of the Audiovisual Archive; the director Citto Maselli; Paolo Ravenna, President of the Ferrara chapter of Italia Nostra; and Giuseppe Ruzziconi, provincial secretary of the CGIL labour federation. Sergio Cofferati, secretary general of the CGIL, gave the concluding talk; noting the importance of the initiative, he remarked that work loses value "if it's not seen," because "then people and their problems disappear too." Indeed, back in 1952 Giuseppe Di Vittorio, then secretary-general of the CGIL, had recommended after seeing *Delta padano*, "Show it wherever and whenever you can."

Preview of *Bulow*, a film on the partisan commander Boldrini

The film on Arrigo Boldrini ("*Bulow*" was his nom de guerre) produced by the Audiovisual Archive and directed by Fausto Pullano and Silvia Savarelli was previewed on April 30 at the Rasi Theatre in Ravenna. Present at the event were Senator Arrigo Boldrini and the two young directors; Ravenna's mayor, Vidmer Mercatali; the president of the province, Gabriele Albonetti; Tristano Mazzavillani, president of the local chapter of the partisans association (ANPI); and Ansano Giannarelli, president of the Audiovisual Archive. The 55-minute film combines documentary and drama; the unifying elements are a long interview with Arrigo Boldrini and the trek of a young partisan courier, played by Barbara Neri.

Bulow incorporates highly interesting stock material (interviews with Parri, Longo and Moscatelli, the announcement of the armistice, sounds of warfare) supplied by the

Audiovisual Archive, the Senio Museum, Istituto Luce, RAI and the State Recordings Library. The film goes on to recount the years from the end of the war to the present, which have seen many attempts to deprecate or deny the political values and ideals of the Resistance. As Pulano and Savarelli pointed out, 20th century history is a little-taught subject in Italian schools, which makes Mayor Vidmer Mercatali's promise to encourage Ravenna's schools to show *Bulow* all the more welcome.

Cinema for Peace: Conference on the Kinoteka Jugoslovenka

In the spring of 1999, the Audiovisual Archive, in collaboration with the Latium Superintendency for Archives, organized "Cinema for Peace," a day-long event held in Rome on June 22nd to highlight the value of audiovisual documentation as a means of nurturing a culture of peace and solidarity among the world's peoples. The National Film Library, the Bologna and Friuli Film Libraries, the Italian Film Library and the Alpe Adria Cinema Association all participated in the initiative. The intensive program included:

- * screening of the documentary *The Gulf Syndrome* and remarks by the director, Alberto D'Onofrio;

- * presentation and screening of the restored copy of the 1963 *Peace Newsreel* conceived by Cesare Zavattini, with remarks by Mino Argentieri, professor of film history at Naples Oriental University; Ansano Giannarelli, president of the Audiovisual Archive; and Lucia Principe, representing the Latium Superintendency for Archives;

- * a tribute to the Kinoteka Jugoslovenka, with talks by Carla Sotgiu (State Recordings Library), Mauro Morbidelli (Audiovisual Archive), Vittorio Boarini (Bologna Film Library), Emir Kusturica and a number of Italian filmmakers;

- * screening of two documentaries from the Kinoteka Jugoslovenka: *Incoronation of King Peter of Serbia* (1906) and *The Ambush* (1969) by Zivojin Pavlovic.

European Archives at Eurovisions

The seminar on "European Audiovisual Archives: A Century of Labour History" - the second meeting of European labour archives - was held September 27th and 28th at the Goethe Institute in Rome, in the framework of the Twelfth Eurovisions International Cinema and Television Festival. The participants included Alan Burton, Fabio Bruschi, Armando Ceste, Jos, Antonio De Mingo, Guglielmo Festa, Stanley Forman, Ansano Giannarelli, Paola Ghione, Bruno Gosse, Joel Hedde, Joelle Malberg, Giacomo Mazzone, Antonio Medici, Mauro Morbidelli, Antonella Mulš, Dario Natoli, Anna Olivucci, Hendrik Ollivier, Sabina Pavone, Tanguy Perron, Giuseppe Pilleri, Oriana Rispoli, Paola Scarnati, Stefania Lopez Svenstedt, Ermanno Taviani, Giulio Andrea Pozzi and Alessandro Vitagliano.

This second stage of the project promoted by the Audiovisual Archive aims to organize joint archival projects and productions, and to set up a permanent interarchival structure to coordinate and encourage these activities.

A first step in this direction - discussed during the seminar - is to create a website shared by the European audiovisual labour archives and eventually containing a catalogue of all their collections.

A project that will help achieve this goal is the updating and augmentation of *the Guide to Audiovisual Archives in Italy* edited by the Foundation and published in 1995 by the Prime Minister's Office. The new edition will be available online at the Archive's website; a demo was presented at the seminar.

***Bulow*: special screenings**

On October 6th, the Italian Senate's Zuccari Hall hosted a special screening of *Bulow*, Fausto Pullano and Silvia Savorelli's film, produced by the Audiovisual Archive, on the partisan commander Arrigo Boldrini. Senate President Antonio Mancino introduced the event; Ansano Giannerelli, president of the Archive, and Prof. Nicola Tranfaglia, member of the scientific committee, presented the film.

The event was a significant acknowledgment of the film's importance for the history of the Resistance. Besides Arrigo Boldrini, the two directors and representatives of the organizations that had contributed to the project, the audience included prominent political figures and members of the cultural community.

On September 6th, Boldrini's birthday, *Bulow* was shown in Ravenna at the provincial festival organized by the newspaper *L'Unità*. So many people wanted to see the film that it had to be run twice; this circumstance underscored the film's close ties with Resistance history and contemporary history.

Walter Veltroni, national secretary of the Democratic Party of the Left, addressing the audience on this occasion, commented on the value of a cinema that treats historical and political subjects and uses unique archival documents to intertwine the past and the present, thus giving the public - especially young people - new perspectives on twentieth-century history.

***Gramsci* at the State Recordings Library**

Paolo Isaja and Maria Pia Melandri's film *Gramsci: The Form of Memory* was shown at the State Recordings Library in Rome on October 16, at an event organized by the Audiovisual Archive in collaboration with the Library. The screening was introduced by Francesco Aquilanti (representing the Library), Chiara Daniele (Gramsci Institute), Ansano Giannarelli (President of the Archive), Loredana Rotondo (RAI Libraries and Thematic Services), Rossana Rossanda (*il Manifesto*) and Giuseppe Vacca (director of the Gramsci Institute).

The film, produced by the Foundation in 1997 and winner of numerous awards, reflects the filmmakers' thorough preparatory work. In fact, the only filmed images of Gramsci himself are in a couple of seconds of silent current-events footage from 1922, though there are a fairly large number of audiovisual works on him, from the classic documentary to the political (or "propaganda") piece, television report, educational program, simple interview, animated cartoon, narrative film and docudrama. In creating this film, the authors chose to research the various audiovisual materials and approaches to the subject in order to reconstruct the biographical aspects and the historical context, combining the different "forms of memory" that audiovisual language can use.

Participation at conferences and film series

The FIAF conference

FIAF, the International Federation of Film Archives, held its 55th conference in Madrid on April 17 and 18. The Audiovisual Archive, admitted to temporary membership as of 1999, was represented at the event by Ermanno Taviani, who briefly addressed the meeting and described our organization. The delegates discussed strategic issues for FIAF's future and for the protection of film culture in general. The meeting approved the definitive version of the Ethical Code for film archives and archivists, which all FIAF members are now required to respect. In addition, important parts of FIAF's charter were amended to simplify the affiliation procedure. The question of the Balkan war aroused lively discussion. In response to an appeal from the Kinoteca

Jugoslovenska calling attention to the risk that the bombings then in course might destroy its film archives, FIAF addressed an official letter to the president of UNESCO to support the Belgrade Film Library's appeal.

Non ho tempo in Milan

Ansano Giannarelli's film *Non ho tempo* (1973), preserved at the Audiovisual Archive, was shown in Milan as part of the "Seeing Science" series organized from May 11 to 15, 1999, by the Evariste Galois Cultural Association. Giannarelli's film was included in the scientific biographies section.

Gramsci, a special event

Paolo Isaja and Maria Pia Melandri's film *Gramsci: The Form of Memory* was shown as a special event at the Merano TV Festival. The film, produced by the Audiovisual Archive, continues to reap awards. As reported in the 9th issue of our newsletter, *Gramsci* won the Planète Award (Italian Showcase section) at the most recent Florence Festival of Peoples.

A day dedicated to the Audiovisual Archive

The Fourth Tagliacozzo Film Festival - a noncompetitive event organized by the Modern Times Cultural Association - dedicated an entire day, July 23rd, to the Audiovisual Archive. President Ansano Giannarelli, Secretary-General Paola Scarnati, director Paolo Di Nicola and musician Alessandro Parente were all present.

In his opening remarks to the numerous public, Mr. Giannarelli described the Archive's most important activities, from preserving and cataloguing the collections and making them known to producing new works. The day featured a performance of *The Wind Box*, an interesting experiment in blending different artistic languages; Paolo Di Nicola's documentary *The Wind Box*, which incorporates a wealth of footage from the Archive's collection, was accompanied by live concertina music conducted by Alessandro Parente. This was followed by screenings of Gillo Pontecorvo's *Giovanna* and episodes from the 1963 *Peace Newsreel* conceived by Cesare Zavattini, as examples of the kinds of materials contained in the Audiovisual Archive's collections.

The Archive at the Libero Bizzarri Documentary Film Awards

At this event, held in San Benedetto del Tronto, the Audiovisual Archive showed three films - *Bela Bartok*, *Ferenc Listz* and *Movie Time* - by Libero Bizzari (whose works are preserved in its collections) and, in a space dedicated to documentation of contemporary Italian social and political history, two films produced by the Italian Filmmakers Anti-Repression Committee: Elio Petri's *Hypothesis on the Death of Pinelli* and Nello Risi's *Giuseppe Pinelli*.

Delta padano in Locarno

Florestano Vancini's *Delta padano*, produced in 1951 by the Ferrara labour federation and recently restored by the Audiovisual Archive, was presented at the 52nd Locarno Festival. Mr. Vancini and the Archive's Paola Scarnati were both present for the occasion. The film, one of Vancini's earliest, aroused interest and appreciation for the formal rigor with which it blended documentary and narrative in describing the hard lives of the Po Delta peasants.

Restorations and new productions

***Delta padano*, a restored film**

The Audiovisual Archive has restored Florestano Vancini's 1951 film *Delta padano*, a signal work from the Neorealism period which the Foundation had recovered and preserved. The 33 mm b/w film had deteriorated over time, and restoration work had become indispensable. The project appears all the more important because most efforts to preserve the world's film heritage are directed at feature films; documentaries and short subjects are rarely touched. The restoration of *Delta padano* was done at Cinecittà in Rome; the work was overseen by Guido Albonetti with the collaboration of Florestano Vancini and Benedetto Ghiglia, composer of the score.

Delta padano describes the lower Po valley and delta at the beginning of the nineteen-fifties and the lives of the people living there at the time. The story of a day in the life of one family highlights the drama of a whole village that cannot till its own land. The film is also a very important example of the emphasis that Italian labour, farm and political organizations placed on movies as a way to communicate in the years just after World War II. The Ferrara labour federation, which produced Vancini's film in 1951, agreed to the Audiovisual Archive's proposal to restore it and took the responsibility of raising funds from local government and institutions (the townships of Codigoro, Goro, Lagosanto and Mesola, the Ferrara mutual savings bank, Ferrara University's department of contemporary history). In addition, the history of the film and its restoration has been published in book form with contributions from various authors.

Bulow

Directed by Fausto Pullano and Silvia Savorelli, two young directors who accepted the challenge of treating an historical period as eventful and controversial as the Resistance, the film recounts the personal and political history of Arrigo Boldrini - the famed "Commander Bulow" of the 28th Garibaldi Brigade, decorated with the gold medal for military valor by General McCreery of the Eighth Army. At the same time, the film depicts the extensive participation of Romagna's country people in the partisan struggle, in particular the women who were taking an active part in political affairs for the first time.

The Wind Box

Paolo di Nicola's documentary *The Wind Box* was completed in 1999. Produced by the Audiovisual Archive in collaboration with the Popular Culture Centre of Coreno Ausonio and the Violet Cultural Association, the film focusses on Vincenzo Del Seni, nicknamed "Colavrè." Colavrè, now 82, is a concertina player from Corena Ausonio, a small town in the Ciocciaria region, southeast of Rome. The film tells the story of a generations-long tradition of country music that is still going strong and has made Corena an international centre for the study of the concertina, a favourite instrument of rural folk in Italy.

The transformation of work at the Ericsson plant

Paolo Di Nicola has completed the AV documentation of work at the Ericsson plant (formerly Fatme) in Rome, undertaken in the framework of the Audiovisual Archive's project for documenting the transformation of industrial labour in the Rome area. The plant (on which there exists a large quantity of photos and stock film) used to manufacture telephone exchanges under Ericsson licences but today it engineers adaptations of standard systems to meet customers' special needs. Accordingly, the

organization of production processes is very different from what we are used to thinking of as factory work. The gap between the traditional idea and the radical changes that have taken place in recent years also makes it hard to describe this new type of "intangible" work.

The production process at Sigma Tau

The Archive has completed its AV documentation of the production process at Sigma Tau, a pharmaceutical plant in Pomezia, near Rome. The plant has a workforce of 1200. Our crew was able to film various steps in the drug manufacturing process, from the delivery of raw materials to their treatment in huge vats.

AV documentation of Italian solidarity with the Kurds

On behalf of the Audiovisual Archive, a crew led by Paolo Di Nicola documented a demonstration in Rome of solidarity with the Kurdish people and the KPK leader Ocalan imprisoned in Turkey. The event, promoted by a broad array of political and social organizations, began February 23 with a vigil on the Capitoline and continued the next day with a march of around 30,000 people from Piazza Vittorio to Piazza Celimontana. The Archive has paid and intends to continue to pay special attention to the cause of the Kurdish people, one of the most dramatic issues of our day. In April 1998, the Archive collaborated with the Terni Committee for Equal Opportunity on a project called "Memory, Culture, Solidarity: Kurdish Women Speak." More recently, the Archive bought from Hub, a small cooperative in Naples, a quantity of interesting documentary footage shot in Turkey, Berlin and Rome.

Images of the Bologna demonstration in support of the public school system

The demonstration was held on February 27, 1999, and the Archive commissioned Enrico Ludovici, of the Bologna firm Documenti Multimediali, to document it. The footage shows the demonstrators' arrival at the railroad station, the assembly in Piazza Maggiore, and the whole course of the march, including shots from the top of the Asinelli Tower.

AV documentation of demonstrations against the war in Kosovo

The Audiovisual Archive documented the Italian demonstrations and initiatives against Nato's war in the Balkans and for peace. A crew directed by Paolo Di Nicola filmed both the April 3rd march in Rome, which had been promoted by a broad array of political and social organizations, and the demonstration on April 10th. During the march on the 3rd, which departed from Piazza Vittorio and ended at Porta San Paolo, the crew recorded the platform addresses by Father Ciotti and Pietro Ingrao, as well as interviews with spectators and passersby.

In a related initiative, the Archive documented the Perugia-Assisi peace march on May 16th. Angelo Marotta and Paolo Di Nicola did the camerawork while Mauro Morbidelli recorded interviews with participants, including Fausto Bertinotti, secretary of the Refounded Communist Party, who affirmed that initiatives like the Perugia-Assisi peace march are fundamental because only the world's peoples can pressure their governments to reconstruct peace.

As the march reached the castle above Assisi, the crew interviewed Raniero La Valle, among others. La Valle emphasized the wrongfulness of Nato's war and the unconstitutionality of Italy's participation.

Achille Occhetto's turning point

In the framework of our project for recording the views of eminent figures of the Italian left, in December 1999 the Archive videotaped an interview with Achille Occhetto, former secretary of the Communist Party, founder of the Democratic Party of the Left (PDS) and currently chairman of the Chamber of Deputies Foreign Affairs Committee.

The interview, conducted by Ermanno Taviani and directed by Giovanna Boursier and Mauro Morbidelli, focussed first on the period from 1989 to 1991 and the birth of the PDS.

In the second part, Occhetto analyzed the history of the PDS after 1991 (the 1992 elections, the "Kickback City" scandals, relations with the Socialist Party and the Socialist International, the birth of Berlusconi's Forza Italia and the elections of 1994) and certain issues related to the history of the CPI in the decades before 1989.

Publications

Annals I - On documentary films

The first volume of the Archive's *Annals* came out in February. *Annals I* is organized around the subject of non-fiction, i.e. documentary cinema, its history and the themes it has addressed over the years - work, the labour movement, history - which are fundamental for the Archive. *Annals I/1998*, with foreword and introduction by Ansano Giannarelli, includes essays by filmmakers and scholars like Aprà, Bertieri, Carlini, Cesareo, Della Casa, Isaja, Lizzani, Silvestri and Sorlin. Two papers by young researchers look at Zavattini and Rossellini from the standpoint of their work in documentary films. *Annals I*, which naturally has a section describing the work of the Foundation, ends with a large selection of writings on Zavattini, edited by Emiliano Battista, which not only sharpens our memories of the master but shows how relevant his thoughts on the "other cinema" are even today.

Annals II - Twenty Years

The second volume of the *Annals* was released on November 15, to celebrate the twentieth anniversary of the Archive's foundation (November 20, 1979). The numerous essays and contributions provide a collective analysis of its work over these two decades and ideas for further research on its past, present and future, as well as reflections on how moving images not only constitute important evidence but are also fundamental tools for keeping memory alive and present, especially today, when people seem to forget the past.

Delta Padano: History of the Film and Its Restoration

Giovanna Boursier's precious book on the making of the film *Delta padano* (Florestano Vancini, 1951) and on its restoration was published by the Archive in April 1990, in the Images and Knowledge Series.

It contains essays by numerous people and is, in a way, a collective work. In particular, Vancini himself searched patiently through his recollections in a long interview and donated all his papers and photos to the Archive.

Newsletter

Five issues of the Archive's Newsletter were published and distributed (1000 copies per issue) in 1999.

FIAF 1999 Activities Report
American Film Institute
National Center For Film And Video Preservation
Los Angeles and Washington, DC

1. Acquisitions of the Year

One hundred and sixty-four films were acquired during 1999 by AFI/NCFVP for inclusion in the AFI Collection, forty on nitrate stock. These included original 16mm prints of episodes from 1950s TV series FOUR STAR PLAYHOUSE and TELEPHONE TIME directed by Robert Florey, Blake Edwards, and Robert Aldrich, and starring Dick Powell, Ida Lupino, Charles Boyer, Dorothy Malone, Bette Davis and others. A collection of 35mm prints of late 1960s and early 1970s Allied Artists releases was found in the basement of a Maryland home and donated to the AFI. A collection of films produced and/ or released by Joseph E. Levine, the founder of the Embassy Pictures company and later president of Avco-Embassy, was donated to the archive. Highlights of recently acquired nitrate material include footage filmed in the mid-1920s in the Thousand Islands region, upper St. Lawrence River, New York, and a print of the "lost" Pathe western DON DESPERADO, directed and starring Leo Maloney. Curator Zoran Sinobad has also processed films already received.

2. Progress and Problems in the Field of Preservation

AFI completed the third round of its one million dollar Film Preservation Challenge Grant program in June with \$375,000 awarded to twelve American film archives. The NEA added a dollar for every three raised by AFI. The bulk of the money (\$286,890) went to four FIAF archives:

George Eastman House was awarded \$113,000 to preserve: *BROADWAY LOVE* (1918) with Lon Chaney. *WHEN BEARCAT WENT DRY* (1919) with Lon Chaney. *THE DEVIL'S CLAIM* (1920) with Sessue Hayakawa. *THE TRESPASSER* (1929) with Gloria Swanson.

UCLA Film and Television Archive was awarded \$107,000 to preserve: *MOLLY O'* (1921) with Mabel Normand. *BIG DAN* (1923) with Buck Jones. *LIGHTS OF OLD BROADWAY* (1925) and *JANICE MEREDITH* (1924), both with Marion Davies. *THE POWER AND THE GLORY* (1933) with screenplay by Preston Sturges.

Pacific Film Archive was awarded \$16,890 to preserve Peter Gessner films: *TIME OF THE LOCUST* (1966) and *LAST SUMMER WON'T HAPPEN* (1968)

American Film Institute was awarded \$50,000 to preserve: PRANKS OF BUSTER BROWN AND HIS DOG TIGE (1904), THE COWBOY AND THE ARTIST (1911), THE WATER RATS (1912), LES MISÉRABLES (1918), THE GIRL IN THE PULLMAN (1927), THE LAW AND THE MAN (1928), and RHAPSODY OF THE RAILS (1929) plus LITTLE RED RIDING HOOD (1935) by Lew Ayres with Ginger Rogers and THE THREE STOOGES (1949), TV pilot.

The remaining funding went to eight archives: Anthology Film Archives, Film-Makers' Co-operative/New American Cinema Group, Louis Wolfson II Media History Center, New York Public Library/Dance Collection, New York Public Library/Donnell Media Center, Oregon Historical Society, University of South Carolina and University of Washington/Ethnomusicology Archives

AFI/NCFVP used a \$55,000 grant from the Film Foundation to restore three pre-code movies: *Ten Cents a Dance*, *The Wiser Sex* and *The Age of Consent*.

3. Cataloging, Documentation and Research.

The AFI CATALOG OF FEATURE FILMS was put on the Internet by Chadwyck-Healey which also published a CD-ROM version. The on-line catalog includes all years from 1893 to 1970 except the 1950s. There is detailed information on 40,000 American films from fifteen volumes of catalogs covering six decades.

The AFI CATALOG OF FEATURE FILMS 1941-1950 was published by the University of California Press to favorable reviews including a full page in the *Los Angeles Times*. It is the biggest catalog yet with 4,316 films. Primary source of documentation was the actual film and 93% were viewed. Credits and plot information for others were derived from studio, copyright and censorship records and reviews.

Editor Pat Hanson and the catalog staff are now working on the AFI CATALOG OF FEATURE FILMS 1951-1960.

National Moving Image Database director Henry Mattoon is working on putting the NAMID database on the Internet and has completed a series of trial runs. NAMID is expected to be a searchable Internet site by summer 2000.

4. Film Showings

AFI/NCFVP presented a program of three comedy films it preserved at the Los Angeles Film Festival in October. JERKS OF ALL TRADES (1949) is Three Stooges TV series pilot with Moe, Larry and Shemp as painters who destroy a society matron's house when they redecorate it. CASPER'S NIGHT OUT (1929) is from the RKO *Toots and Casper* series based on

Jimmy Murphy's comic strip about a little guy and his beautiful wife. *Runnin' Thru the Rye* is from the FBO series *Barney Google* based on Billy De Beck's comic strip about a gambler and his horse.

AFI/NCFVP presented an extract from *JERKS OF ALL TRADES* at the AMIA Conference in Montreal.

AFI's National Film Theater presented monthly programs of films from around the world, including several archival show, plus film festivals devoted to Europe and Latin America. AFI's Film Festival in Los Angeles presented 50 films from around the world opening with *THE CIDER HOUSE RULES*.

5. Budgetary Matters & Relations with Governmental Authorities

Budgets remains tight at AFI and NCFVP but all activities are continuing and new projects with silent films and NAMID are be prepared

Montgomery County in Maryland is spending \$19 million to restore a 1930s Art Deco cinema in Silver Spring for the AFI which will have three cinema and host a documentary film festival in collaboration with Discovery.

6. International Relations (FIAF and Others)

Ken Wlaschin represented AFI and the National Center at the 1999 FIAF Congress in Madrid. Three ballots were taken on an Executive Committee recommendation to downgrade AFI from Member to Associate but voting was split and the decision was referred back to the Executive Committee which confirmed its original decision.

Ken Wlaschin represented AFI/NCFVP as the Pordenone Silent Film Festival in Italy in October.

Pat Hanson, Henry Mattoon and Ken Wlaschin represented AFI/NCFVP at the AMIA annual conference in Montreal in November.

7. Special Events and Other Achievements

Interest continues in AFI's 1912 restored print of *Richard III* and presentations are planned in various countries. Ennio Morricone will conduct his new score for the film at the Ghent Festival in Belgium on June 9. Several American screenings were held.

CINEMATECA URUGUAYA – 1999 ACTIVITIES

The summary of Cinemateca Uruguay activities during last year can be measured up in statistical figures and through a brief description of some important events. We will order them in chapters as follows:

1.- Film Archive – Due to the fact that our institution does not receive any economical external support of any kind (neither private nor from uruguayan State), the difficulties found in the normal functioning of the Film Archive were increased during the last months. The construction of the 4th and 5th preservation vaults is stopped since the beginning of 1998 and we were not able to continue its construction during this year. Moreover, the film restoration is also stopped and the preservation through back up security copies is reduced to its minimum.

Nevertheless, taking advantage of economical resources generated through Cinemateca other public activities, the most urgent conservation cases can be fulfilled and we also served the colleagues of the Archivo Nacional de la Imagen, SODRE, both for the conservation of nitrates (that now are kept in Cinemateca's climatized conservation vaults) and for the treatment of more than 200 35 mm. reels affected by "vinegar syndrome". The situation is curious: the uruguayan state does not contribute to the functioning of the private cinematheque (Cinemateca Uruguay) but the contrary: is the private institution that give its services to the State, taking charge of the costs, so to say, the private institution subsidize the State.

It is also important to point out that in 1999, Cinemateca Uruguay Film Archive was formally declared Historic Monument and National Patrimony by the government (no comments)

Finally, Cinemateca Film Archive of national images served national and foreigner producers and public and private TV channels. Also, taking this images as its basis, two documentary films were made, produce by professors and students of the Film School of Uruguay, a Cinemateca Uruguay department.

2.- Cataloguing – The improvements both in the Documentation Center paper archive cataloguing and in the Film Archive (mostly on national production since 1898 to date) were very important.

3.- Acquisitions – Cinemateca Uruguay Film Archive, that in october 1999 was declared National Patrimony, ended year 1999 with 13.937 national and international titles.

During this year it acquire the following material:

National films: 1 full lenght film and 35 shorts

Foreign films: 69 full lenght films in 35 mm, 1 full lenght film in 16 mm. and 2026 shorts.

4.- Documentation Center – Acquisitions:

This year figures and the grand total of the paper archive is as follows:

Books: 258 (total: 6783)

Magazines: 591 (total: 15779)

Photographs: 788 (total: 18000)

Posters: 149

Press books: 366 (total 5000)

Other: 2000 (total: 10000)

5.- Public exhibitions – Cinemateca Uruguay have been permanently exhibiting in its theatres La Linterna Mágica, Cinema Paradiso, Sala Cinemateca, Pocitos, Sala 2 and Video Centro.

Total spectators to these exhibitions was 361.646. exceeding 1998 figures (342.000) but not 1997's (449.000). The major spectators attendance occurred while programming cycles or repertoire series.

6.- Difussion and exhibitions – The programming was structured in cycles, programs and premieres. Statistics as follows:

Screenings: 5460

Programs: 1072

Premieres with more than one week continued screenings: 27

Premieres (1 to 5 days of exhibition) presented in programs of festivals: 213

Total premieres: 240

The main cycles presented this year were the following:

Woody Allen: The Epigrammes; Tim Robbins, The Good Democrat; A Chilean Story; The permanent series The History of Cinema (this year from the changes of the '60's to the renovation of the 70's); Sub-cultures; Performing the cinema that is not showed; Paul Newman, the maturity of an actor, Week of Iranian Cinema, Actresses: Vanessa Redgrave, Oscar Antecedents; Regarding Kafka; All Nanni Moretti, All Wim Wenders, Monographic Tribute to Marion Hänsel, Trnka + Zemon; The Works of Andrei Tarkovskii, Masters: Robert Bresson; The Horror Boom; Adult Animations; Regarding Frankenstein; USA Independents; The Works of Pier Paolo Pasolini; To Free You; Masters: Michelangelo Antonioni; Good Films Unfairly Forgotten; Actors: Dirk Bogarde; Week of Colombian Cinema; Sex, Couples, Taboos, Fantasies, Conflicts, etc.; Spanish Extravagances; Goethe as an author; ¡Viva el Tango!; The Argentinian Case; Week of Japanese Films; 50 Years of German Federal Republic; Harold Pinter, author; Kids attention!; Pedro Almodovar dixit; Cinema François Vivant (4 premieres); Week of Argentinian Cinema; Week of Croatian Cinema; Week of Mexican Cinema; Week of Portuguese Cinema; The ethics in journalism; Rediscovering Lotte Reiniger; The Bardem's: a Film Family; Masters: Krzysztof Zanussi; Cinema of Valencia; The Crazy, Crazy Years; Essential French Reviews; People: Nicole Kidman, Tom Cruise; The Works of Adolfo Aristarain; Century XX swap; Who was Abraham Polonski?

The major part of this cycles were built with films belonging to Cinemateca Uruguay Archive, and the weeks of different national cinemas with the assistance of several National Cinemas Institutions and Organizations.

7.- Festivals – Cinemateca uruguay organized during 1999, the XVII International Film Festival of Uruguay and Divercine, the 8th edition of Children and Young People Festival. In figures:

Countries represented in the International Festival: 35

Countries represented in Divercine: 25

Full Length films in the International Festival: 161

Full Length films in Divercine: 11

Shorts in Divercine: 69

Spectators in International Festival: 43075

Spectators in Divercine: 7591

8.- Extension – Through Cinepaseo, an activity dedicated to bring students of public and private schools to the cinema, and also through extension to secondary school in coordination with professors and High Schools, we had the following attendance in extension programs:

Cinepaseo: 15100 children (school)

Extension: 2381 young people (high school)

9.- Publications – Our monthly informative and critical bulletin is still the most important publication of our institution. The figures;

Monthly bulletin: 12 numbers, 52 pages, 22000 pcs. per month.

Film Files: 3 numbers, 24 pages, 800 pcs/each.

Film School editions: 1 number, 28 pages, 450 pcs.

10.- Visitors – Alfabetically:

Nicolás Acuña (Chile, director), Tuio Becker (Brasil, director and critic), Víctor Benítez (Argentina, director and distributor), Beat Borter (Swiss, director), Guadalupe Bornand (Chile, producer), Professors and Students from Film School of Catalunya, Christian Dimitriu (FIAF General Secretary and Administrator), Iran Goidanich (Brasil, critic), Marion Hänsel (Belgique, director), Ivan Lemoine (Belgique, director), Pablo Rodríguez Jáuregui (Argentina, director), Yvonne and Detlef Ziegert (Germany, producers), Andrea Scansani (Brasil, director), Fernando Solanas (Argentina, director), Arpad Sopsitz (Hungary, director), Pablo Torre (Argentina, director), Coralia Veloz (Cuba, actress).

11.- Cinemateca abroad – Cinemateca Uruguay was represented in the following events:

FIAF Congress, Madrid: Cristina Ferrari, Eugenio Hintz

San Sebastián Festival: Israel Lublinerman

La Habana Festival: Manuel Martínez Carril

Gramado Festival: Manuel Martínez Carril, Cristina Ferrari

Curitiba Festival: Manuel Martínez Carril

Valparaíso Festival: Luis Elbert, Manuel Martínez Carril

12.- Film School of Uruguay – During 1999 it develop its curricular and extracurricular courses. It also organized a Fernando Solanas Seminary.

It performed a full length film with Generation '95 graduates.

13.- Internet – www.cinemateca.org.uy the Cinemateca web page, received up to december 24, 1999, 183.006 visits with a 15.250 reaches a month.

The pages that received more visits were: video, program schedule, analitical analysis, Documentation Centre, Film School.

The sessions per country: 63 countries, Uruguay 21%, USA 20%, non profit organizations 8%, Spain 7%, etc.

14.- Foresight – Due to economical circumstances, the future of Cinemateca Uruguay is uncertain, as usual.

Manuel Martínez Carril



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1999

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 20 feature films and 324 newsreels, shorts and avantgarde films.

II. PRESERVATION

Because our grant by the government has not been enlarged since four years and we were urged to stick to this budget, we were this year not able to preserve more than three films

III. DOCUMENTATION AND CATALOGUING

The work on our film, stills and book holdings continues. The visitors of our library are using the possibility to get computerized information on our holdings of books from our STAR database, on periodicals from the FIAF-CD-ROM and on general filmographic data from the BFI-CD-ROM very intensively.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 12.288 members. Between January and Dezember 1999 approximately 29.992 people attended 384 performances. 708 films were shown.

Österreichisches Filmmuseum presented from January to December 1999 the following programs:

Retrospective BUSTER KEATON

Films by MARTIN SCORSESE

Films by LUCHINO VISCONTI

Retrospective W.C. FIELDS

Retrospective JOSEF VON STERNBERG

Films by LEV KULESCHOV

Retrospective MOHSEN MAKHMALBAF

Retrospective RAINER WERNER FASSBINDER

Films by STANLEY KUBRICK

Retrospective SATYAJIT RAY

Retrospective ALFRED HITCHCOCK

PETER KUBELKA: TWELVE PUBLIC LECTURES ON
'WHAT IS CINEMA'

Films with the MARX BROTHERS

Films by H.C.POTTER

CYCLIC PROGRAM - WHAT IS FILM
THE HISTORY OF CINEMATIC THINKING BY
EXAMPLES

60 programs in 30 weeks (enlarged)

V. PROGRESS IN BUDGETARY MATTERS.
 RELATIONS WITH GOVERNMENTAL AUTHORITIES

The government and the City of Vienna have finished the payment of our debts. This was a big step forward, since it had not been done since about ten years. Unfortunately our operational budget has not been enlarged, which would be urgently necessary.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations with other FIAF-members were as good as ever. We would like to express our sincerest thanks to the

Academy Film Archive, Beverly Hills
British Film Institute - National Film and Television Archive,
London
The Danish Film Institute, Copenhagen
Cinémathèque Française, Paris
Cinémathèque Royale, Brussels
Cinémathèque Suisse, Lausanne
FIAF Secretariate, Brussels
Filmmuseum/ Muenchner Stadtmuseum
Stiftung Deutsche Kinemathek, Berlin

for their help and cooperation.

VII. GUESTS AT THE FILMMUSEUM

Mrs. Bijoya Ray and Mr. and Mrs. Sandip Ray.

VIII. STATISTICS

COLLECTIONS

Films		10.655
Newsreels and Shorts		10.655
Stills	approx.	338.650
CD-ROM	approx.	20
Programmes	approx.	138.320
Books		12.500
Apparatus		58

PROJECTIONS

Spectators		29.992
Films		708
Screenings		384
Members		12 288

This report covers the time from January to December 1999.



INSTITUTO DE CULTURA PUERTORRIQUEÑA

ARCHIVO GENERAL DE PUERTO RICO
Tel. (787) 722-2113 Fax (787) 722-9097

Apartado 9024184
SAN JUAN DE PUERTO RICO 00902-4184

ARCHIVO DE IMÁGENES EN MOVIMIENTO 1999 - ANNUAL REPORT

The **Archivo de Imágenes en Movimiento** is a government branch devoted to the organization, cataloging, restoration and preservation of all moving images with historical or permanent administrative value to the Government and People of Puerto Rico. The **Archivo de Imágenes en Movimiento**, is the film and video depository of the **Archivo General de Puerto Rico** (General Archive of Puerto Rico). The **Archivo de Imágenes en Movimiento** is the biggest government archive & deposit of moving images documents. At the present our film collections are an indispensable reference for film researchers, scholars, producers and to the communications industry in general.

In October 1999, the **AIM** named Mr. Luis Rosario Albert, as Film and TV Consultant for the **AIM**. Mr. Rosario Albert worked as consultant in charge of the creation and development of the **AIM** from 1989 to 1993 and from 1994 to 1995. Mr. Rosario Albert was also responsible for the admission of our film archive as a member of the **Fédération Internationale des Archives du Film (FIAF)** in 1995. Mr. Rosario Albert's return responds to the institution's desire to start with the second phase of development of the **AIM**, that includes the creation of a programming unit as well as the coordination of the expansion and services of the archive's new facilities.

I. Second Phase of Development of the AIM:

Since August 1994 the **AIM** has undertaken a **Second Phase of Development**. This new and promising venture will allow the **AIM** to develop to its fullest potential the infrastructure and programming capabilities of our Archive. This phase consists of the creation of a Film Programming Unit within the **AIM** and the technological consolidation of our Cataloging and Conservation Unit:

As part of the creation of the Programming Unit, the **AIM** recruited a new archivist, Mr. Jose Morales. This permanent unit is responsible for the organization and scheduling of the Archive's film series through out the year. This Unit will administer the Film Theater of the **AIM**. On the other hand, the Archive started the acquisition of important technical equipment for film conservation and video duplication purposes. This investment in equipment will allow the Archive to maximize its revenues by providing conservation and duplication services that had not been possible until then.

II. Acquisitions

Since the **Archivo General de Puerto Rico** is the legal depository for all public documents with permanent value to the people of Puerto Rico, the **AIM** have continued to acquire film and video-tape works from different government agencies as well as donations from different film directors and private companies. In 1999 the **AIM** acquired 24 new film records as well as 124 video-tape records in different formats.

III. Reference Services

In October 1999 the **AIM** re-opened its Reference Room to the public after four years of been closed. The **AIM** was able to re-install that facility as it was originally set up in 1995. This was an important accomplishment since our reference services had to be provided in the cataloging section creating space and scheduling difficulties.

IV. Cataloging and Documentation

In March 2000, the **AIM** started a data base project of its **Primary Collection** and the **Administración de Fomento Economico Film Collection** (Economic Development Administration Film Collection). This data base is also a step of the Second Phase of Development. of the **AIM**. This project will also allow us to publish of our first catalog that will consists of over 600 records. The **AIM** hired Prof. Teresa Previdi, a Film Scholar from Sacred Heart University in Puerto Rico. Prof. Previdi will managed the editorial aspects of this project in conjunction with the **AIM** archivists. This project will be finished by June 2000 and will be ready to be published by November 2000.

As of today our card catalog consists of 3,700 entries in different film and video-tape formats..

V. Preservation & Technical Work:

During the last months of the year the **Archivo de Imágenes en Movimiento** received from **Filmoteca de la UNAM** twenty (20) titles from the **Kresto y Denía Newsreel Collection**. This collection had been preserved for the last year and half at the **Filmoteca de la UNAM** as part of an official exchange. Furthermore the **AIM** started this year another restoration project with the **Filmoteca de la UNAM**. This project consists on the preservation of four short films produced by Government of Puerto Rico, between 1947 and 1949. These are: **Una Gota de Agua** (1949), **El Pueblo en Acción** (1947), **La Caña** (1947), **La Voz del Pueblo** (1949). As part of this project we are also preserving a commercial feature film entitled, **Con los pies descalzos** (1961).

The Archive continued with its preservation program mainly through the inspection of films and videos. A list of films for preservation purposes was also prepared as a tool to determine which titles deserve priority.

Video duplication services are done at in-house facilities and continued to be in high demand. During the last months the archive have also acquired additional video equipment and furniture that will enhance our video platform. During the following months the **AIM** will acquire a Professional Film Cleaning system from the Lipsner-Smith Company, Model Excel 1100. This equipment will be an important part of our technical consolidation.

VI. Budgetary Matters

In 1999 the **Archivo General de Puerto Rico** started a major project of renovation of its 19th century building and other facilities. This plan had an initial allocation of fifteen million dollars (\$15,000,000.00) provided by the government of Puerto Rico. After the completion of this project (year 2001) the **AIM** will have doubled its original space including the opening of an auditorium for hundred and twenty persons.

For fiscal year 1999-2000, the AIM received sixty thousands dollars (\$60,000.00) from the **Instituto de Cultura Puertorriqueña** (Institute of Puerto Rican Culture) for its operational budget. Additional income was obtained through our video duplication services allowing the AIM to complement its budget.

VII. Film Showings & Exhibitions

The AIM continue its collaboration with the **1999 San Juan Cinemafest Film Festival** by lending a 35mm print of the feature film, *El Otro Camino*. (1960,b/w, dir. Oscar Orzabal) This film had been recently restored and it had its first public screening at this festival since the 1960's. The AIM also co-sponsored, *La Noche de los Oscar (A night of the Oscars)*, an activity produced by the **Caribbean Cinemas**, the biggest film theater chain in Puerto Rico.

VIII. Archivo de Imágenes en Movimiento Advisory Council

In 1999 the **Archivo de Imágenes en Movimiento** named a new **Advisory Council**. The **Advisory Council** had been inactive during the last four years and this body's main responsibility is to facilitate the communication between the Archive, the community and the industry. In late 1999 the Archive recommended to the Board of Directors of the **Instituto de Cultura Puertorriqueña** the names of Mr. Juan Viguie and Mr. Jacobo Morales, regular members of the Council, as "**Honorary Members**" of the Advisory Council. This year the Council is composed by the following persons:

Members

1. Ms. Annie Terrón - Vice-President - Public Relations, Telemundo Puerto Rico
2. Mr. Jose Umpierre - Filmmaker
3. Mrs. Carmen Lidin - Public Relations Dept., Banco Popular
4. Mrs. Teresa Previdi - Professor of Film, Sagrado Corazón University

Honorary Members

1. Mr. Jacobo Morales - Filmmaker
2. Mr. Juan Viguie - Producer

IX. International Relations

In February, Mr. Luis Rosario Albert participated in the Third Meeting of the Council of North-American Film Archives held in Cholula, Mexico.

Respectfully submitted by



Luis Rosario Albert
Film Consultant

CINEMATECA URUGUAYA – 1999 ACTIVITIES

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Total spectators to these exhibitions was 361.646. exceeding 1998 figures (342.000) but not 1997's (449.000). The major spectators attendance occurred while programming cycles or repertoire series.

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It performed a full length film with Generation '95 graduates.

13.- Internet – www.cinemateca.org.uy the Cinemateca web page, received up to december 24, 1999, 183.006 visits with a 15.250 reaches a month.

The pages that received more visits were: video, program schedule, analitical analysis, Documentation Centre, Film School.

The sessions per country: 63 countries, Uruguay 21%, USA 20%, non profit organizations 8%, Spain 7%, etc.

14.- Foresight – Due to economical circumstances, the future of Cinemateca Uruguay is uncertain, as usual.

Manuel Martínez Carril

National Archives of Canada
Visual and Sound Archives Division

Acquisitions

The major thrust of the division's acquisition strategy relating to audio-visual records was to renew and strengthen acquisition agreements with the major public sector agencies involved in the creation of our national audio-visual heritage and to increase ownership and access to key private holdings through the use of tax credits.

Negotiations were held with the Canadian Broadcasting Corporation to renew the current agreement with the objective of updating and improving the application of procedures to select, preserve, and make available CBC holdings at the National Archives. Discussions were initiated with the National Film Board to explore the possibility of drafting of a new Memorandum of Understanding to enhance co-operation between the two agencies. One concrete example this year of existing National Archives-National Film Board co-operation was the successful completion of a project to identify the film holdings on Canadian involvement in World War One in the National Archives, National Film Board and Imperial War Museum in England. This project will enable all three institutions to identify duplication of holdings, and promote identification and preservation of originals and assist in the selection of titles for possible digitization purposes.

The past year witnessed continued interest by the Department of Canadian Heritage in developing a new Canadian Feature Film Policy. The National Archives proposed that an archival quality original of all films funded by the federal government agencies such as Telefilm be made available to the National Archives for long term preservation, which would enable reaching the long term objective of acquiring all Canadian feature films produced in Canada each year.

A major government appraisal initiative was completed this year concerning audio-visual productions commissioned by government agencies and held by the Communications Coordination Service Branch of Public Works and Government Services Canada, the former Canadian Communications Group. This agency had expressed an interest in transferring their holdings, which included both finished productions and a high volume of out-takes, to the National Archives. Appraisal of these holdings was important since they represented a majority of all government audio-visual production in the 1990s. Staff viewed and applied appraisal criteria to more than 14,000 items/ 2800 audio-visual projects from over 65 departments and agencies. This project will also assist ongoing selection and transfer of audio-visual records from all government departments since the transfer of a copy of the on-line database will permit staff to avoid duplications in transfer of copies of the same audio-visual productions through separate submissions from individual departments. Another example of Multi-Year Disposition Plan work included the acquisition of Victory Loan films from the Bank of Canada; these films were used in theatres to promote the purchase by Canadians of Victory Loan bonds during the Second World War.

A few examples of the many titles acquired via the current Telefilm agreement included:

THE RED VIOLIN
FREE MONEY
KIVIU'S JOURNEY
MIRACLE A MEMPHIS
QUI ÉTIEZ-VOUS MONSIEUR P?
FULL BLAST
CHARTRAND ET SIMONNE
HARRY'S CASE
MURDER MOST LIKELY
THE SAINT SOLDIER
BEEFCAKE

In the private sector acquisition area, two major initiatives were the acquisition of direct ownership of key holdings currently on deposit by negotiating donation agreements with donors through the use of tax credits and an acquisition research program to identify key Canadian film holdings abroad for possible repatriation. One of the major achievements was the certification as cultural property of the Associated Screen News collection which was formally donated in 1998. The donation of this collection was noteworthy in several aspects: 1) it represents the transfer to the National Archives from

deposit status to full ownership of the some of the most archivally significant titles in our private sector holdings; 2) the donation includes transfer of both the physical property and intellectual rights, thus providing enhanced access for research and production use as well as serving as a model for future agreements; and 3) issues surrounding the monetary evaluation for this collection led to a decision by CCPERB to accept a proposal from the NA to convene a special meeting of all stakeholders in the field of audio-visual archives to collectively identify key issues and explore options to improve the monetary evaluation and certification process.

With regard to the repatriation initiative, a contractor reviewed and identified key Canadian film titles for potential repatriation from the United Kingdom. Staff visited the United States National Archives and Records Administration in Washington to initiate negotiations for the identification and acquisition of key Canadian newsreel holdings located in their UNIVERSAL NEWSREEL Collection.

Film acquired from the private sector in 1999 included a selection of film prints used for training and entertainment of Canadian troops in Germany at the end of the war; nitrate film showing the opening ceremonies of the International Peace Gardens, a memorial garden dedicated to peace designed and supervised by Dr. Henry J. Moore and located at the border of Manitoba and North Dakota; early 28 mm format film footage shot and/or distributed by the Ontario Motion Picture Bureau, circa 1920 to 1932 - these were selected after comparison with existing NA holdings and represent either new additions or complete the holdings of some multi-reel productions already held by the NA, including rare sequences such as the manufacture of insulin circa 1927 at the University of Toronto; and amateur film footage taken by Reverend G.W. Fisher of his family and his work with native people in the Protestant residential school system in Saskatchewan from the 1920s to 1940s.

Contemporary film acquired through direct purchase included:

A PLACE CALLED CHIAPAS
THE KISS (MY PRIVATE NIGHTMARE)
TO WALK WITH LIONS
UNCUT
SUNSHINE
FELICIA'S JOURNEY
THE FIVE SENSES
FULL BLAST
BETTER THAN CHOCOLATE
AMERICAN PSYCHO

Negatives and preprint elements acquired included:

MACHINE IN THE GARDEN
CRUEL RHYTHM
HIGHWAY 61 REVISITED
ED ZORAX OF THE FUTURE CITY
SPRINGTIME IN GREENLAND
OAK, IVY AND OTHER DEAD ELMS
THE INTERNATIONAL STYLE
CRIME WAVE
CRIME WAVE alternate ending
THE FISHING TRIP
MOTHERS AND DAUGHTERS
GEOLOGY - LAKE AGASSIZ REGION

Cataloguing

All current acquisitions are now being entered into MIKAN, the recently introduced integrated archival descriptive system for all types of archival records. The older audio-visual specific system, MISACS, is still used for detailed descriptions. Many of these descriptions are now available on the ArchiviaNet section of the National Archives web-site (). In addition to descriptions prepared for current acquisitions, the major components of control work undertaken this year were preparation of item level descriptions for holdings identified for appraisal for tax credit; transfer and enhancement of descriptions of selected key holdings from index cards to MISACS and ArchiviaNet; description of backlog holdings considered to have high research value; research to improve and clarify information on access to current holdings and to develop procedures to assist the search for unlocatable donor and copyright holders; and enhanced descriptions of the Universal collection newsreel holdings. As well, an on-line inventory of all Canadian Broadcasting Corporation film and videotape productions donated to the National Archives of Canada over the years was funded by the Canadian Broadcasting Corporation.

Screenings/Access

Numerous films were made available for national and international screenings in 1999. Festivals at the National Archives included the first Baltic Film Festival in Canada, presented by Canadian Film Institute in collaboration with National Archives, the diplomatic corps and the Baltic Community in Canada and the Ottawa International Student Animation Festival which was staged for the first time on the premises of the National Archives.

National/International Activities

The National Archives was actively involved in the organization of the the Association of Moving Image Archivists conference in Montréal, November 1-6, 1999 and many staff members participated. As well, the National Archives continued its involvement in the Audio-Visual Preservation Trust (formerly the Alliance for the Preservation of Canada's Audio-Visual Heritage), as well in many archival and film-related associations.

Visitors were welcomed from other FIAF member organizations, including the New Zealand Film Archives; the visitor in this case provided a presentation to staff on the topic of the Last Film Search in New Zealand.

Rapport d'activités 1999
pour le congrès de la FIAF

Londres /Grande-Bretagne (3-10 juin 2000)

Président : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

• En 1999, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- Rétrospectives consacrées à des cinéastes : Maurice Pialat, Dario Argento, Erich Von Stroheim, Jean Rouch, Sergio Leone, Jean-Paul Rappeneau, Edgar G. Ulmer, Nicholas Ray, Alexandre Dovjenko, Delmer Daves, Arthur Robison, Alfred Hitchcock, Hou Hsiao-hsien, Joe Dante, Adoor Gopalakrishnan.

- Approche stylistique ou thématique de l'histoire du cinéma : Les oubliés du cinéma français, Cirque et cinéma, Casses en tous genres, Chefs-d'œuvre du cinéma, Flâneries dans les collections de la Cinémathèque française, Balzac au cinéma, Un Altra Italia.

- Hommage à Lucie Lichtig, scripte, monteuse.

- Hommage à un grand acteur, à une grande actrice : Louise Brooks, Nicole Stéphane (aussi productrice), Christopher Walken.

- Hommage à une cinémathèque : raretés de la Cinémathèque D.W. Griffith de Gênes.

Sans oublier :

- Les programmations de films destinées au Jeune Public (Département pédagogique).

- Deux vendredis par mois, la séance consacrée au cinéma expérimental.

- Deux vendredis par mois, la séance consacrée au cinéma « bis », cinéma populaire et série B de tous les pays.

- La séance hebdomadaire organisée par les Amis de la Cinémathèque.

- La programmation « Persistance des images », films restaurés par la Cinémathèque française et le Service des Archives du Film du Centre national de la cinématographie, dans le cadre du Plan de sauvegarde des films anciens.

- Résultat des deux salles (Grands Boulevards / Chaillot) :

Spectateurs : 106.100.

Moyenne spectateurs/séance : 80 environ.

Nombre de séances publiques : 1356.

Nombre de titres projetés : 1.552.

Collections Film

- Dépôts

La cadence des dépôts volontaires à la Cinémathèque française se poursuit. Le dépôt 1999 s'élève à 862 copies inventoriées représentant 600 titres différents et 3518 boîtes.

- Inventaire et restauration

Durant l'année 1999, tout en poursuivant l'inventaire des collections Film de la Cinémathèque française à un rythme de plus de 3.000 bobines, les travaux de sauvegarde dans le cadre du Plan nitrate se sont poursuivis.

Cette activité de préservation (report sur support safety) représente 140 films pour l'année 1999.

Dans le cadre du budget de restauration, la Cinémathèque française a restauré ou co-restauré, entre autres, les films suivants :

Loulou (G. W. Pabst), *Prix de beauté* (A. Genina), *Journal d'une fille perdue* (G. W. Pabst), *La lumière et l'amour* (L. Perret), *Nick Winter et le vol de la joconde*, (Ind.), *La guerre du feu* (G. Denola), *Rigadin peintre cubiste* (G. Monca), *Paris qui dort* (R. Clair)...

Durant l'année, un certain nombre de restaurations ont été présentées dans différentes institutions et archives étrangères.

Département pédagogique

En plus de la programmation régulière pour le Jeune Public (« Dans la forêt lointaine », « Héroïquement vôtre », « Cirque ! », ateliers de découverte du cinéma, etc.) et des ateliers de sensibilisation aux collections (films et appareils), activités proposées depuis la création du Département pédagogique, la Cinémathèque est partenaire d'actions en milieu scolaire sur la durée de l'année : ateliers de pratique artistique, options cinéma, jumelages avec des

etc.) ; aux associations ou structures à vocation culturelle et de formation (CRAC de Valence, La Coursive/Scène Nationale de la Rochelle, l'Institut de l'Image à Aix-en-Provence, etc).

Le Département de la Diffusion culturelle organise aussi les visionnages de films sur table ou dans ses salles pour les chercheurs, les étudiants, les télévisions ou organismes désireux de bâtir des programmations.

Musée du cinéma, collections muséographiques :

- Musée du cinéma

Le Musée du cinéma Henri Langlois est fermé depuis le sinistre survenu en juillet 1997. Les 3.000 objets et documents ont été sauvés, inventoriés et stockés dans différents lieux : la collection des appareils à la Bibliothèque Nationale de France, les archives « papier » à la Bibliothèque du Film, les objets et les costumes aux Archives du Film à Bois-d'Arcy et une partie de la collection d'art plastique au Musée d'Art Moderne de la Ville de Paris.

Le service prépare actuellement la création d'un nouveau musée dans la future Maison du cinéma qui doit ouvrir à la fin de l'an 2002.

- Collections muséographiques

1 - Inventaire et catalogage

- Les 2.000 pièces de la collection de costumes sont intégralement cataloguées et l'inventaire est informatisé ainsi que les 1.900 objets et maquettes de décor tridimensionnelles et les 150 pièces de la collection d'art plastique.

- 5.000 diapositives représentant 1.400 titres de la collection d'affiches de la Cinémathèque française ont été inventoriées.

- Une « campagne » photographique des collections Costumes, Objets, Maquettes et Œuvres plastiques va être réalisée dans le courant de l'année 2000.

2 - Expositions

A l'extérieur :

- *Marcel Duchamp*, Musée des Beaux-arts, Rouen, octobre 1998/janvier 1999.

- *Toute la France, histoire de l'immigration*, Paris, Musée d'histoire contemporaine, novembre 1998/avril 1999.

établissements des premier et second cycles.

Pour la cinquième année consécutive, elle coordonne les ateliers nationaux (archives et salles de recherche sur dix académies françaises) du Cinéma, cent ans de jeunesse (sur la question : « Le point de vue »).

Des formations, liées aux activités de la Cinémathèque, sont organisées pour les enseignants (par exemple : formation sur *la Règle du jeu* de Jean Renoir ; journées nationales organisées, avec l'association « Les Ailes du désir », pour les enseignants et partenaires culturels de l'enseignement du cinéma, etc.).

Enfin, après *India* de Rossellini, deuxième ouvrage de la collection « La puce à l'œil » : *l'Atalante* de Jean Vigo (parution : octobre 2000).

Activités d'enseignement de l'histoire de l'art cinématographique

Sous la responsabilité de Jacques Aumont, directeur des Etudes, et la présidence de Jean Douchet, la huitième année du « Collège » s'est déroulée sur le thème de "L'Image et la Parole". De nombreuses conférences ont été données dans la salle des « Grands Boulevards ». A la suite de la conférence, et en rapport avec celle-ci, un film choisi par le conférencier est projeté.

Mais aussi :

Ciné-Club organisé et programmé par Jean Douchet.

Séminaire annuel cinéma et sciences humaines : présidé par Jean Rouch.

Diffusion culturelle

Plus de 800 films des collections de la Cinémathèque française ont été diffusés dans différentes institutions en 1999.

• A l'étranger

Prêts aux cinémathèques de la FIAF, aux Instituts culturels français, en liaison avec le Ministère des Affaires Etrangères/Bureau du cinéma, à des festivals internationaux et à des institutions.

• En France

Prêts, entre autres, à des festivals comme Amiens, Belfort, Cannes, ainsi qu'à des institutions parisiennes : l'Institut du Monde Arabe, le Musée d'Orsay, le Forum des Images (ex-Vidéothèque de Paris), l'Institut Lumière de Lyon ; aux cinémathèques régionales (Grenoble, Nice, Marseille.

- *Alain Fleischer*, Galerie Cheryl Haines, San Francisco, novembre/décembre 1999.
- *Création, restauration, conservation des costumes de scène*, Institut français de Madrid, septembre 1999/janvier 2000.
- *Alfred Hitchcock*, Filmmuseum, Dusseldorf, décembre 1999/mars 2000.

A la Cinémathèque :

- Jean Rouch, Erich Von Stroheim, Louise Brooks, mars/avril 1999.
- Nicole Stéphane, mai/juin 1999.
- Balzac au cinéma, juillet 1999.
- Cirque et cinéma, septembre 1999.
- Alfred Hitchcock, octobre 1999/février 2000.

Acquisitions :

- Nicole Stéphane : costume *les Enfants terribles*, affiches de *Détruire dit-elle*, *les Animaux* et *Mourir à Madrid*.
- Jean Rouch : accessoires de costumes de *Dionysos*.
- Henri Lanoë : scénarios, découpages.
- Madeleine Morgenstern : trophées et diplômes de François Truffaut.
- Ognon Pictures : maquette tridimensionnelle de *Rembrandt* (Charles Matton).
- Stéphane Audran : costumes de *le Charme discret de la bourgeoisie*, *Coup de torchon*, *le Festin de Babette*.
- Johanna Clément : celluloïd du film d'animation de René Clément, *César chez les Gaulois* (circa 1932).
- Marcel Escoffier : maquette de costumes (*Nana*, *Lady L.*, *Lucrèce Borgia*, *le Secret de Mayerling*, etc.).

Activités d'édition

Etienne-Jules Marey – La mémoire de l'œil
par Laurent Mannoni
coédité avec Mazzotta (Milan)
416 pages, 345 photos, 350 F.

Delmer Daves – La morale des pionniers
sous la direction de Bernard Benoliel et Jean-François Rauger
ouvrage collectif
coédité avec le Festival international du film d'Amiens
150 pages, 20 photos, 45 F.

Jean-Marie Straub et Danièle Huillet – Conversations en archipel
sous la direction d'Anne-Marie Faux

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Jean-Marie Straub et Danièle Huillet – Conversations en archipel

sous la direction d'Anne-Marie Faux

ouvrage collectif
coédité avec Mazzotta (Milan)
200 pages, 200 illustrations, 250 F.

L'Image et la Parole – retranscription des conférences du Collège d'histoire de l'art cinématographique, saison 1998-99
sous la direction de Jacques Aumont
300 pages, 130 photos, 120 F.

Revue *Cinémathèque*

revue semestrielle d'esthétique et d'histoire du cinéma : deux livraisons (n° 15 et n° 16, mai et octobre 1999).

Tirage : 1500 exemplaires.

Prix au n° : 120 F.

Abonnement individuel CEE : 200 F.

Abonnement individuel hors CEE : 270 F.

Abonnement institution CEE : 300 F.

Abonnement institution hors CEE : 400 F.

Cinémathèque de la Danse

- En 1999, la Cinémathèque de la Danse, département de la Cinémathèque française, a présenté 70 manifestations, dont 14 manifestations au palais de Chaillot avec notamment :
 - deux participations à des cycles organisés par la Cinémathèque française « Danse et Musique dans les premiers dessins animés de Walt Disney » et « Cirque et Cinéma » ;
 - la programmation de plusieurs programmes de films de jazz rares ;
 - l'avant-première de deux films de Dominique Delouche : *Denise Duval revisitée ou la voix retrouvée* et *Maïa*, hommage à Maïa Plissetskaïa ;
 - La projection du film de Jonathan Demme *Stop Making Sense* sur le groupe de rock les « Talking Heads ». Cette projection inaugure une collaboration avec le Théâtre du Châtelet ;
 - Plus de 40 manifestations en province ;
 - Une dizaine de manifestations à l'étranger, notamment au Japon, en Corée, au Brésil, en Europe.
- Autres activités : continuation des visionnages dans les locaux de la Cinémathèque de la Danse ; collaboration régulière avec des chaînes de télévision (France 2, Mezzo et muzzik).
- Enrichissements : peu d'enrichissements pour l'année 1999 étant donné la faiblesse des subventions (seules deux très belles copies de films en 35 mm sur Martha Graham ont pu être acquises).
- Nombre de spectateurs en 1999 : 15.000 environ.

Salon du Livre de Cinéma (octobre 1999)

La 8ème édition du Salon a réuni 120 éditeurs, de nombreuses revues de cinéma et accueilli plus de 7.000 visiteurs. 4.000 livres et revues ont été vendus sur les différents stands.

Dans le cadre du Salon, le prix Philippe Arnaud, doté d'une valeur de 10.000 F, a été remis à Bernard Eisenschitz : *Histoire du cinéma allemand* (éd. Nathan).

Assemblée Générale

L'Assemblée générale annuelle de la Cinémathèque française a eu lieu au Palais de Chaillot le 22 juin 1999.