MULTIVERSIONS
PROGRAMME

Monday 22 April 2013

I.  9.00–11.00 Methodologies and Case Studies
Chairman: Esteve Riambau (Filmoteca de Catalunya)

a) Marie Frappat (Université Sorbonne Nouvelle - Paris III, France): ’How did Awareness of Multiversions come about?’
b) Elena Dragada (Università degli Studi di Milano, Italy): ’How can we study Multiversions of Films? Methodological Problems and Combining Approaches’
c) Alberto Elena (Universidad Carlos III de Madrid, Spain): ’Bollywood in Quismondo: Versions of Indian films for export, 1953-1962’
d) Rachael Stoeltje (Indiana University Libraries Film Archive, USA): ’Teaching Film Custodians and the Studio System: A unique partnership using edited, new versions of Hollywood films to educate American teens in the 1940s and ’50s’

II.  11.30–13.30 Silent Films
Chairman: Paolo Cherchi Usai (George Eastman House, Rochester, USA)

a) André Gaudreault (Université de Montréal, Canada): ’Appearance, Disappearance, Distraction: The digital archive and the issue of accessibility’
b) Russell Merritt (University of California, Berkeley, USA): ’Binding a New Proteus: Reconstructing D.W. Griffith’s Intolerance’
c) Thomas Christensen (Danish Film Institute, Copenhagen, Denmark): ’Tears for Russia. Multiversions in Danish Silent Cinema’

[13.30–14 Tacita Dean and Guillermo Navarro: ‘Film as part of UNESCO World Heritage’]

III.  15.30–17.30 Sound Films
Chairman: François Thomas (Université Sorbonne Nouvelle - Paris III, France)

a) Donata Pesenti (Museo Nazionale del Cinema, Turin, Italy): ’The company Stefano Pittaluga’
b) Chris Wahl (HFF Konrad Wolf, Potsdam, Germany): ’BABELSberg – The Multiple Language Versions Produced by UFA in the 1930s’
c) Michel Marie (Cinémathèque Universitaire, Paris, France): ’M, by Fritz Lang’
Tuesday 23 April 2013

IV. 9.00–11.00 Censorship, Re-editing and Co-productions

Chairman: Stefan Drössler (FilmMuseum München)

a) Antonio Laurindo dos Santos Neto (Arquivo Nacional, Rio de Janeiro, Brazil): ‘Organising, Identifying and Cataloguing Films, and Cutting of Films by the Public Entertainment Censor Division (DCDP)’

b) Natacha Laurent (Cinémathèque de Toulouse/Université de Toulouse II - Le Mirail, France): ‘Trophy Films: the adventures of multiversions in the land of Bolsheviks’

c) Kay Gladstone (Imperial War Museum, London, UK): ‘Films beget other Films: the Repurposing of Documentary and Actuality Film’

d) Oh, Sungji (Korean Film Archive, Seoul, Korea): ‘Multiversions Produced by the Practice of Transnational Collaborations’

V. 11.30–13.30 Restoration

Chairman: Mark-Paul Meyer (Eye Film Institute, Amsterdam, Netherlands)


b) Céline Ruivo and Caroline Fournier (Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland): ‘The Versions of The Wheel by Abel Gance: the restoration issue’

c) Luciano Berriatúa (Filmoteca Española, Madrid, Spain): ‘The restored versions of Orson Welles’ Chimes at Midnight’

d) Robert Jaquier and Adrian Wood (International Olympic Committee, Lausanne, Switzerland): ‘Multiversions of Olympic Films’

VI. 15.00–17.00 Conservation and Cataloguing

Chairman: Mariona Bruzzo (Filmoteca de Catalunya)

a) Jean-François Cornu (Independent researcher and member of ATAA, the French Audiovisual Translators’ Association, France): ‘Subtitled and Dubbed Versions, Original Versions Worth Conserving?’

b) Laurent Bismuth & Dominique Moustacchi (CNC, Paris, France): ‘The Role of Archives: Conservation, cataloguing, restoration and broadcasting multiversions’