Showing and Telling
Film heritage institutes and their performance of public accountability

Nico de Klerk
With an introduction by Professor William Uricchio, MIT

Vernon Series in Art

Vernon Press
# Table of contents

**Acknowledgements**  
1

**Introduction**  
3

**Preface**  
9

**Chapter 1 Shared poverty**  
15

**Chapter 2 Unstated understandings**  
35  
A case of reframing  
37  
A hangover case  
47  
A paratextual case  
59  
A case of mythology  
72  
A case of appropriation  
94  
Conclusion: a case of looseness  
105

**Chapter 3 Showing and telling: an exploratory survey**  
115  
Set  
117  
Mix  
119  
Formats  
124  
Survey  
127  
Evaluation  
226  
History  
226
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technology</td>
<td>232</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>236</td>
</tr>
<tr>
<td><strong>Chapter 4 A programmatic conclusion</strong></td>
<td>243</td>
</tr>
<tr>
<td>Safeguarding</td>
<td>247</td>
</tr>
<tr>
<td>Future scenarios</td>
<td>256</td>
</tr>
<tr>
<td><strong>References</strong></td>
<td>269</td>
</tr>
<tr>
<td><strong>Index</strong></td>
<td>303</td>
</tr>
</tbody>
</table>
Acknowledgements

Without the help, advice, and suggestions given by the following people this text would not have been the same:

Roland Cosandey (École cantonale d’art de Lausanne)
Scott Curtis (Nortwestern University, Doha)
Tom Gunning (University of Chicago)
Daan Hertogs (archival consultant, Nijmegen)
Nicholas Hiley (University of Kent at Canterbury)
Ratana Lach (Bophana Centre de Ressources Audiovisuelles, Phnom Penh)
Sabine Lenk (Utrecht University)
Martin Loiperdinger (Trier University)
Diane McAllen (Ngā Taonga Sound & Vision, Wellington)
Diane Pivac (Ngā Taonga Sound & Vision, Wellington)
Dafna Ruppin (Utrecht University)
Sofia Sampaio (Universidade de Lisboa)
Bjørn Sørenson (Norwegian University of Science and Technology, Trondheim)
James Steffen (Emory University, Atlanta)
Dan Streible (New York University)
Lee Tsiantis (Turner Entertainment Group, Atlanta)
Klaas de Zwaan (Utrecht University)

and my former colleagues at Eye, Amsterdam: Rommy Albers, Anke Bel, Catherine Cormon, Simona Monizza, Leenke Ripmeester, Elif Rongen-Kaynakçı, Ton Süder

Special thanks I owe to William Uricchio (MIT, Boston/Utrecht University), who supervised the writing of the PhD, of which the present text is a revised version. His encouraging and perceptive comments, from
the tiniest detail to the largest concept helped in shaping it in invaluable ways.

A special thanks as well goes to Frank Kessler (Utrecht University), who invited me to join two monthly postgraduate seminars during writing the PhD. As peer group contact opportunities they were extremely important and stimulating for me.
Introduction

Writing in the decade after the Second World War, French film critic and theorist André Bazin famously asked *Qu’est-ce que le cinéma?* It’s something that people seriously concerned with film have been asking ever since. A broad question, it has taken stylistic, technological, industrial, historical, ontological, and epistemological turns in the hands of various thinkers. An urgent question, particularly at a moment when the photographic image and its celluloid base have given way to bits and bytes across a spectrum of media forms, it has reactivated interest in media specificity. A concretely situated question, it is enmeshed with Bazin’s context at a moment of cultural redefinition in postwar France. That context included particular institutions (the Cinémathèque française, *Cahiers du Cinéma*), new circuits of film distribution (including a wave of US productions), and distinctly French dynamics (the cultural battles played out by the nation’s political factions).

All of these—and myriad other framings—offer potentially productive ways to answer the question ‘what is cinema?’ But they respond to completely different assumptions, and thus yield radically different insights. Context matters if we want to have any hope of untangling an utterance’s many possible meanings. And it is essential if we want to share knowledge, to communicate. Context helps to elucidate the conditions for a text’s existence, helps to make clear how it wound up in our hands, and if and why we should take it seriously. It offers vantage points, provides specificity, links the textual world to the experiential world, and gives a sense of implication and impact. And this is as true for Bazin’s question as it is for the cultural artifact that ultimately provoked it: film.

Of course, we can shoot from the hip, making whatever spontaneous sense we can of a question or a cultural artifact, and offering up whatever insights come to mind. But sorting things out on the fly does not necessarily lead to knowledge, at least the kind of knowledge that we can share and build meanings upon. In fact, associations, however subjective and free-form they might seem, are themselves always already situated and encrusted with prior experience. That experience may not be articulate or systematic and may not even be shareable, but neither is it
Introduction

raw and untainted. Rather, it is mute. Free-form interpretation is an oxymoron, to echo Lisa Gitelman’s description of raw data.¹ And although a commitment to carefully delineated context occasionally gets dismissed as dogmatically historicist, in fact it makes visible—and better, makes conscious use of—the framing strategies implicit in any sense-making activity, even the most associational. The difference between the contextually grounded and the free-form associational boils down to the visibility of the meaning-making process. The more explicit the references and process, the more we can share, learn, and evaluate. Context, in other words, is a constant … but it is not always visible or acknowledged.

In your hands is an eloquent, empirically grounded, and impassioned case for why context matters, what forms context can take, and ultimately, why heritage institutions have a cultural responsibility to make context publically available. Nico de Klerk’s analysis of film heritage institutes (or what are commonly referred to as film archives, cinemathques, and film museums) offers an insider’s look at the state of things together with a deeply informed set of cases that demonstrate both what is possible and why it matters. At the end of the day, culture, and in this case, film culture, binds us together. Culture deepens our relationships by providing a common history, informs our stance in the world by developing shared vantage points and values, and celebrates our plurality by giving us common sites for discussion and debate. Culture, to the extent that it is accessible and shared, is enabled by context. Indeed, one might go so far as to argue that culture is shared context.

De Klerk’s case for film heritage institutes is a particularly timely one considering the ongoing and fundamental changes in the very ontology of the film medium (digitization), the transformed political climate inhabited by most western heritage institutions (neo-liberalism), and the distinctive media experiences and expectations of today’s young audiences (including mobile, participatory, and on-demand access). Each of these developments has altered ‘business as usual’ regarding established work flows, resources, and institutional remits. Each has helped to disrupt established strategies for generating and affixing context to cultural artifacts. And as a result, each has challenged fundamentally the status of cultural legacy. Galleries, libraries, archives, and museums—not to mention universities—have all felt the impact of these changes. But

---

film heritage institutions offer a singularly vivid case for exploration, with particularly pointed insights of relevance for the entire cultural sector.

Digitization, while framed as a panacea for problems such as creation, storage, and access, has in fact proved to be something of a mixed blessing. Yes, digitization has broken distribution bottlenecks, routinized accessibility, and supported a widespread participatory culture; but it has also produced challenges. In the film archival sector ever-shifting software and digital formats have recast celluloid’s slow decay as, by comparison, stable; the disjuncture between copyright laws designed for physical artifacts and the legal needs of digitized cultural forms has led to an impasse; and more. But of particular relevance to the cultural work of heritage institutes has been the ability of texts to slip their moorings and float freely in networked spaces. While often framed as a legal issue, of concern to rights holders, and an economic issue, of concern to those benefitting financially from control, this slippage, as De Klerk argues, also has profound implications for context. It has enabled films to become separated from their institutional settings, to become disaggregated from the contextual wraps that typically accompanied them.

Heritage institutes, it seems, have put a premium on digitization and access, but in many cases that has meant shifting budgetary and staff resources away from the work of contextualization (research, programming, public presentation). Yes, we have a growing mass of digitized ‘assets’, but from a cultural heritage perspective things such as provenance, print versions, and the many traces born by celluloid that combine to make them rich historical palimpsests and learning opportunities are too often absent, ignored, or beyond budgetary reach. Digitization has too often worked to flatten our film past, disambiguating text from context, and leaving great potential in its wake. And in the cases where this has happened, viewers are left simply to free-associate with the filmic shards they stumble across, rather than encountering them as portals to informed experience, cultural knowledge, and communication.

Of course, disambiguation is not a necessary condition of the digital. Indeed, well-curated DVDs and websites offer multiple versions and rich documentary contextualization of particular titles, and stand as strong counterexamples. And easy access to digital prints across multiple archives provides low-hanging fruit for researchers and those interested in the histories and comparative analysis of prints, while enhancing the opportunities for film identification in those cases where credits are unknown. But these endeavors require expertise, initiative, support, reference collections, and so on ... elements that have long taken
institutional form in the film archives, cinemathqueues, and film museums at the core of De Klerk’s argument. The digital has not magically taken up these tasks, nor ceded them to the wisdom of the crowd. But it has, potentially at any rate, enabled new partnerships and offered new tools to heritage institutes.

The near parallel turn towards what might, in shorthand terms, be labeled a neo-liberal agenda has exacerbated this disambiguation of text and context. Since the 1990s, governmental policies in many western nations have increasingly embraced deregulation, fiscal austerity, and reductions in government spending and simultaneous privatization of sectors once supported by the public. Cultural organizations that once enjoyed ample governmental support saw their budgets shrink and were forced to scramble in order to sustain themselves and build their audiences. Gift shops, restaurants, after-hour rentals of gallery space, ‘blockbuster shows’, and increased admission fees emerged as vital profit opportunities, while many formerly core activities such as research, educational outreach, collections, and programming lost their centrality and with it, budgets.

Film heritage institutions have not been spared these pressures. Initially, digitization seemed like a solution, offering a way to extend reach, expand audience, build DVD and web-portal revenues, and for a brief moment emerged as a rare growth area in a time of budgetary cutbacks. Alas, the hard work of research and context-building too often paid the price. And ironically, that bill was due just as freshly minted digital film formats offered new opportunities for heritage institutions to do what they have traditionally done best, and to do it in creative new ways: contextualize their holdings.

The twin dynamics of digitization and neo-liberal governmental policies are inexorably intertwined with a larger dynamic of cultural and social change that will continue to play out in the first few decades of the 21st century. Contemporary audiences enjoy unparalleled access to global cultural production; new distribution pathways including social media offer robust alternatives to the monopolies once enjoyed by centralized heritage institutions; and participation has displaced consumption as a dominant cultural modality. Rather than authorized cultural institutions ‘pushing’ a carefully curated cultural agenda, audiences are ‘pulling’ on-demand the pieces that they find interesting, remixing and sharing them with their circle of friends. They are using media where and when they want to.
These are powerful if not yet fully understood cultural logics. And while read by some as marginalizing the work of heritage institutions by circumventing their monopoly status, this by no means threatens these institutions' relevance. It simply repositions their work, which must now operate in tandem with new distribution systems and a more participatory public. De Klerk draws on scholars such as Anthony Giddens and Howard Becker to argue that heritage institutions should be defined less as cultural bottlenecks and more by such characteristics as expertise, public accountability, trust, and self-reflexivity—characteristics that can actually help to enable the cultural work of the new distribution systems. Film heritage institutions have long preserved, presented, interpreted, and contextualized their digitized works. But De Klerk argues that they do more, elucidating the connections between artifacts and their enabling technologies, going beyond the film text to the larger medium and the lived spaces it inhabits.

This is context that matters! No mere footnote to the text, context offers a working system of knowledge that connects text to medium to larger social developments. And while this context-creation process plays out differently in analogue and digital contexts, it remains the defining element of these institutions' public accountability. Film heritage institutes can embrace their contextual responsibilities as much by maintaining and deploying analogue film technologies and presenting historically responsible programs as by creating new ways to meaningfully present works and their histories in digital settings, all in the interest of a shared and, indeed, participatory culture.

In an era when we rightly celebrate the promise of a more dynamically connected and creatively engaged public for culture, we also need critically to assess that culture's enabling logics. The algorithmic layer behind many of today's digital cultural interactions is itself authored, and we are slowly learning that this authorship has both agency and an agenda, even if both are routinely masked. In this setting, the public accountability of (film) heritage institutes is more urgent than ever. Their expertise and trust is as relevant to the maintenance of a performative dispositif, in which the public can experience the analogue technological and textual composites that defined a century of cultural practice, as it is to the new contextualizing strategies designed for digital texts in today's networked and participatory world. Nico de Klerk maps multiple paths and illuminates various strategies towards embracing both goals in the pages ahead.
Culture binds us, is common to us, indeed, enables a lived sense of the first-person plural. Simply deferring to the logics of neo-liberalism will create markets with different buy-in points and cultural participants who shoot from the hip. But markets do not make a public any more than free association makes a culture. And this is where context matters, and why the public accountability of heritage institutes matters. So long as film heritage institutes continue to do the hard work of contextualization, of illuminating the relations among texts, media, and society, we have a hope of creating knowledge, of building shared frames, of finding common cause, even if for purposes of disagreement.

William Uricchio
Professor of Comparative Media Studies, MIT
Professor of Comparative Media History, Utrecht University
Preface

This work, a revised and updated version of my 2015 doctoral thesis of the same title, is rooted in my research and curatorial work in a film heritage institute, at the time known as the Nederlands Filmmuseum. During my tenure there my activities focused on film and film-related materials, their histories and contexts that were largely uncharted in both film archiving and film historiography. It was concerned with such topics as early nonfiction film, colonial cinema, the program format or advertising films. Although the original occasion for my employment there was research on early cinema, it soon became a voyage of discovery through the entire archive, a voyage fueled by ongoing surprise. Sheer surprise at the range of materials I had been unfamiliar with. Joyful surprise at the immense variety and wealth of these materials and the opportunities for research and presentation they offered. But an unsettling surprise, too, because I gradually learned that many film heritage institutes were—and are—not in the habit of fully acquainting their public with this variety and wealth of their collections. As my own experiences and ideas have traced a growing awareness of the importance of contexts of all kinds, matched by an increasing dissatisfaction with the almost exclusive approach—and restriction—within film heritage institutes to films as objects of art, I have never ceased wondering about this withholding of wealth. It is this unwillingness to share materials and information with the public that has prompted what follows.

Framed by an introductory and a conclusive chapter, this work’s two central parts are complementary. The first argues a specific way of doing film heritage work that is based on the range of sources in the care of institutes dedicated to this heritage. Although in its most widely known form cinema was, and is, a theatrically presented, overwhelmingly popular entertainment, it also appeared, and appears, in various technological supports, for many other purposes besides entertainment or aesthetic enjoyment, in many performative configurations, in many different venues and for many different audience categories. This part, therefore, is structured according to a series of case studies, all based on my own archival work. Each case study explores the histories of an object commonly found in the archives of general (i.e. national or regional) film
heritage institutes. But because these institutes do not commonly or consistently present these objects to the public in screenings or exhibitions nor promulgate their histories in visitor information media, my case studies are also meant as a more general investigation into the public role of heritage institutes.

In the second part I expand on these case studies by contextualizing my observations and experiences in one institute and enlarging this personal ‘database’ with an exploratory survey, and its evaluation, of the public activities of 24, mostly publicly funded film heritage institutes around the world. “Public activities” here refers to both public presentations and visitor information about those presentations. I call it exploratory, because there is no research of any substantial scope or longitude of such activities. So this is a modest start, essentially based on data collected from these institutes' websites during the month of February 2014. These two central chapters, although they mark the difference between my work in one film heritage institute and the information culled from the other institutes, share the same concern: the institutes’ performance of public accountability through the two abovementioned public activities.

To sum up this work: chapter 1 is an introductory chapter, titled ‘Shared poverty’, in which I present a general account of what I consider the deficient public role of film heritage institutes. Chapter 2, titled ‘Unstated understandings’, contains the abovementioned case studies of film archival objects and their historical contexts and resonances that are potentially relevant for the public activities these institutes undertake. This chapter concludes with a conceptual apparatus that captures the full range of objects in film heritage institutes’ care in order to enable their meaningful presentation. Chapter 3 contains the survey followed by its evaluation. This evaluation zooms in on three aspects of the surveyed institutes’ public activities that are emblematic of their poor public performance: the limited temporal range of materials presented to their home public; the lack of transparent and consistent screening policies in an era of technological flux; and the notion of film as a universal language that underlies a general focus on film as an aesthetic object. The survey’s

---

2 A recently completed PhD examines the policies and their changes of three film heritage institutes; see: Ramesh Kumar, National archives: policies, practices, and histories. A study of the National Film Archive of India, Eye Film Institute Netherlands, and the National Film and Sound Archive, Australia (2016).
database of web information about these public presentations and visitor information of the month in which it was conducted cannot be retrieved in its entirety anymore. Readers interested in this research source are advised to send a request to the author. In the final chapter 4 I present my conclusions, the most general and critical of which is that the transfer of full, up-to-date knowledge to their publics is not film heritage institutes’ major concern. And this, I argue, contributes in its turn to their marginal intellectual and moral position in the public sphere. However, as my conclusions are programmatic, I also present a number of suggestions to counteract this marginality and improve the performance of public accountability and meaningfulness, notably on the basis of digital technology.

Next, a brief word about the term film heritage institutes. I use this admittedly burdensome term to cover various types of institute dedicated to the custodianship of the film heritage of a given society. This role of the custodian can be seen as taking three functionally different forms: there are institutes that are solely devoted to collecting, researching, describing and/or preserving film and film-related materials; others necessarily restrict themselves to public presentations only, as they have no collections of their own; and then there are institutes whose presentations may draw on the archival collections they preserve, describe and/or research. One might distinguish these types by different terms: film archives, cinematheques, and film museums, respectively. However, the official names of my set of 24 institutes surveyed shows that this distinction in nomenclature is merely academic. Functionally, the institutes in my set would be museums, as they all have collections that are featured, to a lesser or greater degree, in their public presentations. But as most of them are called cinematheque or archive, I use film heritage institute instead as a catch-all term.

In writing this work two sociological works functioned as signposts: Howard Becker’s Art worlds and Anthony Giddens’s The consequences of modernity. Becker, in his classic book, took a contrary approach to the

3 This database is a Word file listing all 24 film heritage institutes’ presentations and their visitor information about these presentations for the month of February 2014; the original designs and layouts as well as illustrations have been elided. Requests can be addressed to: nhdekklerk@gmail.com.

mainstream sociology of art, which at the time—the early 1980s—customarily took “the artist and art work (...) as central to the analysis of art as a social phenomenon.” He, however, defined his approach “in a more technical way, to denote the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for.”

It means, for instance, that artists who produce outsized work or have outrageous ideas relative to the conventions within specific art worlds will have more trouble finding outlets and co-workers to realize these works and ideas. (And if, in the end, they do, that doesn’t necessarily mean that the artist is a genius and the rest of us are duffers; it may, for instance, have been the outcome of someone in that network who was willing, for whatever reason, to take a risk.) I found the idea of art worlds a sobering concept for its focus on how a work of art—or, more generally, a cultural product—is created and finds its way into the world; on its material and personal resources; and on the conventions (including aesthetics) that contribute to its acceptance by distributing organizations (archives, museums, galleries, concert halls, publishers, TV stations, etc.). Becker’s work has been grouped under an approach called the production of culture, which studies the conditions that determine which products have a greater chance of becoming part of the culture by virtue of their being published, performed, broadcast or otherwise exposed to an audience.

A most important aspect that this approach brings sharply in the crosshairs is that of the gatekeeper: “a gatekeeper filters products (or people) as they enter or leave a system.”

It is the gatekeeper function that captures the abovementioned public activities of film heritage institutes that I focus on in what follows.

Establishing what it is that these institutes allow to leave their gates is not merely a matter of what they put out. The very limits they set as gatekeepers also affect their publics’ sense of their film heritage and its histories. That, however, is not easy to account for. In effect, Becker does not accommodate the public into his scheme of things, except in the shape of art criticism, and even then largely as input for those very

5 Becker (1984), pp. xi; x.


producers’ and distributors’ considerations. Surely, it would take a completely different approach and a different type of research to get a sense of what publics take away from cultural artifacts, and their publicity, on offer. (For instance, a recent study on this topic was based on archival and ethnographic research and focused on one location, Nottingham, England; I suspect that the necessarily empirical aspect of such studies makes the local level the most feasible.\(^8\)) But reception per se is not what I am actually after in this book, rather what it is that visitors are offered.

Here, then, Anthony Giddens takes over from Becker, particularly with his concept of *expert systems*, which he defines as impersonal “systems of technical accomplishment or professional expertise that organise large areas of the material and social environment in which we live today”, and how they are accepted and feed into a society’s members’ concepts and practices.\(^9\) This term allows one to evaluate the completeness and soundness of the film heritage institutes’ professional expertise to which the public is exposed. In other words, the moment of publicizing their presentations provides heritage institutes not just with an opportunity, but also a responsibility to put reliable contextual and historical information forward for consideration and to potentially enrich visitors’ encounters with their artifacts. “Potentially” means, of course, that the public does not have to like or believe what it is they offer. As a typical characteristic of modern life, according to Giddens, expert systems merely proffer *claims* to truth and expertise. Their success lies in the ways they are able to convince their publics of their authoritativeness. Of course, the word *convince* does not imply a mere capitulation to one or another current popular taste or ideological position. Quite on the contrary, at the very least it should be a function of the state-of-the-art knowledge that—in this particular case—film heritage institutes are mandated and expected to have. There, opportunities present themselves to harness that trust—another central term in Giddens’s work—to other ends.

Unlike, say, a film studio or record company that markets the products it has selected and developed from a much larger range of works and proposals submitted (which for all practical purposes will remain forever unknown), film heritage institutes make public only a selection, predominantly in broad terms of a number of film genres or types, from

\(^8\) Mark Jancovich, Lucy Faire with Sarah Stubbings, *The place of the audience: cultural geographies of film consumption* (2008 [2003]).

\(^9\) Giddens (2013), p. 27.
the much larger range of artifacts they have accepted as belonging to that heritage—and which therefore need not remain forever unknown to the public. According to their mandates, film heritage institutes are about their collections and their histories—i.e. their films’ and film-related objects’ presence at certain places, at certain times—, and what they show and tell about them, whether they are about war or slapstick. In promotional terms, their expertise of cinema and its histories is their unique selling proposition. In professional terms, if a film heritage institute has no such expertise to offer, it threatens to drift from its public and societal underpinnings.

Much of my outlook on film heritage work was formed during the first decade of my tenure at the Nederlands Filmmuseum, where I enjoyed the intellectual stimulus of a number of colleagues. Prominent among them were Daan Hertogs, who was responsible for hiring me, and Hoos Blotkamp, who was the museum’s director between 1987 and 2000. In fact, it was she who guided the transformation of the museum from a rather sleepy place into a leader in the field of both archival and public activities by ‘collecting’ a number of people whose ideas and vision led to an astonishingly rich and creative phase in the museum’s existence. It was a time during which I was allowed to learn and then demonstrate how any type of material, film or film-related, canonical or totally unknown, could result in exciting work.

In recognition of the complete trust and the freedom bestowed on me during this significant time, I dedicate this work to Daan Hertogs and to the cherished memory of Hoos Blotkamp (1943-2014).
PAGES MISSING
FROM THIS FREE SAMPLE
References

Archives

DA (Desmet Archief), Eye, Amsterdam

KIT (Koninklijk Instituut voor de Tropen [Royal Tropical Institute]), Amsterdam

NA (Nationaal Archief), The Hague

Print

[‘City Film advertisement for LES CLANDESTINS’]
_Nieuw Weekblad voor de Cinematografie_, vol. 22 no. 32 (May 7, 1948)

[‘List of censored films’]
_Nieuw Weekblad voor de Cinematografie_, vol. 22 no. 44 (July 30, 1948)

_A people and a nation: a history of the United States, vol. 2: since 1865_
by Mary Beth Norton, David M. Katzman, David W. Blight et al., 6th edn.

‘Das Unsichtbare Kino: Film, Kunst, Geschichte und das Museum’
_Mitteilungen des Österreichischen Filmmuseum_, no. 7 (October-November 2014), pp. 56-60

‘Die Utopie Film. Leben und Kino: 100 Vorschläge’
_Mitteilungen des Österreichischen Filmmuseum_, no. 6 (September-October 2012), pp. 3-46

_Papoea en film: verslag van een filmenquête gehouden door het Kantoor voor Bevolkingszaken. Rapport no. 81_
Hollandia: Gouvernement van Nederlands Nieuw-Guinea, 1956

Richard Abel, _The red rooster scare: making cinema American, 1900-1910_

_Americanizing the movies and “movie-mad” audiences, 1910-1914_
Victoria D. Alexander, *Museums and money: the impact of funding on exhibitions, scholarship, and management*  

- *Sociology of the arts: exploring fine and popular forms*  

Robert Allen, *Vaudeville and film 1895-1915: a study in media interaction*  

Emilie Altenloh, *Zur Soziologie des Kino, die Kino-Unternehmung und die sozialen Schichten Ihrer Besucher*  
Jena: Eugen Diederichs, 1914

Rick Altman, *Silent film sound*  
New York - Chichester: Columbia University Press, 2004

Paula Amad, *Counter-archive: film, the everyday, and Albert Kahn’s Archives de la Planète*  
New York: Columbia University Press, 2010

Charles Ambler, ‘Popular films and colonial audiences in Central Africa’  
in: Melvyn Stokes, Richard Maltby (eds.), *Hollywood abroad: audiences and cultural exchange*  
London: British Film Institute, 2004, pp. 133-157

Paris: Klincksieck, 2003

Joseph Anderson, Barbara Anderson, ‘The myth of persistence of vision revisited’  
*Journal of Film and Video*, vol. 45 no. 1 (Spring 1993), pp. 3-12

Arjun Appadurai, Carol A. Breckenridge, ‘Museums are good to think: heritage on view in India’  
in: Ivan Karp, Christine Mullen Kreamer, Steven D. Lavine (eds.), *Museums and communities: the politics of public culture*  

Kwame Anthony Appiah, ‘Whose culture is it, anyway?’  
in: *Cosmopolitanism: ethics in a world of strangers*  
Philippe Azoury, ‘L’invitation à l’art’
in: Michel Marie, Laurent Le Forestier (eds.), La firme Pathé Frères, 1896-1914

Tino Balio, ‘Surviving the Great Depression’
in: Tino Balio, Grand design: Hollywood as a modern business enterprise, 1930-1939
New York: Charles Scribner’s Sons, 1993, pp. 13-36

Elke Bauer, ‘Bildarchive im digitalen Wandel: Chancen und Herausforderungen’
in: Irene Seehe, Ulrich Hägele (eds.), Fotografie und Film im Archiv: sammeln, bewahren, erforschen
Münster: Waxmann, 2013, pp. 27-38

Jeanne Beausoleil, Pascal Ory (eds.), Albert Kahn 1860-1940: réalités d’une utopie
Boulogne: Musée Albert-Kahn, 1995

Howard S. Becker, Art worlds

Colin Bennett, The handbook of kinematography: the history, theory, and practice of motion picture photography and projection
London: The Kinematograph Weekly, 1911

Sacvan Bercovich, The American jeremiad
Madison: University of Wisconsin Press, 1978

Giorgio Bertellini, ‘Shipwrecked spectators: Italy’s immigrants at the movies in New York, 1906-1916’
The Velvet Light Trap, no. 44 (1999), pp. 39-53

Wiebe E. Bijker, Of bicycles, Bakelites, and bulbs: toward a theory of sociotechnical change

Ernst Bloch, ‘Die Melodie im Kino oder immanente und transzendentale Musik’
Frankfurt: Deutsches Filmmuseum Frankfurt, 1984, pp. 313-319 (orig. publ. in 1914)
Ivo Blom, *Jean Desmet and the early Dutch film trade*  
Amsterdam: Amsterdam University Press, 2003

Francis X. Blouin, Jr., William G. Rosenberg, *Processing the past: contesting authority in history and the archives*  

Henri Bousquet, *Catalogue Pathé des années 1896 à 1914: 1907-1908-1909*  
n.p. [Bures-sur-Yvette]: Henri Bousquet, 1993

Eileen Bowser, *The transformation of cinema: 1907-1915*  
New York: Charles Scribner’s Sons, 1990

Richard Brown, ‘New Century Pictures: regional enterprise in early British film exhibition’  
in: Vanessa Toulmin, Patrick Russell, Simon Popple (eds.), *The lost world of Mitchell and Kenyon: Edwardian Britain on film*  
London: British Film Institute, 2004, pp. 69-82

Trowbridge: Flicks Books, 1999

Ian Buruma, *Year zero: a history of 1945*  

Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (eds.), *Film curatorship: archives, museums, and the digital marketplace*  
Vienna: Österreichisches Filmmuseum–Synema, 2008

Ian Christie, “’Excuse me, this is where I came in...’”  
in: Maša Pečč, Koen van Daele (eds.), *Films you wouldn’t want to see anywhere else than in a movie theatre*  
Ljubljana: Javni zavod Kinodvor, 2014, pp. 63-65

James Clifford, ‘Museums as contact zones’  
in: *Routes: travel and translation in the late twentieth century*  
References


Ine van Dooren, Peter Krämer, ‘The politics of direct address’ in: Karel Dibbets, Bert Hogenkamp (eds.), *Film and the First World War* Amsterdam: Amsterdam University Press, 1995, pp. 97-107

Willem Drees, *Zestig jaar levenservaring* Amsterdam: Arbeiderspers, 1962
Allen Eyles, ‘Goldwyn, RKO, and the war: Garson Kanin’
*Focus on film*, no. 17 (1974), pp. 39-49

Scott Eyman, *The speed of sound: Hollywood and the talkie revolution 1926-1930*
Baltimore: Johns Hopkins University Press, 1999 [1997]

Rychard Fink, ‘Introduction: Horatio Alger as a social philosopher’
in: Horatio Alger, Jr., *Ragged Dick and Mark, the match boy*
New York: Collier Books, 1962, pp. 5-31

Stanley Fish, ‘Introduction, or How I learned to stop worrying and learned
to love interpretation’
in: *Is there a text in this class?: the authority of interpretive communities*

Gilles Fontaine, Patrizia Simone, *The exploitation of film heritage works in the digital era*
Strasbourg: Observatoire européen de l’audiovisuel, [September 20, 2016]

Giovanna Fossati, ‘Coloured images today: how to live with simulated colours (and be happy)’
Amsterdam: Nederlands Filmmuseum, 1996

Eliot Freidson, *Professional powers: a study of the institutionalization of formal knowledge*

Edmund Barry Gaither, ‘’’’Hey! That’s mine”: thoughts on pluralism and American museums’

Harold Garfinkel, ‘What is ethnomethodology?’
in: *Studies in ethnomethodology*
John A. Garraty, ‘The Great Depression and the New Deal’
in: William E. Leuchtenburg, *The FDR years: on Roosevelt and his legacy*
(orig. publ. in 1970)

André Gaudreault, ‘Showing and telling: image and word in early cinema’
in: Thomas Elsaesser with Adam Barker (eds.), *Early cinema: space, frame, narrative*
London: British Film Institute, 1992 [1990], pp. 274-281

Gérard Genette, *Seuils*

Anthony Giddens, *The constitution of society: outline of the theory of structuration*
- *The consequences of modernity*

Anthony Giddens, Christopher Pierson, *Conversations with Anthony Giddens: making sense of modernity*

Erving Goffman, *Frame analysis: an essay on the organization of experience*

Douglas Gomery, *The Hollywood studio system*
Basingstoke: Macmillan, 1986

Rémy de Gourmont, ‘Epilogues: cinématographe’

Stephen Greenblatt, ‘Resonance and wonder’
in: Ivan Karp, Steven D.Lavine (eds.), *Exhibiting cultures: the poetics and politics of museum display*

Tom Gunning, *D.W. Griffith and the origins of American narrative film: the early years at Biograph*
Urbana - Chicago: University of Illinois Press, 1991


Daan Hertogs, Nico de Klerk (eds.), Nonfiction from the teens: the 1994 Amsterdam Workshop Amsterdam: Nederlands Filmmuseum, 1994


Penelope Houston, Keepers of the frame: the film archives London: British Film Institute, 1994


414-421
- ‘Program formats’
in: Richard Abel (ed.), *Encyclopaedia of early cinema*
New York: Routledge, 2005, pp. 533-535
- ‘What the papers say: the case of the film-related papers of Jean Desmet’
- ‘The transport of audiences: making cinema national’
in: Richard Abel, Giorgio Bertellini, Rob King (eds.), *Early cinema and the ‘national’*
- ‘Een onmogelijke opdracht: J.C. Lamsters filmopnamen voor het Koloniaal Instituut’
- ‘100 years of image control: the case of J.C. Lamster’s films for the Dutch Colonial Institute’
*Early Popular Visual Culture*, vol. 11 no. 4 (November 2013), pp. 312-321
- ‘Dream-work: Pan Am’s *New Horizons* in Holland’
in: Bo Florin, Nico de Klerk, Patrick Vonderau (eds.), *Films that sell: moving pictures and advertising*
London: BFI-Palgrave, 2016, pp. 131-144

Esben Krohn, ‘The first film archive’
in: Thomas C. Christensen, Esben Krohn (eds.), *Det første filmarkiv/The first film archive*
Copenhagen: Det Danske Filminstitut, 2002, pp. 11-15

Sam Kula, *Appraising moving images: assessing the archival and monetary value of film and video records*

Eric de Kuyper, ‘Le cinéma de la seconde époque: le muet des années dix (I)’
*Cinémathèque*, no. 1 (May 1992), pp. 28-35

Bregtje Lameris, *Opnieuw belicht: de pas de deux tussen filmmuseale praktijk en filmhistorische debatten*
References

Jasmin Lange, *Der deutsche Buchhandel und der Siegeszug der Kinematographie 1895-1933* 
Wiesbaden: Harrassowitz, 2010

Laurent Le Forestier, *Aux sources de l’industrie du cinéma: le modèle Pathé, 1905-1908* 
Paris: L’Harmattan, 2006

Elfriede Ledig (with Gerhard Ullmann), ‘Rot wie Feuer, Leidenschaft, Genie und Wahnsinn. Zu einigen Aspekten der Farbe im Stummfilm’ 
in: Elfriede Ledig (ed.), *Der Stummfilm. Konstruktion und Rekonstruktion* 
München: Schaudig/Bauer/Ledig, 1988, pp. 89-116

Robert D. Leighninger, Jr., *Long-range public investment: the forgotten legacy of the New Deal* 
Columbia: University of South Carolina Press, 2007

Sabine Lenk, ‘Archives and their film collection in a digital world, or: What futures for the analog print?’ 
*The Moving Image*, vol. 14 no. 2 (Fall 2014), pp. 100-110

Warren Leon, Roy Rosenzweig (eds.), *History museums in the United States: a critical assessment* 
Urbana–Chicago: University of Illinois Press, 1989

Carina Lesky, “‘Der Nordbahnhof in Wien ist seit 4 Uhr morgens ein Bild lebhafter Bewegung.’ Szenen und Gestalten des Alltäglichen am Wiener Nordbahnhof zwischen 1914 und 1918’ 

William E. Leuchtenburg, ‘The achievement of the New Deal’ 
in: *The FDR years: on Roosevelt and his legacy* 
(origin. publ. in 1985)

Trevor Livelton, *Archival theory, records, and the public* 
Richard Lochead (ed.), *Beyond the printed word: the evolution of Canada’s broadcast heritage news/Au-delà de l’écrit: le patrimoine de la radiotélédiffusion des nouvelles au Canada*  

Martin Loiperdinger, ‘Kaiserbilder. Wilhelm II. als Filmstar’  
in: Uli Jung, Martin Loiperdinger (eds.), *Kaiserreich 1895-1918*  
Stuttgart: Philipp Reclam, 2005, pp. 253-268  
- ‘DES PFARRERS TÖCHTERLEIN: ein Schlüsselfilm für die Karriere von Henny Porten’  

Martin Loiperdinger, Uli Jung (eds.), *Importing Asta Nielsen: the international film star in the making 1910-1914*  
New Barnet: John Libbey, 2013

Robert S. Lynd, Helen M. Lynd, *Middletown: a study in American culture*  
New York: Harcourt, Brace and Company, 1929  
- *Middletown in transition: a study in cultural conflict*  

George F. MacDonald, ‘Change and challenge: museums in the information society’  

John M. MacKenzie, *Museums and empire: natural history, human cultures and colonial identities*  

Richard Maltby, ‘Introduction: “the Americanisation of the world”’  
in: Melvyn Stokes, Richard Maltby (eds.), *Hollywood abroad: audiences and cultural exchange*  
London: British Film Institute, 2004, pp. 1-20  
- ‘Why boys go wrong: gangsters, hoodlums, and the natural history of delinquent careers’  
in: Lee Grieveson, Esther Sonnet, Peter Stanfield (eds.), *Mob culture: hidden histories of the American gangster film*  
Oxford: Berg, 2005, pp. 41-66

Bolesław Matuszewski, *A new source of history*  
Warsaw: Filmoteka Narodowa, 1999 (orig. publ. in 1898 as *Une nouvelle source de l’histoire*)
Theodor Heinrich Mayer, ‘Lebende Photographien’
in: Fritz Güttinger (ed.), *Kein Tag ohne Kino. Schriftsteller über den Stummfilm*
Frankfurt: Deutsches Filmmuseum Frankfurt, 1984, pp. 119-130
(origin. publ. in 1914)

Robert S. McElvaine, *The Great Depression: America, 1929-1941*

Carla Mereu Keating, “‘As time goes by’. You must not remember this’
in: Johannes Roschlau (ed.), *Kunst unter Kontrolle. Filmzensur in Europa*

Jean-Jacques Meusy, ‘La stratégie des sociétés concessionnaires Pathé et la location des films en France (1907-1908)’
in: Michel Marie, Laurent Le Forestier (eds.), *La firme Pathé Frères, 1896-1914*

Verena Moritz, ‘Amerika’
in: Verena Moritz, Karin Moser, Hannes Leidinger, *Kampfzone Kino. Film in Österreich 1918-1938*
Wien: Verlag Filmmuseum Austria, 2008, pp. 108-127

Gerard Mulder, Paul Koedijk, *H.M. van Randwijk: een biografie*
Amsterdam: Niijngh & van Ditmar–Raamgracht, 1988

Corinna Müller, *Frühe deutsche Kinematografie: formale, wirtschaftliche und kulturelle Entwicklung*
Stuttgart - Weimar: J.B. Metzler, 1994

Charles Musser, *The emergence of cinema: the American screen to 1907*
New York: Charles Scribner’s Sons, 1990
- ‘Early advertising and promotional films, 1893-1900: Edison Motion Pictures as a case study’
in: Bo Florin, Nico de Klerk, Patrick Vonderau (eds.), *Films that sell: moving pictures and advertising*

Charles Musser with Caroline Nelson, *High-class moving pictures: Lyman H. Howe and the forgotten era of traveling exhibition*

Kemp R. Niver (ed.) *Biograph Bulletins 1896-1908*
Los Angeles: Locare Research Group, 1971
Martha C. Nussbaum, *Not for profit: why democracy needs the humanities*  

PJ. O'Connell, *Robert Drew and the development of cinema verite in America*  

Constance Perin, ‘The communicative circle: museums as communities’ in: Ivan Karp, Christine Mullen Kreamer, Steven D. Lavine (eds.), *Museums and communities: the politics of public culture*  

Jennifer Lynn Peterson, *Education in the school of dreams: travelogues and early nonfiction film*  

Richard A. Peterson, ‘From impresario to arts administrator: formal accountability in nonprofit cultural organizations’ in: Paul J. DiMaggio (ed.), *Nonprofit enterprise in the arts: studies in mission and constraint*  

C.F. Plaisier, C. van Katwijk, K. Schoenmaker (eds.), *Bedrijfsvoering in musea*  
The Hague: VUGA, 1992

Mary Louise Pratt, *Imperial eyes: travel writing and transculturation*  

Farnham–Burlington, VT: Ashgate, 2012 [2000])


Paul Read, Mark-Paul Meyer (eds.), *Restoration of motion picture film*  

Graham Roberts, *Forward Soviet: history and non-fiction film in the USSR*  
London: I.B. Tauris, 1999

Roy Rosenzweig, ‘Wikipedia: can history be open source?’  
in: *Clio wired: the future of the past in the digital age*  

Roy Rosenzweig, David Thelen, *The presence of the past: popular uses of history in American life*  

Corey Ross, *Media and the making of modern Germany: mass communications, society, and politics from the Empire to the Third Reich*  

Deac Rossell, *Living pictures: the origins of the movies*  
Albany: State University of New York Press, 1998

Elias Savada, *The American Film Institute catalogue of motion pictures produced in the United States: film beginnings 1893-1910*  
Metuchen, NJ: Scarecrow Press, 1995

Kees Schuyt, Ed Taverne, *1950: prosperity and welfare*  

Richard Slotkin, *The fatal environment: the myth of the frontier in the age of industrialization, 1800-1890*  
- *Gunfighter nation: the myth of the American frontier in twentieth-century America*  

Jan A. Somers, *Nederlandsch-Indië: staatkundige ontwikkelingen binnen een koloniale relatie*  
Zutphen: Walburg Pers, 2005
in: David Bordwell, Janet Staiger, Kristin Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*
- ‘Combination and litigation: structures of US film distribution, 1896-1917’
in: Thomas Elsaesser with Adam Barker (eds.), *Early cinema: space, frame, narrative*
London: British Film Institute, 1992 [1990], pp. 189-210
- *Media reception studies*

Melvyn Stokes, Richard Maltby (eds.), *Hollywood abroad: audiences and cultural exchange*
London: British Film Institute, 2004

Warren I. Susman, ‘Culture and commitment’
in: *Culture as history: the transformation of American society in the twentieth century*

Brian Taves, ‘The B-film: Hollywood’s other half’
New York: Charles Scribner’s Sons, 1993, pp. 313-350

Richard Taylor, Ian Christie (eds.), *The film factory: Russian and Soviet cinema in documents 1896-1939*
Cambridge, MA: Harvard University Press, 1988

Mark van den Tempel, ‘Making them move again: preserving Mutoscope and Biograph’

Studs Terkel, *Hard times: an oral history of the Great Depression*

Thomas Tode, ‘The soul of a century: PANZERREI ZER POTEMKIN und seine Filmmusik im Spiegel der zeitgenössische deutschen Presse’
*Maske und Kothurn: Internationale Beiträge zur Theater-, Film- und Medienwissenschaft*, vol. 61 no. 1 (2015), pp. 11-28

Vanessa Toulmin, *Electric Edwardians: the story of the Mitchell & Kenyon collection*
London: British Film Institute, 2006
Yuri Tsivian, ‘Notes historiques en marge de l’expérience de Koulechov’
Iris, vol. 4 no. 1 (1986), pp. 49-59
- Early cinema in Russia and its cultural reception

Arianna Turci, ‘Archivio Nazionale del Cinema d’Impresa collections: an overview’
in: Bo Florin, Nico de Klerk, Patrick Vonderau (eds.), Films that sell: moving pictures and advertising
London: British Film Institute-Palgrave, 2016, pp. 289-297

William Uricchio, ‘Media-specificity and its discontents: a televisual provocation’
in: Nicolas Dulac, André Gaudreault (eds.), From media to post-media: continuities and ruptures
Paris: L’Âge d’Homme (forthcoming)
- ‘Selling the motion picture to the fin-de-siècle American public’
in: Bo Florin, Nico de Klerk, Patrick Vonderau (eds.), Films that sell: moving pictures and advertising
London: BFI-Palgrave, 2016, pp. 71-82

William Uricchio, Roberta E. Pearson, Reframing culture: the case of the Vitagraph quality films

Michael Ventura, ‘The Great Wall of Hollywood’
in: Shadow dancing in the USA

Mike Wallace, ‘The battle of the Enola Gay’
in: Mickey Mouse history and other essays on American memory

Gregory Waller, Main Street amusements: movies and commercial entertainment in a southern city, 1896-1930

Stephen E. Weil, ‘Fighting off some dry rot, woodworm, and damp’
in: Rethinking museums and other meditations
Anke Wilkening, ‘METROPOLIS 2010: a new effort to recapture the lost METROPOLIS’
in: Kerstin Parth, Oliver Hanley, Thomas Ballhausen (eds.), Works in progress: digital film restoration within archives
Vienna: Synema, 2013, pp. 134-147

Ian E. Wilson, “'The gift of one generation to another”: the real thing for the Pepsi generation’
in: Francis X. Blouin, Jr., William G. Rosenberg (eds.), Archives, documentation and institutions of social memory: essays from the Sawyer Seminar

Herman de Wit, Film in Utrecht van 1895-1915
graduate thesis, Utrecht University, 1986

Gordon S. Wood, ‘The American revolutionary tradition, or Why America wants to spread democracy around the world’
in: The idea of America: reflections on the birth of the United States

**Digital**

'5 sur 5: Les fictions polymorphes. Vidéographe à la Cinémathèque: Sylvie Laliberté, February 7, 2014’
Cinémathèque québécoise
https://www.youtube.com/watch?v=w8rLXRyuE7s

'90 procent minder videotheken'
Cultuurindex Nederland
http://www.cultuurindex.nl/nieuws/90-procent-minder-videotheken

'A matter of rights: a talk with Lee Tsiantis’

‘About the festival’
Jerusalem Film Festival
http://www.jff.org.il/?CategoryID=361&ArticleID=163&sng=1

‘Agencies we fund. Ngā Taonga Sound & Vision’
Manatū Taonga Ministry for Culture & Heritage
http://www.mch.govt.nz/funding-nz-culture/agencies-we-fund/heritage/NgaTaongaSoundVision
‘Agenda’
  *Haagsche Courant* (May 21, 1948), p. 2 (PDF)

‘American Biograph’
  Haagsche Courant, no. 4922 (March 20, 1899), p. 1
  http://www.delpher.nl/nl/kranten/view?coll=ddd&query=%28PRESEN
TIDENT+MAC+KINLEY%29&facets%5Bperiode%5D%5B%5D=0%7C19e_eeuw%7C
&facets%5Btype%5D%5B%5D=artikel&facets%5BspatialCreation%5D%5B%5D=
%27sGravenhage&identifier=MMKB04%3A000126563%3Ampeg21%3Aa0087
&resultsidentifier=MMKB04%3A000126563%3Ampeg21%3Aa0087

*Annual report 2013-2014*
  New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whittāhua–
  Sound Archives Ngā Taonga Kōrero
  http://www.ngataonga.org.nz/about/corporate-information

‘Article creation and notability’
  Wikipedia
  #Article_creation_and_notability

‘Avant-première au Capitole: VERLIEBTE FEINDE de Werner S. Schweizer–
  18.02.2014’
  Cinémathèque suisse
  http://www.cinematheque.ch/f/galeries/videos/2014/

‘BFI IMAX faq’
  British Film Institute-National Film & Television Archive

‘CASABLANCA in “massakrierter Fassung”’
  Deutsches Filminstitut Filmmuseum
  http://deutsches-filminstitut.de/blog/casablanca-in-massakrierter-fassung/

‘Centenaire de la Grande Guerre au cinéma. Présentation par Laurent
  Véray’
  Cinémathèque française-Musée du Cinéma
  http://www.dailymotion.com/video/x1ihbrg_centenaire-de-la-
  grande-guerre-au-cinema-presentation-par-laurent-ve
  ray_shortfilms

‘Ciné-concert ImaginaSon 2014–13.02.2014’
  Cinémathèque suisse
  http://www.cinematheque.ch/f/galeries/videos/2014/
‘Ciné Ressources: Présentation’
  http://www.cineressources.net/pages.php?id_page=presentation

Cinema Context. Film in Nederland vanaf 1896: een encyclopedie van de
filmcultuur
  http://www.cinemacontext.nl

‘Cinemaimpresa.TV’
  Fondazione Centro Sperimentale del Cinematografia-Cineteca Nazionale
  https://www.youtube.com/user/cinemaimpresatv

‘Cinémathèque suisse’
  Dictionary historique de la Suisse

‘Cinémathèque suisse: rapport d’activités pour l’année 2013’
  FIAF rapports annuels 2013 (2014)

‘Colonial film: moving images of the British Empire’
  http://www.colonialfilm.org.uk/

‘Contributing to Wikipedia’
  Wikipedia

‘Contributor zone’
  International Movie Database (IMDb)
  http://www.imdb.com/czone/?ref_=nv_cm_cz_2

‘Corporate information’
  Ngā Taonga Sound & Vision
  http://www.ngataonga.org.nz/about/corporate-information

‘Digital cinemas lead to increased attendance’
  DCinema Today (June 27, 2011)

‘DEN HVIDE SLAVEHANDEL’
  IMDb
  http://www.imdb.com/title/tt0001258/?ref_=fn_tt_tt_1
‘Deutsches Filminstitut Filmmuseum’
FIAF rapports annuels 2013 (2014)

‘Digital film restoration policy/Österreichisches Filmmuseum’
Österreichisches Filmmuseum

‘Discover Arab Cinema: from November 2013’
British Film Institute-National Film & Television Archive

*Discovery zone: Luxembourg city festival, 28 feb–9 mar 2014*
http://2014.discoveryzone.lu/en/posts/display/1

‘Estrenos’
Programa mensual Cineteca Nacional de México, no. 364 (February 2014), pp. 6-19
http://issuu.com/cinetecanacional/docs/pmfebrero2014__2_

European Film Gateway 1914
http://project.efg1914.eu/

Europeana
http://www.europeana.eu/

‘Exposition “La musée imaginaire d’Henri Langlois”’
Cinémathèque française-Musée du Cinéma
http://www.cinematheque.fr/fr/expositions-cinema/precedentes-expositions/centenaire-langlois/exposition.html

‘Filmoteca de Catalunya’
FIAF: Rapports annuels 2013 (2014)
‘Films over Oost-Indië’

*Nieuwe Rotterdamsche Courant*, vol. 72 no. 112 (April 22, 1915)
morning edn. B, p. 2
http://www.delpher.nl/nl/kranten/view?coll=ddd&query=%28films+over+oost-indie%29&cql%5B%5D=%28date+_gte_+%2215-04-1915%22%29&cql%5B%5D=%28date+_lte_+%2215-04-1915%22%29&ppn+any+%28832495182%29&facets%5Btype%5D%5B%5D=artikel&identifier=ddd%3A010034111%3Ampeg21%3Ap002&resultsidentifier=ddd%3A010034111%3Ampeg21%3Aa0028&pres%5Bmaxperpage%5D=36

‘Films van deze week’

*Haagsche Courant* (May 22, 1948), p. 6 (PDF)

‘Financial statement for the year ended 31 December 2014’
n.p. [Dublin], Irish Film Institute, May 29, 2015

‘First Rothko exhibition in 40 years at Gemeentemuseum Den Haag’

Gemeentemuseum Den Haag
http://www.gemeentemuseum.nl/en/exhibitions/mark-rothko

‘Fratelli nel cinema’

Fondazione Centro Sperimentale del Cinematografia-Cineteca Nazionale
http://www.fondazionecsc.it/events_detail.jsp?IDAREA=999&GTEMPLATE=newsletter_mailing_ctTrevi.jsp

‘Fundación Cinematheca Boliviana, proyecto “Imágenes de Bolivia, fase 1”. Convocatoria al primer censo nacional de cineastas, videastas y productores’

*Bolpress* (May 29, 2012)
http://www.bolpress.com/?Cod=2012052908

‘George Eastman Museum makes 35mm motion picture film from early cinema period’

George Eastman Museum, Rochester, NY, May 19, 2016 (PDF)

Historic photos (Library of Congress Flickr pilot project)

Flickr
‘IFI Irish Film Archive 2013’

_FIAF: Rapports annuels 2013_ (2014)

Irish Film Institute
http://ifi.ie/about/

_INVICTO CON LA OLIVETTI

Archivio Nazionale del Cinema d’Impresa
https://www.youtube.com/watch?v=iobjKjjiLy4&index=6&list=PL15B-32H5GlJej0W8WIOhGiOuS_9h6eC3

‘Incontro con Salvatore Mereu, Cinema Trevi, 19 febbraio 2014’

_Fondazione Centro Sperimentale del Cinematografia-Cineteca Nazionale_
https://www.youtube.com/watch?v=AV3Ef88ca-U&list=UUAaQOi9Mi9rG6RHVexkJQ

‘Informe Cineteca Nacional de México 2013’

_FIAF: Rapports annuels 2013_ (2014)

‘Intangible heritage’

International Council of Museums (ICOM)
http://icom.museum/programmes/intangible-heritage/

‘Introducing new audiovisual archive, Ngā Taonga Sound & Vision’

Ngā Taonga Sound & Vision

‘Irish distributors’

Irish Film Board
http://www.irishfilmboard.ie/festivals_and_distribution/distributors/
‘Is het Circus-Carré ‘s avonds de verzamelplaats...’
Nieuws van den Dag, no. 8906 (January 27, 1899), 3rd section, p. 9
http://www.delpher.nl/nl/kranten/view?coll=ddd&query=Carre&cql%5B5B%5D=%28date+_gte_+%2227-01-1899%22%29&cql%5B5B%5D=%28date+_lte_+%2227-01-1899%22%29&cql%5B5B%5D=ppn+any+%28883249562X%29&identifier=ddd%3A010126134%3Ampeg21%3Ap009&resultsidentifier=ddd%3A010126134%3Ampeg21%3AAa0137&maxperpage%5D=36

‘Israeli Film Archive–annual report 2013’
FIAF: Rapports annuels 2013 (2014)

Fondazione Centro Sperimentale del Cinematografia-Cineteca Nazionale
https://www.youtube.com/watch?v=B24hq8_rwsU&list=UUAAqOi9Mi9rG6RHVe8bQ

‘Kinematografisch archief’
Sumatra Post, vol. 13 no. 219 (September 20, 1911), p. 2
http://kranten.delpher.nl/nl/view/index?query=matuszewski&coll=ddd&image=ddd%3A010323495%3Ampeg21%3Aa0056&page=1&maxperpage=10&cql%5B0%5D=%28date+_gte_+01-01-1900%29&cql%5B1%5D=%28date+_lte_+31-12-1914%29&cql%5B2%5D=%28content+all+matuszewski%29

‘KINO-KRIEGSSCHAU NO. 14’
European Film Gateway
http://www.europeanfilmgateway.eu/node/33/detail/KinoKriegssc_hau+Nr+14/video:ZD5NzZ1MTYzDFkMy00MmQ5LWlzMTQtZDg5YmVkyZVMwM2NjX1VtVndiM05wZEc5eWVTmxblpwWTJWU1pYTnZkWEpqWhNdVnlvVndiM05wZEc5eWVTmxblpwWTJWU1pYTnZkWEpqW1ZSNWNVHT06OmF2Q3JXbypb24uREIgL0RjI9hdkNyZWF0aW9uXzRFTzZMzQkQxN0Q1RDQ4NkU5QTVBQUQwOTA4QzUyMTgy/paging:dmlkZW8tMS00LWltYWdlLTEtNC1zb3VvZC0xLTQtcGVyc29uLTEtNC10ZXh0LTEtNA==
‘KOPICZINCE’
European Film Gateway
http://www.europeanfilmgateway.eu/node/33/detail/Kopiczince/video:NGIyYWY5MWYtZGViNC00NmUzLTgwYmYtM2YmLTE3YXUxYTVkNDVkJXVtVndiM05wZEc5eWVVTmxjbblpwWTVJWU1pYTnZkWEpqWlNhNdVtVndiM05wZEc5eWVVTmxjbblpwWTVJWU1pYTnZkWEpqWlZNWVHVT06OmF2Q3JlYXRpb24xOTE0LkZpb21vdGhIYy5ubC9FWUVfYXZDcmVhdGlvdGliYy5ubC9FWUVfYXZDcmVhdGlvdGliYy5ubC9FWUVfYXZD

‘L’architecture à l’écran— 05.02.2014’
Cinémathèque Suisse
http://www.cinematheque.ch/f/galeries/videos/2014/

‘L’effetto del jazz. Lo Swing Club di Torino’
Fondazione Centro Sperimentale del Cinematografia-Cineteca Nazionale
http://www.fondazionecsc.it/events_detail.jsp?IDAREA=16&ID_EVENT=991&GTEMPLATE=ct_home.jsp

LA PATTUGLIA DEL PASSO S. GIACOMO
Archivio Nazionale del Cinema d’Impresa
https://www.youtube.com/watch?v=zYoDy_TCoVg);

‘Legal deposit’
Biblioteca de Catalunya
http://www.bnc.cat/eng/Professionals/Legal-Deposit#faq1

‘Lisbon annual report 2013’
FIAF Rapports annuels 2013 (2014)

‘Major BFI projects announced to mark First World War centenary’
British Film Institute-National Film & Television Archive

[MARTINI VERMOUTH, REALIZZATO PER EXPO 1911]
Archivio Nazionale del Cinema d’Impresa
https://www.youtube.com/watch?v=wLyWLBRRKHY&list=PL15B-32H5GLJej0W8WIOhGiOuS_9h6eC3

References
ʻMission statementʼ
Österreichisches Filmmuseum

ʻ“Movie theaters of the olden days” exhibition opens at HK Film Archiveʼ
Hong Kong Film Archive, press release, December 6, 2013
http://www.info.gov.hk/gia/general/201312/06/P201312060312.htm

ʻMuseum definitionʼ
International Council of Museums (ICOM)
http://icom.museum/the-vision/museum-definition/

ʻNational Film Center-the National Museum of Modern Art, Tokyo (Japan): activities report for 2013ʼ
_FIAF: Rapports annuels 2013_ (2014)

ʻÖsterreichisches Filmmuseum/Wien: FIAF annual report 2013ʼ
_FIAF: Rapports annuels 2013_ (2014)

ʻPolicies and guidelinesʼ
Wikipedia

ʻProjections itinérantesʼ
Bophana Centre de Ressources Audiovisuelles
http://bophana.org/event/mobile-screenings

_Queensland Art Gallery Board of Trustees annual report 2014-2015_
Brisbane: The Queensland Art Gallery | Gallery of Modern Art, September 18, 2015

ʻQueer pagan punk: Derek Jarman at BFI Southbank. BFI press releaseʼ
BFI-NFTVA
References

Rapport annuel | Jaarverslag 2013

Rapport annuel 2013-2014
Montreal: Cinémathèque québécoise, n.d. [2014]
theque.qc.ca/sites/default/files/files/reports/lf_150dpi_complet_r
appannuel_cq1409_0.pdf

Relatório anual 2009
Saô Paolo: Cinemateca Brasileira, March 2010, p. 55

Relatório anual 2012
Saô Paolo: Cinemateca Brasileira, March 2013, pp. 64-65
http://cinemateca.gov.br/sites/default/files/relatorio_anual_cb_20
12.pdf

‘Rijkspensioen voor verzetsslachtoffers’
Medisch Contact, vol. 3 no. 21 (May 26, 1948), pp. 478-479 (PDF)

‘Sala dos Carvalhos’
Cinemateca Portuguesa-Museu do Cinema
http://www.cinemateca.pt/CinematecaSite/media/Documentos/Livro-carvalhos.pdf

‘Sammlungen’
Filma archiv Austria
http://filmarchiv.at/sammlungen/depot-legal/

‘SARA de Saïd Naciri’
YallaCiné
http://www.yallacine.com/sara-de-said-naciri/

‘The Jerusalem Jewish Film Festival’
Jerusalem Cinematheque-Israel Film Archive
http://www.jer-
cin.org.il/Cinematheque/The%20Jewish%20Film%20Festival.aspx

‘Trasnoch es’
‘Turner Classic Movies plays sleuth, discovers six previously lost RKO classics’
  TCM press release (October 18, 2006) (PDF)

UNO MATTINA ALLA FERRANIA
  Archivio Nazionale del Cinema d’Impresa
  https://www.youtube.com/watch?v=yQMcz04OfmU

UNO SU TRE
  Archivio Nazionale del Cinema d’Impresa
  https://www.youtube.com/watch?v=ZsY_Zri49U0

‘Van Gogh as a letter-writer’
  Van Gogh Museum
  http://vangoghletters.org/vg/letter_writer_1.html

‘Van Gogh’s brieven’
  Van Gogh Museum

‘WINTER’S BONE’
  Cinémathèque québécoise

Philip N. Alexander, Helen W. Samuels, ‘The roots of 128: a hypothetical documentation strategy’
  The American Archivist, no. 50 (Fall 1987), pp. 518-531 (PDF)
  http://americanarchivist.org/doi/pdf/10.17723/aarc.50.4.v889q1182r11p36u

Jonathan Auerbach, ‘McKinley at home: how early American cinema made news’
  American Quarterly, vol. 51 no. 4 (December 1999), pp. 797-832 (PDF)

David Bearman, ‘Archival methods: Archives and Museum Informatics technical report #9’
  Archives & Museum Informatics (Pittsburgh, 1989)
  http://www.archimuse.com/publishing/archival_methods/
Rosemary Bergeron, ‘Archiving moving-image and audio-cultural works in Canada’
*Archivaria*, no. 63 (Spring 2007), pp. 55-74 (PDF)

Hans Booms, ‘Society and the formation of a documentary heritage: issues in the appraisal of archival sources’


Michael K. Buckland, ‘What is a “document”?’

Edward A. Chappell, ‘Social responsibility and the American history museum’
*Winterthur Portfolio*, vol. 24 no. 4 (Winter 1989), pp. 247-265 (PDF)

Terry Cook, ‘The tyranny of the medium: a comment on “total archives”’
*Archivaria*, no. 9 (Winter 1979-1990), pp. 141-149 (PDF)
- ‘Many are called but few are chosen: appraisal guidelines for sampling and selecting case files’
*Archivaria*, no. 32 (Summer 1991), pp. 25-50 (PDF)

Lisa Darms, ‘Study in documents. The archival object: a memoir of disintegration’
*Archivaria*, no. 67 (Spring 2009), pp. 143-155 (PDF)
Samuel Douhaire, ‘WINTER’S BONE’
_Télérama_
http://www.telerama.fr/cinema/films/winter-s-bone,422602,critique.php

John Fiske, ‘Manifest destiny’
_Harper’s New Monthly Magazine_ (March 1885), pp. 578-590
http://www.unz.org/Pub/Harpers-1885mar-00578

Philippe Gauthier, _Histoire(s) et historiographie du cinéma en France: 1896-1953_
documental thesis, Université de Montréal - Université de Lausanne, 2013 (PDF)
https://papyrus.bib.umontreal.ca/xmlui/bitstream/handle/1866/10797/Gauthier_Philippe_2013_these.pdf?sequence=2&isAllowed=y

Karen F. Gracy, ‘Moving image preservation and cultural capital’
_Library Trends_, vol. 56 no. 1 (Summer 2007), pp. 183-197 (PDF)
http://hdl.handle.net/2142/3776

Gerald F. Ham, ‘The archival edge’
_The American Archivist_, vol. 38 no. 1 (January 1975), pp. 5-13 (orig. presented in October 1974 at the 38th annual meeting of the Society of American Archivists [SAA]) (PDF)
http://americanarchivist.org/doi/pdf/10.17723/aarc.38.1.7400r86481128424

Helen P. Harrison (ed. & comp.), _Audiovisual archives: a practical reader_
Paris: UNESCO, 1997 (PDF)

Carolyn Heald, ‘Are we collecting the “right stuff”?’
_Archivaria_, no. 40 (Fall 1995), pp. 182-188 PDF

Vinzenz Hediger, _Verführung zum Film: der amerikanische Kinotrailer seit 1912_
Marburg: Schüren, 2001 (PDF)

Olaf Helmer, Nicholas Rescher, _On the epistemology of the inexact sciences_
Santa Monica: RAND Corporation, October 13, 1958 (PDF)
https://www.rand.org/content/dam/rand/pubs/papers/2005/P1513.pdf
Paul M. Hirsch, ‘Processing fads and fashions: an organization-set analysis of cultural industry systems’

David S. Hulfish, Motion-picture work: a general treatise on picture taking, picture making, photo plays, and theater management and operation
Chicago: American School of Correspondence, 1913
https://archive.org/stream/motionpicturewor00amer#page/n7/mode/2up

John Kelcher, ‘SANTK staff on life post-earthquakes’
Gauge (February 21, 2014)

Susan King, ‘Back in the RKO fold’
Los Angeles Times (April 1, 2007), p. E24 (PDF)

Martin Koerber, ‘The METROPOLIS of Buenos Aires’

Ramesh Kumar, National archives: policies, practices, and histories. A study of the National Film Archive of India, Eye Film Institute Netherlands, and the National Film and Sound Archive, Australia doctoral thesis, New York University, 2016 (PDF)

F. Paul Liesegang, Handbuch der praktischen Kinematographie, 2nd edn.
Leipzig: Liesegang’s Verlag, M. Eger, 1911 [1907]
http://www.gutenberg.org/files/41367/41367-h/41367-h.htm

Laura Millar, ‘Discharging our debt: the evolution of the total archives concept in English Canada’
Archivaria, no. 46 (Fall 1998), pp. 103-146 (PDF)

Tom Nesmith, ‘Still fuzzy, but more accurate: some thoughts on the “ghosts” of archival theory’ [review article]
Archivaria, no. 47 (Spring 1999), pp. 136-150 (PDF)
Lori Podolsky Nordland, ‘The concept of “secondary provenance”: re-interpreting Ac co mok’i’s map as evolving text’
*Archivaria*, no. 58 (2004), pp. 147-159 (PDF)

Geoffrey Nowell-Smith, ‘*Le varianti trasparenti: i film con Ingrid Bergman di Roberto Rossellini* by Elena Dagrada’
*Senses of cinema*, no. 38 (February 2006)

Frank S. Nugent, ‘A memorable film is *A MAN TO REMEMBER*, now at the Rivoli’
*New York Times* (November 7, 1938), p. 23 (PDF)

Lorraine O’Donnell, ‘Towards total archives: the form and meaning of photographic records’
*Archivaria*, no. 38 (Fall 1994) pp. 105-118 (PDF)

Richard Pearce-Moses, *A glossary of archival and records terminology*
Chicago: Society of American Archivists, 2005 (PDF)

H.M. van Randwijk, ‘Omdat ik Nederlander ben’
*Vrij Nederland*, vol. 7 no. 48 (July 26, 1947), pp. 1, 5

Franklin D. Roosevelt, ‘Inaugural address, March 4, 1933’
John T. Woolley, Gerhard Peters (eds.), *The American Presidency Project*
http://www.presidency.ucsb.edu/ws/?pid=14473

Joan M. Schwartz, ‘Coming to terms with photographs: descriptive standards, linguistic “othering”, and the margins of archivy’
*Archivaria*, no. 54 (Fall 2002), pp. 142-171 (PDF)
Katie Shilton, Ramesh Srinivasan, ‘Participatory appraisal and arrangement for multicultural archival collections’
Archivaria, no. 63 (Spring 2007), pp. 87-101 (PDF)

Tom Simonite, ‘The decline of Wikipedia’
MIT Technology Review (October 22, 2013)
https://www.technologyreview.com/s/520446/the-decline-of-wikipedia/

Paul Julian Smith, ‘Cineteca Nacional, México’
Cineteca Nacional de México
http://www.cinetecanacional.net/controlador.php?opcion=noticias&id=410 (orig. publ. in 2013 as ‘Letter from Mexico City’)

Teresa Soleau, ‘Preventing digital decay’
The Iris (October 20, 2014)

Walter van Teeffelen, ‘De grote Mark Rothko tentoonstelling in het Gemeentemuseum’
Den Haag Direct (September 21, 2014)

Walter D. Welford, Henry Sturmey (comps. & eds.), The indispensable handbook to the optical lantern: a complete cyclopaedia on the subject of optical lanterns, slides and accessory apparatus
London: Iliffe & Son, 1888
https://archive.org/stream/indispensableha00unkngoog#page/n6/mode/2up
Index

1

12 AÑOS ESCLAVO
(2013), 180, See 12 YEARS A SLAVE
12 YEARS A SLAVE
(2013), 202, 205, 231
100 must-see Hong Kong movies, 199, 201
1714: història i identitats, 188, 190

2

20th Century-Fox, 223

3

3e page après le soleil, 168

5

5 sur 5: les fictions polymorphes, 169

7

7 CAJAS
(2012), 142
7th BFI Future Film festival, 136, 139

A

À BOUT DE SOUFFLE

(1960), 149
A FAREWELL TO ARMS
(1932), 22
A MAN TO REMEMBER
(1938), 72, 73, 75, 79, 85, 86, 88, 90
A myriad of charm: in commemoration of Hung Sin Nui, 199
A night at the cinema in 1914, 23
À NOS AMOURS
(1983), 150
A serious man, a modern world: Buster Keaton and the cinema of today, part 2, 135, 138
A VISION: A LIFE OF W.B. YEATS
(2013), 205
Abbas Kiarostami, 175
Africa alive, 185
Akira Kurosawa, 143
Al Pacino, 136, 139
Alain Corneau, 209
Alan Berliner, 179, 181
Alan Berliner en México. Retrospectiva, seminario, 179
Alan Roberts Collection, 216
Albert Serra: avant-première + rétrospective, 157
Alexander. See Victoria Alexander
Alfred Hitchcock, 210
ALICE AU PAYS ROMAND
(1938), 175
ALL QUIET ON THE WESTERN FRONT
(1930), 23, 143
American Mutoscope & Biograph Company, 37
Amiel. See Vincent Amiel
Amos Gitai, 165, 173
(program), 164
architecte de la mémoire, 163
AN EPISODE IN THE LIFE OF AN IRON PICKER
(2013), 157
ANCI
Ivrea. See Archivio Nazionale del Cinema d’Impresa (ANCI)
Andrei Tarkovsky, 173
Andy Warhol, 184
ANGST ESSEN SEELE AUF
(1973), 184
Ante-estreias, 149, 151
Anthony Giddens, 11, 13, 32, 266
Antoni de Moragas, 189
Apichatpong Weerasethakul, 169
appropriation, 99, 110, 267
(definition), 98
Après l’apocalypse (histoires des survivants), 173, 174, 176
APRÈS MAI
(2012), 184
Architecture in cinema, 211
Archivio Nazionale del Cinema d’Impresa (ANCI)
(Ivrea), 253
Ivrea, 192
ARIA
(1987), 136
Arnoldo Foà, 195
Around the world—Northern lights, 211
Arrive at lunchtime, 203
Arturo de Córdova, 224
ASCENSEUR POUR L’ÉCHAFAUD
(1958), 229
Assemblé: the Royal New Zealand Ballet at sixty, 217
Association of Moving Image Archivists
(AMIA), 75
Asta Nielsen
(program), 157
Atom Egoyan, 189
AUGUST: OSAGE COUNTY
(2013), 202, 206, 210
Aula de cinema, 189
Australian Centre for the Moving Image
(Melbourne), 230
Australian Cinematheque,
Brisbane, 23, 120, 128–31, 234, 238
AUTOTOCHT DOOR BANDOENG
(1912/1913), 62
Avant-première VERLIEBTE FEINDE,
176
AVIATIKEREN OG JOURNALISTENS HUSTRU
(1911), 56
Avui documental, 188

B

BAFTA masterclass:
cinematography with Anthony Dod Mantle, 136
BALADA DE UN HOMBRE COMÚN
(2013). See INSIDE LLEWYN DAVIS
BALLAD OF A SOLDIER
(1959), 221
BALLADA O SOLDATE
(1959), 221, See BALLAD OF A SOLDIER
BARRY LYNDON
(1975), 189
BASTARDS
(2013). See LES SALAUDS
BATIK
(1912/1913). See HET BATIK
BATTLESHIP POTEMKIN, 240
BE KIND REWIND
(2008), 184
Becker. Zie Howard Becker
Before the war
Index

(program series), 23
Béla Balázs, 92
Benjamin Murmelstein, 209
BERNADETTE: NOTES ON A POLITICAL JOURNEY
(2011), 204
Berne Convention
(1908), 52
BETHLEHEM
(2013), 209
BFI-NFTVA
(London), 123, 210, 213, 233, See British Film Institute-National Film & Television Archive
London, 23
BLADE RUNNER
(1982), 174
BLOW UP
(1966), 184
BLUE IS THE WARMEST COLOR
(2013). See LA VIE D’ADÈLE
BLUE IS THE WARMEST COLOUR
(2013), 135
BLUE JASMINE
(2013), 142, 184, 231
Boleslaw Matuszewski, 42
Bophana Centre de Ressources Audiovisuelles, Phnom Penh, 119, 122, 123, 131–34
BRASILIA
(2011), 175
BRAT
(2013), 204
British Film Institute-National Film & Television Archive, London, 22, 134–40, 226
British M&B, 40, See British Mutoscope & Biograph Company
British Mutoscope & Biograph Company, 38
BROTHER
(2013). See BRAT
Brunel/blonde, 163
BUG 41, 135
BURNING BUSH
(2013). See HORÍCÍ KER

C

Caligari and his sideshows: mental and representational instability, 131
Cantos de cisne, 153
Cao Guimarães, 175
CAR RIDE THROUGH BANDUNG
(1912/1913). See AUTOTOCHT DOOR BANDOENG
CARAVAGGIO
(1986), 136
Carlo Rambaldi, 196
il mago, 195
Carlos Benpar i THE TRIAL: 50 anys de cinema, 190
CARNE TRÉMULA
(1997), 161
Caroline Champetier, 165
(program), 164
Carte blanche à Ruy Nogueira, 175
Carte blanche Albert Serra, 157
CASABLANCA
(1942/1947), 90
(1942/1952), 90
Centenaire de la Grande Guerre au cinéma, 24
Centre cinématographique marocain, Rabat, 123, 140–41
Centre National de l’Audiovisuel (Dudelange), 230
Centro Sperimentale di Cinematografia-Cineteca Nazionale (Rome), 126
Chantal Akerman, 156
Chris Marker
(program), 174
Christchurch modernist architecture on film, 217, 219

CHRISTIANE F.
(1981), 203

Ciclo 100 años Primera Guerra Mundial, 143

Ciclo Historias compartidas: raíces comunes. Mes de la herencia afroamericana, 143

Cine brasileño, 179, 181

Ciné Club, 133

Ciné samedi, 133

Cineastas en Acción, 190

Ciné-club Jean Douchet, 164

Ciné-clubs UNIL-EPFL: Ouverture cycle "Parcours de vie(s)”, 175

Ciné-Concert, 170, 175

Cinema and human rights, 212

Cinema Context (website), 95

Cinéma de l’intime, 157

Cinéma de poche, 164

Cinema e psicoanalisi: le forme della violenza, 194, 196

Cinema Trevi, 192, 193

Cinemaimpresa.TV, 193, 253

Cinematheca Boliviana, La Paz, 22, 115, 118, 119, 141–44

Cinematheca Brasileira, São Paolo, 122, 144–45

Cinematheca Dominicana, Santo Domingo, 119, 123, 146–47

Cinematheca Portuguesa (Lisbon). See Cinematheca Portuguesa-Museu do Cinema

Cinematheca Portuguesa-Museu do Cinema, Lisbon, 27, 115, 125, 147–51, 182, 244

Cinematheca Uruguaya, Montevideo, 118, 126, 151–55, 235

Cinemathek, Brussels, 22, 126, 155–59, 226

Cinémathèque de la Ville de Luxembourg, 159–61

Cinémathèque de Tanger, 230

Cinémathèque de Toulouse, 23

Cinémathèque française (Paris), 236, 264, See
Cinémathèque française-Musée du Cinéma


Cinémathèque Québécoise, Montreal, 115, 116, 122, 123, 167–72, 182, 226, 236, 247

Cinémathèque Suisse, Lausanne, 115, 123, 172–77, 238, 244

Cines, 197

Cineteca Classic. Dalla Polonia con amore, 194

Cineteca del Comune di Bologna, 230

Cineteca Nacional de Chile (Santiago), 230

Cineteca Nacional de México, Mexico City, 177–81, 244

Cineteca Nueva Leon (Monterrey), 230

CIRCLE OF IRON (1978), 142

City Film (The Hague), 94, 96, 98, 99

CIVILIZATION (1916), 29

Claire Denis, 206

Clàssics d’ahir i de demà, 188

Claude Lanzmann, 209

Clint Eastwood, 209

COLLISION (2011), 141
Index

COLONEL ROOSEVELT’S ROUGH RIDERS  
(1898), 39
Colonial film: moving images of the British Empire  
(website), 28
Colonial Institute  
(Amsterdam), 60, 64, 65, 69, 70, 107, 108, 109, 114, 258
Columbia, 223
_Columbia in the 1930s: recent restorations_, 224, 225
COME AND SEE  
(1985), 221
Comèdia popular, un gènere a definir, 188, 191
COMMON  
(2014), 135
_Concerto 2013-2014_, 212, 229
Cooper. See Merian C. Cooper
COS A L’AIRE, PEUS A TERRE  
(2013), 190
Cosmopolitan Studios, 85
Could’ve, would’ve, should’ve, 210, 213
Council of Europe, 227, 229
_Coups de cœur des collègues_, 169
Course: Man changes the world, 211
Couté. See Pascal Couté
COWPOX VACCINATION IN THE VILLAGE  
(1912). See _KOEPK-INENTING IN DE DESA_
Crane. See Diana Crane
CRUISING  
(1980), 139
cultural domain. See cultural domains
cultural domains, 24
curatorship, 109, 110, 114, 115, 128, 226, 228, 245, 247, 259, 264

D

DAISIES  
(1966), 204
DALLAS BUYERS CLUB  
(2013), 202
Dalton Trumbo, 73, 85
Danis Tanovic, 157
(lecture), 157
Dansa al cinema, 190
Dark city, open country: the films of Anthony Mann, 224
DARK GIRLS  
(2011), 143
David Balsells, 190
David Robinson, 136
Dawson Clutterbuck, 217
_De La Lère à la Cinémathèque: travelling_, 174
DE PLATTELANDSDOKTER  
(1938), 90. See _A MAN TO REMEMBER_
DE TAL PADRE, TAL HIJO  
(2013). See _SHOSHITE CHICHI NI-NARU_
DEN HVIDE SLAVEHANDEL  
(1910), 55
Derek Jarman: strange magick, 134
_Derek Jarman’s sketchbooks_  
(lecture), 136
DES PFARRERS TOCHTERLEIN, 47
DES TERRITOIRES À VENIR  
(2014), 165
Desmet, 55, 56, 57, 58, 263. See Jean Desmet
Desmond Davis, 204
Det Danske Filminstitut  
(Copenhagen), 230
Deutsches Filminstitut Filmmuseum, Frankfurt, 20, 22, 115, 182–86, 244
Deutsches Filminstitut
Filmmuseum, Frankfurt, 18
Dexter Fletcher, 136
Día de la Academia. See Día de
la Academia: los que se fueron
Día de la Academia: los que se
fueron, 179
Diana Crane, 24, 243, 244
DIARIO DE FRANCIA
(2012). See JOURNAL DE FRANCE
Dictator’s cut, 179, 181
DIE ANDERE HEIMAT-CHRONIK EINER
SEHNSUCHT
(2013), 184
DIE STAND DER DINGE
(1982), 149
DIE STILLE VOR BACH
(2007), 189
Die Utopie Film, 221, 222
Discover Arab cinema, 136, 139
Discovery Zone-Luxembourg City
Film Festival, 160
Disseyn, càmera, acció!, 188
DO THE RIGHT THING
(1989), 153
DOG DAY AFTERNOON
(1975), 139
Dominica en documental, 146,
147
Domitor, 25
Don Boyd, 136
Double happiness comes
galloping in, 199
Down Memory Lane: movie
theatres of the olden days, 198,
200
Drees, 101, 104, See Willem
Drees
Dziga Vertov, 223

E

E.T., THE EXTRA-TERRESTRIAL
(1982), 196
EARTH
(1930), 221
Easier than painting: die Filme
von Andy Warhol, 186
Edie Segdwick, 184
Edison Company, 45
Edmund Hubert, 18, 19
Educar a aprender, 189
Edward Ellis, 74
EDWARD SCISSORHANDS
(1990), 154
Edwardian drama on the small
screen, 23
EFG Project (2008-2011), 22
EFG1914, 18, 20, 21, 22, 182, See
European Film Gateway 1914
EL PODER DEL JEFE
(1991-1996), 147
Electro Bioscope
(Middelburg), 56
ELLA
(2013), 180, See HER
Els millors films de l’any, 188
EN COMPAGNIE D’ANTONIN ARTAUD
(1994), 168
EN DIRIGEABLE SUR LES CHAMPS DE
BATAILLE
(1918), 23
epitext, 64, 65, 99
épitextes
(definition). See epitext
Ernest L. Scanlon, 73
ÉROGRAPHIE, 164
EROTIKON
(1920), 149
ÉS QUAN DORMO QUE HI VEIG CLAR
(1989), 191
Essor Cinématographique
Française, 98
EU Film Days, 214
European Film Gateway 1914, 17
Europeana network, 17, 20
Evening course 'Heroic gestures', 204
EVERYONE SAYS I LOVE YOU (1996), 149
evidentiary value, 260
(definition), 112
expert system, 32
definition, 13
Eye (Amsterdam), 18, 23, 230

F

Face à face: Gabor Szilasi
photographie le cinéma, 168
Fairytales and fables, 129, 130, 238
Family flicks, 224
FAREWELL HERR SCHWARZ (2014), 210
Fassbinder -Jetzt. Film und Videokunst, 183, 186
-Jetzt. Filmreihe, 183
Fassbinder:. See Rainer Werner Fassbinder
Feast your eyes, 204, 205
Fédération Internationale des Archives du Film
(FIAF), 24, 118
FELICIA’S JOURNEY (1999), 189
Feng Xiaogang, 136
spectacular China, 136
Fernand Bélanger, cinéaste-monteur, 169
Festival internacional de documental de República Dominicana y el Caribe, 146
FIAF, 25, See Fédération internationale des Archives du Film (FIAF)
FICUNAM Retrospectiva Otar Iosseliani, 179
FIG LEAVES (1926), 170
FilmAffinity, 143
Filmarchiv Austria (Vienna), 22
Filmisches Sehen + Filmisches Erzählen, 182, 183
Filmmuseum (Munich), 22, 23
Filmoteca Canaria, Santa Cruz de Tenerife – Las Palmas de Gran Canaria, 230
Filmoteca de Catalunya (Barcelona), 22, 115, 122, 123, 186–92, 226, 235, 244, 247
Filmoteca Española (Madrid), 22
Fish. See Stanley Fish
FLAME OF MY LOVE (1949), 222
FLAMING CREATURES (1963), 221
Fondazione Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome, 28, 115, 123, 192–97, 226, 233, 253
FOUR HOUSES FROM FOUR DECADES: CHRISTCHURCH POST-WAR DOMESTIC ARCHITECTURE (2008), 219
FOUR WEDDINGS AND A FUNERAL (1994), 188
Franco Zeffirelli, 143
Frank Capra, 83, 92
Frank Nugent, 72
Fratelli nel cinema, 28, 194, 196
Fred Kelemen, 212
FREE RADICALS—A HISTORY OF EXPERIMENTAL FILMS (2011), 204
Fritz Lang, 255
From the vaults, 204
functional context, 260, 267 (definition), 110
FUNERAL OF PRESIDENT MCKINLEY note 61, 39
FUNNY FACE (1957), 135, 137
Future shorts, 190

G

GABRIEL OVER THE WHITE HOUSE (1933), 84
Gabriel Thibaudeau, 170
GALLIPOLI (1981), 143
GARDENING WITH SOUL (2013), 218, 219
Gareth Watkins, 217, 219
Garson Kanin, 72, 75
gatekeeper function, 113, 267 definition, 12
gatekeepers. See gatekeeper function
gatekeeper function, 33
gatekeeping function, 266
Gavin Hipkins, 217
Gemeentemuseum (The Hague), 237
Generación VHS, 153, 154
Generalya Linnia (1929), 149
GENERATION WAR (2013). See UNSERE MÜTTER, UNSERE VÄTER
Genette, 71, See Gérard Genette
George Eastman Museum (Rochester, NY), 249
George Pal, l’expert truqueur, 169
Gérard Genette, 63
Gerhalt Polt, 184
Giddens. Zie Anthony Giddens
GISI (2014), 209
Gitai. See Amos Gitai
GIÙ LA TESTA (1971), 195
Giuseppe Tornatore, 210
GOLD DIGGERS OF 1933 (1933), 78
GONE WITH THE WIND (1939), 149, 150
Goran Paskaljević, un gran director modest, 188
Grandes directores y Shakespeare, 142, 143
GRAVITY (2013), 135, 184, 211
Green porno, 157
Gros plan sur la collection, 168, 172
Gustavo Beck, 164
Guy L. Coté, 170 (program), 169

H

H.M. van Randwijk, 97
HA’BRICHA (2013), 209
Hablemos sobre megaminería, 153, 155
Hammond, 29, See Michael Hammond
Händler der vier Jahreszeiten (1972), 184
Hearst-Metrotone News, 223
Heaven’s Gate
(1980), 173
Heinrich Hauser, 218
Helen M. Lynd
note 164, 81
Henny Porten, 47
Henri Langlois, 162
Henry Hathaway, 165
(program), 164
HER
(2013), 179, 202, 206
HEROES FOR SALE
(1933), 83
Heroic gestures. See Evening
course 'Heroic gestures'
HESTER STREET
(1975), 211, 229
HET BATIK
(1912/1913), 62
HET LEVEN VAN DEN INLANDER IN DE
DESA
(1912/1913), 61
Het zilveren scherm (The silver
screen), 158
Hitchcock 9, 213
Hollywood en blanco y negro, 153, 154
HOLY MOTORS
(2012), 149
Homenatge a Joan Colom, 190
Hommage Eliane Dubois, 157, 158
Hong Kong Film Archive, 122, 182, 197–201, 234
Horatio Alger. See Horatio Alger, Jr.
Horatio Alger, Jr., 81
HORÍCÍ KER
(2013), 209
HOTEL DES AMÉRIQUES
(1981), 149
Hou Yao, 200
Howard Becker, 11, 25, 26, 109

I

I WAS HAPPY HERE
(1966), 204
ICOM. See International Council
of Museums (ICOM)
Iconography of Yasujirō Ozu
films, 214
Idan Barkai, 212
IDI I SMOTRI
(1985). See COME AND SEE
Ieu Pannakar, 131
IF...
(1968), 189
IFI
& Experimental Film Club, 204, 206
(Dublin), 204, 205, 206, 230, See
Irish Film Institute (Dublin)
Family, 204
Il Cinema Ritrovato
Bologna, 228
IL DESERTO ROSSO
(1964), 174
IL VEDOVO
(1959), 188
Imágenes de Bolivia: propuesta
de catastro, rescate y
conservación de la memoria
histórica del audiovisual, FASE
1, 141
IMDb, 17, See Internet Movie
Databaxse (IMDb)
IN ENVELOPES
(2013), 210
In memoriam Peter O'Toole, 160
In ricordo di Emidio Greco, 194, 196
IN SEARCH OF HAYDN
(2012), 211, 229
In the tradition of magick: the
cinema of Derek Jarman
(lecture), 136
Jack Smith, 221
Jack Stevenson, 161
JACQUES FAITLOVICH AND THE LOST TRIBES
(2012), 209
Jameson Dublin International Film Festival (JDIFF), 203
Jarman on the Thames
(lecture), 136
Jaume Cela, 189
JDIFF. See Jameson Dublin International Film Festival (JDIFF)
Jean Chabot – dix ans après, 169
Jean Cocteau et le cinéma, 163
Jean Desmet, 47, 262
Jean Rouch, 223
Jenny Runacre, 136
JERUSALEM
(2013), 135
Jerusalem Cinematheque. See Jerusalem Cinematheque-Israel Film Archive
Jerusalem Cinematheque-Israel Film Archive, 115, 125, 207–13, 226, 244, 247
Jerusalem Jewish Film Festival, 208
John Ford, 92
John L. O’Sullivan, 87
John L. Stoddard, 67
Jon Jost, 150
(program), 149
Jornada Brasileiro de cinema silencioso, 144
Jorng Nam, 132
Joseph Pitchhadze, 210
retrospective, 210
JOURNAL DE FRANCE
(2012), 202, 206
JOURNEY WILLIAM I-YOGYAKARTA
(1912). See REIS WILLEM I-DJOCJA
JUBILEE  
(1978), 136
Jules et Jim, roman de la Nouvelle Vague, 163
Juliane Rebentisch, 184
Julius Pinschewer, 183

K

Kenneth Branagh, 143
KIND HEARTS AND CORONETS  
(1949), 188
KING KONG  
(1933), 73  
(1976), 196
KING KONG 2  
(1986), 196
Kino mat Häerz...a mat Kaffi!, 160, 161
Kinohighlights 2013, 184, 186
KINO-KRIEGSSCHAU NO. 14  
(1914), 18
Klassiker & Raritäten: Ganz irdisch, ganz himmlisch – Christliche Orden im Spielfilm, 184
Kleber Mendonça Filho, 164
KOEPOK-INENTING IN DE DESA  
(1912), 108
Koloniaal Instituut  
(Amsterdam). See Colonial Institute
KOPICZINCE  
[1916], 18
Koreeda Hirokazu, 210
Kurzfilmprogramm, 183

L

L'architecture à l'écran, 174, 177
L'effetto del jazz  
(book), 126, 195

L'effetto del jazz. Lo Swing Club di Torino  
(program), 195
L'ESCAC a la Filmo, 189
L'Espai com a protagonista, 189
L'INCONNU DU LAC  
(2013), 202
L'infanzia dei generi, 195
LA BELLE ET LA BÊTE  
(1946), 163
LA CHINOISE (PORTRAITS DE PARIS)  
(1967), 209
LA ESPOSA PROMETIDA  
(2012). See lemale et ha'halal
LA GRANDE ILLUSION  
(1937), 157
LA PASSION DE JEANNE D’ARC  
(1928), 149
LA TARE  
(1911), 56
LA VIDA DE ADÉLE  
(2013). See lA VIE D’ADÈLE
LA VIE D’ADÈLE  
(2013), 231
La voce e il cinema: Arnoldo Foà attore cinematografico, 195
LADY FOR A DAY  
(1933), 83
Lamster, 69, 108, See J.C. Lamster
Late Night Kultkino, 184
Le Broadway musical au cinéma, des années 1960 aux années 2000, 160
LE CHANT DES ONDES: SUR LA PISTE DE MAURICE MARTINOT  
(2012), 168
LE DERNIER DES INJUSTES  
(2013), 209
LE DINER DE CONS  
(1998), 211
Le Giornate del Cinema Muto Pordenone, 228
LE GOÛT DES AUTRES
(2000), 188
LE LÉMAN
(1937), 175
*Le robot de* METROPOLIS, *de Fritz Lang*, 163
*Le théâtre optique d’Emile Reynaud*, 163
*Lecture & Film—Easier than painting: die Filme von Andy Warhol*, 184
LEGEND OF THE TAIRO CLAN
(1955). See SHIN HEIKE MONOGATARI
LEMALÉ ET HA’HALAL
(2012), 179
Leni Riefensthal, 221
*LEON’S FLIRT*
(1913), 53, 58, See LÉONCE FLIRTE
LÉONCE FLIRTE, 47
*Les avant-gardes russes et le sport*, 174, 176
LES AVENTURES EXTRAORDINAIRES DE MISTER WEST
(1924), 174
LES CLANDESTINS
(1946), 94, 95, 96, 98, 100, 103, 104
*Les essentiels*, 169
LES ORIGINES DE LA CONFÉDÉRATION
(1924), 175
LES SALAUDS
(2013), 203
L’HOMME À LA CAMÉRA
(1929), 174
LIFE OF MOSES
(1909-1910), 53
LIFT TO THE SCAFFOLD
(1958), 137, 203
1958. See ASCENSEUR POUR L’ÉCHAFAUD
LIKE FATHER, LIKE SON
(2013). See SHOSHITE CHICHI NI-NARU
Lino Brocka, 129
LITTLE CAESAR
(1931), 82
LIVING ON LOVE, 73
Lola Montès, 163
LOLITA
(1962), 174, 177
LONE STAR
(1996), 93
Lord of the Rings, 134
trilogy-all nighter, 135
Lost and found, 213
LOU REED’S BERLIN
(2007), 211
Louis Malle, 206
Lux, 197

M
MACBETH
(1971), 143
MALCOLM X
(1992), 204, 206
MANDELA: LONG WALK TO FREEDOM
(2013), 204
MANILA IN THE CLAWS OF LIGHT
(1975), 129
María Muñoz, 190
MARION, ARTISTA DI CAFFÈ-CONCERTO
(1920), 195
Mark Rothko, 237
Martin Loiperdinger, 183
Martin Scorsese, 158
(program), 157
Marx Brothers, 209
Matuszewski, 43, 44, See Bolesław Matuszewski
MAUDITE SOIT LA GUERRE
(1913), 23
Maurice Pialat, 150
Maurice Pialat, 150
MCKINLEY AT HOME, CANTON, OHIO
(1896), 37
ME AND ORSON WELLES  
(2008), 188, 235
MELANCOLIA  
(2011), 211
Mercè Coll, 189
Merian C. Cooper, 73
METROPOLIS  
(1927), 254
Michael Blum, 168
Michael Hammond, 29
Michel Brault: la lumière du réel. 
Le directeur photo, 169
Midnight movies at 10, 160, 161
MIELE  
(2013), 212
Mitchell & Kenyon, 45
MIVTZA HAMANIYA  
(2014), 209
Mizoguchi, 221, 222, See Mizoguchi Kenji
Mizoguchi Kenji, 221  
(program), 221
Morning matinee, 199
Mostra Cinema e direitos humanos na América do Sul, 144
Mostra Mundo Árabe de Cinema, 145
Moviola's, 22
MR. AND MRS. BRIDGE  
(1990), 154
MR. DEEDS GOES TO TOWN  
(1936), 83
MR. NOBODY  
(2009), 176
MR. SMITH GOES TO WASHINGTON  
(1939), 83
Museo del Cine Pablo Ducrós Hicken  
(Buenos Aires), 255
Museum night fever, 158
Museum of Modern Art-Film Department  
(New York), 22
My pet Valentine, 217

N
NAPOLÉON VU PAR ABEL GANCE  
(1927), 254
National Film and Sound Archive  
(Canberra), 230
National Film Center  
(Tokyo). See National Film Center at the National Museum for Modern Art
National Film Center at the National Museum for Modern Art, Tokyo, 122, 182, 213–15, 223, 226
National Film Preservation Board, 118
NATIVE VILLAGE LIFE  
(1912/1913), 62, See HET LEVEN VAN DEN INLANDER IN DE DESA
NEBRASKA  
(2013), 135
NEWS FROM HOME  
(1976), 156, 158
NFC's newly acquired collection from major film studios. See vol. 7: NFC's newly acquired collection from major film studios
Ngā Taonga Sound & Vision, Wellington/Auckland/Christchurch, 123, 124, 215–19, 247
NIGHT OF THE HUNTER  
(1955), 135, 137
NIGHT OF THE IGUANA  
(1964), 174
Nihon Eiga. See Nihon Eiga: the history of Japanese film. From the NFC non-film collection
Nihon Eiga: the history of Japanese film. From the NFC non-film collection, 214
Norodom Sihanouk, 133
NOTHING BUT A MAN (1964), 93
NYMPH(MANIA)C (2013). See NYMPH(MANIA)C, VOLUME I & VOLUME II
NYMPH(MANIA)C, VOLUME I & VOLUME II (2013), 203, 204

O

ÖFM (Vienna). See Österreichisches Filmmuseum
OKRAIN(A (1933), 23
Onmaggio ad Ashgar Farhadi, 193, 196
OMAR (2013), 210
On the eve of war: around the world in 80 films, 23
ONE FROM THE HEART (1981), 154
ONE MAN’S JOURNEY, 73
ONLY LOVERS LEFT ALIVE (2013), 135, 203, 205
OPERATION SUNFLOWER (2014). See MIVTZA HAMANIYA
Orson Welles, 190, 191 (program), 157, 158
Orson Welles inédit, 188
Orthodox—a look from within, 211
Österreichisches Filmmuseum, Vienna, 23, 219–23, 233, 244
OTTO E MEZZO (1963), 149
OUR DAILY BREAD (1934), 80
Out of the archive: recent work from MIAS, 223
OUT OF THE FURNACE (2013), 202, 210, 212
“Out of the mouth of babes and sucklings hast thou ordained”, 210
Outfest/UCLA Legacy Project, 224

P

PAINTERS PAINTING—THE NEW YORK ART SCENE: 1940-1970 (1973), 184
PAISÁ (1946/1948), 104
Palace Theatre, 40, See Palace Theatre of Varieties (London)
Palace Theatre of Varieties (London), 38
PARADISE: LOVE (2012). See PARADIES: LIEBE
PARAÍSO: AMOR (2012). See PARADIES: LIEBE
paratext, 65, 69 (in film shows), 67, 71
paratexts (definition). See patatext
Parisien (theater), 47, 48, 54, 57, 58, 263
Part of the Met: live in HD 2013-2014, 211
Pascal Couté, 91
PASSION PLAY. See Passion Play screenings
Passion Play film. See Passion Play screenings
Passion Play screenings, 50
PASSPORT TO PIMLICO (1949), 188
Pathé Frères, 60, 63, 72, 111
PATHS OF GLORY
(1957), 22, 143, 157, 229
Patricio Guzmán, 223
Pedro Almodóvar, 160
Pedro Almodóvar: rétrospective à
l’aube de son 65e anniversaire, 160
Pep Ramis, 190
Per amor a l’art, 189
Pere Portabella, 189
peripheral cultural domain. See
cultural domains
peritext, 64
(in magic lantern shows), 65, 66
péritextes
(definition). See peritext
Pet, 217, 218
Peter Greenaway, 143
Peter Kubelka, 221
Peter O’Toole, 160
Philippe Vandendriessche, 165
Philippe-Alain Michaud, 218
PHILOMENA
(2013), 135, 211
PICNIC AT HANGING ROCK
(1975), 209
PINA
(2011), 211
PINK FLAMINGOS
(1972), 204
Pionniers de l’animation
américaine, 168, 172
Pip Chodorov, 204
PIXOTE
(1981), 210
PLATOON
(1986), 154
PLAY MISTY FOR ME
(1971), 209
Pollywood, 217
Portraits-plans-fixes, 175
Pour une histoire permanente du
cinéma: 1964, 174
POWWOW HIGHWAY
(1989), 93
PRESENT CONTINUOUS
(2012), 210
PRESIDENT MCKINLEY AND HIS
SECRETARY DISCUSSING TERMS OF
PEACE (IN THE GARDEN OF HIS
VILLA IN CANTON)
(1899). See MCKINLEY AT HOME,
CANTON, OHIO (1896)
Preview club 2013-2014, 211
Prontos, listas, YAI, 153
provenance
(definition), 112

Q
QUAI DES BRUMES
(1938), 174
Queer pagan punk: Derek
Jarman part 1: Jarman and the
occult, 136, 138

R
R. W. Paul, 43
Radharc collection, 203
RAFTER ROMANCE, 73
Rainer Werner Fassbinder, 183
RAN
(1985), 143
Rangahaua, 217, 218
reconstruction
(definition), 252
Reel Art, 205
reflexivity, 266, 267
(definition), 33
REIS WILLEM I-DJOCJA
(1912), 70
Remix, 158
Rencontre avec Sylvie Laliberté,
170
Reposiciones, 153
Republic, 223
restoration
(definition), 252
Restored treasures, 198, 199, 201
Retrospectiva Jacinto Esteva, 188
Rétrospective Chris Marker, 238
Richard Linklater, 188
RICHARD Pryor in Concert
(1979), 209
Richard Slotkin, 76
Rithy Panh, 131
RKO, 72, 73
Robert Drew, 241
Robert Morin, 170
Robert Morin: comme d’autres sont des gars de char, 169
Robert S. Lynd
note 164, 81
Roberto Rossellini, 241
Roland Lethem, 164
ROMA, CITTA APERTA
(1945), 103
Roman Polanski, 143
ROOM SERVICE
(1938), 209
Rosa Gutiérrez, 189
ROSE O’SALEM-TOWN
(1910), 55
Ruy Nogueira, 177

S
SabuCat, 223
SALUTE TO THE RED ARMY
(1943), 221
Same same (mais différent):
lieux de la mémoire thailandaise, 169, 170
SARA
(2013), 141
Sascha Film, 18
SCAGL
(Société cinématographique des auteurs et gens de lettres), 53
SCARFACE
(1932), 82
(1983), 207
SCREEN TEST #11
(1964-1966), 184
secondary provenance
(definition), 113
Secrets et illusions–la magie des effets spéciaux, 168, 169
Selected films printed by Technicolor I. B. process from the National Film Center Collection, 214
Seminar ‘Digital restoration strategies of China Film Archive’, 200
Seminar Hou Yao and his films, 199
Sergio Leone, 195
Sergio Leone. Il cinema come favola politica, 195
Sex&drugs&rock&roll, 203, 207
Shochiku, 215
SKIRT DANCE BY ANNABELLE
(1896), 40, 41, 49
Slotkin, 87, See Richard Slotkin
SLUMDOG MILLIONAIRE
(2008), 211
Sophie Kennedy-Clark, 204
SOSHITE CHICHI NI NARU
(2013), 210
SOUL IN THE SEA
(2013), 218, 219
SPARTACUS
(1960), 177
Stacey Martin, 204
STALKER
(1979), 173
STALKER et la Zone, 173
Stanley Fish, 25
Stanley Kubrick, 177
Stellan Skarsgård, 204
Stop making sense—Rock’n roll at the Cinematheque, 211
Story-board de cinéma, 163
Stranger by the lake (2013). See l’inconnu du lac
Street Angel (1928), 185
Strumfilmmatinee, 185
Sukaryot (2013), 210
Sumario, 179, 181
Suzanne Grandais, 47
Sweet Charity (1969), 149
Sweets (2013), 210, 212, See Sukaryot
Sylvie Laliberté, 169

T
Tanaka Kinuyo, 222
(program), 221
TCM, 75, See Turner Classic Movies
Teenage (2014), 135
Teufelsauge (1914), 57
The Act of Killing (2012), 210
The Agony and the Ecstasy (1964), 189
The Aviator and the Journalist’s Wife (1911), 56, See Aviatikeren og journalistens hustru
The Best Offer (2013), 210
The Birth of a Nation (1915), 153
The centenary of The little tramp, 136
The Connection (1962), 203
The Critical Take, 206
The critics’ society, 211
The Cursed (2014), 209
The Dam (O), 217, 218
The Defect (1911), 56, See La Tare
The Derek Jarman archive (lecture), 136
The Devil Wears Prada (2006), 138
The Devil’s Eye (1914). See Teufelsauge
The Devil’s Pools: Madness, Melancholia and the Artist (2014), 205
The Escape (2013), 212, See Ha’bricha
The Fountainhead (1949), 175
The French Connection (1971), 174
The Gangster Squad (2013), 93
The General (1926), 135, 229, 234
The Ghost and Mrs. Muir (1947), 149
The Godfather Part II (1974), 203, 234
The Golden Bowl (2000), 154
The good, the bad, and the ugly, 212
The Grand Budapest Hotel (2014), 135
The Great War 1: 100 years already, 157
The Help (2011), 143
The Hitchcock 9, 210
THE HOBBIT: THE DESOLATION OF SMAUG
(2013), 142
THE LAST OF THE UNJUST
(2013). See LE DERNIER DES INJUSTES
THE LIFE AND DEATH OF COLONEL BLIMP
(1943), 221
The little known Japanese cinema, 213
THE LOVING STORY
(2011), 143
THE MAN WHO SHOT LIBERTY VALENCE
(1962), 189
THE MAN WITH THE GOLDEN ARM
(1955), 203
THE MANUSCRIPT FOUND IN SARAGOSSA
(1964), 174
THE PASTOR’S DAUGHTER
(1913), 47, 53, See DES PFARRERS TOCHTERLEIN
THE PICTURE OF DORIAN GRAY
(1945), 189
THE PUBLIC ENEMY
(1931), 82
THE REMAINS OF THE DAY
(1993), 154
THE RETURN OF THE PINK PANTHER
(1975), 204
THE ROBE
(1953), 149
THE SECRET LIFE OF WALTER MITTY
(2013), 142
THE STORY OF THE LAST CHRYSANTHEMUM
(1939), 222
THE TEMPEST
(1979), 136
THE THIN RED LINE
(1998), 221
THE TRIAL
(1962), 190
THE WILD BUNCH
(1969), 149
THE WIND
(1928), 170
THE WOMAN IN THE DUNES
(1964), 174
This strange passion: Arturo de Córdova, 224, 238
Thomas H. Ince, 29
Toni Bertorelli, 126, 195
TOO MUCH JOHNSON
(1938), 188
"Tourne au son!": Evolutions et révolutions de la prise de son au cinema, 165
TOUS LES MATINS DU MONDE
(1991), 209, 212
Toyah Willcox, 136
Transcending space and time: early cinematic experience of Hong Kong, 198, 199, 200
Trasnoches, 126, 153
Trésors des archives, 175, 177
Tribute to Fred Kelemen, 210
TRIUMPH DES WILLENS
(1935), 221
TROIS JOURNÉES D’AOÛT 1914
(2013), 22, 157
Trumbo. See Dalton Trumbo
Turbulence: the ocean as cinematic space, 218
Turner Classic Movies, 73
TURUMBA
(1981), 189

U

UCLA festival of preservation, 225
UCLA Film & Television Archive, Los Angeles, 115, 122, 223–25, 238
Ufa, 255
UGLY BETTY  
(2006), 138
ULEE’S GOLD  
(1997), 93
Uli Marchsteiner, 189
Un norteamericano en Londres:  
James Ivory, 152, 154
UND ÄKTSCHN!  
(2014), 184
Under the radar, 211
Une affiche de MON ONCLE, par  
Pierre Étaix, 163
Université populaire du cinéma,  
160
UNSERE MÜTTER, UNSERE VÄTER  
(2013), 209
UP IN SMOKE  
(1978), 203

V
Van Randwijk, 100, 102, 104, See  
H.M. van Randwijk
Verão de clássicos, 144, 145
VERDUN
VISIONS D’HISTOIRE  
(1928), 23
VERLIEBTE FEINDE  
(2013), 176
Victoria Alexander, 120, 265
Vincent Amiel, 91
Vitagraph, 53
Voir-revoir le cinéma  
d’aujourd’hui 2013-2014, 164
vol.7: NFC’s newly acquired  
collection from major film  
studios, 214
VOUS N’AVEZ ENCORE RIEN VU  
(2012), 211

W
Wacky film club, 211
WAGA KOI WA MOENIJ  
(1949). See FLAME OF MY LOVE
WALKING WITH DINOSAURS  
(2013), 142
Walter Ruttmann, 183
Walter Wanger, 85
Warner Bros., 78, 223
Was Ist Film, 221
Was tut sich – im deutschen  
Film?, 183, 186
Gerhard Polt, 184
Welles. See Orson Welles
WESTFRONT 1918: VIER VON DER  
INFANTERIE  
(1930), 23
What time is it there? Taiwan as  
crossroads, 224
WHERE IS THE FRIEND’S HOME?  
(1987), 175
WHITE SLAVERY  
(1910). See DEN HVIDE  
SLAVENHANDEL
Wikipedia, 17, 265
WILD BOYS OF THE ROAD  
(1933), 84
Wild strawberries, 204
Willem Drees, 97
William Hearst, 85
William Klein, 203
(program), 203
William McKinley, 37
WILLIAM MCKINLEY, AT HOME,  
CANTON, OHIO, U.S.A.  
(1896). See McKinley at home,  
Canton, Ohio (1896)
WINDJAMMER UND JANMAATEN. DIE  
LETZTE SEGELSCHIFFE  
(1930), 218
WINTER PIZZA  
[2013], 204
WINTER’S BONE
(2010), 93, 168, 171
World Cinema Foundation, 129, 179, 181
World cinema project. Historias olvidadas por el cine, 179, 181
Wunderkammer, 156

YOU CAN’T TAKE IT WITH YOU
(1938), 83
YouTube, 17, 254
YVY MARAEY-TIERRA SIN MAL
(2013), 142

Y

Yasujiro Ozu, 215

YI YI
(2000), 149
YOU AIN’T SEEN NOTHIN’ YET
(2012). See vous n’avez encore rien vu

Z

ZANGIKU MONOGATARI
(1939). See THE STORY OF THE LAST CHRYSANTHEMUM
ZEMLJA
(1930). See EARTH
Zooms, 163, 165